

THE JUGGLER METHOD ENCYCLOPEDIA

SECOND EDITION

A combination of documents converted and reformatted for your convenience.

Due to the fact it contains items exclusive to The Place, The Juggler Encyclopedia should also remain exclusive.
Any additions, deletions, suggestions, or corrections would be greatly appreciated.

HOW TO BE A PICKUP ARTIST	Wayne "Juggler" Elise	2
CHARISMA ARTS BOOTCAMP DVD NOTES	Turbine	66
CHARISMA ARTS BOOTCAMP DVD NOTES	Bounty	78
E-MAIL MINI-COURSE	Wayne "Juggler" Elise	84
JUGGLER METHOD AND FOAM, WORD	Hapadonis and Gecko	101
A SHORT PRIMER ON VIBING	Jason	104
GIRLFRIEND TEST	Wayne "Juggler" Elise	110
WHAT TO DO WHEN...	Mantis, et. al.	111
GAME - JUGGLER'S STYLE	Turbine, Zgoditak7, et. al.	113
SOCIALHITCHHIKER - SELECTED POSTS	SocialHitchHiker	120
BE A CONVERSATIONAL ALCHEMIST	Chad Diego de la Vega	129
CHARISMA ARTS SEMINAR NOTES	Bounty	130
CHARISMA ARTS WORKSHOP REVIEW	Turbine	140
CHARISMA ARTS WORKSHOP REVIEW	Bounty	150
SEDUCTION WORKSHOP REVIEWS - CHARISMA ARTS	SeductionWorkshopReviews.com	157
TEKNO'S JUGGLER METHOD OVERVIEW	Tekno	165
CHARISMA ARTIST ONE SHEET	Official Forum Members	167

WAYNE ELISE

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

- Neil Strauss, from *The Game*



**An International
Bestseller!**

HOW TO BE A PICKUP ARTIST

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

Important Information:

A lot of time has gone into this book. This material is protected by U.S. and international copyright laws. We regularly do searches on websites and file sharing networks. It is illegal to copy this material, to redistribute it, or to create derivative works. Any violations will be subject to full penalties under applicable laws.

All information contained in this book is for entertainment purposes only, and none of it is considered legal or personal advice. By reading further, you agree to indemnify Charisma Arts, LLC from any and all consequences that may result from your interpretation of the material.

Table of Contents

PART I - INTRODUCTION 6

Chapter 1: Should You Become a Pick Up Artist?

PART II – HOW TO BE A PICKUP ARTIST 9

Chapter 1: Your Initial Vibe

Chapter 2: A Conversation About Approaching Women

Chapter 3: How to Use Anticipation and Floppsy

Chapter 4: Have a Two-Way Relationship

Chapter 5: Focus Her Attention

Chapter 6: Genuine Interest vs. Desperate Interest

Chapter 7: Transitioning to a Personal Relationship

Chapter 8: A Conversation About Being Sexual

Chapter 9: Create a Strong Presence

Chapter 10: Your First Instinct

Chapter 11: Alpha Suggestions

Chapter 12: Get Your Style Together

Chapter 13: Mini-guide to Attracting Hot Women

PART III – EXAMPLE INTERACTIONS 38

Chapter 1: The Book Store

Chapter 2: The House Party

Chapter 3: The Night Club

Chapter 4: The Airplane

Chapter 5: At the Store

Chapter 6: The Tale of Disqualification

Chapter 7: The Dancer

Chapter 8: At the Coffee Shop

Chapter 9: The Pub

Acknowledgments

I could not have written this book without the prodding of people who had expectations for me. Christian Hudson, you are an amazingly effective person and the best business manager I could hope for. I am lucky to have you with me when you could be off running IBM or something.

Thanks to my ex-girlfriends, girls who dumped me, dissed me, hated me and loved me. Thanks to my clients and friends. You all probably never thought you would help write a book on picking-up women but each of you has helped in your own way. Reading this book you may recognize parts of yourself.

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

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

Wayne

Foreword

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

“Are you a Juggler too?” he asked

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

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

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

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

Ohhhhhhhh. That kind of juggler.

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

As months went on and we began to spend more time together, his wisdom began to change me. I dropped many longstanding beliefs and adopted others. My clever lines became irrelevant and I stopped mentioning my material stuff. My needy arrogance became checked by a genuine desire to learn about the women I met. The defensiveness that I used as a social shield was replaced with a strong, friendly openness. And my loneliness was replaced by a relationship with an amazing woman who lays beside me as I write this.

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

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

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

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

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

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

All the best on your journey,
JCH

A Letter to the Reader

Dear friend,

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

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

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

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

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

Part I - Introduction

Chapter 1: Should You Become a Pick Up Artist?

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

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

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

You will become inclusive...

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

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

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

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

But being a pick up artist requires sacrifice...

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

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

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

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

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

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

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

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

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

PUA philosophy...

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

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

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

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

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

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

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

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

Trusting yourself...

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

It required twenty strikes for him to secure a stake to sufficient depth into the ground at the beginning of the summer. He

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

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

Part II – How to be a Pickup Artist

Chapter 1: Your Initial Vibe

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

Warm...

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

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

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

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

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

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

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

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

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

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

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

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

How to use your smile...

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

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

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

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

Without me saying or doing anything to engage her, she would simply return to her work. In order to open a dialogue I would then have to re-break her focus. You don't get many second chances to make a natural opener.

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

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

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

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

Chapter 2: A Conversation About Approaching Women

Wolfgang: "I have approach anxiety."

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

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

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

Wolfgang: "No. I'm straight."

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

Wolfgang: "We call them pubs."

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

Wolfgang: "What do I say?"

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

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

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

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

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

Wolfgang: "That sounds wacky."

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

Wolfgang: "Then what do I do?"

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

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

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

Wolfgang: "Which ones are those?"

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

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

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

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

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

Wolfgang: "No."

Juggler: "Okay maybe its just me."

Wolfgang: "But I know what you mean."

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

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

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

Wolfgang: "Yeah."

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

Wolfgang: "Really?"

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

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

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

Wolfgang: "What's that?"

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

Wolfgang: "Sorry, I have no idea."

Juggler: "Alright then give me your watch."

Wolfgang: "Uh, okay. But be careful. Its expensive."

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

Wolfgang: "What do I say?"

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

Wolfgang: "Okay I'll do it."

Juggler: "One other thing. Approaches feel most natural when you have momentum. For instance if you have been sitting at a table in the coffee shop and it has been thirteen minutes, forty six seconds and you still have not spoken to the hot little French girl nearby it can feel very awkward to start up a conversation after all that time. But if you leave

and go to the counter to buy a cookie it will feel more natural starting a conversation as you return and sit down again, "Vous êtes-vous ennuyé de moi ?"

Chapter 3: How to Use Anticipation and Floppsy

Do you want to meet girls the easy way?

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

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

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

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

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

But of course, an amazing wing-rabbit like Floppsy doesn't come around often. Or does he? You will have to bend your mind a bit here... The usefulness of Floppsy is not that he looks so darn cute. It is that a woman reacts in a predictable way towards him. She stops, asks questions and has to touch his fur. So anything that creates a predictable reaction is a floppsy ®.

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

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

Here are some other examples of floppsies:

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

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

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

"Well done," I observed.

"Thanks."

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

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

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

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

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

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

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

Chapter 4: Have a Two-Way Relationship

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

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

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

"I bet you have cooties."

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

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

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

Sometimes you may seek better questions and want more interesting things to talk about. That's okay. But being a pick up artist does not require spectacular lines. It requires using focusing techniques to hook a woman into a two-way relationship. Craving more 'material' is a sure sign of not being able to do that and being forced to go monologue. You want to be able to get a woman engaged, involved, and talking back with very basic conversation.

Creating balance and knowing when to move forward

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

if she has earned that interest.

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

This is how picking up a woman works. You prompt her to make an effort > She makes the effort > You reward her with your intent > That moves the relationship further towards a sexual or romantic outcome > Repeat. This cycle continues throughout the interaction. It is the building block that constructs good game.

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

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

How to prompt a woman to make an effort...

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

“What was your summer vacation like?”

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

“How do you get your hair so purple?”

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

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

She may study you for a moment and wonder if you are kidding. She may say, “I don’t know.” She may try to offer a canned response. This is her testing you to see if you have the resolve to compel her make an effort. Stay on her.

(vacuum)

Her: “I just dye it.”

You: (Returning to the vacuum) “Yes, but how? I’m interested.”

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

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

Her efforts, words and creativity are her money. Its a good idea if you can get her to put these things out there near the

beginning before you put too much of your own effort into the relationship.

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

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

Rewarding her

You ratchet your interaction towards a sexual or romantic outcome while rewarding her. Timing is important. You show your new, more flavorful interest in her immediately after she makes her effort towards you.

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

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

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

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

Her: "My name is Helga."

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

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

Chapter 5: Focus Her Attention

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

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

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

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

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

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

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

(She laughs)

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

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

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

Amplifying your expressions...

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

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

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

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

Committing...

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

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

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

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

Use a range of expression...

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

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

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

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

Chapter 6: Genuine Interest vs. Desperate Interest

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

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

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

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

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

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

Her: "I'm Martha."

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

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

Let's look at it the proper way...

Me: "What's your name?"

Her: "I'm Martha."

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

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

Here is another example...

Me: "What do you like to do?"

Her: "I like shopping."
 Me: "Shopping. Yeah cool. I like shopping."
 Her: "Good for you. I gotta go."

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

Here is a better way...

Her: "I like shopping."
 Me: "Mmmm... Have you ever pushed someone out of the way at a big sale?"
 Her: (Laughing) "Actually there was this one time with these three old ladies and a choke hold."
 Me: "Oh my god, you're a pit bull. I love you."

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

Forcing conversation also qualifies as another form of desperate interest...

Me: "What's your name?"
 Her: "Kate."
 Me: "Where are you from?"
 Kate: "Australia."
 Me: "What part of Australia?"
 Kate: "The Southern part."
 Me: "Where."
 Kate: "You wouldn't know it."
 Me: "Come on, I've been all over."
 Kate: "I gotta go."

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

Here is an improved version...

Me: "What's your name?"
 Kate: "Kate."
 Me: "Nice to meet you Kate. My name is Wayne. Give me the rock."

(Laughing, Kate gives me the rock)

Me: "Keep it green."
 Her: "What?"
 Me: "Nothing, I'll explain it later."

she giggles

Me: "I like your laugh. Where are you from?"
 Kate: "The southern part of Australia. Near the tip."
 Me: "That's cool. I always wanted to visit there. Great fishing, they say."
 Kate: "Yeah, my dad runs a fishing boat."
 Me: "That's it. I'm going fishing with your dad. Well, how in the world did you end up in Cleveland, Ohio?"
 Kate: "It's a long story."

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

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

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

The performer...

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

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

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

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

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

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

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

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

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

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

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

This is not how I wanted Frank and his cousins to feel about me. I wanted them to feel I was genuinely interested in

people first and foremost. That would have shown strength. But instead I showed everyone I was shallow, too eager and out-for-myself. I demonstrated low value to everyone. And to be further punished by karma, in the process of hurrying over to the hot cousin, I knocked over everyone's drink. I was the Jerry Lewis of PUAs.

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

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

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

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

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

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

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

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

Seeming genuine in conversation

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

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

Use specifics

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

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

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

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

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

Disqualify yourself

Too often we suck up to a woman. I catch myself doing it. We want to say what we think will impress her. But doing that

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

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

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

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

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

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

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

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

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

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

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

Enjoying approval too much is dangerous...

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

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

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

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

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

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

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

Ask interesting questions

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

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

You: "What do you do?"

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

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

Her: "My what?"

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

(She puts on a firm expression)

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

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

One of my clients exchanged greetings with a very cute financial analyst who was sharing drinks with her 'suit and tie' crowd. The brilliant question he aimed at her was not about pork bellies or gas futures. The question he asked was, "Do you think you could beat up the other financial analyst who is here?" She said yes, she thought she probably could. So of course he had to feel her arm through her Ann Taylor suit to make certain. "Wow you do have guns," he said. "That's kind of sexy."

Have fun

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

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

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

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

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

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

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

"Are you serious?"

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

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

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

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

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

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

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

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

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

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

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

Johnny: "What class do you teach?"

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

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

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

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

Her: "You have no idea!"

Say Yes

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

Her: "Are you from around here?"

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

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

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

Her: "Are you from around here?"

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

Her: "Are you hitting on me?"

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

Her: "Are you mean to your grandma?"

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

Her: "Will you buy me a drink?"

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

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

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

Chapter 7: Transitioning to a Personal Relationship

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

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

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

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

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

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

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

Chapter 8: A Conversation About Being Sexual

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

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

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

Juggler: "What do you mean?"

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

Juggler: "What happened?"

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

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

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

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

Beethoven laughs.

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

Beethoven: "Ever?"

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

Beethoven: "...Okay."

Juggler: "You're angry with women."

Beethoven: "No, just a little frustrated."

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

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

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

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

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

Beethoven: "What do I do?"

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

Beethoven: "Okay."

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

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

'Fine,' she says.

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

'No..,'

'You wanna go?'

'What do you mean?'

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

'Okay.'

'Great, let me get your phone number.'

Is that how it happens?"

Beethoven: "Basically."

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

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

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

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

Juggler: "Yeah she probably got your intentions when you showed up. But she saw you were playing it safe. She

knew you would keep playing it safe and wait for a sign from her that she likes you – that it would be okay to pursue her more openly. This is called being murky. She hates these murky dates. She is put in a position where you expect her to lead. This is very unsexy to a her. Its the pimple of dating techniques."

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

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

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

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

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

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

Beethoven: "You make it sound mechanical."

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

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

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

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

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

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

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

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

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

Juggler: "Generally no. Relationships with women develop momentum. The longer you have a platonic vibe, the harder it is to turn the corner into a sexual one. You begin to act like a friend. She begins to see you as a friend. Like a snowball rolling down a mountain, you might be able to stop it at the top while it's tiny but once it gets down near the bottom its a fast-moving, giant ball of death!"

Beethoven: "Uh..."

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

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

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

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

Juggler: "Simple. Just read on."

Making it sexual...

You must lead a woman into a sexual relationship...

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

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

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

Then one day I invented a gimmick.

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

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

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

I decided to carry a Chapstick on all my dates.

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

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

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

Creating a sexual vibe and not being sexually obsessed.

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

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

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

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

A few days later we met for drinks. We chatted a bit. I did most of the talking and got a little drunk. She seemed reserved

but amenable to coming back to the house to watch a movie.

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

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

I was dumbstruck. But she was not finished.

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

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

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

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

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

Wayne – I wanted to tell you about my great night.

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

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

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

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

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

* Let a woman know you find her attractive after she has been talking one-on-one with you awhile. The best line you will ever use: Fifteen minutes into dialogue with her you say, "Wow, I just realized, not just are you sexy but you're fun to talk

with.” (Don’t say this backwards cause that won’t make any sense.)

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

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

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

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

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

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

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

Primer to sexual tension...

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

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

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

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

Sexual obsession	Sexual tension
one-sided	two-sided
wanting sex	wanting her
your desire	both your desires
the goal	the process
hurried	prolonged
the situation	flirting
orgasm	foreplay

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Chapter 9: Create a Strong Presence

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

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

Presence is created when you limit your unintentional (nervous) words or movements. When you do this you render your

intentional words and movements more discernible. You will have uncluttered your communication. This will make your expressions more powerful and easily understood. That makes you have a presence.

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

Body position

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

Movement

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

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

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

Talking with your hands is okay but...

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

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

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

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

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

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

Say no to verbiage

Try to eliminate useless words and phrases from your vocabulary.

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

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

Choose plain language

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

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

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

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

Chapter 10: Your First Instinct

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

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

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

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

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

Make it easy...

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

When something is easy you hold on loosely and enjoy the process. It means you don't care so much as to get your pride involved. You leave room for fortunate coincidences because you are relaxed. The amateur tries to squeeze out the effects of chance. The professional uses his skills to put himself into a position to take advantage of chance.

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

Relationship as art...

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

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

Have fun.

Chapter 11: Alpha Suggestions

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

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

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

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

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

* Replace service questions with service statements.

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

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

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

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

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

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

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

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

You: "This is Friday."

Her: "No it's Saturday."

You: "Are you sure? I do my laundry on Friday."

Her: "Well you must have done your laundry twice this week."

You: "Huh... It really feels like a Friday."

Her: "I'm going to get a newspaper."

You: "That could be sexy."

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

* You don't need her approval

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

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

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

Chapter 12: Get Your Style Together

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

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

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

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

Clothes...

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

You are going to look great with some contrast in your wardrobe. Wear something casual under something fancy. Personally these days I am having good effect with a suit coat with a baseball cap and printed T-shirt.

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

Colors...

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

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

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

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

Hair...

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

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

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

Accessories...

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

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

Chapter 13: Mini-guide to Attracting Hot Women

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

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

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

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

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

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

Her: "Does it matter?"

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

Surprisingly, a hot-woman acting badly creates a golden opportunity to show some genuine interest. The secret to dealing

with girls who are behaving badly is to act SWEET but also TOUGH at the same time. Show interest but in the next breath destroy her behavior. Mix in the sugar with the medicine. That is a great way to show her you are being a sincere man. She can't possibly imagine you are sucking up if you are also acting tough.

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

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

You: "Nice to meet you."

Her: "Nice to meet you too."

You: "I like your hands."

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

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

Don't be above teasing women.

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

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

She smiles.

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

Her: "Betty."

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

She hugs you.

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

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

Her: "What are you talking about?"

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

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

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

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

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

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

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

make conversation."

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

You: "I work with computers."

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

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

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

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

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

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

Her: "Arrgg."

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

Her: "I'm a Maxim model."

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

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

A few parting thoughts...

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

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

Part III – Example Interactions

Chapter 1: The Book Store

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

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

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

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

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

Her: "Oh I don't know."

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

Her: "Have you read 'The flowers of Verona'?"

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

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

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

Her: "Tanya."

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

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

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

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

Tanya: "Just looking around."

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

Tanya: "Sure, why not."

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

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

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

You sit down together.

Tanya: "So where are you from?"

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

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

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

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

You: "I take the bus mostly."

This is obviously not true.

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

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

She giggles.

Time to step it up.

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

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

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

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

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

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

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

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

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

You: "How is that going?"

Tanya: "Mmmm okay, I guess."

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

Tanya: "What do you mean?"

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

Tanya: "I know what you mean."

Aha!

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

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

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

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

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

Tanya: "You expected less?"

You: "Yes."

Tanya: "Hey!"

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

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

Tanya: "Where is your helmet?"

Here is where many men who like to tease or be cocky with women get it wrong. They want to tease her while demanding utmost respect for themselves. They regard it as bad if she teases them. They try to top her. She detects an oversensitive ego and teases some more. The guy gets pissed and what was a fun interaction turns into a fight.

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

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

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

She giggles.

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

Tanya: "That would be great."

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

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

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

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

2 days later...

You call Tanya...

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

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

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

7:45 PM.

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

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

8 PM.

You call her...

Her: "Hello."

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

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

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

Tanya: "Hello."

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

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

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

Her tone sounds happy. She is expecting your call.

You: "Did you miss me?"

Tanya: (laughing) "Sure."

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

Tanya: "Me too."

You: "What are you doing right now?"

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

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

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

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

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

Tanya: "Uh sure."

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

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

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

one."

She laughs.

You: "So what are you wearing?"

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

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

Her: "What are you wearing?"

You: "A space suit."

She laughs.

You: "I like talking with you."

Tanya: "Me too."

You: "I want to see you."

Tanya: "That would be good."

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

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

Tanya: "Okay."

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

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

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

Tanya: See you then."

You: "Bye."

Chapter 2: The House Party

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

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

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

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

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

Her: "I'm Barbie."

You: "Nice to meet you Barbie."

Barbie: "Nice to meet you."

That is all the opener you need at a party.

You: "How do you know our hostess?"

Barbie: "Our what?"

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

Barbie: "Archaic?"

You turn around.

You: "Hi, I'm Greg."

Her: "I'm Heather."

You: "Nice to meet you Heather."

Heather: "Same here."

You: "So how do you know Betty?"

Heather: "Who?"

You: "Betty lives here."

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

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

Heather: "How about you?"

You: "I was just driving by."

Heather: "You're kidding."

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

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

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

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

In any case, almost all women are into yoga.

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

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

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

You: "What do you think so far?"

Heather: "Its tough."

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

She giggles.

You can never say butt too much.

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

She giggles some more.

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

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

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

Heather: "My sister and her friend."

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

You: "I have another intuition about you."

Heather: "What?"

You: "Forget it."

Heather: "What?"

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

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

Halfway there you run into some dude who knows her.

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

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

His name is actually Dude?

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

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

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

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

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

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

Heather: "We gotta go."

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

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

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

Heather: "Not much."

Dude: "Damn you sexy."

You: "Thanks."

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

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

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

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

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

You: "Its alright. I believe you. You have nothing to prove to me."

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

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

Heather: "Not really."

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

Heather: "Sounds good."

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

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

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

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

You move in and start kissing her.

An hour later...

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

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

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

Her: "That could be fun."

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

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

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

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

You: "You have a sexy shoulder."

You kiss her shoulder.

You: "And sexy ear."

You kiss her ear.

You: "And neck."

You kiss her neck.

You: "And... elbow."

She laughs as you kiss her elbow.

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

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

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

Inside...

You have some red wine.

Always keep a stock of red wine on hand.

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

Heather: "Its okay."

You laugh. Your place is a mess.

You: "I cleaned up just for you."

She laughs.

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

Heather: "What is that supposed to mean?"

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

Heather: "Mmmmm..."

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

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

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

Heather: "Come here funny guy."

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

Chapter 3: The Night Club

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

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

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

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

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

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

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

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

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

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

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

Almost everyone is a gatekeeper.

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

Two girls at the bar...

You: "Hi, how are you?"

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

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

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

They can't help but laugh.

A client of ours at a recent bootcamp began in exactly this way recently with two girls sitting in a London nightclub.

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

Girl 1: "Kate."

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

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

Girl 2: "Lilly."

You do something different on Lilly's hand shake.

Lilly: "What was that?"

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

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

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

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

You show her again.

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

Women are so used to performers that they will often ask you to perform out of the blue. That is NOT your big break. It is a boost to a woman's ego by getting you to entertain her and her friends.

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

You: "What secret handshakes do you know?"

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

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

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

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

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

Generally, you do this on a high note.

You stop talking and wait.

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

Kate: "So where are you from?"

You passed.

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

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

Kate: "I have one of those!"

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

Kate: "That is so cool."

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

Lilly: "How did you get here?"

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

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

Kate: "Lilly ran a half marathon."

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

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

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

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

Lilly: "Oh my god."

You: "That is amazing that you are a runner. I love meeting other people who run. We do this thing so often alone but then at the same time we share this bond. You know what is interesting is I love to ask runners what they think about when they run."

Lilly: "What do you think about?"

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

Lilly: "I think about kicking ass."

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

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

Her face is all sparkles.

You: "Who are you two here with?"

Needed information.

Kate: "Just us."

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

Kate: "Sure."

Lilly: "Yep."

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

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

Girls in the club.

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

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

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

Her: "Twenty three."

You give her a kiss.

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

Chapter 4: The Airplane

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

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

Her: "Carrie."

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

(Laughing, you two knock knuckles)

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

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

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

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

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

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

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

Carrie: "Yeah, its big down South."

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

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

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

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

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

Carrie: "You are invited any time."

People from the south are so friendly.

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

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

Travel

Relationships

Art, including photography

Live events, such as concerts and theatre

Books

Fitness, especially running

Pets

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

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

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

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

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

Hot girl: "I make papier-mâché."

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

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

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

Hot girl: "I use blanks."

You: "Like how?"

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

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

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

Carrie: "Alrighty."

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

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

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

Alison: "Back to school in Berkley."

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

Alison: "Where is that?"

You: "Austin Texas."

Alison: "That's a fun place."

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

She laughs.

You pause.

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

Alison: "Where are you going?"

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

Alison: "I doodle too."

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

She laughs.

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

Alison: "Twenty."

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

Alison: "How old are you?"

You: "Thirty eight."

Alison: "Mmmm."

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

Alison: "How long were you dating?"

You: "A couple years."

She does the math and you come up legal.

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

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

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

What is it with girls hooking up with their teachers?

You: "How was that?"

Allison: "Kinda weird."

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

Allison: "How was that?"

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

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

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

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

Allison: "Take a nap."

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

Allison: "Sounds good."

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

Allison: "Are you coming on to me?"

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

She laughs.

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

Her: "That could be arranged."

Chapter 5: At the Store

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

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

You enter the store.

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

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

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

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

Clerk: "May I help you?"

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

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

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

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

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

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

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

Clerk: "What do you do?"

You: "You know the internet?"

Clerk: "Yeah."

You: "I help make that work."

Clerk: "Cool."

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

An Asian cutie comes into the store.

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

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

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

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

Asian Cutie: "My name is Carol."

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

You: "Nice to meet you Carol."

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

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

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

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

Her: "It's groovy."

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

She taps knuckles. Women her age love to flirt.

You find a table to prop your butt on.

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

You: "I have an intuition about you."
 Her: "What?"
 You: "Its nothing."
 Her: "What?"
 You: "Well... let me look in your eyes."

You gaze into her eyes.

Her: "What do you see?"
 You: "You have sexy eyes."
 Her: "And..."
 You: "What are you doing for the next twenty minutes?"
 Her: "Well, I got to go back to work."
 You: "At the dog groomers?"
 Her: "At the doctor's office."
 You: "Right."
 Her: "Why do you ask?"
 You: "There is a good Mediterranean restaurant around the corner. It would be great to share lunch."
 Her: "I like that place."

At lunch...

Her: "So what do you do?"
 You: "Well... do you use a computer at work?"
 Her: "Yes, for patient records and such."
 You: "Well in a way I make it so that you can exchange records with the pharmacist and the hospital."

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

Her: "That is so amazing. I do that all the time. I can't wait to tell everyone at the office I met you. You must be a genius."
 You: "No, just a pet owner."

She laughs.

Her: "What kind of pet?"

At this point you transition into a statement of interest.

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

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

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

You can see that she is a little stunned.

You: "Anyway, is this the bill? Let's see, I had the falafel..."

(As you are leaving.)

You: "You want a ride?"

Her: "Yeah."

You are both quiet. This is the calm before the storm.

In the car, it is on. She practically rapes you.

Chapter 6: The Tale of Disqualification

To become very unattached to outcome you can heavily disqualify yourself. Only rock stars do this...

You: "How are you?"

Her: "Good."

You: "Darn. I was really hoping to find a girl who was doing badly so I could cheer her up."

Remember when I said always agree? Well, there are exceptions to everything in life. Here you are actively demonstrating a persona who is far from approval seeking.

Read closely... You do this by agreeing when she disagrees and disagreeing when she agrees. This is the exact opposite of what approval seeking people do.

Her: "So who are you here with?"

You: "I'm by myself."

Her: "That's cool."

You: "No it isn't. I have no friends."

Her: "You must have friends."

You: "You're right. I do. I guess I'm just board with them. Or... maybe they're board with me. Who are you here with?"

Her: "My sister and her friend."

You: "Which one is she?"

Her: "With the red hair."

You: "She looks like you."

Her: "Really?"

You: "No not really. I was just trying to make conversation."

She laughs.

You: "I like your laugh."

Her: "Really."

You: "Yes, really this time."

Her: "I like your sense of humor."

You: "Thanks but I can be really unfunny sometimes."

Her: "That's okay."

You: "No it isn't. I'm letting people down."

Her: "You think so?"

You: "Yes. If I told you something serious you would get bored and leave."

Her: "Try me."

You: "Okay, how about if I told you that you had very kissable lips?"

Her: "I'm still here."

You: "Damn, you're right. I hate you."

Her: "So what do you do?"

You: "I usually tell people I make the internet work but I really just have a boring computer job."

Her: "That is alright. I work in accounting."

You: "I wish I could work someplace as fun as accounting. (Looking wishful) Maybe one day."

She giggles. You fart. She doesn't seem to notice.

You: "Hey, I want you to come sit on that couch with me so we can be more comfortable."
Her: "Okay."

The two of you go there.

You: "Are you comfortable?"
Her: "Yeah."
You: "Good. Want to see a magic trick?"
Her: "Sure."
You: "Its not a very magical one I'm afraid."
Her: "That's okay."
You: "Alright close your eyes."

She does.

You: "Now pucker your lips like you are going to kiss someone."
Her: "Are you going to try to kiss me?"
You: "Well not now. Thanks for spoiling the moment."
Her: "Sorry."
You: "That's alright. I have something better. I'll close my eyes."

You close your eyes.

You: "Now you close your eyes."

Presumably she does. You take her hand.

You: "Now we just have to find each other."

You find each others lips and start making out.

Chapter 7: The Dancer

She is an exotic dancer - no, not the stripper type. She is the belly dancing type. You are sitting on cushions at the belly-dance club.

She approaches you. Her finger cymbals jangle seductively as she puts her arm around you. She smells really good. Her name is Sapphire. Belly dancers all name themselves after precious stones you know.

Sapphire: "Hi, want a belly dance?"
You: "Maybe later after I get to know you better."

If a woman wants something from you that you are reluctant to give such as a cigarette, money or whatever, don't say no straight off, just put them off.

Sapphire: "Where are you from?"

She wants to talk you into a dance. She is trying to force conversation by asking questions. That's okay. But just realize she doesn't really care about where you live.

You: "I'm from a little town in Utah. You have probably never heard of it. I would be surprised if you had."
Sapphire: "What is it?"

You: "My three sisters are still there and they belly dance."

You take the time to relate your answer before you give it. Relating always trumps being interesting. I guess that's because deep down women (and most people) only care about themselves.

Sapphire: "Really?"

You: "Really, really."

You pause and take a puff off the hookah.

You: "Amateur of course. I mean our town cannot support more than a few belly dancers. But anyways, you have some competition to live up to."

Sapphire: "You are putting me on."

You: "Yes, of course."

...Not really. But always agree.

She calls another girl over.

Sapphire: "This guy's funny."

Diamond: "Tell us a joke."

You: "I'd love to tell you a joke. But tell me one of yours first."

You just turn the entertainment request around.

Sapphire: "I got one. What kind of socks does a pirate wear?"

You: "What kind?"

Sapphire: "Arrrrrrgyle."

Diamond: "Oh god." She goes off to find a customer.

Sapphire: "Where does a pirate go on vacation?"

You: "I don't know."

Sapphire: "Arrrrrrrgentina. What would a pirate be if he wasn't a pirate?"

You: "What?"

Sapphire: "An arrrrrrrchaeologist."

This is the sweet spot of picking up women. When they entertain you is when you are in. When she is involved like this both of you have more fun and you can use her efforts as a reason to step up your interest. It's balanced that way.

You: (smiling) "I like you Sapphire. You have a corny sense of humor just like me."

Sapphire: "I guess we are two of a kind."

You: "Yep. Can I confess something to you?"

Sapphire: "Sure."

You: "I'm lost. I actually came in here to ask directions. But meeting you seems like the best thing that has happened today. It would be fun to have a cup of coffee someplace after this."

Sapphire: "Sure. Actually it's slow. I can leave right now."

Chapter 8: At the Coffee Shop

Two attractive women chat over cake and soda water at a table in the back. There is no one else sitting anywhere near them.

You walk over to them confidently.

When a woman meets you the first thing she focuses on is your facial expression and the second is your hands. This is human nature at it's most instinctual. She looks for friendliness on your face and open, peaceful hands.

The most confident and non-threatening way to hold your hands is straight down at your sides. Most guys feel uncomfortable with this. But that is just their monkey-minds playing tricks on them. Holding your hands higher is your instinct to raise a barrier between yourself and other people. It is fear holding them up.

The most confident postures are often the most vulnerable ones. Confidence is demonstrated in revealing vulnerability. You are doing it correctly when it feels as if she could just punch you out.

If you have a real problem nervously moving your hands around try holding them together in front of you. You will look like a priest but that's okay. Many women are hot for their priest.

For those times during which you just can't get your hands to chill out, try carrying a cup of coffee. This can be a useful gimmick that gives you something to do with at least one of your hands, and for some reason holding a cup of coffee has a relaxing effect on women due to the 'looking like you are on lunch break,' phenomenon.

You: "That cake looks really good and I'm mad at you for having the last piece."

Some of the best openers are created by just observing what a woman is focused upon and beginning there.

Blonde: "Sorry."

Brunette: "Is it really the last piece?"

You: "No, I just needed some reason to come say hi to two pretty women."

You have chosen to be genuine and sometimes that's the best policy.

Blonde: "Thanks."

You: "Oh, its not a compliment. Being attractive is a burden. I pity you."

They giggle.

Generally if you can get them to laugh you are in.

Brunette: "What's your name?"

They like you. Is there any point in going on?

You: "My name is the Big Bad Wolf. You can call me Bad."

Brunette: "Nice to meet you Bad."

You: "What's your name?"

Brunette: "Jody."

Blonde: "And I'm Ginger."

You: "Can I join you for a couple minutes Jody and Ginger?"

Ginger: "Sure."

You pull up a chair.

You: "My butt thanks you."

Jody: "So what are you doing today?"

You: "I've been shopping. But I can't find what I'm looking for so I'm mad."

Ginger: "What are you looking for?"

You: "Peace, love and happiness mostly. But if I can just find a pair of hip jeans it'd be good. I'm also trying to decide what country to visit on my next holiday."

Jody: "You should go to Australia."

You: "Really? What's that like?"

Jody: "I don't know. Never been there."

You: "Geezy peezy."

Jody: "But I want to go."

You: "Okay, then maybe I'll see you there."

Ginger: "Peru is good."

You: (looking suspiciously at Jody) "What's that like?"

Ginger: "It's beautiful. There are beaches and you can hike through the rain forest and the people are so nice. I stayed with this elderly couple who ran the tour company. He used to be an aid to the vice president and she had been a dancer."

You: "Wow, I bet those two had some interesting stories."

Ginger: "The best story was how they met during a revolution."

You: "Really? What happened?"

You know what is better than having a girl hang on your fascinating stories? Having her tell you a fascinating story.

Ginger: "Well..."

She tells you a very romantic story. It makes you all choked up. Okay, not really. You are a hardened pick-up artist. So you have to fake it a little.

You: "That is a good story. I like you Ginger."

Ginger: "I like you too Bad."

You: "No, I mean I really like you. I want to see you again."

Ginger: "I would like that too but I'm getting married next week."

Ack! Where was her ring?

You: "I'm disappointed but congratulations. How did he propose?"

It's better to admit how you feel and move on rather than attempt to hide it.

By the way, collect proposal stories when you get a chance. They are great fodder for future conversations with women.

Ginger: "He took me up in this hot air balloon and went over a pumpkin field and he and his friends had arranged these pumpkins to spell out will you marry me."

You: "That's great. I proposed to a girl once."

Jody: "What happened?"

You: "It was in fifth grade and I wrote 'Will you marry me Kay?' on the chalk board. But I forgot to put who it was from. I like to think she is still waiting. That will be the only girl I ever propose to."

Jody: "Why?"

You: "I'm not into long term-relationships. I think I'm addicted to the rush of when you first get to know someone."

Jody: "Yeah, but eventually you will want something longer term. You can't be Mr. noncommittal forever."

You: "Really? Why do you think so?"

Not argumentative. You really want to know why she thinks that.

Being open-minded does not mean you are unsure. It means you are open to being convinced.

When someone tries to influence your thinking they are making a commitment in you. So don't hold on to your positions too tightly. Let her see that you might be swayed.

Jody: "Because you can't develop anything deeper with short term affairs."

You: "Is deeper good?"

Jody: "Of course."

You: "Alright. I will work on it."

Jody: "You're a shit."

You laugh. This girl is so yours.

You: "When I was a kid my sister used to call me a stinker. I even had a shirt."

You: (to Ginger) "So where are you having the reception?"

Ginger: "Want to come?"

You: "Sure. I'd love to. It would be fun."

Ginger: "Its at the old city hall. Nothing fancy. But there will be lots of single women there."

You: "Can I bring a date?"

Ginger: "Nooo."

You: (laughing) "Okay, okay."

Most women and some men (especially gay men) are gatekeepers. In this sense, a gatekeeper is a person who knows many attractive women or knows people who know attractive women. They control access. Making friends with a gatekeeper is generally more important than picking someone up. When you make a favorable impression on women you will be amazed how much help you will get hooking up. Women in long-term relationships especially are great for this. They feel romance vicariously through other people.

Don't tell them you are looking for a date. That will make you look desperate. Instead create the impression that you enjoy seeing many different women and you have not met the one. Look like a man with options. Trust in the power of honesty. If you just want to be a player then tell your gatekeeper friends exactly that. Women will accept it. If you are cool and women obviously enjoy, you women gatekeepers will introduce you to their hot friends.

Chapter 9: The Pub

You see two guys and a girl walking into the pub.. Their style is a hybrid... nerdy Coke bottle glasses with punker blue hair. They seem friendly in an awkward, alternative way.

Inside you talk to them.

You: "Hey I like your pins man."

Blue haired guy: "Thanks man."

You: "I bet there's a story behind those."

Blue haired guy: "You betcha."

You: "I used to have a support the IRA pin but I lost it."

Blue haired guy: "Couldn't wear that around anymore with our Nazi-like government."

These types of people are always political and never happy. You can connect with them quick. Just rant a little.

You: "That's right. I can't even ride my bicycle thanks to the *@^#\$\$! President."

You don't have to make any sense. You just have to strike the right chords.

Blue haired guy: "Hey let me introduce you to my friends."

You: "If you insist."

He introduces you. Now you are hanging out with some people and warming up your conversational muscles.

As you make small talk about the corporate exploitation of the Loch Ness Monster you look around and catch a woman's eye. You smile and wave - not side to side, that would be uncool, but rather a little flip of the hand, palm out like you are stopping a charging five year old.

She smiles.

You: "Excuse me friends, I must re-educate a decadent female on the inherent dangers of capitalism."

You walk over to her.

When you approach from a group you are not a random guy but an ambassador. To reject you she would have to reject your people. But in this case she has already invited you with her eyes. It's all good.

Since she made the first move you show some interest with a sensual vibe and playful smile.

You: "Hey you..."

Handling women is a balancing act. You can't let her show interest without reciprocating or she will catch herself, feel desperate and renege. Showing corresponding interest in her locks her commitment in. Match it or lose it.

(Cautionary note... Don't fall for the unreal. Some women pretend to be interested as a way to tease men. Generally if she acts too sexual too soon in front of her friends, she is just messing with you.)

Her: "Hey."

She's in her late twenties or early thirties. Women that age have confidence in their ability to openly flirt. This could be fun.

You: "So what's your story?"

Personally I love that question. It is so open-ended that many people don't know quite how to respond.

Her: "I'm here with Zena."

You: "Who's Zena?"

"I am," says a voice.

You look down. The voice belongs to a dwarf woman. Strawberry blonde hair, bright red lipstick, tiny, leopard mini skirt - she's a slutty dwarf woman. You are surprised and a little intrigued. Hey man, anything can happen out in the field.

You: "Oh, hi. It's nice to meet you. I'm Ray Croc."

Zena: "The founder of McDonalds?"

You: "No. A different Ray Croc. I make the internet... oh forget it. I'm actually off McDonalds. I love making salads now. I have my mix. (You slow down here) I lay down a bed of baby spinach, chunks of rosemary garlic tofu, tomatoes so crisp they explode in your mouth, spongy mushrooms, crunchy sunflower seeds for just a touch of the salty and then toss with wine vinegar and olive oil."

The way to make simple things interesting is to get into it. Talk about the actual feel, the texture, act out the motions out. Use your imagination to bring yourself there. You can make anything sensual if you give your whole self over to it. Talking this way will bring in a woman's focus.

Tall woman: "I want to eat at your house."

Zena: "Me too."

You: "You're invited. The three of us can eat a grand meal and get drunk on my most expensive Yellow Tail..."

They laugh.

You: "...as soon as they finish my new kitchen."

They look disappointed.

You: "Okay so let's plan this. What dish are you going to bring....uh..."
 Tall woman: "Lana."

They like and are interested in you. They are being real. Time to pour on your appreciation.

You: "I love that name. I want to have a baby girl one day and call her Lana."
 Lana: "Call her?"
 You: "Yeah, my stupid wife will name her Gerty but I will call her Lana."

They laugh.

Micro primer on being funny...

- 1) Funny is the unexpected.
- 2) Have an original view point.
- 3) Funny will find you if you focus on being creative.
- 4) Two things that normally don't go together are funny. This creates contrast. The guy who invented peanut butter and jelly must have been a comedian.
- 5) Don't laugh at your own jokes.
- 6) Don't care about being right, approval or even being understood.
- 7) Stay out of your head. Who cares what they think of you? Funny is right in front of you if you slow down.
- 8) Don't try to make them laugh. Try to make them think in new ways.
- 9) Don't take yourself too seriously.

You were asking a question but you got sidetracked. Do you go back? No. That would seem like you cared too much about pushing the topic on them. (This is not true if it is something that she brought up. Then always go back - that will make you seem genuine. And 'seeming' is the way to a woman's heart.)

You: "Hey I want to learn to surf. I want to get on the board and feel nature against me and dodge the sharks. (You mime some of this out.) What do you want to do that you have never done?"

Answering your questions from your own point of view before asking them makes women feel very comfortable sharing.

Zena: "I want to go to Ghana."
 You: "Cool. East Africa is supposed to have a great music scene."
 Zena: "I'm a dancer."
 You: "Really? Let me see your dance."

She breaks it down and does a little dwarf dance.

You: "Amazing. That's really good. Didn't I see you on a rap video?"
 Zena: "Hell no."
 You: "Good. I hate those capitalist pigs that conceal themselves under the demagoguery of the artistic body. "

They stare at you.

You: "Old conversation."

Two women with you by yourself is the most difficult situation for you to work. Although a threesome would give you a party-stopping story you really want to be alone with Lana. Without a wingman you have no one to conveniently occupy Zena the little warrior. But you have developed resources.

You: "Hey you two, I want you to come over and meet my people."

You take them over and introduce them to blue man group.

You: (privately to blue hair) "Be a cool guy and talk to the little woman so I can mack it up."

Just then you spot another woman across the room. Long flowing, inky-black hair, a perfectly toned body and an upturned nose that says 'I'm better than you'. But somewhere under her cool attitude you just know she is sweet. She is the future mother to your kids. You can even picture little Lana and Ray Croc Jr.

She is with three other women who are nines to her ten. They stand away from the crowd and pretend to ignore the world. But the world can't seem to ignore them. They are getting plenty of stares from men.

You approach.

You: "Excuse me ladies. You're going to have to leave. We've had some complaints."

Blonde: "What?"

You: (delivered flat) "It seems you haven't been laughing or having a good time. And that's not tolerable."

Blonde: (catching on) "And I suppose you know what a good time is?"

You: "No I have no idea. But I heard there is a lot of tickling involved."

The red head laughs.

You: "Excuse me. No laughing unless you mean it."

She smiles.

You: "I'm serious."

You turn to the other blonde and smile, letting her in on the joke. Then you flip back to funny/serious mode.

You: "So what are you girls doing here?"

Redhead: "We're waiting for the show across the street."

You: "I love shows. I was in a show once. As a kid I played Oliver and when it was time for my big singing number I ran to my spot at the front of the stage and... slipped and fell into the audience."

So how do you think fast? How do you bring up things that are relevant to the subject at hand and make them interesting? An exercise we sometimes do in our bootcamps at CSI is to flash random words at our clients and have them relate. After fifteen minutes of practice and guidance they find it easy.

Here is how you do it. You don't really talk about things. Rather you talk about your experience with things. Shows or travel or spaghetti may be the topic but you are always the subject. That narrows down your responses to your own experience. Then you talk about your experience in a manner that is as low level (feelings, sensations, actions) as possible. That makes it easy for women to relate to you. Of course there is more to it that is impossible to put into print but that is the basics.

Talking about yourself also lets a woman feel comfortable talking about herself. And quick stories about your mistakes and embarrassments are great with women. Not only do they connect to a genuine part in all of us you also show you are not hung up on proving how smart or coordinated or successful you are. You are tuned into the fact that women don't care about any of that stuff. Women only care about a man's abilities to be social and to make them feel sexual.

Blonde: "What happened?"

You: "The show went on."

Blonde: "With you in the front row?"

You: "Actually I landed in the orchestra pit with one leg, right in the tuba. Okay, enough about me. What about you? What have you acted in?"

Blonde: "I have been in some commercials."

You: "But is it your passion?"

Blonde: "No. I'm in veterinarian school."

You: "Cool I saw this guy on TV who treated horses before the derby. He was like getting his whole body to help

birth a bay horse. It was amazing."

Blonde: "Yeah I got to do that."

Remember when I said to go low level? Another great thing about acting things out and really getting into what you are talking about is it helps the women who are listening think of things to relate to what you are talking about. It's like a circle.

You: (making a face) "How did it feel?"

You are really interested.

Blonde: "Really warm. Like almost hot. That surprised me. I had to tie a rope to the foal's legs so we could pull him out."

Sometimes we can be tempted to buy into the one-dimensional hot-woman illusion but when you go a little deeper many times there is something different.

You: "Whoa. That's amazing."

Blonde: "What's your name?"

You: "I'm Ray."

She makes the introductions. You give them hugs. The long, dark brunette is Ann.

You talk to the group for a while longer.

Group primer: When you are talking to a group of people keep in mind that the leader of the group is not the one everyone listens to. It is the one everyone talks to. You can gauge your relative power within the group by noticing if people are talking to you. If no one is talking to you it is indicative of having a lack of power.

When talking to a group, play to the people who are paying attention. Don't try to win over the ones who are not listening. That would come across as trying too hard. It is better to give more to the people who are already listening.

You: (to Ann) "I really like your friends. They're cool."

You say this as if you are sharing a secret but of course the friends can overhear. The implied thing here you are communicating is, 'Your friends really like me. So you can be cool and open with me.'

This is a great transition into going for a one on one conversation with a girl you would like to meet.

Ann: "Thanks. They obviously like you."

You: "Yeah maybe too much. I feel responsible for them now."

You: (lowering your voice) "I like you but I can't let them know that or they might take you away."

Ann: "Not likely. I know jujitsu."

You: "What a coincidence... I know nothing about jujitsu"

Ann: "So what are you up to?"

You: "I'm looking to meet a very special type of girl."

Ann: "What type is that?"

You: "The type who can bail me out of jail."

She laughs.

You: "Okay, I made you laugh. Now to balance your karma you have to tell me a joke."

Ann: "I don't..."

You: "Sure you do. Just loosen up your shoulders like this and let it..."

Ann: "Okay, I got one."

You: "That was quick."

Ann: "Why did the little girl cross the playground?"

You: "Why?"

Ann: "To get to the other slide. My niece told me that joke."

You: "Its totally cute. I like you much better now for telling me that."

Ann: "So what do you do?"

You: "I work in a bowling alley."

Ann: "Really?"

You: "Yep."

Ann: "I like bowling. But I'm not very good."

You: "Me neither. But I can get it in that gutter on the side nearly every time."

Ann: "Gutter balls are people too."

You: (you laugh) "That doesn't even make any sense. I like you. Your humor is just like mine."

You look at each other and that is that. You know.

Blonde: "Uh oh, we have to go. The show is starting in two minutes."

They get up to leave.

You: "Wait."

Ann: "What?"

There comes moments in your pick up artist career when you will have to take chances. Slavery to technique can only take you so far. Being a good pick up artist means sometimes doing things that are not in 'the book' and trusting your instinct over doctrine.

You: "I like you."

Ann: "Thanks."

You: "I would like to see you after the play. We can meet back here."

Ann: "What? Are you kidding?"

You: "No, I'm not."

Ann: "In that case, sure I'd love to."

The end.

Note to reader: I intend for this ebook to be a sort of living document of pick up. From time to time it will be updated and expanded. You will receive these updates free of charge for one full year from your date of purchase. They will be sent to your email inbox. To check the latest status of this text, please visit the eBook page on www.charismaarts.com.

I would love to hear your feedback. Please send us your comments, criticisms and ideas for things you would like to see in future updates to ebookideas@charismaarts.com.

All billing inquiries should be sent to billing@charismaarts.com.

Thank you,
Wayne Elise

CHARISMA ARTS BOOTCAMP DVD NOTES BY TURBINE

These are detailed notes taken from the Charisma Arts Bootcamp DVD which was filmed at a seminar given by Wayne Elise (Juggler) in Melbourne, Australia. This is not an exact transcript, however it's mostly written in Juggler's first person.

I will not be ripping or sharing the actual DVD, but that doesn't mean you can go and share these notes with anybody because while it's not an exact transcript, it's pretty damn close and I don't want to piss off the Charisma Arts guys, they're awesome people who've helped a lot of people and deserve every penny they earn.

It is your responsibility to NOT share this with anybody, no matter how much you want to. Don't be that guy who says to himself "oh I'll just share it with my best friend, it'll be okay because I can trust him" because your best friend is going to do the same thing for some guy *he* trusts and before long, this thing is all over the Internet and Juggler's wondering why a transcript of his copyrighted DVD is making its way around the world.

If you are holding this document in your hand and you didn't get it from the place where I made it available, it means someone ignored the above. Please don't make the problem worse by further distributing it – keep it to yourself.

Escalation

Taking something to another level. Juggler envisions this as an actual window with a girl on the other side. There are escalation moments during the interactions during which the window opens and she expects you to go through it, take it to the next level. If you don't do it, she gets bored. Do not fall into the trap of saying "this is going well, I'm going to keep doing THIS" because your tendency will be to say "oh, things are going downhill and I need to get her interest back." This is a mistake. The real problem is that you just didn't escalate.

Example: Guy stops girl walking and says "I just have to stop you there, I just need to tell you that when you walk, your hair bobs up and down, it's just totally mesmerizing." At this point the girl was already won over. But he didn't know where to take it next and he was like "well... see ya later..." And the girl was totally disappointed. She was just looking for a little direction.

Three major escalations:

1. Opening (going from not knowing each other to talking)
2. Creating a personal vibe
3. Making it sexual

After you open, a few minutes later it becomes awkward to be talking to a complete stranger and not have it be personal. Both people end up wondering "where is this going?" In general, she'll be comfortable talking about random shit for about 45 seconds and then you better have some way of making it personal.

Note: this is the opposite of what indirect methods preach – the indirect guys have, as their burden in life, to keep people entertained for a while with talking about random stuff. I'd rather have a two-way conversation, because doing all that giving without getting anything back, isn't fun for me.

If it takes you forever to get personal, you may end up doing it when she's done nothing to deserve it. This makes your value plummet. People only value things they feel like they've earned.

Always escalate on her high point but you must know what that means:

When two people are talking, they both have highs and lows. Be certain not to escalate when it's just YOUR high point. (e.g., you tell a joke and she laughs). Rather, escalate on HER high point, which is when SHE makes an effort.

The way it should happen is:

1. she puts in effort (telling you all about the book)
2. you reward her ("hey that's cool, I really like the way you said that")
3. you escalate ("what's your name? cool, I'm Wayne...")

If she makes the effort, she gets the reward.

Q: If you reward her for something you don't like, is that supplication?

A: In general, no. We want to show that we're truly ok with whatever response we get from people, because that's alpha and non-approval-seeking. Being okay with her lack of approval is more powerful than whether you're supplicating. (eg, "I really like how you called me a motherfucker. Wow.")

Q: Is staying in the interaction implied escalation, or is verbalization implied?

A: It's important to verbalize it and accompany the escalation with appropriate body language and voice tonality. You need to truly sound/be interested in tone, and work the kino into it. You can even lean in a little bit.

Q: If you lean in and it's still in the early part of the conversation, will she feel uncomfortable.

A: Possibly. A lot of times, during normal conversation, she'll take a half-step back as she feels a little uncomfortable. A lot of guys then take a half step forward. She takes another half step back, he goes forward, soon he's chasing her around the room. Instead, you should notice her step back and see that she's maybe a little uncomfortable, and take a half step back yourself. Then as she moves forward a little later, you can move forward. Optimally you want an in-out oscillation of the two facing people.

Q: Do you then pull away after you touch them or does it depend on the vibe you get?

A: I don't necessarily touch them and get up in their face. Depending on what's normal at that point, I'll often take a step back after touching her. You have to periodically show interest. A lot of guys try to lean back and take up a lot of space and appear alpha all the time. Interest is like money, you have to spend it at the right times. Many community guys don't show any interest because they think it's AFC. In reality, AFCs are the ones who don't show interest because they're guarded and approval-seeking, obsessed with peoples' opinions of them.

Q: Can you reward too much?

A: It has to be believable, it has to make sense. A girl knows that if you're standing there and keeping the conversation going, you're interested in her. If you don't give her a reason why you're interested in her, she'll peg you as low-value!

Q: The other night I asked a girl about her favorite childhood memory and she shared this really great story. I said 'Wow, thanks for sharing that...' and then I didn't know what to do. What should I have done?

A: You should say "You're welcome." And really look like you truly enjoyed it. In fact you should actually enjoy it. I don't wanna talk to boring people, I don't want to have boring conversations. Getting people to make an effort is an art form, a science. Here we work on getting her to make an effort because it's more fun, two-way interactions are way more fun than telling your own stories over and over... I'm sick of myself, I've told those stories a million times. The other night, a client of mine went up to a girl and said "so what do you do for a living?" and then this idea just popped into his head and he said "you can lie if you want." She got into it, telling this big lie, role-playing. He told his lie, role-playing, etc., and they ended up making out.

I used to have this idea in my head that when I meet a girl, I felt like I really did have to have sex with her right away, and the community teaches this. And there's some truth to this... before you have sex, she looks for reasons to get rid of you, and after you have sex, she looks for reasons to keep you around. But for me, it was more of a self-confidence issue. I didn't have the confidence to know that the better she got to know me, the better she'd like me. I felt like I had this front I'd built up and I had to take advantage of it before she realized it was a front. So I always tell guys that, for their own sake, it's better to have a little build-up to it. It builds sexual tension. When I first met my girlfriend, we exchanged numbers and I had to go to California for a couple weeks but we talked on the phone the whole time. When I got back, there was a ton of sexual tensions that'd built up, it was the most amazing thing I'd ever felt, the hairs were standing on my arm.

The Juggler Method

1. Opening
2. Commitment
3. Rapport
4. Information-Gathering
5. SOI
6. Close

The key to any method is that you don't want to substitute the method for a personality. We will kick your ass if you do that! It's not something you should slavishly follow, it's more of a roadmap.

1. Opening

a. Day Game

- i. Venue-specific openers. "hey did you see the naked guy?" You notice something about the situation, you're both IN the situation, you comment on it.
- ii. Weather opener "excellent day isn't it?"
- iii. Situational openers
- iv. Floppsy openers (situational opener on crack) This gets its name from when I saw a little lady in the park one day with a little rabbit on a leash; its name was Floppsy. All the cute girls would walk by and stop and play with the rabbit. This was the ideal place to stand if you wanted to open girls because you have something ready-made to talk about (not to mention plenty of girls). You can use a Floppsy opener anytime you can anticipate her behavior. If you're in a bookstore and she's standing at a shelf, you know what she's about to do (take a book off the shelf) so you can seize on it ("ooh no, not that one. Here this one's better.")
- v. Focus opener. Think about when there's a major tragedy – it's easy to talk to everyone. "hey where were you when it happened?" It's an easy opener. I had a client the other night in LA on Sunset and we were at this bar and the client was a "turtle" (he shrinks into himself with approach anxiety). All of a sudden, a huge fight broke out in front. They ended up calling the cops, dragging the guys away, they had cowboy hats on and it was crazy. We told the client "go, now, talk to everybody!" and he ended up talking to everyone in the bar. The other day I was in a clothing store and I saw this cute girl squatting down going through the piles of jeans and I knew what she was thinking, she was thinking "why the fuck do they always put my size at the bottom of the pile?" so I said "why the fuck do they always put my size at the bottom of the pile?" and she was like "yeah!" It was an easy start.

b. Night Game

We handle night game differently than most guys do. I must have worked on night game for 5 years (21 thru 26) getting absolutely nowhere. I'd go into a bar and I'd see these cute girls and think "wow those girls are cute, how do I approach them?" and most of the time I'd chicken out, and sometimes I'd go in and be like "yo what's your sign, Aquarius I bet..." and the problem was that I was so focused on them. Which means I totally miss out on everyone else in the bar. If I mess up, I'm done for the night. A lot of times we see guys from the community come in and we ask, "how many approaches did you do?" and they say "oh I did 25 approaches, it was a great night!" and we say "why did you do 25 approaches?" and he says "well I had to go in and burn a few sets, and then I had to try this one opener I do, and then I did this one set and it went pretty well but she got pretty bitchy so I did this AMOG technique, and then I went into another and did this other thing, and then I got this girls' number." I don't advocate going in and pissing off half the bar. I don't advocate going in and being weird to people. We make one cold approach usually – the first one. We make that one approach with the easy people. If you walk right up to the hot girls and bomb, you miss the opportunity to talk with all the other people who want to talk to you. What happens is, girls are not stupid, girls are sitting their sipping their cocktail and she knows when you walk in the bar. She thinks, "wow there's some hunky guys just walked into the bar." You ask a girl 'where's that asian guy with the funky necklace' and she knows you're sitting at that table over there, 10 feet behind at 7 o'clock. She knows whether you're a cool guy or not. If she doesn't see you talking to anyone, she does not know if it's safe to talk to you. They won't know if you're cool to talk to, or not a good socializer. They don't want to talk to someone who's goofy. So we go in and make the easy approaches first.

Say you want to get to the two hot girls but there's also a big 7-set and a 4-set near the door. Go up to the 4-set and open. The opener does not have to be clever. "Hi, I'm Wayne." This is not going to work on the people who are a little into their space, but it's sure gonna work with the friendly people. This is how you go out and sarge alone – go out and meet

people like this, and now you're not alone. You've got friends. Now, a lot of guys make the mistake, they go into that first set and they're not completely happy, so they leave and go to another set. Don't do this! Stay in that first set, until you can grab somebody else – you see some girl walk by, give a little wave, she waves back, go in and pull her over. Literally, within 20 minutes we know everybody in the bar, and this lowers your anxiety level dramatically. Because now if you approach someone and you get blown out, you don't do the walk of shame, you just turn to a friend. And you get a different reaction when you approach a girl if you're coming from a group, especially a mixed group. You're not some creepy guy coming over to hit on them, you're the ambassador from this other group. Sometimes, when you're being social like that, you'll literally see peoples in other groups' body language change in their response when you look over, going from "closed off" to "come talk to us."

The other night, we went into the bar and we're a little nervous because we hadn't talked to anyone yet, so I think "ok I gotta do an approach." So I go and start talking to this guy, and he's with this other group with 3 or 4 people in it. Well the really hot girl, the hottest in the place, is like down in the corner, and she was with another group. So the thing is, I don't wanna see anyone by themselves. I see this other girl and she was standing by herself, and she was a little ~rotund~. I give her a little wave and smile, she returns it, I go over and talk to her for a bit, I offer her a beer that someone had gotten us, I ask her who she was here with, and she says "oh, all those people down in the corner." I say "oh, come and introduce me."

So the first rule is, if you see someone by themselves, go talk to them.

The second rule is, don't leave someone. If you want to ditch them, bring them to someone else and then leave them.

Now, lets say I'm talking to this cute girl and her platonic, orbiting guy friend that she's known for years is a few feet away. He's gonna come in and cockblock. He's going to come in and most guys are going to be like "hey, how are you, I'm Wayne." The guy is not stupid, he knows you're just being nice because he's cockblocking. The RIGHT thing to do is to see him standing there alone and bring him in before he has a chance to cockblock. This is called being alpha nice. He's going to think you actually like him, because you went out of your way to bring him in. And you really should try to actually like him. Remember, if you can work to make a group cohesive, you can break it apart. And that's how you will eventually isolate the girl.

Q: If you are chatting with a group of girls for a while, and then you go to a different group of girls, aren't they going to see this and think you're just trying to pick them up?

A: In my experience, if you're talking to some girls and it's in a way where you're cool and they like you, and then you go talk to some other girls, it's really just going to make them want you more. If you put out the vibe like you're trying to get somewhere, but you're not really, so I'm going to leave now and try elsewhere, then yes they will get the "player" vibe from you.

Q: What about joining sets? Is that a good way to move to another group?

A: Well, you can join the sets, it's great to introduce people, but really you can go to group to group with no problem.

Q: Can you lose social value by spending too much time on the easier sets?

A: Mmmm.... Maybe, that might be a problem if you run it for a long long time, but the way we do it, we don't stay that long, if we're with one or two people, we'll find out some info, like I'll be with a guy and a girl and ask them what their situation is (are they together) and they say "oh no we're just friends" and I'll take the guy away and say "cool, I'm gonna get this guy hooked up". In reality, most girls (and people, for that matter) are more interested in themselves (how they're looking, etc) than with YOUR value. A lot of guys will leave a set, ending an interaction on the note of, "I'm leaving now and I never want to talk to you again" and they take that as meaning like there's something wrong with them and you don't want to talk to them. So I'll try to reassure them that I'm not leaving them like that, I'll say "hey I'm going to come back in a while I gotta check in with my friends." So we run night game as very social.

2. Commitment

Commitment is a lot like playing poker. I am a bad poker player because I bet on bad hands. I'll have a shitty hand and I'll keep betting higher and higher, I'm way attached to the hand and my friends don't buy the bluff and I'll be out of the game in 30 minutes. This is because I'm a victim of a psychological principle, which is that people will be more attached to things they've invested in. It's been scientifically proven that when people are playing poker, the amount in the pot can be

the same and the hand can be the same, but their commitment to the hand will be higher when they've put more money into the pot. There could be \$1 million in the pot, but she'll be more attached to her hand if she's put in \$50 rather than \$1. This is why people say "I can't leave this relationship because I've put so much time into it." It makes no sense but people feel like they're invested, it's the principle of commitment and it can be used for both good and bad. You can either work with it or against it, so we work with it.

So, from the beginning, we try to get her to make an effort, we want her to make a commitment.

Commitment == effort.

How do we do this? Ask open-ended questions. Ask questions that take a little effort for her to answer. If you ask for something big, you will get something big. But first, she will test your resolve. We combat this with the vacuum. The vacuum is a way of asking open-ended questions that takes advantage of the fact that people are uncomfortable with silence and will seek to fill it. Freeze your body language, shut your mouth, and look at her expectantly. It puts a ton of pressure on her.

Example:

You: "Tell me a good book you can recommend."

Her: "Umm... Harry Potter?"

You: "Really? Tell me about that book."

[Freeze your body language, hold your hand out, be quiet and look expectantly.]

Her: [Looks at you like "are you fucking kidding me?"]

You: [Continue to look at her, like "yeah I really expect you to answer that huge-ass question."]

Most guys will buckle, because most guys feel like they cannot ask for something sizable from another person. It's a self-esteem issue, they're saying "I don't think I'm important enough to ask you for something this big." So they'll do a little baby vacuum, they'll ask a yes-no question and then let her off the hook, taking the pressure off her with leading questions, eg. "So how was that book? Was it good?" If you ask for something little, you'll get something little, and that's really hard to have a conversation with. If you ask for something big, it shows you have more value because it shows you don't have to work for it.

Think about playing tennis with yourself – it's really fucking hard. I want someone that's gonna hit the ball back.

Job interviewers are often trained in this technique because it will often make the interviewee uncomfortable and end up blurting something out.

It's a battle and the one who "loses" is the one who breaks the silence and give something up by making an effort.

Q: Where does this fit in with the Juggler 90/10 Rule?

A: The Juggler 90/10 Rule is something I developed like 5 years ago that influenced the whole community to do something that I've since realized is not a good idea. They're still doing it, but we've moved past it. There is a lot of truth in it, though. The idea is that when you meet someone new, they're a little closed off so you can't expect her to give you 50% of the conversation. She's only going to supply like 10%, so if you're giving 50% you only have 60% of a conversation and the interaction will fail. So, the 90/10 rule says go in with the expectation of giving 90% at the beginning because she won't give more than 10% at first. We have since thrown this out the window, because we would rather find some way of forcing the effort out of her from the beginning, because we know that giving that much effort is going to be interpreted (by her) as interest she hasn't earned, and doesn't deserve. So it's a balanced approach.

Q: How much do you reward a girl?

A: Balanced with her effort. In reality, you will ask the open-ended question and she'll say "I don't know." We handle this by giving just a little bit of ourselves (makes them feel comfortable with us), speak from our own experience, and then rephrase the question.

Bad:

You: "Tell me a good book you can recommend."
 Her: "I don't know."
 You: "oh come on... surely you can recommend something."
 Her: "I don't know"
 You: "come on, just tell me..."
 Her: "bugger off."

Good:

You: "Tell me a good book you can recommend"
 Her: "I don't know"
 You: "yeah cool, you know someone asked me the same question the other day and I didn't know. I'll tell you a good book I read recently, I read *Memoirs of a Geisha*, saw the movie too. What's the last good book you read?"
 Her: [tells you]

You pace it a bit, talk from your own experience, then go back in and ask for another commitment.

What if she won't commit? It may be because of: The Blind Driver Metaphor. Imagine you're sitting in your house and your friend pulls up and says "I'm going to go for a drive downtown but I'm going to do it wearing this blindfold." Would you go with him? I wouldn't and most people wouldn't either. But the truth is, most of the time, women feel like we're asking them to get into a car with us while we're driving blind. Lets say you're in a bookstore and you're talking with a girl and it's going well, she likes you, but she cannot commit to the interaction because she knows you're blind because her boyfriend is standing 10 feet behind you and you don't know about it. From her perspective, the bad part isn't that the boyfriend is there, the bad part is that you don't know he's there. So you have to know to ask "so, who are you here with." This lets her know that you're someone who isn't going to be driving blind and do something stupid.

So, sometimes a girl won't commit because she doesn't know that you're capable of navigating the obstacles.

Q: you are saying that in order to avoid being a blind driver, you need to gather information first?
 A: Yes. Ever go into a set and you don't notice right away that one of them is a little hesitant, and you don't notice right away that she has a big rock on her finger? And you say "oh hey you're married, cool, how long have you been married? Two years oh cool, I'd like to be married one day, maybe when I'm 50." And now she opens up and gets way more comfortable. Because now she knows you realize she's married and that you're not going to do something stupid. It's not even that she's afraid you'll hit on her (she may even want that), it's that you're not going to do something dumb.

Q: Is asking if she has a boyfriend part of the opening? Because if it is, it seems like you're escalating very early.
 A: It's not part of the opening, but it's something that you train yourself to do in that situation because you learn to ask the question "oh, who are you here with?", especially if it seems like she's not committing, even though you're being your wonderful, charming self.

Q: Ok, does that question come if you see some hesitancy in her filling the vacuum or before you pose the vacuum question?

A: After. I almost always ask that question because I'm a busybody and I try to find out everything from everybody, but it's always a good question to ask, even if you're not seeing much hesitancy. See a lot of guys go out and say "I'm just gonna run game, this is how I run it with every girl and I'm going to do it the same with each girl." But everyone's situation is different, so you need to ask for some info so you can plan intelligently how to handle the interaction, and eventually figure out an intelligent close.

Q: As soon as you ask the question 'who are you here with?' aren't you laying it out on the line that you are sort of trying to pick her up and that you are interested in her?

A: Good question. And I think it demonstrates a principle that we use throughout the interaction: we always cloak ourselves and everything we do in the frame that we are actually interested. So I ask "who are you here with" and she says "oh my boyfriend" and I say "oh I'm here with that guy over there, the Tarzan-looking guy, his name is Truck cuz he actually got hit by a truck in London, they actually had to tow the car away but he just walked away..." You have to be into it. If you bring up a subject and you don't have anything to say about it, it seems like you're either trying to force

conversation or force the interaction – both are bad. We always make sure we have something to say, we want to seem like we’re interested in it as much as possible. A lot of guys, when they hear “I’m here with my boyfriend”, they’ll act like they got hit between the eyes, because they wanted a different reaction (like, “I’m not here with anybody, I just want to be here with you!”). She’s testing your resolve; if you respond like you’re interested in whatever she brings up, it shows you’re not forcing the interaction and shows you’re a cool guy. This is really at the core of our methods – we really want to talk about things we’re interested in! There’s a community opener that you can use in a mall where you’re like “hey what’s a good gift I can get for my niece?” and she says “well how old is your niece?” and the guy doesn’t seem to know/care. She’ll detect the bullshit. A lot of guys’ interactions with girls goes question-question-question... this is an interrogation. We teach question-statement, question-statement... If you talk about something that you’re not interested in, it shows you’re low-value. If you ask a question, get an answer and give a reward, it shows you’re committed and interested.

3. Rapport

Rapport generally means knowing the other person, trust, finding her interesting, comfort. The important thing to know about the state of rapport is that these things aren’t done to get something out of her, it’s not a tool. It’s a state that you enjoy. It’s not for her, it’s for you. The one word I use to describe rapport is FUN. I used to do some performing, some comedy, and I used to think I could go on stage and be clever and tell jokes and the audience would like me, and the audience would have a good time. It took me a while to figure out that this is not true. In reality, the audience is only going to have a good time if I’m having a good time. You can’t manipulate them into having a good time. So if you’re having fun, she’s having fun. Whatever it takes to have fun, do that.

There are some conversational techniques we use in rapport. You have to be thinking, what are you going to GET from her that will justify escalation? And how are you going to get it from her? I only know one way, and that’s to give that sort of stuff myself.

a. Avoid talking in the ‘God Perspective’.

Bad (God-perspective):

Her: How was your trip to Melbourne?

You: Oh it was warm and sunny, the people were friendly, etc
etc.

Good (I-Perspective):

Her: How was your trip to Melbourne?

You: It was good but it was really intimidating? All these guys are walkin around, surfboards on their shoulders, washboard abs, I was really intimidated! These are real manly men, and here I am, skinny guy with a belly!

You’re showing how you FELT about it, from your own perspective. It’s interesting and it lets her relate from her own perspective. It lets you justify why you’re interested in her... she needs to HEAR that or she thinks you’re low-value. Value is shown by people being interested in you for a real reason, not because she’s female and standing there.

b. A lot of guys talk in numbers. This is boring and isn’t about you.

Bad:

Her: how was the trip?

You: It was 10 degrees, I lost \$50 at the casino...

Good:

Her: how was the trip?

You: it was really cool, I walked in and all these flashing lights, I was looking around. Then I sat down, popped a coin in, pulled the lever, hit some random coins and out came coins! I was afraid someone was gonna come by and take it so I put it all in my pocket. Now you and I can spend it.

c. Handling demands.

A girl says “buy me a drink.” How do you respond? A lot of guys will go along with it, buying them the drink. A lot of community guys will try to fight it, maybe using a cocky remark. We handle it differently – we make a counterdemand. “Tell you what... I’ll buy you a drink if you buy me one first.” Or “Tell you what, I’ll buy you a drink I think you’ll like, you buy me a drink you think I’ll like.” You never want to show that you’re upset. It’s like working with little kids – if you show them that something they do can make you upset with something, they’re gonna do it over and over again, every time.. Counterdemands are a really smooth way of handling a demand.

E.g., I was talking to this girl and she says “I really like you but you keep looking at those Irish girls over there. Don’t look at them, pay attention to me!” I said “Ok sure, I’d love to pay attention to me, but you can’t look at any other guys. In fact you gotta give me a back-scratch, I love back-scratches.”

And you can do this with everyone. Your sister says “you have to come over and watch my kids tonight” and you say “fine but you gotta come over and wash my car on Saturday.”

The buying-drink thing is all about not being manipulated. Like in England, ppl do rounds, it’s all good. Or if a girl is really committed to the conversation, I’ll buy her a drink. The typical thing you want to watch out for is when you go up to the bar and talk to a girl and she immediately says “buy me a drink.” That’s manipulation. A while ago I was at the bar, taking up space, being alpha, and some guy comes up trying to get to the bar. I say “oh, hey you’re trying to get to the bar (being alpha-nice), hey man I’m in your way, I’ll buy you a drink” and then I patted my legs and I’m like “shit, I forgot my wallet...” and he goes “hey no problem man, I’ll buy you a drink!” I asked him who he’s there with, and he points over and says “I’m with those 20 people over there.” So being nice to people can be very powerful.

Q: What if she doesn’t go along with the counter demand?

A: This happens a lot. Sometimes I just make ridiculous demands, she won’t go along with it. I just drop it and go on to other stuff... I’ve just been smooth. I won’t even exit, I’ll stay in there. Because for a lot of girls it’s a reflex.

Q: Doesn’t that result in broken rapport?

A: I don’t know that I have an answer for that. I had a client, we were in a bookstore and he goes in to this interaction and gets a little hooked and I’m in there with him and I start going into a little joke I tell and I end up getting totally cut off. Now, there’s no way I can go back to the joke, the vibe is lost, it wouldn’t even be funny. So I said “ok well never try to tell that joke in Australia again...” So just change the subject, show you’re unaffected, the interaction doesn’t mean so much that you’re bothered if it goes badly. You’re having fun. She made a demand, you made a demand, neither of you went along with it, now you’re even. I’ll make light of those uncomfortable situations because people will understand that, and you’ll actually gain rapport from it. You want to wrap everything that happens, no matter if it’s positive/negative, as if you’re appreciative that it happened.

d. Being Positive vs. Negative

If you are a negative person by nature, consider changing it! Girls need to feel free to take risks, and they won’t feel safe doing that with a guarded, negative guy. A lot of girls (and people) will say negative things. How do you handle it? Always try to go along with it. Agree, but presume the opposite. Don’t try to change their minds. Don’t argue with them.

Example:

Her: the traffic here sucks.

You: Yeah you’re totally right, it sucks. (agreeing) That’s what’s great about where I’m from, you can ride your bike downtown whenever, it’s cool (presuming she likes to ride bicycles == presuming the opposite)

Example:

Her: I can’t understand you because of your accent.

You: you know I have the same problem (agreeing), I travel a lot, and I was in this foreign country and my bags got stolen, and nobody speaks the language so I couldn’t tell the airline people that my bags were stolen, and eventually I actually got to go to the Embassy, and it was cool cuz I’ve never been to an Embassy before and it was like being in an espionage movie, high security everywhere...

Do not try to force her to become positive with leading questions.

Bad:

You: "what is the most wonderful thing about living in Melbourne?"

Bad:

You: "so that wienerschnitzel is pretty good, huh?"

Good:

You: So what do you think of that wienerschnitzel?

Them: it's really bad, I don't like it.

You: cool, I really actually like working in restaurants where people hate the food, it means all I have left is the service.

e. Presumptions

Presumptions are a way of introducing topics.

Bad:

You: can you recommend a good book?

Good:

You: what's a good book you can recommend?

This presumes she has value. It's a more interesting way of making conversation and it shows that I, in turn, have more value because I'm used to interacting with high-value people who have stuff going on.

Bad:

You: Can you make this dish with olive oil, vegetarian?

Good:

You: I'd like this dish prepared vegetarian with olive oil.

Lets say I want to talk about movies, books, and art. How do I bring up movies? "What's the last good movie you saw?" "What's a good book you can recommend?" "What kind of art do you enjoy" or "What kind of art do you make?" (to girls that I have no idea if they do art. All girls think they're artists. 'What makes you think I'm an artist?' 'I dunno, something about your vibe. I could be wrong...' 'No, I do watercolor!')

f. Topic Movement

Think of topics as columns labeled A, B, C... Guys often say, "I start off talking about A, and I want to transition to B. How do I do that?" The problem is that if you start off a conversation talking about something really interesting, that topic has a gravity of its own, like the Death Star. It sucks you back in; B isn't as interesting as A and you will end up back at A. So I say, don't transition. You should be able to bring up any topic at all.

Q: Isn't it weird to just bring up shit out of the blue?

A: Yes, if you don't have some sort of things that's common from each topic. What is that thing? YOU and/or HER. You're talking about different things but they're all about you and/or her. If you move from topic to topic and feel uncomfortable with this, are not having personal conversations. They're not making that first transition because they're afraid to show some interest. They're afraid to show some interest because she hasn't done anything to deserve it. She hasn't done anything to deserve it because you didn't make her feel comfortable. It all cascades. See, you want to make

that first escalation to personal so that now it's cool to talk about any topic. She'll think, "it's ok because he's interested in me. He finds me interesting. He's a cool guy. He might be in a rock band!"

g. Disqualification

This is the conversational technique that generates attraction, and makes people feel comfortable. A person in a conversation makes value assumptions about people, and these assumptions are a puzzle. She'll say that people should be a certain way, e. g., "I only like Asian men" or "I only like guys who tell the truth." These statements are qualifications.

Example:

Her: There's this guy I work with, Bob, I don't like him. He just gossips about people all day long. (qualification)

wbAFC (agrees): Oh yeah baby, you are right, I totally agree. (bad because he comes off as approval-seeking, ass-kissing, and strengthening the idea that she should qualify and that her qualifications are important. She'll start to throw out some harder ones and pretty soon he's trying to fit into this little role she's defined. Real confidence comes from knowing you're not the Superman that girls imagine... real confidence is accepting yourself for who you are, including your flaws and weaknesses. Some guys say "being yourself doesn't work"... I say bullshit.)

AFC (disagrees, maybe in cocky/funny way): Well, you know, everyone gossips. You shouldn't be mad at people who gossip. Bob seems like a nice guy, you should like him as he is. I like Bob, most people like Bob. (bad because you still have the same problem! You're saying her qualification is important, but that she just has the wrong qualification. You're saying "I want to fit in your qualification so I want to make sure you have the right one." He's trying to change her world a little bit so he can fit in it. That's a mistake.

PUA (disqualifies: agree, claim the bad thing/behavior): You're right, gossiping is bad. You know though, I do it. I gossip with my neighbor, over the fence. We talk shit about all the old ladies in the neighborhood.

Listen for the value judgements people make about other people, and claim to be that. Amazingly enough, it makes people more comfortable, it makes them feel more like they can be themselves, so I can find stuff and justify escalation.

Two ways of DQing.

Serious Way (she's being serious, you be serious):

Her: I gotta tell you, I broke up with my last boyfriend because he just couldn't tell the truth.

You: Yeah, that's a bad thing and people should be more truthful, and I'm like that, I'm not always truthful and I want to be a more truthful person.

Kidding-Around Way (she's sorta kidding around, you be truthful but add on a little bit of humor and she understands you're kinda kidding around). The Bob/gossip example above is this type.

Q: What about in a group?

A: I would do the same thing in a group. You can be very charismatic in a group doing DQ. DQ is a great source of natural humor.

4. Information-Gathering

This is #4 on the list but in fact, you're going to be gathering information the whole time.

A lot of guys go into interactions blind. She knows he's blind and just doesn't trust that he can escalate. She won't waste her time with a guy who she feels doesn't know what's going on.

You're going to gather information based on your situation. Lets say you're in a club – go meet her group, find out the dynamics – are they a wedding party? Is this an after-work party? Lets say you want a one-night stand – you need info like her driving situation, does she have to work in the morning, etc.

If I'm going for a number-close, I will always ask "what is your relationship situation?" I learned this the hard way. If she likes me, she will NOT tell me she has a boyfriend unless I ask. I don't want to know what she wants me to hear. Often a girl will like you just for the night... let's say she tells you, at the bar, that she likes you, she's into you, she's totally single. But in fact, she lives with her boyfriend. You get her number and you call her, she won't pick up because you don't know the situation. You're going to do dumb shit like call her at home, etc. This can be averted if she knows that you know her situation, so she'll have faith you won't do something stupid. This is really big if you're pursuing a married woman.

Now, if a girl is visiting from out of town, this isn't really an issue. You don't need to ask about her relationship situation (unless she's married, then maybe). It's a pointless question. In Vegas, everyone comes to hook up, so you won't ask about the relationship situation. But in your hometown, always ask "so what is your relationship situation" after rapport.

And again, the question won't be weird to ask if you've been interested in the stuff you're talking about. She's just told you all this stuff about herself, and now she's telling you this.

In my mind, her relationship is a chunk of marble. I want to present the question, and be supportive of the relationship. Get into the topic, have fun with it. She may then tell you it's not perfect; revealing the cracks in the marble chunk, and then the big gaping hole in her relationship. Now, you talk about your situation, and then about your cracks and big hole. She needs to justify hooking up with you outside her relationship. She feels like I won't think there's something bad about her. If I don't go through this process, she'll think that I think she's just cheating on her boyfriend.

How do I justify taking girls from boyfriends? Hot girls always have boyfriends. Many girls don't feel comfortable leaving a relationship until they're in another one. The fact is, that's just how it works and I can understand people who have moral feelings about busting up relationships, but I feel like more than 50% of all relationships are unhealthy and they shouldn't be in them. They should be with one of us.

5. S.O.I.

Statement of Intent, or Show of Interest. It's a statement you make that says, "this is my intention for the interaction." A lot of guys will be having an interaction and it's going well and he'll bust out, "hey let me get your number" and she'll go, "what for?" He'll get all guarded, "oh... you know.... Just to hang out... as friends" because he's protecting his ego.

An SOI lets her know that your intentions here are for it to be a romantic relationship.

An SOI is not a compliment. It's a contract that says "I am interested in you sexually and if you're good with that we can move forward and if not, well..." It's the equivalent of saying "shit or get off the pot."

A lot of guys are not comfortable with SOI's because you're putting yourself out there. But there's a time and a place for it.

How do you phrase an SOI? Let's say you're been talking to a girl for 15 minutes, you say to her "hey I just realized something. Not only are you sexy, you're a great conversationalist." And then you can add a joke on the end if you want, "but don't get a big head! Don't get cocky on me!"

A good SOI contains:

- the word "sexy"
- a compliment / reward for something she's done

If she doesn't like the SOI, she'll leave. She'll back out of the interaction. If she does like it, she'll move forward and you're good to go.

The word "sexy" is important and it should be tied to her behaviour. "God the way you're talking, it's sexy, turning me on – so don't talk to me like that anymore!" Sexy is a powerful word because it's beyond looks. Many guys say "sexy" at the wrong time, too early or too late. "Beautiful" is generic; her mom tells her she's beautiful. "Attractive" can be as effective as "sexy".

SOI builds sexual tension. You NEED sexual tension!

After SOI, do a little rapport... hang in it and if she sticks around you're good. If she backs out, it's probably because she thinks you're a blind driver. Very rarely it's because she's not attracted.

We had a client who met this girl who used to be a maid. She was talking about how well she made beds, and later on he said "hey I just realized, not only are you sexy, but you can make a great bed." They ended up making out. So, you don't have to be smooth, you just have to do it. Sometimes doing it badly is even better because it seems more genuine.

6. Closing

This is the most boring part because the SOI does most of the heavy lifting. Do the SOI well and the close is not a problem.

If doing a number close, you say "hey I like you, I want to see you again" and she'll agree. Hand her your phone and tell her to put the number in. Hit 'Send' and call it. Tell her that now she's got your number, and tell her how to spell your name so she can save it. This is important because otherwise she won't know who you are when you call, and girls won't pick up the phone for people they don't recognize.

When do you call? Call on Sunday. Most people have less stuff happening on Sunday, more likely to answer the phone. Sunday evening is really good. Don't wait a whole week. Ask them when they are most likely to answer their phone and call then.

Q: When you call the first time and she doesn't answer, do you leave a message or hang up and try later?

A: I always leave a message because she's going to know you called, and it's really weird if she sees you called and didn't leave a message. Don't block your caller-ID because if she answers, you look like a stalker. I'll say "Hi this is Wayne, it was nice meeting you the other day, I just called to say hi (or I just called to tease you about so-and-so), and I'll call you back later." Never say "call me back". If she doesn't call back, you're screwed.

Q: What about text messages?

A: I'm not the most qualified with this because I can barely operate a phone. But with email and those sorts of things, try to make it as short as possible. Long emails, big volumes of words, communicate way too much interest. Say hello, nice meeting you the other day, throw in a little SOI and set up a phone conversation.

You can also instant-date close. "Hey lets go over there around the corner and get some ice cream."

CHARISMA ARTS BOOTCAMP DVD NOTES BY BOUNTY

ESCALATION

Escalation is creating a deeper connection.

When you escalate, do so on a high point in the interaction.

- A high point occurs when she does something interesting or cool.

The only way you can show value is not to DHV.

* 1st Escalation → Open

* 2nd Escalation → Take the interaction from platonic to personal

- Do so by complimenting/appreciating her for something good she says/does
- You need her to show value in order to escalate
- Kino on personal escalation

- If you IOI, SOI or try to escalate with her and she hasn't done something good to deserve the escalation, she will believe you don't really like her and just want her for sex, validation, etc.

- Everything gets easier after the 1st personal escalation, because then you've shown you're interested in her/like her.

- Then you can talk about any topic related to one of two subjects: 1) You and 2) Her.

* 3rd Escalation → Sexual

SUCCESS AND FAILURE THOUGHTS

We think when we're successful it's all us and when we fail it's all us, but in reality, it's somewhere in the middle... there are always other factors involved.

Examples:

- You do the most masterful pickup of your life, get a ONS and are on a high thinking about how well you did.

Then the girl lets you know that she was out last night just to get laid and she PU'd you.

- You go into a one set and the girl seems to like you, but she won't flirt with you or reveal much about herself, so after a few minutes you eject from the set wondering what you did wrong. Your wing then points out that she couldn't flirt back because her bf was standing right behind you.

JUGGLER METHOD

- 1) Open
- 2) Commitment
- 3) Rapport
- 4) Information Gathering
- 5) SOI
- 6) Close

Open

- The quicker you can transition to something different/more personal, the better the opener.

- Opening is best when it comes for a reason.

- Don't think up an opener until you're within conversational distance

- Canned openers are not as good as spontaneous ones

- If you see her doing something, you know what she's thinking and you can related to what she's thinking, use that as an opener... it is very powerful.

Social Game Thoughts

- No one should be by themselves

- You should only do a couple of cold openers a night; the rest should be warm openers.

- Try not to leave a group, segue from group to group.
- Alpha-nice wins... bring the guys and AMOG's in.
- Always say to a guy in a mixed set: "Which one is your gf?"

Why people like other people

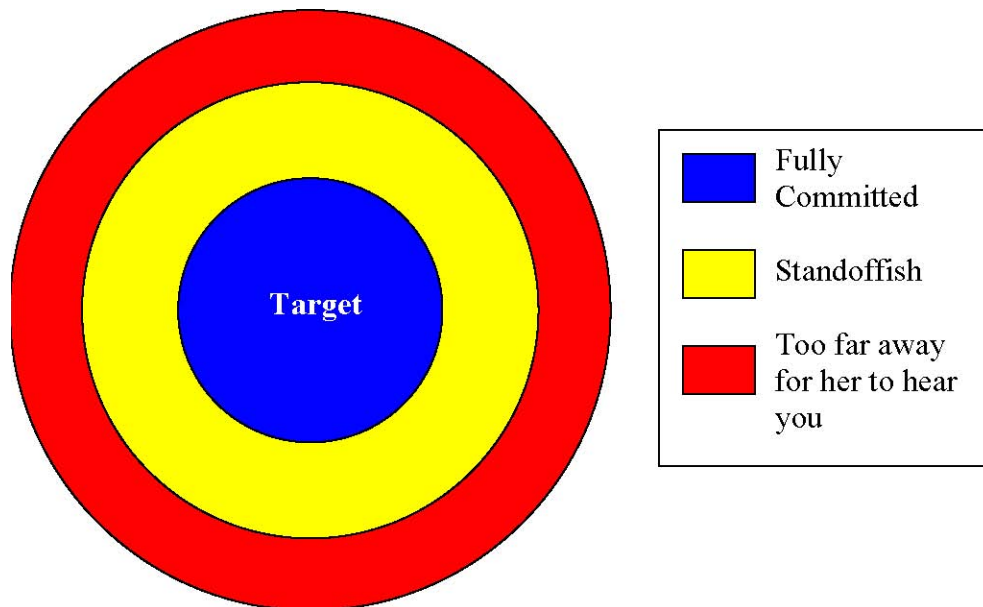
- Other people like you because you like them
- If you can convince people you genuinely like them for who they are... they will like you
- Juggler's Social Game = Convincing people that you genuinely like them, are interested in them and care about them.
- It is more important to be liked rather than funny or interesting.
 - This is especially important in the first 5 seconds of the interaction.
 - Make sure your body language and tonality exude genuine interest in the first 5 seconds.
- Be loud... loud people don't scare people... quiet people scare people.

Approval Seeking vs. Approval Giving

- Approval Seeking = Standoffish
- Approval Giving = Committed to the interaction

Approval Distancing

- Where you stand say something about the approval you're giving or seeking
- Guys rarely get blown-out when in the blue circle (target's personal space)

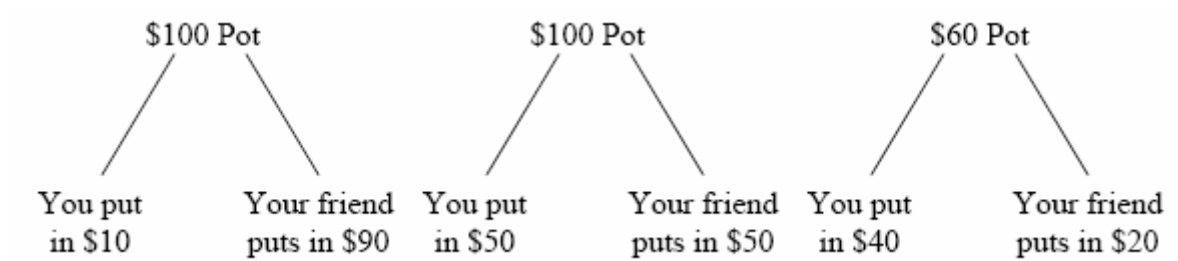


Commitment

- Commitment = her efforts or her words
- People are attached to things they've put effort into

Poker Analogy

- Assume you are playing poker with a friend and you guys play 3 hands, the pots looks as follows:



- Which hand are you more attached to?

Ask for a commitment

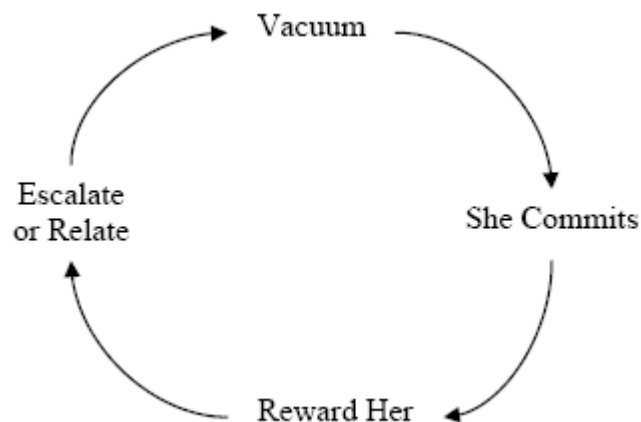
- The way you get a commitment is to ask for it
 - Ask open ended questions about something you care about.
 - If you have to talk about things you don't care about, it will lower your self-esteem.

Vacuum

- Vacuum = When you are comfortable with silence and you have an expectation that the other person will fill it.
- When you create a vacuum, you will sometimes have a tendency to let people off the hook... especially if you ask for something big.
 - Do not let her off the hook
 - Be comfortable with the silence and wait for her answer
- If she says "I don't know," answer the question for your self and then ask her another related question.
- If you ask open-ended questions she will have to commit more than she will with close-ended questions.

Commitment $\leftarrow \rightarrow$ Reward/Escalation Cycle

- When she commits you must reward her.
- Your reward must be Escalate commensurate with the amount or Relate She Commits of commitment given.
- The best way to handle a demand is to make a counter demand.



Rapport

- Rapport means different things for different people, find out what it means for you.
 - e.g., connection, easy, trust, fun (important), mutual interest
- You should be enjoying the process of being in rapport.
- You know you are in rapport when you are having fun.

How to get into rapport with someone

- You cannot make someone feel rapport by being clever.
- You can only make someone feel rapport with you by feeling rapport yourself.

Engaging Dialog

- Dialog = a two way interaction, not a monologue
- Talk about yourself (your real self)
- Don't ask questions after question (interrogate/interview)
 - → Question → Statement → Question → Statement is better

Juggler's Ingenious Thought

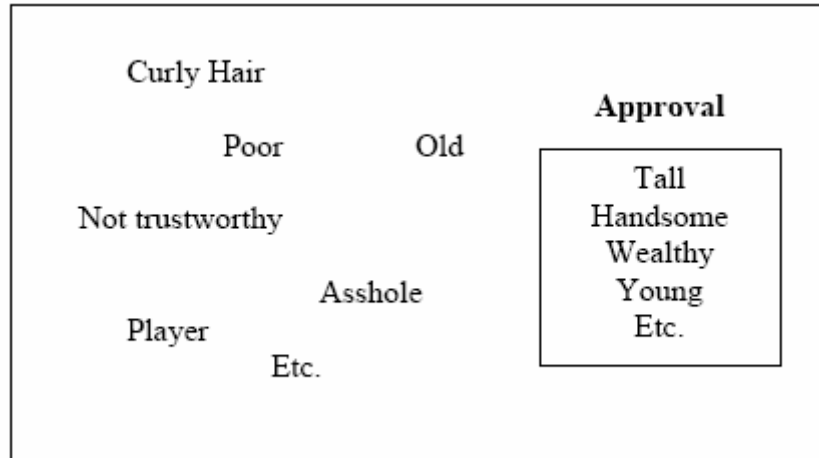
- If someone is going on and on about the details of something you're not interested in, tell them to "shut up"... then say I don't want to talk about _____ I'm interested in you and I want to talk about you. How does (doing, being, having, etc.) _____ make you feel?

Perspectives when conversing

- There are 3 conversational perspectives:
 - God
 - Looking at the world from above, fact oriented and judgmental
 - You
 - You know when you are... When you're _____ you're _____, etc.
 - I
 - Own it... _____ makes me feel.
- Make statements from the "I" perspective.
- When you talk from the "I" perspective you make it easier for her to talk about herself and to relate to you.
- The "God" and "You" perspectives are ways of distancing yourself from the situation.

Disqualification

- Qualification is a way of dividing people into two groups... in or out.



- Girls will try to qualify you to see if you are in her "in" group.
- If a girl tries to qualify you, you should disqualify yourself.

Qualifications come from

- Her
- Society
- You

Example of how to handle a qualification

- Girl says: "I hate liars!"
- AFC says: "I won't lie to you"
 - Agree
- GPUa says: "I will lie to you"

- Disagree
- PUA says: "You're right, people shouldn't lie, but I lie."
- Disqualify
- The AFC and GPUAs responses strengthen the idea that her qualification is important
- The PUA's response:
 - Tells her that her qualification is not important.
 - Shows that your confidence derives from being comfortable with who you are.
 - Your confidence should not come from proficiency in an area:
 - PU
 - making money
 - dressing well
 - etc.

How to handle difficult type of qualifications

If she qualifies you by complimenting you for falling into her category, thank her... then disqualify the qualification to show that if she likes you she likes you for who you really are.

If she is qualifying you with something negative, exaggerate the negative quality in yourself.

Information Gathering

Information gathering is about:

- Getting a commitment
- Knowing where you can take it

Ask about her relationship status

- Once you're in rapport a great question is "what's your relationship status?"
- If she has a relationship, support her relationship
 - Support the idea of relationships in general
- She has to show you what is wrong with her relationship for her to sleep with you and not feel like a bad person and/or not have you perceive her as a bad person.
- If she is in a perfect relationship, make friends with her.
 - People in perfect relationships throw the best parties and have lots of single friends they can set you up with.

Blind Driver Situation

- If your friend had a blindfold on and said he was going to drive across town and wanted you to come with him... would you go?
- This is the same way it is with women who have boyfriends, husbands or a high level of social ASD.
- She will not commit to and interaction with you if she knows that you don't know her situation. (e.g., her boyfriend is standing behind you)

Lessons learned from blind driver

- We've got to know her situation
- We've got to know the obstacles
- She's got to know you know her situation
- You've got to steer the both of you around the obstacles

SOI

An SOI (Statement of Interest) shows sexual interest and gives a reason for it.

SOI'ing frame

- I like every person.
- I am selective about who I choose to pursue a romantic relationship with.

Johnny Savior's rapid-fire thoughts on SOI's

- Girls want to be appreciated for the unique person they are.

- If you were going to describe her you'd want to describe her as the ugly friend you're trying to setup on a blind date:

- She's smart, funny, nice, great with people, etc..
- An SOI is a contract to escalate to a sexual relationship; if she stays she's accepted the contract.
 - e.g., "Not only are you sexy, but you're also a great conversationalist"
- When you're willing to put the interaction on the line with an SOI it is very attractive.
- You have to let her know that everything about her is sexy... everything she does is sexy.
- If you are being honest and you are appreciating her... the next step is the close/physical seduction.

Close

- Keep the idea of the close out of your mind until it is time to close.
 - Focus on:
 - Escalating / Getting Commitments
 - Building Rapport
 - Information Gathering
 - SOI'ing
- SOI's are the work horse
 - If you've SOI'd, closing should be easy because the expectation is correct.

Number closing

- Have her put her number/name in your phone
- Call her and have her spell your name in her phone

APPROACH EXERCISE NOTES

Approach Logistics

- Always approach at an angle, never from straight on or from behind.
- Always address the first person who looks up at you.

Asking Questions

- When asking questions you should always let the group know who you expect an answer from.
- If you ask a question, be able to answer the response:
 - "Why do you care?"

Expectations

- Don't expect anything from the person you're approaching... just be ready to respond.
 - You could get anything from "fuck you" to "I want to fuck you".

Mistakes

- Cockiness = False Confidence
- Slow down!
 - You don't need to talk at 100mph to keep her/their attention.

Conversational Jiu-Jitsu

- Use their response to your questions to change topics:
 - What do you like about it?
 - Tell me more about _____.
 - That reminds me of _____.
- Don't clarify!
 - Create a vacuum and make her ask for clarification if she needs it.
- Questions should be answered with feeling and emotions that people can relate to.
 - Answer questions this way.
 - Dig deeper and force people to answer your questions this way if they are not already doing so.

E-MAIL MINI-COURSE **by Wayne "Juggler" Elise**

Introduction - The Pleasure Principle

I remember my high-school prom vividly. It was spent in my friend's basement playing Monopoly. It seemed that dating in high school was reserved for the popular kids. After high school, women were an enigma. I had some friends who were girls but most of them could beat me up. I finally lost my virginity at 22 years of age to a woman 18 years older. It was a beautiful thing but there were no pick-up skills required. Later I remember being in my mid twenties and feeling anxious. Would I ever sow my wild oats? Would I ever have a girlfriend? Was I washed up at 23 and doomed to a life of loneliness? Most of my friends were settling into married life with attractive dental hygienists. I was lonely and carving Cheetos into Venus D' Milo.

Now fifteen years later I look back and wonder what all the fuss was about. It's hard to remember all the work I put into figuring out how to meet and connect with women in a sexual and romantic way. I had to push myself through failure and rejection. I had moments of success and followed mistaken paths that led nowhere. But eventually I figured it all out. I became successful with women and changed my life. Later I began to teach other men what I had learned.

I wish I had known a guide early on in my quest to understand how to get women. I want to be that guide for you. I want to help you master this part of your life.

Let's start with your goal. What do you want? Some men want to become ladies men. Some want to be able to effortlessly approach MILFs in the frozen food section. Some want to sleep with Cindy in marketing. Still others want to fall in love.

Whatever your goal, if the process for achieving it feels like work you will do it for a week, then stick your approach-journal under your bed and never see it again. But if the process feels fun than you will do it - a lot. And then you will become skilled with women and achieve your goal almost by accident.

*** The pleasure principle ***

I used to believe that interacting with a woman I wanted to get to know was an interview. I had to show her what a good catch I was. I had to prove my value, my loyalty, my intelligence. Women want long term relationships, right? So I had to show them how great I would be in the future. Problem was, doing that was very boring in the present.

The pay off to a person interacting with you should be immediate. Interacting with you should not feel like taking medicine. It should feel like smoking crack cocaine. Your interactions should get people immediately high. This is true even if you are interested in developing a long term relationship. Women judge a man's potential not on objective qualifications, such as earnings or morale character. Humans are way too immediate gratification-addicted for that. Women judge your potential based on how you feel to them in the moment. They figure fun now, fun later. In the moment they tend to wander off with, as my grandmother would call him, the charming rascal.

Don't prove what a great guy you are. Show her by having a good time in the moment. If she feels good around you in the moment she will want to continue to be around you in the future. More on that tomorrow.

If you want to get more into this subject then check out my eBook "How to Meet and Connect with Women." On page 33, I dissect the typical "question train" that a guy finds himself in, where he is asking lots of short, quick questions. I then explain a fun alternative. You can learn more about the eBook here:
<http://www.charismaarts.com/products/howtobe>

The Importance of Happiness

Hope you are doing well today and that you've had a chance to think about the important lesson I shared with you yesterday. Let's expand upon it, shall we?

The singular thing that women find attractive (at least any woman you would care to get to know) is happiness. Women are attracted to happy men. If you can represent true happiness then you will maximize your attractiveness. Think about it. The most charismatic person in a group is the one who is smiling and having fun. Who is sexier, Bill Clinton or Karl Marx? Clinton almost always had a smile on his face and enjoyed life, while Marx was a depressed revolutionary.

When I or one of the Charisma Arts instructors takes a client into the field and have him approach women, we can tell how successful he is going to be not by how much women seem to be enjoying him, but rather by how much he is enjoying himself.

But this is not the case with most men who approach women. They look like they are working. Their approach seems joyless. Women are not attracted to men who have to work to get women.

Guy: "Hi there. What do you think of this bar?"

Girl: "I don't know. Why do you care?"

Guy: "Uh, uh, I was just wondered is all. Sorry, I'll go away now."

Our guy has been called out. He has painted himself into a conversational corner by asking about something he does not care about in the least. Forcing conversation in this way is a telltale sign to a woman that a guy is working instead of enjoying a conversation. It tells her that he has to work for women. This is not attractive.

Bring up topics that you have something to say about. In "How to Meet and Connect with Women," I share with you some great ways to make presumptions about people that you'd want to discuss.

You: "So what book are you reading these days?"

Her: "The House by Danielle Steel. Why do you ask?"

You: "Well, I like books. You can tell much about a person by what they read. Mmmm, Danielle Steel, not sure what that means but I have read a few romance novels before. Ahem, I mean just out of curiosity of course. Actually I am reading Sunshine by Chen Chen. It's about art thieves. Very inspiring. I might pull off a caper. You can be the get-away driver."

Her: "Okay, I have a lead foot."

You: "Sounds good. So what is your book about and which character would you be?"

Her: "Well..."

Notice what you've done here... you are discussing something you enjoy, and bringing her into your world. This makes it easy for her to begin to flirt with you, and now you have your conversation. Equally important, don't be too outcome dependent. Remember: your job is not to seek approval. Your job is to give approval after finding a woman's unique, compelling qualities. If you are not seeking approval you will not become angry or get startled or caught by surprise by women's reactions. Sometimes women do not say what you want to hear.

Man: "Hello."

Woman: "I don't want to talk to a guy right now."

Man: "Hey, I like your candor. I will be right over there if you change your mind."

This exchange actually happened to one of our instructor Matt's clients during our Charm School bootcamp. The client was in a great mind frame where he wasn't seeking a woman's approval. He didn't need her to even be friendly. And the amazing thing is that later she did come over to talk to him, she bought him a drink and insisted that he take her number.

The more unattached you are to approval of women, the more free you are to enjoy the moment and the more capable you are to react in a light fun way.

Get out there and have fun. If you have questions, feel free to send them to mailbag@charismaarts.com. We do a weekly newsletter with Q&A, and myself or one of our instructors will be happy to help diagnose your problems.

Escalation

Here is a common question I receive.

Dear Wayne,

On Sunday I met this woman at the farmer's market. She was my type. Athletic with big boobs. About 30. She seemed friendly and like she wanted to chat. We talked about Mexican dishes. My mom is Mexican. But after a few minutes it seemed like the conversation dried up. I didn't know what to do after that so I just said goodbye. Give me some material. What can I talk about next? - Thanks, Hopeless in Seattle

Dear Hopeless,

You are making a classic logic-error. You believe the content of your words is what women find interesting. So you are trying to extend your platonic chitchat. But that is not how women work. What women find interesting is not content but CONTEXT - the context of the relationship between you and her.

You must continually evolve this context in order to keep a woman interested in the interaction.

Trying to say interesting things in order to hold a woman's attention is difficult and ultimately does little to advance the relationship towards a romantic or sexual outcome. Instead hold her attention by raising the stakes of the interaction. That is known as ESCALATION. You need to escalate the nature of your relationship with her towards a romantic or sexual outcome.

Escalate and you will never run out of platonic chitchat. That is because you will not be in platonic chitchat 'mode' long enough to run out. You will escalate the interaction quickly away from platonic and towards the personal and beyond to the sexual. Good luck. Your friend, Wayne

I know... That of course begs the question, 'How do you escalate?'

*** How to escalate ***

Imagine if I walked up to you and gave you a gift, football tickets, a nice leather wallet, or whatever you value. What would you think? Would you take it? Yes probably, but chances are you would be suspicious, 'Why is Wayne, who I have never met, giving me a gift?'

But now imagine that everyone you came across gave you a gift. Besides becoming much more outgoing, you would probably become blasé about the whole transaction. "Hi, nice to meet you. Blah, blah, blah. Where's my gift? What no ribbon? Go back and wrap it properly." You might just begin to take people who gave you things for granted. Being rewarded for no effort on your part would spoil you.

That is the reality for many attractive women. Men reward them just because they look good. No effort required. As a technique for getting women, this rarely pays off. Women get over the delight of being fawned over by the boys for their

looks by the time they are thirteen. That type attention from men is no longer a delight or even a novelty. A woman only feels a momentary boost to her ego followed by a quick return to the search for something more valuable.

Some men have discovered a 'solution' to this problem. Their game is simple. They refuse to show any attraction towards a woman. Countless 'revolutionary' be successful with women techniques are variations on this theme: Play hard to get, act cocky, be distant and a woman will come begging for you. For a man who has been giving his interest away too easily this can feel empowering. No longer is he a suck-up!

But not all simple solutions are effective solutions.

You cannot escalate an interaction towards a sexual or romantic conclusion without showing interest in a woman.

I will explain.

Attractive women will not throw themselves at a man. To do so implies desperation and desperate women are the scorn of women everywhere. Take the term 'slut'. When a woman calls another woman a 'slut' this does not imply she has many sexual partners. The term 'slut' is understood among women to imply a woman who must throw herself at men for attention. She is acting desperate. No woman wants to be thought as desperate.

Women will rarely take the lead and show interest in you first. They don't want to look like a desperate 'slut'. Therefore if you refuse to show interest in women you will repeatedly find yourself in situations that can be nice, can be fun, can even lead to dates like the one I describe in my ebook where I used to end up alone next to her in the dark but embarrassingly unable to make anything happen. Neither of you are willing to take the lead and push the interaction towards sexual flirting. (For more on anti-desperatation see my blog here: <http://www.charismaarts.com/blog/Juggler/29>)

On the face of it, it seems you are doomed. Show interest and lose value, don't show interest and have nothing happen. But wait, there is another concept that makes escalation possible.

*** Effort and reward ***

Imagine that you washed and polished my Vespa. And then I gave you a gift. How would you feel? You would probably feel as if you earned that gift. You would value the reward I paid you. That is how we want our interactions with women to be. Effort matched with appropriate reward is the basis of effective escalation.

You want to show growing interest in a woman based on the effort she makes in putting herself into the interaction. That is how you escalate.

So what constitutes her effort? I define effort as her putting her unique, individual self into the conversation. If you show interest based on her individuality, that she has made an effort to reveal, then she will value your interest. You can escalate an interaction towards a sexual or romantic outcome. Here are some examples both good and bad.

Her: "I teach second grade."

You: "Wow, that is amazing. You are such a great person for teaching kids. Can I take you home to meet my mother?"

Her: "Ack!" (As she is running away.)

That was TOO MUCH reward for the amount of individuality that she revealed. There is a disconnect. She will feel that you could not really possibly be appreciating her. She will feel that she has not said anything to deserve your adulation. This makes her uncomfortable and suspicious of your interest. Let's try that again.

Her: "I'm a school teacher. My favorite student is Kyle who has six toes on each foot. I swear this is true. He has a sense of humor. I don't like the cry babies. I like the fun kids."

You: "Cool. So what town do you live in?"

Her: "What does it matter? Hey I see some friends I need to talk with, bye."

Here we have the opposite problem. There was no reward for her after she chose to reveal something interesting and specific to herself. We blew by this and went for something unrelated. Women have an instinct for the rules of escalation. She senses that you will be unable to take the interaction anywhere interesting. She gets bored and leaves.

Her: "I'm a school teacher."

You: "Hey I thought about becoming a teacher before."

Her: "Really?"

You: "Yeah. So tell me, how do you keep your kids in line?"

Her: "I just put a tone in my voice that I mean business."

You: "Yeah, I am too easy going to be tough on the rug rats. Let me see your serious, better-sit-down and shut-up face."

She furrows her brow and tightens her lips.

You: "That is scary. Any woman who can be that scary is the woman for me. I have got to get to know you better."

Her: (laughing) "Sounds good."

He: "Let's go sit over at the couches so that we can be more comfortable."

This works much better. It is just the right amount of interest based on the individuality that she revealed to you. Notice that you are able to advance the interaction (In this case by moving to a more intimate environment.) That is how you escalate.

Escalation has two components:

1. A reason you are choosing to escalate. This comes from something that she has done or said to you. She must feel as if she has done something to deserve your increased interest.
2. A clear statement of how you want to raise the stakes of the interaction. "I want to get to know you better," or "Let's go for coffee," or "I find you sexy." Women believe any guy worth having takes work getting. On a larger scale this is true for all people. Rarely do humans place the correct intrinsic value on things. They value things relative to how much they have to work to get them.

On a related note, check out this blog I wrote: <http://www.charismaarts.com/blog/Juggler/51>

Also, in 'How to Meet and Connect with Women', I discuss the difference between genuine interest and desperate interest. Have you had a chance to check it out yet?

Get her talking in 'I'

Last time we talked about effective escalation. We learned that this is made possible by showing interest in a woman based on her unique self. This means that she **MUST** reveal her unique self. If she does not, then you **CANNOT** and **SHOULD NOT** escalate. But the problem is that a woman does not like to reveal her unique self to a stranger.

So how do you get her to reveal her unique self?

By not being a stranger. Read the following statements and decide which one you would prefer to say.

1. "Sydney is a great town. The people are friendly and there are beautiful views of the water everywhere."
2. "You would love Sydney. The people walk right up to you and say hi. And you can see water wherever you go."
3. "I liked Sydney. I talked with people on the Manly ferry everyday. And wherever I walked I could see and feel the water."

Those were written in three different conversational perspectives. These perspectives are known as...

1. The 'God' perspective. This perspective is associated with judgments of reality as if you were a god floating on the clouds, looking down and passing judgment upon the world.
2. The 'You' perspective. This perspective is associated with telling the other person how they should feel. Many well-meaning people talk in the 'You' perspective as an attempt to relate to the other person. But this perspective is confusing; it is too much about the other person, and can actually make someone feel argumentative when they don't agree with how you tell them they should feel.

When talking with a strange woman most guys will habitually use one of these first two perspectives. That is because those perspectives feel safer to our subconscious. We have acquired the habit of keeping OUR unique-self tucked away behind language. The problem is that these two perspectives make us a stranger. Women are hesitant to reveal their unique selves to a stranger.

3. The 'I' perspective. Our moms were wrong. Sometimes talking about ourselves is the proper thing to do. That is because a woman feels comfortable revealing her unique self to someone who also reveals their unique self. Talking from the 'I' perspective is how not-to-be a stranger.

Using the 'I' perspective lends itself towards narratives. Conversation which is engaging is like a good movie or an engrossing book. It works best when there is a main character that your listener can identify with. When you use the 'I' perspective your main character is you. All you need do is throw in an honest feeling or two and you are making engaging conversation that will let a woman feel comfortable enough to share her unique self.

Guy: "Hi, how are you?"

Girl: "Fine."

Guy: "Yeah me too. Yesterday I was like a seven but today I feel like an eight. So what have you done that is fun today?"

Girl: "Not that much really. I just talked to my nieces."

Guy: "That could be fun. I have three nieces myself. I'm proud to say that they treat me as their monkey bars. It's tough traveling and not seeing them as often as I would like but my niece who is six has been writing emails."

Girl: "Really? At six?"

Guy: "Oh yes, she is a much better writer than I am. She gets all the dangling participles in the right place." (she laughs)
"So tell me about you?"

Girl: "What would you like to know?"

Guy: "A secret that you have never shared with anyone else."

Girl: "Well, I don't know about that."

Guy: "Okay, I'll go first. I'm afraid of clowns. Big clowns, small clowns, any kind of clowns."

Girl: "Why is that?"

Guy: "First tell me your secret."

Girl: "Okay, sometimes in the shower I pretend I'm an opera singer."

Guy: "What do you sing?"

Girl: "Verdi mostly but sometimes..."

Many guys only get this half right. They tell stories about something or someone other than themselves. They believe the reason for speaking in narrative format is to hold a woman's attention or to demonstrate some sort of value. They talk about their possessions or accomplishments, other people or things. That means their stories are about things outside of themselves. That misses the point of speaking in a narrative style. Storytelling is meant to help a listener identify with you as the character of your stories. When that happens she sees you as a person with hopes and feelings just like her. You stop being a stranger and start being someone with whom she is familiar and comfortable. You tell your story so that she can tell hers. A good conversation with a woman is really only about two things - you and her with each of you talking in your 'I' perspectives.

Exercise: When I was in high school speech class the teacher would ask us students to get up and speak in front of the class impromptu on a random subject chosen from the dictionary. I was never very good at this. "Wayne, your word is nectarines." This was hard. I stumbled out a few words, "Nectarines are sweet." And then I spent the rest of my time examined the ceiling. I am still not very good at this. But ask me to relate an anecdote about me that somehow begins by relating to Nectarines and I can talk all day.

I have chosen five topics that are likely to arise during your conversations with strange women. Talk for two minutes about yourself beginning with how you relate to each item on the list. Try to put some feeling into it and talk in narrative style. I want people to be able to vision what you are saying. Go through them a few times. Relating your unique-self is a skill like any other, it needs practice.

Your neighborhood
Your job
Your favorite food
Travel
What you do for fun
Relationships

You can visibly see someone relax when you use the 'I' word. They begin to feel as if they know you. For more on speaking from the 'I' perspective check out another blog I wrote at <http://www.charismaarts.com/blog/Juggler/43>

Your Homework

You have some homework to do for me. It is easy and should not be scary if you have the right mindset about it.

Approach three women you find attractive per day over the next two days using the principles we have discussed. Don't have an agenda. I don't really want you picking up anyone right now. Just open a conversation, have fun and be satisfied with that. If something sparks then great but if not then no big deal. I just want you practicing talking in the 'I' perspective, making women feel comfortable and having fun.

Also, keep a journal of your approaches. Write down as much as you can remember from your interactions. Record both what you did well and where you made mistakes. This is a useful tool to chart your progress and make you think about your approaches in an organized manner. This will also be useful if you eventually sign up for coaching with us. Many of our phone coaching and Charm School clients email me their journal entrees. It helps tremendously having something concrete to give feedback on.

One other tip: Before you go out concentrate on putting yourself in a fun mood. Watch a funny movie or listen to music that pumps you up. This is an important habit to create which will keep you in a state of action when you need to be. Save the heavy thinking and analysis for the post-game, when you get back home and are ready to write in your journal.

If you're ready to accelerate your learning, click on over to www.charismaarts.com and either pick up (no pun intended) my eBook or sign up for one of our live events such as our infield CharmSchool bootcamp, Conversation Camp or any of our other great training tools.

One way or the other though, I want you to approach three women a day for the next two days. I'll be back in touch in three days from now to help you build upon this experience.

How You Open

How did your approach homework go? Some approaches probably went well, while others might have been challenging. That is normal. You will never be perfect. Much of the art of effectively approaching women is letting go of the need to do it well. It's a kinda a Zen thing but perfection cannot be achieved on purpose. That's today's lesson.

Most guys sweat too much over what to say to a woman. They search for the perfect words. But thinking too much about the content of your words just produces anxiety. That is a sure way to become a guy who talks about approaching women but never does it. Resign yourself to saying un-perfect things and just go talk to women.

Women don't hear your first few words anyway. They are too busy trying to understand who you are and why you have chosen to talk with them in particular. I asked a girlfriend once what the first thing I said to her was. She thought for a moment then replied, "Have you ever been to Paris?" That was not right. The first things I said was in fact, "I am so hungry I could eat my cat and your cat too." Suave, huh?

When approaching a woman for the first time speak in small, simple sentences. This will keep you from thinking too much and stumbling over your words. And as we all know, there are no magic words anyway.

However there can be magic in the way you use your words.

Concentrate on speaking nicely. Work on your tone of voice and put some milk and sugar in it. Johnny Saviour and Kory, two of Charisma Arts's instructors, were recently teaching a workshop on the campus of a university. Kory approached a girl to talk with who was sitting on the lawn reading. He said, "Can I borrow some of your grass?" as I sat down near her. This actually made no sense. But she laughed and smiled and began talking with him because he had infused his tone with sweetness.

Personally, I have said plenty of smart and clever things to women that fell flat because my tone was too harsh or abrupt or quiet or just not engaging. However I have said many stupid things to women that sparked a great interaction just by having a sweet and engaging tone.

Here are some of the things I have said to women which have actually worked for me:

"I hate you."

"Is this the train to Toledo?" On the TGV in France.

"May I help you?" At the museum, for no apparent reason.

"You may be my long lost soul mate or a cup of hot chocolate."

"Is this seat taken by your seven foot, rugby-playing boyfriend?"

"I have seriously gotta pee."

I am not recommending you say anything as stupid as this dribble that can come out of my mouth. But I am making the case for concentrating on your tone foremost. Find the right tone and she will be biased towards wanting to interact with you. Then the content of your words can become more important.

Now, I have more homework for you. Every so often, we release free audio of the Charisma Arts website. Go to our podcasts page and listen to Episode 8-1, where Jayson talks about what he does to "warm up" for an evening. Then come back here and re-read this email before you go out to meet women. Talk to you tomorrow.

The Approach

I hope you had a good evening last night and that you also enjoyed listening to our podcast. Let's discuss a bit more on approaching.

The first thing a woman wonders when you approach her is, 'Why is this guy talking to me?' If she cannot come up with a plausible reason she will feel uncomfortable and hold herself back from engaging in dialogue. Within the first moments of approaching a woman it is generally a good idea to let her know your reason for approaching her. Sometimes this is communicated explicitly and other times it is communicated with your tone.

In the following examples see if you can spot the reason, as she will understand it, that you are approaching her.

In the bookstore. You: "You look like a well-read person. I'm desperate for a good read. What's a book you can recommend?"

In the pub. You: "All my mates are flirting with Sweetish flight attendants and not all of them female. You look interesting so I decided to come have a chat with you."

In the Art gallery. (While she studies a black dot on a white canvass.) You: "What do you think?"

All of these approaches will make her feel comfortable because she will understand your reason for talking with her specifically.

In some situations and environments you do not need to communicate your reason for approaching her. It is implied by the situation.

:: At a cocktail party you are fulfilling your responsibility to mingle and chat. You can just say hello.

:: If a seven foot pink rabbit walks onto your train it is understandable to comment to the girl sitting next to you. "I have got to quit drinking."

:: You are introduced by a mutual acquaintance.

Situations such as these make starting a dialogue easy. I spend a few pages discussing them in my eBook - these are "flopsy" openers and you can read there about how to use them better.

Flopsy openers, though, do have tricky limitations. For example, at a cocktail party you can easily engage the most attractive woman in dialogue but there is a strong expectation that conversations will be platonic. Pushing through to personal and beyond can take more effort.

Can you fabricate a reason for approach a woman? Yes, of course but personally, I stick to the truth. Not only do you feel better about yourself, it is just too hard to make things up on the spot.

Man: "I need a woman's help. Can you suggest a gift I can buy for my niece's birthday?"

Woman: "Aw, you are a nice uncle. How old is she?"

Man: "Uh.... she's sssseven, no eight! She's eight."

Woman: "You don't really have a niece do you?"

Man: "No, sorry."

Woman: "That's weird."

Man: "I'll just leave now."

Christian, our Business Manager, always says that it is important to "be sincere before you try to be clever." Ultimately you want to become a confident man. Confidence does not come from presenting a false front. Confidence comes from realizing that the real you is okay. Put another way, you may be able to fool some women into bed by telling them you are a movie star in France. But there is no growth that way. You do not learn to get good with women or increase your skills with women. You only increase your ability to lie. In the end you rob yourself of a chance to acquire life-long skills with women.

*** Be interested in your words ***

You should really be interested in what you are talking about. If you have nothing to say about what you are talking about women will see this as a veiled excuse to talk with them.

You: "... What do you think?"

Her: "I don't know. There's a plaque you can read."

You: "Sure, I'll check it out. So what's your name?"

Her: "Why do you want to know my name??"

The problem here is she will decide that you were just using the opening line as a pretense to engage in conversation and she will begin to wonder about your real reason, feel uncomfortable and see you are being deceptive. Make certain that you have something to say about what you are talking about. Let's look at how you could do that better.

You: "... What do you think?"

Her: "I don't know. There's a plaque you can read."

You: "Sure, but I like to make up my own interpretations. I think the dot represents the smallness which is humankind and the vastness around the dot is the love of god. But you will notice that we are off center a little bit. So that means we're lost."

Her: "Mmmm... that's nice. I was first thinking it was a fly in the middle of potato soup."

You: "That's funny. What's your favorite work?"

Her: "I like the one that looks like a storyboard from a movie."

You: "Yeah, that one is good. I like the way the artist hints at possibility with the chalk."

Her: "Yeah, he does, doesn't he."

You: "I'm so happy I found someone else who can appreciate this stuff too. So what's your name?"

Her: (smiling) "Kari. What's yours?"

Here you talk about your own impressions of the painting long enough to show her you are actually interested in it. This 'full development' of your opening makes her feel comfortable with your reason for engaging her. By the way, I'm actually cheating here. I stole this dialogue from an approach one of my students did at a recent Charm School Bootcamp at the San Francisco Museum of Modern Art during our "day game" training. I was jealous. The girl was super cute and as of this writing they have a date planned to hit another museum together.

If you're interested in joining us in person at the museum and other fine venues to learn how to meet women under the tutelage of our great social coaches, please read up on our Charm School Bootcamps.

<http://www.charismaarts.com/liveevents> See you soon.

Asking Fat Questions

When approaching a woman, most guys ask too many questions.

Him: "Hi, where are you from?"

Her: "I'm from London."

Him: "London. What part of London?"

Her: "Camden."

Him: "Do you like it there?"

Her: "No."

Him: "No?"

Her: "No."

Him: "What do you do?"

This is where she wonders why he is continuing the conversation. She knows she has not said anything unique or interesting. And yet he is continuing to push the conversation with his questions. That means he is only pretending to be interested in what he is talking about. He has an agenda. He is trying to deceive her. Now, not only is she bored but also angry.

Her: "Why don't you go talk to someone else?"

Him: "Because I want to talk to you."

Her: "Then you will have to do that by yourself." She stands up and walks away.

The problem here is not only does our guy not talk about himself from the 'I' perspective, he asks way too many questions. Once these question trains get started they are hard to stop.

This is what happens. Guy asks a close-ended question - one that can be answered with one word. It should be no surprise then that he gets a one word answer, "Fine," "No," or "Maybe." It is difficult to relate or build a conversation around these tiny answers. He cannot think of anything to say to relate to "Fine" or "No". So he is reduced to asking another question. This feels like an interrogation to a woman so she gives an even smaller answer which makes it even

harder for our guy to relate so he asks another question and the cycle goes round and round until she puts a bloody end to it.

The solution to end this trap is to follow Juggler's first rule: Make more statements and ask fewer questions.

But five years ago when I first pushed this rule many guys mistook this to mean never ask a woman anything. They figured since a little of something is good a lot is even better.

But questions are very important.

THE NATURE OF YOUR QUESTIONS REVEAL HOW MUCH EXPECTATION YOU HAVE THAT A WOMAN WILL CONTRIBUTE TO THE CONVERSATION. Small, close-ended questions reveal to her that you have a low expectation that she will make an effort in the conversation. That is bad. There is a direct correlation between a man's level of self-esteem and his expectation for the other person in conversation. That is, if you don't feel worthy of the other person making an effort you will put most of the conversational burden upon yourself.

But conversely, if you have high self-worth you will have a high expectation that the other person will make an effort in conversation. You demonstrate that expectation by asking open-ended questions, the bigger the better.

Indeed, most of my favorite questions take women by surprise.

Me: "So tell me your life story?"

The answer is always the same.

Her: "I don't know."

I am okay with that answer. She does not know me yet. No way would she answer that question. The point of asking something like that initially is not to have her tell me her life story. It is to set the expectation that I would like her to contribute to the conversation in a substantial way.

My response to her answer is to simply relate myself so that she feels more comfortable.

Me: "Well, I'll tell you a little of my life then. I just moved to LA and I am trying to learn to surf but so far I have only succeeded in swallowing salt water."

Me: "What do you do for fun?"

Her: "I edit movies"

And then I ask again for something big.

Me: "How did you learn that?"

Her: "Well, first I..."

Now she is warmed up, feeling I am not so much a stranger and can give something to the conversation. Her talking back makes conversation easy for me.

If you ever feel as if you are 'in your head' trying to plan what to say next to a woman it is a sign that you are not getting her to make an effort in the conversation. You are putting yourself in a position where you feel as if you must carry the conversation too much. That is bad for two reasons. She will judge you as lacking in self esteem and you will be forced into a difficult, one-way monologue.

Watch a professional in any field and you will experience a simple truth. Being good at something mostly means knowing how to make it easy. Carrying on a conversation with a woman who talking back is easier. When you get her to share the

conversational burden she sees you value yourself highly enough to expect her to make an effort. And big, fat questions require big, fat answers that give you more from her to which you can relate your statements. Thus asking a few high quality questions ironically leads to fulfilling Juggler's first rule: Make more statements and ask fewer questions.

You: "I'm curious. Why did you go into art?"

Her: "Well, I used to be the manager at McDonalds and one day I was looking at all the fries burbling away in the fry vat and I saw a picture of a house... a home. So I took a bag of fries, went home and glued all these fries together into a horse and took it to a gallery and I got a showing there and then."

Here, there are all manner of things to relate to in this bit of conversation. You could talk about your taste in art or how you feel about McDonalds french fries or how you have followed some of your own passions or your beliefs about the mystical way life's works. You have conversational options. You can be present in the moment and not have to struggle to think of what to say next.

Here are a few of my favorite big, fat questions:

"What's your story?" "So what have you done today?"

"How do you feel about _____?"

"I have no idea how to do that. Teach me." (Technically not a question but one in spirit.)

If you get a chance to meet Chad, <http://www.charismaarts.com/meetus/chad> one of our Charisma Arts instructors, you will see the living embodiment of this. People are always surprised how such a quiet guy can be so successful with women. That is because Chad understands that attracting women is largely a result of getting them to reveal themselves and then showing attraction for their unique selves. He is very comfortable with silence and applying something we call the 'Vacuum'. He has a very strong expectation that women will have to carry the conversational burden.

Next time we will talk about one of my favorite subjects: escalating from platonic to personal.

Escalating from Platonic to Personal

Thus far we've been talking about the first third of your interactions with women - opening the conversation up. Today, we'll talk about the second part - transitioning from a platonic interaction to a personal interaction.

If you ask a personal question out of the blue you will put her on the defensive. Unfortunately many guys do that.

Man: "Where are you from?"

Woman: "Uh... I'm from in town."

Man: "Come on, you must live somewhere."

Woman: "Uh... I'd rather not say."

Man: "Oh, okay."

Woman: "I have to go, bye."

I hear this sort of thing all the time. This happens even when the woman likes the man. Somehow the man still goofs it up. He walks away frustrated and presuming that he showed too much interest in her. But he has made a logical error. His mistake was he asked her a question which had no reasonable interest behind it. "Where are you from?" makes her uneasy because she wants to know, "Why do you want to know?" But of course she is too polite to say that, so she just

gives a non-committal answer. That answer is so non-committal that our guy does not know what to do with it except demand she give him a better one. She then totally closes up and wants to get away from him. This happens to men who have the best of intentions.

In order to make a woman feel comfortable answering a personal question you must tell her why you want to know. If you recall from the last lesson, that is the first part of effective escalation and asking a personal question is escalation: from a platonic to a personal interaction.

Man: "I'm enjoying talking with you. Don't get a big head but you seem too cool to be from around here. Where are you from?"

Woman: "I'm from a little neighborhood in the city called Abbott's Junction. People say we have an accent."

Man: "That's funny. I get the same thing from people who have lived in my town their entire lives."

Much better. Our man demonstrates why he is escalating to a personal interaction. He tells her directly why he is asking a personal question. This makes her feel comfortable answering. Her answer is committed and full. This in turn makes it easy for our guy to relate to her. The same thing happens every time you escalate the interaction towards a more intimate stage. In order for her to feel comfortable she wants to know why you want to go there. So, tell her.

You: "I am enjoying talking with you. I never thought I would meet someone who likes cactus cantaloupe like me. I have to know about you now. What's your life story?"

Her: (laughing) "That's a big question. Where to begin (more laughing)..."

You: "I'll tell you what. What are you doing for the next five minutes? Let's sit down and have a cup of coffee and I can get to hear all about it."

Her: "Sure, that sounds nice."

Don't be afraid of to show interest in a woman so long as it is grounded in a good reason. Then you are not just trying to escalate with her because she is attractive. You are escalating because she has done or said something unique.

By the way, if you are enjoying reading the transcripts of these interactions, you may want to check out my eBook. The second half of the book consists almost entirely of transcripts of effective interactions: in a bookstore, at a pub, in a coffee shop, on an airplane, you get the idea. <http://www.charismaarts.com/products/howtobe>

Escalate from Personal to Sexual

Last time, we talked about how to move from your platonic opening to a more personal interaction. Now, let's talk about how to transition to a sexual interaction.

You are sitting down and enjoying a personal conversation. You are talking about her and you, sharing laughs and having fun. This is nice but this personal stage can only go on so long. Relationships either move forward or backwards. They never stay in the same place for very long. Like it or not you are going to have to escalate again. You are going to have to make it sexual. By sexual I don't necessarily mean having sex right there and then. What I mean is that the interaction should take on overtones of sexuality, attraction and mutual flirting.

A women's number one complaint about men is that men cannot escalate effectively. Women become bored with men who cannot escalate. They call us gutless and possibly gay. We don't want that to happen. We want exciting, adventurous moments with women. We want both her and us to feel the tinge of electric anticipation that comes from an interaction that is becoming more sexually charged.

*** Escalating to a sexual interaction ***

Like all escalations this one needs a reason. And that reason should flow organically out of the conversation you are having with a woman. One of the most frequent questions I get when I lecture at my Charisma Seminar is how long after meeting a woman should we show our sexual interest. The answer is that you should show your sexual interest when you hear or see something from a woman which you find compelling and unique. That could be in ten seconds, ten minutes or in some cases, maybe never.

Carl was a client who was an excellent salsa dancer. He frequently met women at salsa clubs by teaching them to dance. After spinning a woman through a few lessons on the dance floor he would sit down with her on the couch and talk. Then after a few minutes he would get her telephone number. In this way he was able to collect an average of ten numbers a weekend. He kept a shoe box bulging with cocktail napkins and odd scraps paper. The problem was, all those numbers resulted in only quick phone conversations or platonic coffee dates. He made zero sexual connections.

I suggested that the reason that he was not getting anywhere exciting with women was that he was not making it sexual early enough. The reason he got few dates, and the reason that those few dates rarely became anything more was because these women didn't want another platonic friend. They are longing for a man who can escalate properly to something flirty. Most women find most men frustrating in this area. When women pick up on a lack of escalation they cut the relationship short presuming either the man isn't interested or that he is gutless. No one wants to waste their time. I told Carl to show sexual interest while sitting down on the couch with the women he met. "Find something about these women that you find compelling and tell them that is sexy." But he was not convinced he could find something compelling in the women he met.

"Sure you can," I told him. "For starters, these women are showing up at your dance club alone to try something they have never done before with people they have never met. That takes courage and courage is sexy. Tell them that."

Well sure enough I got an email from him after the following weekend. After trying what I advised he reported getting only two phone numbers that weekend. The problem was he had spent all night making out on the couch with those two women.

Find something unique and compelling about the women you meet and then tell them you find that sexy. That is what sexy is, after-all. Sexy is not the shape of a woman's body. It is the shape of her soul, her confidence and her unique person.

Sometimes we find a woman's uniqueness in unexpected places. One of our Charisma Arts instructors, Jayson, once met a woman who mentioned that she paid her way through college by working as a maid. He told her, "That you can make a bed really well is so sexy." It was a funny thing to say but moments later she was trying to suck his lips off.

*** The Word "Sexy" ***

Use the word sexy. Sometimes I will tell a woman that whatever it is about her I find compelling is turning me on and she better stop that. You must make it clear. "I really like you," or "You are cool," or "I want to get your number," or "You are pretty," are things her friends and family say to her. They are not strong enough. Your sexual interest must be clear. Use whatever words you have to in order to get your point across. In my experience you are best staying with sexy.

Don't make it a heavy thing. The art of this escalation is saying sexy in a fun, light way yet in a way that is tied to something about her unique self that she has shared that you find compelling.

It is interesting - breaking through this barrier can be just as challenging as the initial approach. Weekend after weekend, we work with guys in our Charm School Bootcamp to help them break this barriers down. There is really no substitute to working with one of our instructors; not only to see how it happens, but also to get specific feedback on what you are doing right and what you are doing wrong. You will be so dramatically better with women after three days. Head over to <http://www.charismaarts.com/liveevents/charmschool> to learn more about this program now.

Your Vibe

We've left out something important. Thus far, we've discussed the clinical parts of your approach - what to do and why. But only in the conversation blips have I alluded to your vibe - the way you feel to a woman.

Women decide in the first thirty seconds if they want to talk with you. That is why the most important thing when engaging a strange woman is your vibe. You should strive to be friendly yet commanding.

* Be loud enough. Remember, loud guys don't scare people, quiet guys do. When you are loud enough you send a message that you have nothing to hide. Women feel comfortable around men who are not hiding something. Quiet men are described as creepy.

* Keep your hands out of your pockets and at your sides. Don't clutch a drink in front of your chest as a shield. The most confident postures are often the most vulnerable feeling but push yourself to keep your hands down and out of the way.

* Make it easy on yourself. Confident, attractive men value themselves enough to make it easy on themselves. For instance, when talking with a woman who is sitting down don't just squat until your knees burn; say to her, "I'm enjoying this but I need to sit down. Can you move over so that I can sit down?" If she says no then go talk to someone else.

I have seen men crane their necks to talk to a woman at the bar who is not willing to turn around and make conversation easy for him. Don't be that guy. Ask her directly to turn and face you. Engaging women should look and feel easy for you.

Use introductions. When you see a woman in a group who is standoffish, charm one of her friends who is warmer, and have her introduce you. It is always more suave to be introduced because it takes less effort on your part. (see my blog on social game here at <http://www.charismaarts.com/blog/Juggler/34>)

* Ask for something substantial. "Tell me a secret you have never told anyone." Confident men who value themselves are comfortable asking a woman to make an effort.

* Make more statements, and eliminate close-ended questions when possible.

* Smile and express when you are talking, but keep a neutral expression when listening.

There really is no substitute for hearing and seeing someone's vibe in person. The Charm School Bootcamp will always be number one for this, but if you want to get a taste for how I sound when I'm talking to women, check out the following link. Johnny Saviour and I were featured on a UK-based reality TV show, and as a supplement to the show, we recorded some interactions we had with women. I hope you enjoy this:

<https://www.channel4radio.com/store/view.php?Id=405&ProductCategoryId=58>

Taking the Social Initiative

We're nearing the end of my minicourse. I hope you've found it helpful up to this point. Today I want to talk about something broader than "pick-up."

Women find men who socialize attractive. There is probably some sort of natural selection reason for this. Those caveman who could rally his friends could hunt and fight more effectively so he passed on his genes. I don't know. I try not to analyze it too deeply. It's enough to know that socialization is attractive.

As you are out and about, work on making groups of people more cohesive. The seduction community where I got my start talks a lot about how to break groups apart so that you can be alone with an attractive woman. But not much thought is put into bringing people together. Too bad, because there is much power to be had in doing this.

I used to believe that people liked me for being interesting. I now know that people mostly like me for liking them. I wasted many years trying to entertain or be cool when all I needed to do was take the social initiative.

Imagine yourself talking with an attractive woman. Now imagine her male friend who has been in love with her since eight grade standing nearby. He sees you talking to the woman of his dreams. He does not want you to succeed. He thinks you are a typical dude. He can't stand the thought of his friend hooking up with a typical dude. So what does he do? He walks over and joins the two of you. He will talk to her and try to distract her from you and make you look like a loser.

Now at that point you may engage this guy. "Hey what's your name? Nice to meet you. How has your day been going?"

All of that nice guy stuff will fail. He will see through you. You are being nice because he is a friend of the woman you want to sleep with. He knows you are being disingenuous. The nicer you are the harder he is on you.

If you are trying to win people over after they are in your face, it is too late.

The way to win him over is to take the social initiative. Before he has a chance to come over and mess you up, you walk over to him and pull him into the conversation with you and her. "Hey, I noticed you looking this way. Come join us. What's your name? We were just talking about our pets. What kind of pet do you have?"

Now he is won over and thinks you are a great guy. Why? Because you didn't have to bring him in. Talking with him was not a defensive measure. It was a choice. You chose him to join you. You are a real, honest good person that he likes. This gives you social power. You are taking charge (in a friendly way). And once someone is comfortable following your direction they will follow it again. That means if you can bring people in, you can send them out. "Hey, do me a favor. Go flirt with those girls while I try to get your friend to kiss me." And he will do it.

Also, women are attracted to men who can take charge. This is a big reason why we spend time teaching group dynamics and 'alpha nice' in our Charm School Bootcamp. We have our clients bring together groups of people in pubs and clubs and even daytime venues. Many times they end up having attractive women approach them based solely on their obvious social skill.

When you are meeting mixed groups of men and women, talk with the guys. Spend some time connecting with the guys then ask them who their girlfriend is within the group. Once reassured that you won't be hitting on their girl they will actually help you meet the other women. (Of course you can't be responsible if his girlfriend hits on you though.)

The point is, make use of your sociability to make meeting women easier and more enjoyable. You might even make a friend along the way.

Your Last Homework

We find ourselves at the end of my minicourse. But not the end of your social adventures in the world.

This is your last homework. Go out into the world and practice what you have learned here. No permanent change is made overnight. You will need to continually put into use the philosophies that we have discussed.

If it is helpful than I am glad. If you find yourself still struggling consider signing up for one of your live events or purchase my ebook. I sincerely want you to be able to change your life.

Send me an email and let me know how things are going and if this helped or not. Email to mailbag@charismaarts.com. I can't respond to those emails there but would love to hear from you and your feedback will help me tweak the mini-course for everyone in the future.

If you haven't already, you will soon be receiving our newsletters from Dan. Keep in touch with us and interact with us - on our upcoming forums, over the phone, over email, and in person.

Field Reports > JUGGLER METHOD AND FOAM, WORD
<http://www.theplace.bz/forums.php?action=viewtopic&topicid=4094>

Post 1 by hapadonis

2006-07-30 10:09:19

So I just had the most success that I've had yet with the PU stuff.

I went to a foam party. Which was crazy and I would definitely recommend. I was totally bombing the first 5 girls that I approached. I would open like, why aren't you dancing, failed all times haha. Then some gay dude grabbed my ass and I thought of how to open. I went up to a girl and was like, How many guys have grabbed YOUR ass? They would say how many, and I'd be like 2 fucking guys have grabbed my ass, what the hell?!

Ok, so then I opened this pretty cute girl(tall which I like), who ended up being really receptive. I vacuumed her with a couple questions and then gave her a "that's cool, I like you" type escalation. Then more rapport, etc etc. Then I started talking about the type of dance I do. She says she didn't do anything cool like that, just ballet. I said, you know what, I really think that ballet is sexy(which is true). That for SOI #2. Within like 1 min, we were making out on the dance floor. I'm like hey, whoa I just met you, just to control the interaction. So we make out the whole night, I know, bar makeouts kind of lame, whatever. She's inviting me to come over etc.

But halfway through the night, she's just like. Do you have facebook (social network site). I think it'd be easier to get in contact that way since we're all wet, numbers won't be so good. Then back to dancing, grinding, making out, etc.

So I don't expect her to call, it doesn't really matter either way. I'm just curious, if I should have solidly closed her or what. Or anyone's take on how that works. I'm happy with the night, but I'd like to learn what could have been done even better.

Post 4 by Gecko

2006-08-03 02:50:06

Quote:

I'm happy with the night, but I'd like to learn what could have been done even better.

A good outlook. 😊 Here's some suggestions.

=====

Quote:

...then gave her a "that's cool, I like you" type escalation.

"That's cool" is something they are getting away from because it has become generic and doesn't move the escalation forward.

<http://www.charismaarts.com/blog/chad/22>

=====

Quote:

I said, you know what, I really think that ballet is sexy(which is true)

You've got the idea down, you rewarded her here when she contributed, but I think that was the wrong point to SOI...

...I could be wrong here, your discretion may be better because you were in the interaction and I'm just reading it but I'll share my point anyway.

The SOI is the tactical nuke of the Juggler Method. It's a Statement of Interest. You did not state interest IN HER, but instead in ballet... that IT was sexy.

Your statement may have come off as supplicating. Liking ballet because she does it/likes it. Instead you may have wanted to disqualify.

"You know I've never particularly liked watching ballet, to me it goes on forever and I don't know maybe I'm missing some of the finer points... but I really do respect people that have that kind of discipline to hone their bodies and balance like that. The best my balance ever got was in college putting all those hours into hackey sack..."

If she protects ballet after that you can always say... "Well, I can admit when I'm wrong if I AM proven wrong, perhaps you and I should go watch it and you could explain why I should appreciate it more..."



Now back to the SOI.

It should be about her, coming from you. I think it's even more powerful using "I."

"You know, not only are you sexy, but I like that you're willing to disagree with me and keep your own opinions. That's rare in this day and age."

BOOM.

If she keeps going with the conversation, the SOI passed, and you're on to the next escalation. If you get static (and you'll know it) then the SOI didn't pass and you know where you're at with the escalation, something didn't mesh and you work that out.

NOTE: The SOI has to come off completely genuine. You pause like you just noticed her, like a realization just crept into your head, say it with a smirk on your face. You're not hiding anything here, you say it a bit slower and more open than normal, it's a statement that you are saying because you want her to hear it, you want her to soak it in. Remember, HOW YOU SAY IT is just as important, if not more, than WHAT YOU SAY.

=====

Quote:

She's inviting me to come over etc.

But halfway through the night, she's just like. Do you have facebook(social network site). I think it'd be easier to get in contact that way since we're all wet, numbers won't be so good. Then back to dancing, grinding, making out, etc.

1) Inviting you to go somewhere that night or "in the future" stuff?

2) Which of you brought up "later contact methods" first? Feels like there's something left out here. You mean she just suddenly turned to you and asked about facebook stuff or did you attempt to #-close first?

=====

All in all, a strong showing, man, with room to grow but you seem smart and eager to learn so nothing wrong with that.



Post 5 by hapadonis

2006-08-05 22:26:56

Muinro:

I haven't downloaded that yet, I'm going to check it out.

Gecko:

You're totally right about the generic escalations. I took your advice, read the article, and tried some more nongeneric statements of...interest. I don't know what that would be called. But yeah, it definitely works way better that way.

Also, about the SOI, I think you're right about the supplicating. I told her I breakdance and she was kind of disqualifying herself with talking about her only doing ballet. I took her away from the disqualification. It worked but i'll do it better next time.

She asked me to go do stuff in the future during the night. And then like an hour before bartime she brought up contacting each other through facebook before I had tried to # close.

She actually ended up contacting me though, so I guess it's all good, it just seemed like it was a flake at first. I dunno.

Post 7 by Gecko

2006-08-06 22:12:06

Glad you got the re-connect. 😊

It's funny after writing that... I listened to one of the new Charisma Arts podcasts (number 7 I think) and one of them mentioned what Wayne calls SOAs, or Statements of Appreciation.

Liking ballet is a perfect example of this. They weren't really derogatory when talking about it so there probably isn't any big harm, but I don't think you'd have any huge gain with it either. I bet its usefulness would be somewhere after the SOI, after your intentions are clear, everything's on the table, and you're rapport building.

I'll have to test it some. 😊

A SHORT PRIMER ON VIBING

08 August 2006 (jason*atengroup.org)

These are Jason's personal notes from vibe coaching on the phone with Dan (dan*charismaarts.com).

"...remember, the most attractive you will ever be to a woman, is the moment she sees that you see her, as who she is, and you let her know that is why you are interested in her." [Dan's Blog, 27 June 2006, <http://www.socialhitchhiker.blogspot.com>, emphasis mine].

One Page Executive Summary

The heart of naturally good conversation is creating emotional connection and wide rapport with a person. The key elements to do this are four things that happen in order:

First, you ask an open-ended question about a topic which is both 1) something you are interested in talking about and 2) something you look for in a person. These are qualifying conversational topics. Wait quietly and patiently to get her to give you emotions from her experience (this is called the vacuum), and demonstrate by example, if necessary, by answering your own question in compelling and emotion drenched way. Prompt for feelings if necessary.

Second, reward her answer/work. For example, start with "I like that. You're ____".

Third, relate to the emotions in her story. For example, start with "I can relate to that..." and describe an experience from your own life with the same emotions.

Fourth, add in additional emotions (think of the AND part of "YES, AND" from Improv) and segue into related topics that it made you think of, or ask your next qualifying question, returning to the first step.

This reward and relate cycle creates a great conversational vibe.

3 keys pieces of coaching advice on reward and relate:

a) Speak from the "I" perspective, giving your own views, emotions, ideas, and opinions and reactions. Speak moment to moment, beat to beat, and live inside your story as you tell it from memory.

b) Use emotions and vague artful descriptions. She can relate to these much easier than details and facts.

c) Start small on the reward, but absolutely do reward/relate to anything whatsoever she gives you, even if she is trying to blow you off. See the example a little further down. Demonstrate the kind of conversation you want with her by talking about and displaying emotion.

ON VIBING....now in detail:

I. INTRO: Open vs. Closed questions.

What are closed-ended questions? Those that take a yes/no answer.

Moreover, "What do you do?" is still a closed question--because it's so short. If she says, "I'm a nurse," it gives you little to vibe off. That's okay. Just follow up with an open-ended question like "Cool. You're a nurse. What do you like about that job?"

Open-ended questions, once you have information, there are three main open ended questions to get to emotions.

- 1 How does that feel?
- 2 What was that like? (What was that really like?)
- 3 What do you like about _____?

II. OVERVIEW, from the start!

1. Approach Vibe. It's all about commitment to come talk to this person.

Body language:

- a) Big smile
- b) Aim your heart to their heart
- c) Come close enough—if you are reaching too far over when shaking their hand, you aren't doing right.
- d) Shake hands, and apply additional kino (hand sandwich with left hand, or touch your hand to their shoulder)
- e) Your spine tilts forward a little to aim heart to heart: implies commitment

2. Verbal introduction. "Hi my name is Jason."

If necessary, hold onto their hand until you get their name...."and what's your name?"

3. Open-ended questions. How to get started.

What if she says why are you talking to me?

"You look really interesting. I thought you might be fun to talk to." (Why?) Well it's the back of your shirt. It showed me you have a real sense of style, and I wanted to come over, and you know, talk to you.

Fallback example: it was her energy.

Her: "Why are you talking to me?"

Lance's routine: "I don't know exactly what it is. There's just something about you. Your energy. It just drew me in. Have you ever been walking through an art gallery, and this one painting, it just grabs your attention, and you're glued here, but you can't even say why, there's just an energy, a vibe, something about it that makes you take notice, and pay attention, it intrigues you. And like a week later you could tell a friend exactly what it was about this picture that made it so interesting. I don't know. Ask me in a week. For now, I'm just going with it."

First couple of questions: How's your night been? Relate a little.

Pick at least 5 topics I like to talk about. They are what you are qualifying/connecting with her on, ala natural game. Here are mine:

- a) So tell me something adventurous you have done?

(vacuum)

and reward: I really like adventure. To me, I really enjoy people who will go camping with me, or just even, go somewhere in a city they've never been and just explore.

- b) outdoors. Tell me about what kind of outdoor sports you enjoy?

c) travel. Tell me the most fascinating place you've traveled? Fallback (smaller version): where's the last place you've traveled to?

d) art. You have a really artistic style. What kind of art do you do?

e) yoga. (great one for a presumption) You look really fit. What kind of yoga do you do? (How long have you studied yoga?) If not: You just look really fit. What's your fitness routine?

f) books. You are very articulate. What's the most interesting book you've read? (smaller:) What's the last interesting book you've read?

g) food. What is your favorite food to make?

h) relationships. What's your relationship situation? What's the best thing about being in a relationship for you?

4. Vacuum. When you ask a question, expect it to be answered. You asked the question for a reason. Don't ask 3 questions in a row just to fill up space. As a high-value, confident person, you expect your questions to be answered. Patiently wait. If they blow you off, then I answer my own question.

5. Relate and Reward Cycle. Overall theme: I like that. I can relate to that.

a) FINDING OUT COOL STUFF ABOUT HER. And Handling blow-offs:

Example: Tell me something adventurous that you do?

Me: (vacuum)

Her: I don't know.

Me: (1st vacuum a little longer)

(If still no answer...then I answer my own question, modeling the kind of answer I want.)

Dan's example: Well, one of the things I love to do is go snowboarding. There's this incredible snow-boarding mountain RIGHT next to my town. And I JUST ended up getting healthy enough to go snowboarding. It's such a wonderful, passionate feeling to be going down that mountain at 30 miles per hour, the winds in my face, the snows picking up, I just absolutely love it.

So what was the last cool, adventurous thing you did? (smaller version of original question)

Or: tell me the last adventure you had? Also notice (re: Wilder's point on storytelling) that Dan embeds unanswered questions in his story - you want to know about his just now getting healthy, don't you?

B) REWARD.

Once you get a good answer, Reward and Relate.

Example: The other day, it was so fulfilling and so satisfying to learn how to surf the first time I got up.

Example of reward: "Wow that's really adventurous of you. I like that a lot."

2nd example of Reward: Say: "I like that." Then tell them why. e.g. "I like that. You went out and surfed. You tried something new."

C) RELATE.

Then, relate. The spoken or unspoken subtext is, "I can relate to that."

First, headline it (a.k.a. Front-loading emotion)

Dan: “Wow, I felt that way when I went to this food class. I had such an amazing sense of accomplishment. When I successfully baked my very first cheesecake. “

After putting the emotion first, then tell the story.

Dan: “I spent a whole...you know I’m a horrible cook. I can’t...toast bread. I’m so bad. And I went to this cooking class to learn how. I was working on it. I think I failed three cheesecakes. I just sat there feeling completely horrible, like a wasn’t worth anything, I just could not make the damn cheesecake. And then finally, on the 4th cheesecake, it came out perfect. And the instructor came over and said it was one of the best cheesecakes in the class. And I just felt so good that I’d accomplished something.”

Notes: When relating, use the “I” perspective. Keep the focus on what I was feeling, and what she was feeling. Don’t talk about her brother or the dog. Talk about what she felt about her brother; what I felt about the dog.

Always talk with emotive language—details that bring up emotions.

For example, you in read the beginning of a novel:

“I stepped, and with each step my soles were on fire over the light gravel pavement, my heart was racing, my anxiety level building, my head was throbbing with the sensation of fear. I reached out and touched the cold, hard doornob.”

You’ve really only (factwise) said: he just took one step and touched a doorknob.

You put in those little (kinesthetic) details and (body sensations and emotions and poetic and descriptive vagueness) so that you can actually put yourself in the place of the narrator.

Relate to her emotions and relate your own emotions. Because that will build connection much faster than common information.

EXAMPLES OF FEELINGS AND EMOTIONS

I’ve gone Scuba diving—one thing I really enjoy is the sense of adventure and exploring. Then there’s the adrenaline junkie side of it. Then there’s the serenity of being somewhere that no-one else has been and seeing things that no-one else has seen.

When thinking about your stories, how do you get those emotions out?...ask yourself that key question...what is it about scuba diving that is really exciting to you?

ROLEPLAYING

Later, setup resistance. For now, basics. Master the basics well and you won’t need the fallbacks for handling resistance!

On approaching at a cafe. Don’t need to give a choice about “do you mind if I join you?”. Instead, confidently come over and sit down.

QUESTION vs. COMMANDS

“Hey let’s go get some coffee” is MUCH better than “would you like to get some coffee?” and the person is much more likely to come along. Give a command rather than ask a question. Give the command. “Hey, let’s go get a jamba juice!” “Let’s go get a cup of tea.”

SAMPLE CONVERSATION (I roleplay the girl, Dan roleplays the guy.)\

You: Where are you from?

Her: Italy.

You: So tell me about your hometown in Italy.

Her: I'm from Florence.

You: (vacuum) You: Really, what was that like?

Her: There are a lot of tourists that come through town, so there's lots of people always coming through, it's very beautiful, there's lots of art.

You: That's really interesting. I like that. You know, where I live in San Francisco, it's a lot like that. There's so many people out. There's this BUZZ about the city. It's such an amazing experience to just walk down the street and just be around all these different people from all these different cultures, and races, and different backgrounds. It's such a cool place to people watch as well as the artwork and the whole city is just incredible. So, what is your favorite thing to do in Florence?

Her: My favorite thing to do in Florence is to go for a bike ride along the river.

You: (a little vacuum, or pause to make sure she's finished) Ah, I like that about you. I like people that really go out, and spend time in the outdoors instead of sitting on the couch all the time. You know, one of my favorite things to do is, I love to kite board. I've been learning how to do that, so I've been taking these lessons, I've been going out into the middle of the ocean.

Her: For real? Wow!

You: Yep. But see. It's such a powerful thing. Even if I just fall in and I'm sitting in the water, even if I'm not flying the kite or surfing along, I'm out on the water, it's that sense of being out and connecting to nature, and being out by myself, just cleaning my head, it's just such a powerful experience for me.

Her: Wow. You know, I can really relate to that as you talk about it, it's just so easy to like, get a sense of what you mean when you say I love being out by myself, it's just clearing my head, and how powerful it is to connect to nature.

You: Totally. You look like you get out hiking a lot. Or somehow you keep yourself in good shape. What's your workout routine? (notice the open-ended question starting the next cycle)

COMMENTS

If I just say, I like to go kite boarding. It's really cool. Just information. But with emotions in the story, then people can relate! Note the key emotion invoking phrases like "powerful", "connecting to nature", "clearing my head".

KEY SECTION: On rewarding/relating even her blow off attempts.

Two examples.

I. This first section quoted from Dan's blog [August 02, 2006]

Dan: Once you get something from her, you HAVE to reward her. In the seminar lately we have been pushing the words "I like you, you're_____". This is a great reward, definitely use it!

If she says "Fuck Off!"

"Damn girl, I like you, your feisty. Most women don't speak their mind. I admire that about you."

[If she doesn't melt after that don't give up.]

"So let me guess, like mother like daughter? I bet your Dad thought you women were a handful! But I like you, your fun."

Dan: Rewarding her will make her want to tell you more. Just like active listening. If someone is silent I don't want to elaborate because I don't know if they are enjoying listening. If they reward me by an "absolutely", "that's interesting", "I never thought about it like that". I want to tell them more. The REWARD portion of this process is very important. It is not Pavlovian, it is just showing appreciation for what they are giving you and keeps the energy exchange equal.

II. Lance's blow off response. Said loudly, to everyone in the group!

Her: "Fuck off!"

“Oh my god! This girl is awesome! I come over to talk to her, and she just totally shuts me down! That was so great! You could teach a class! I want my little sister to take it! Oh my god, you guys have to see this, do it again, do it again!”

[I walk away and come back super nice, acting fake shy, with...]

“Hi, I’m Jason”

[she is laughing hysterically]

“What’s the matter?! You didn’t do it this time! What’s wrong?! did I throw you off your game? I’m sorry.”

[resume conversation now that she’s open]

GIRLFRIEND TEST
by Wayne "Juggler" Elise

Here is the girlfriend test per request. It is really very simple.

When a girl checks your status. "Do you have a girlfriend?" Say, "To be my girlfriend (or lover) is a prestigious and exclusive thing. There's a test." Curiosity being what it is, she will want to take the test. There are three multiple-choice questions. Take out a pen and write the correct answers on her palm but forbid her to look. Then ask her the questions while you hold her hand closed. You should make up your own, but here are some example questions.

1. Which do you enjoy more? A shower or a warm bath?
2. What is the sexiest food? Whipped crème, chocolate syrup or strawberries?
3. What feels better? Kisses on your neck or nibbling on your ear?

The correct answers are bath, strawberries and kisses on the neck.

Most times she will answer the first two correctly. The last question is up for grabs.

The crucial thing is that the last question is some sort of intense kino or kissing that you can do right then.

If she gets it wrong: Whisper in her ear, "I can't be with you if you really believe this (nibble ear) feels better than this (kiss neck)." If she gets it right: "I'm glad you like this (nibble or kiss). It is so much better than this (kiss or nibble)." Make sure you kiss and nibble before you let go of her hand.

If she gets all the questions wrong give her a playfully hard time about it.

WHAT TO DO WHEN...

The Unofficial Charisma Arts & Juggler Method Forum

Forum Index → General

<http://www.setbb.com/charisma/viewtopic.php?t=261&mforum=charisma>

Post 1 by mantis

Sun Aug 20, 2006 4:20 pm

I started writing this for myself to help clarify my understanding of the CA/Juggler method. I've tried to recap the method in terms of how to react to as many situations as I can think of. Personally I found it useful and I feel now I've a better handle on things. Here it goes...

She tries to blow you off on approach – reward her effort to blow you out. Tell her something like “Wow, you are so feisty! I like that.”

She says little or acts cold – use the vacuum; don't be tempted to fill awkward silences. You must be more comfortable with silences than her. Ask big open-ended questions and look at her quietly and expectantly. When she's finished talking, holding the vacuum will often compel her to keep talking. Keep the interaction balanced and try not to talk much more than her.

She's being boring or factual – try to bring the discussion around to feelings and emotions. Ask her “What was that like?”/”How did that make you feel?”

She expresses a feeling about something – relate to the feeling as closely as you can; use the “I” perspective to show you identify with her feelings and emotions.

She reveals some attractive quality about her personality – reward (“I like you, you're__”) and kino. Eventually SOI.

She makes a value judgment (either on you or on someone else) – disqualify yourself by putting yourself in the position of failing that qualification. Do so as if you're proud of your shortcomings.

She praises you – still a value judgment (even though positive) so disqualify yourself again in a confident manner (Thank her and kino first). Never act surprised; as a high value person, receiving compliments should appear natural to you because you've heard them before.

She agrees with you on something – disagree with her, provides an opportunity for DQ and humour.

She disagrees with you (seriously)– don't get into arguments; if you must, get her to explain why she disagrees and say “I never thought of it that way.” Then change the subject.

She disagrees (jokingly) or teases you – use push pull; tease her back, but then pull her in with a specific compliment. Also a great opportunity for kino: punish her with tickling, etc.

She makes a suggestion to you – say “Yes, and” then add something imaginative to the end of the sentence; this is a classic comedy improv technique.

She's being sarcastic – sarcasm must be avoided as it corrodes social interactions; don't get sucked into sarcastic banter. Depending on what it's about you can DQ or try to put a positive spin on what she says or even just ignore the sarcasm and move on.

She's being negative/complaining/depressed – don't try to solve her problems; empathise a bit and then tell her something like "and knowing you... I have every confidence in you that you're strong enough to deal with it"

She brings up the subject of sex – talk candidly (avoid joking about sex).

I hope this covers most of her main behaviours and how to handle them. If you can see anything significant I've left out or you can think of any improvements, please feel free to suggest them...

Post 2 by mybirthdaypony

Sun Aug 20, 2006 5:49 pm

very nice post and really great idea!

one thing im not clear on:

Quote: "She agrees with you on something – disagree with her, provides an opportunity for DQ and humour."
why should you disagree with her when she agrees with you? i dont get that.

Post 5 by HollywoodMack

Mon Aug 21, 2006 4:38 pm

Yeah thanks this is a good rundown. Though I just want to note that none of these is to be considered hard and fast. There are always exceptions, but these are great general guidelines.

Chat > GAME - JUGGLER'S STYLE

<http://www.theplace.bz/forums.php?action=viewtopic&topicid=3605&page=1>

Post 1 by zgoditak7

2006-07-03 00:11:53

Who is here doing it?

Post 8 by zgoditak7

2006-07-13 21:43:19

Start a conversation, when she commits to convo, reward her for it, make it personal.

When you make it personal and have a good vibe, you will have a window of opportunity to make it sexual using SOI.

You'll probably have to repeat SOIs cause she is conditioned not to be a slut. Even if she rejects an SOI you have planted an image in her mind, making her hornier and less likely to see you as a friend.

That's the structure.

Post 9 by turbine

2006-07-13 22:27:15

Juggler's method appeals to me immensely, and I'm going to San Francisco next weekend (7/21 - 7/23) to take his workshop. The head instructor is going to be Johnny Saviour.

Post 12 by turbine

2006-07-14 05:52:00

zgoditak7 wrote:

Woohoo. We want a report.

You can pm me all the lines (like you are fantastic; not only are you xx, but you are sexy...)

I will be taking detailed notes during the seminar and will write up a very complete report when I get back.

Post 25 by spiflow

2006-07-15 17:28:00

I see what you mean zgoditak7,

The formula that I'm looking for is more about the whole seduction process, something like the M3 model, I enjoyed reading juggler's book, it's an easy read and very inspirational (it makes seduction look easy and humane) and it suits perfectly my personality nevertheless it is not instantly applicable as it seems that juggler's conversational skills are a big part of the method, his mental agility, wit and ability to masterfully control the direction of the discussion to his advantage.

I think that his acting training plays a role in his ease in this area (which is by the way my weakest point: I am an excellent public speaker but I suck at small talk, I like to discuss political and cultural issues, and I have a hard time connecting with people over the everyday social topics)

I am now re-reading "How to be a pick_up artist" but this time I'll be taking notes.

What I am trying to do is to cut down his method into separate chunks (opening -FLOPPSY- , Hooking, SOI, escalating, leading, creating barriers, increasing attraction and closing) Define the basic components of each phase and develop a situational trainer (like the Instant street dating trainer) specific to juggler method.

I think that with all the creative people around here and the help of the members that are good programmers we can create the "Ultimate dating and seduction method"

No kidding 🤪 I was reading the reaction of the people who reviewed The AM and how disappointed they were and I thought we have the competence the experience and the theoretical background to come up with a much better learning tool, so why not take that step, I think it will be challenging enough to make us all progress toward the fulfillment of our dream of becoming great seducers.

with Juggler method as the basic foundation we can build on it and improve it (Don't imitate innovate 🤪)

Tell me what you think about it.

if anybody is interested please share your ideas 🤪👍

Post 31 by turbine

2006-07-20 07:58:17

Here's an update on my path toward Jugglerdom. The introductory DVD came in the mail on Monday. I sat down on Monday night and watched half of it, finished watching it last night. Tonight, I re-watched it.

The DVD is the seminar portion of a workshop Juggler taught recently in Melbourne, Australia. His presentation is extremely well-done. It's clear, easy to follow, and organized. He presents it in a way that makes it seem *easy*. I can't help but feel immense optimism the more I learn about (and practice in-field) this method. He basically teaches that you really can be you, you just have to be an interested version of you who knows how to handle the back-and-forth of a conversation and escalate properly.

In addition, we have some 'homework' to do before the seminar. We've been asked to come to the workshop with a list of 10 questions we have about seduction/pickup/relationships, and a list of 3 interesting stories of things that have happened to us. I have an initial bunch of questions but I need to think a bit harder about them. I've been holding off on the stories because I don't want to force them; I want them to just come to me while I'm not thinking about them.

And early Friday morning (at 6am), I leave for San Francisco. My oldest friend in the world, who I've known since diapers, lives in San Jose and he's going to pick me up at the airport and drive me into SF, where we'll hang out and get some food before I go to the seminar which starts at 2pm. I'm really psyched to see my buddy because I haven't seen him since February, and hopefully I'll get to see him late on Sunday after the seminar but before my return flight.

Goodnight!

Post 52 by turbine

2006-07-25 21:57:13

zgoditak7 wrote:

Then please list 5 openers you have used with rest of interaction and 5 of your (or other participant's) interactions when instructors were pretending to be bitchy girls.

I'd also like 5 examples of SOIs.

If you find that you can't stop writing, you can write more than 5 😊

Thanks 😊

Ok, consider this a preview of my upcoming PDF.

Here is the complete list of openers I used for night game during the workshop:

- "Hey you guys look fun -- where else around here is cool to hang out?"
- "Hi, I'm turbine."
- "I'm meeting new people tonight. What's your name?"

Day game openers were all situational "focus" openers like:

- (holding up a book) "I love buying books that'll really just look good on my shelf but that I'll never actually read. What are you reading there?"
- "That stool looks REALLY uncomfortable."

The SOIs are really situational because they're done as genuine responses to things she does or says. In general the guideline is that the word "sexy" should be used at night and "attractive" during the day, and should be immediately followed up by a quick return to rapport so it doesn't look like you're expecting a response:

"Wow you've really been all over the world, that's pretty sexy, I like that. How does it feel to be back in the States?"

Bitchy girls will shit test. Shit tests are handled by appreciating her and then modelling the answer you want her to give.

turbine: So where are you from?

HBBitch: What the fuck do you care?

turbine: Hey you're feisty, I like that! See me, I'm originally from [wherever]. And San Francisco is just such a big change for me but I totally love this city's vibe, I feel like such a free spirit whenever I'm here.

Post 55 by Catch22

2006-07-26 06:34:11

zgoditak7 wrote:

Who is here doing it?

Doing it?

How about teaching it to others, nigga... 😊

And no amount of notes will help you out unless you go through the exercises in person, with the instructors... and see the trainers and instructors actually demonstrate some of these things to you in person. You can't learn the real Juggler method (if I can even call it a method - it's more a way of thinking, behaving, going about your life) from reading someone's notes and whatnot...

P.S. - Johnny Saviour is the man... anyone gets an opportunity to hang out with that guy, TAKE IT! I hear he's way better than Juggler himself... 😊

Post 71 by turbine

2006-07-27 21:14:51

azurewolf wrote:

turbine, read your FR and workshop in Jugglerdom. Mad props for sharing your experience here, found it truly absorbing and helpful. Found some gems especially on Reward / Appreciation, Relating and esp. like the part where you had an epiphany while chatting with Johnny in the nightclub. It reminds me of Dale Carnegie's book, How to Win Friends and Influence People on being interested and less on being interesting. I realise this is a sticky point for me cos I tend to go overboard and overly abuse cocky comedy bantering without rewarding poor lass. dear me...

Btw, heard Juggler no longer uses 90-10 conversational structure, is there a reason? I find it pretty useful to warm up sets in opening.

It's very much like Carnegie's book, and in fact Johnny and Dan mentioned it. It's funny because I did read that book, twice, cover to cover about 3 months ago and while it was very influential to me at the time, I never quite integrated most of its lessons into my day to day life (except for some of the items about finding a way to make people want to do what you want them to do). I'm going to read it again, and honestly I'm probably going to have to read it many times throughout my life. And on that note, I'll probably have to continually review Juggler Method, lest I slip back into my old behavior. Old habits die hard.

90/10 is no longer taught by Juggler or his instructors. Personally I think it's all a bunch of semantics, but what they say now is that you should open with a friendly, cool vibe. Ask an open-ended question and if they don't answer, use "the vacuum" until they do. (the vacuum, where you freeze your body language and say absolutely nothing while looking expectantly at her) is a very alpha thing to do; most AFCs will exercise their own discomfort with silence instead of exploiting hers, and will break the silence (fill the vacuum) and let her off the hook.

Bad-

You: What are you passionate about? [brief silence... she looks at you like she thinks you're not serious]... Books? Your Career?

Her: Umm... I dunno.

Good -

You: What are you passionate about? [freeze your body language, look expectantly at her. if you want, make a subtle gesture with your open palm]

Her: [Eventually fills the silence when she realizes you actually expect her to make an effort] Well, I'm really passionate about my career as a professional pornographic fluffer.

You: [Smiling + kino] I like that! Tell me more!

So the idea is, you use open-ended questions and the vacuum to get her committed as soon as possible. Sure, maybe you've done 90% of the work so far, but it didn't take long to get you to a 50/50. In my opinion, it's still 90/10 but it's compressed way down time-wise.

Post 74 by turbine

2006-07-28 00:01:50

Quote:

why do you write

Quote:

More than anything else, the biggest breakthrough I made was learning how the combination of vibe and conversational jujitsu causes people to *like talking to you*. Even if I never get laid from this stuff (highly unlikely!), it'll still have been worth every single penny.

why had you made that statement ? never get laid ?
if you escalate properly, why you shouldnd ?

Lets say I relate+reward as my natural conversation for the rest of my life but I never escalate. People will still LIKE me better than they have in the past. But yes, you're absolutely right, escalation when you've been relate/rewarding will get you laid.

Quote:

Quote:

I deliver my SOI (using "sexy" instead of "attractive", which was a mistake I would later be reminded),

What have they said ?
i could imagine if you say "sexy" in a sincere way, itll be a great SOI, wont it ?

"Sexy", they advise, is somewhat out of place during the day. Yes you can do it, but "attractive" is more congruent with day game.

Quote:

Quote:

I didn't progress smoothly in the Angry Work Party set because in response to a certain shit test ("oh you're a [my job], just like everyone else") I failed to appreciate her and instead took a confrontational/defensive tone ("yeah well just like how you're a photographer, you guys are a dime a dozen!"), I essentially failed the test and created a barrier to the emotional connection we're really going for here).

so what have they suggested how to handle this to "appreciate her" after such a tactless comment ?

We plow through shit tests and negativity by AGREEING with whatever they say and then turning it around to a positive outlook. So:

"Oh I know, I'm such a clone. But I really enjoy the challenge it presents to stand out in my field, and it feels extra good when I do!"

Quote:

Quote:

I'm kinoing but, it's revealed to me later, I was WAY too cautious (I believe she may have actually used that word herself in describing me to Johnny) and therefore missed any opportunity I might have had to escalate.



so some quick tips from the Instructors on kinoing ? something new ?
how have you should do MORE of kinoing ?

Move in close, whisper in her ear a bit. Kino with an open hand, for longer, and on her shoulder or even her leg/knee.

Quote:

Quote:

Around the time of your SOI, you need to ask "what is your relationship status?" Girls will cheat on their boyfriends but they won't do it if they think you don't know the score. Had I asked for this information, she would have likely opened up and, if I had known what I was doing, I might have been able to go for the close.

 what you mean by "score" ? so you'll actually will talk with the girl about her friend that she wants to break up with because of ... maybe you ?
That should be mentioned at all ?
that are new concepts for me 

The following is an excerpt from my Bootcamp DVD transcript/notes (no, I will not be releasing this anytime soon):

Quote:

What if she won't commit? It may be because of:
The Blind Driver Metaphor. Imagine you're sitting in your house and your friend pulls up and says "I'm going to go for a drive downtown but I'm going to do it wearing this blindfold." Would you go with him? I wouldn't and most people wouldn't either. But the truth is, most of the time, women feel like we're asking them to get into a car with us while we're driving blind. Lets say you're in a bookstore and you're talking with a girl and it's going well, she likes you, but she cannot commit to the interaction because she knows you're blind because her boyfriend is standing 10 feet behind you and you don't know about it. From her perspective, the bad part isn't that the boyfriend is there, the bad part is that you don't know he's there. So you have to know to ask "so, who are you here with." This lets her know that you're someone who isn't going to be driving blind and do something stupid.

So, sometimes a girl won't commit because she doesn't know that you're capable of navigating the obstacles.

Q: you are saying that in order to avoid being a blind driver, you need to gather information first?

A: Yes. Ever go into a set and you don't notice right away that one of them is a little hesitant, and you don't notice right away that she has a big rock on her finger? And you say "oh hey you're married, cool, how long have you been married? Two years oh cool, I'd like to be married one day, maybe when I'm 50." And now she opens up and gets way more comfortable. Because now she knows you realize she's married and that you're not going to do something stupid. It's not even that she's afraid you'll hit on her (she may even want that), it's that you're not going to do something dumb.

Q: Is asking if she has a boyfriend part of the opening? Because if it is, it seems like you're escalating very early.

A: It's not part of the opening, but it's something that you train yourself to do in that situation because you learn to ask the question "oh, who are you here with?", especially if it seems like she's not committing, even though you're being your wonderful, charming self.

Q: Ok, does that question come if you see some hesitancy in her filling the vacuum or before you pose the vacuum question?

A: After. I almost always ask that question because I'm a busybody and I try to find out everything from everybody, but it's always a good question to ask, even if you're not seeing much hesitancy. See a lot of guys go out and say "I'm just gonna run game, this is how I run it with every girl and I'm going to do it the same with each girl." But everyone's situation is different, so you need to ask for some info so you can plan intelligently how to handle the interaction, and eventually figure out an intelligent close.

Quote:

have you continued that path of sarging or have you had a plateau right after the workshop ?

I've plateaued a bit because I've had to go back to real life, ie work and after-work stuff. I've been talking to random people and concentrating on the relate/reward cycle and positivity in every conversation.

Post 101 by turbine

2006-08-06 18:40:34

jive wrote:

Hey turbine could you explain the word association exercise a little more? For instance, what is the purpose behind it, how should we do it, what should we focus on when we are doing it?

Also, I found a site for practicing word association:

http://www.sanguma.com/Creative_Thinking_Assistant/random_word_generator.htm

What the exercise is: someone says a word, you bust into *something* that pops into your head when you hear that word, for me usually an anecdote, something that happened to me.

What the exercise is for: When you have gotten your target to commit to the conversation, she's making an effort, she's told you something about herself. She might have told you a story, or told you how she feels about something. Your job is to identify the emotions in her story and relate something from your own experience. The key is that YOUR story and HERS should share EMOTIONS in common, not just facts and events.

Example of word-association exercise

Johnny Saviour: ok turbine, "hamburger"

turbine: I am my family's grill-master, check this out. We have this big lake house that the whole extended family owns together and uses all summer long, and a few years ago we had a big family reunion there. Now apparently, I have an *enormous* family. I could not fucking believe how many second-cousins, twice removed I have and they're all at our lake house. But because I have this reputation as the meat-cooker, I end up manning the grill for like 150 people. And it's fun, I'm drinking and I'm the center of attention, which I love, but after a couple hours I'm starting to feel the crunch -- it's kind of a thankless job. Well, after a little while of this, one of my cousins comes strolling up, and he's this really rich and powerful CEO and I'm really intimidated by him. He says "turbine, I just wanted to thank you for manning the grill. I genuinely want you to know that you made me the best hamburger I've had in a year." And in that moment, I knew for sure why I like cooking for my family.

Now what's important here is that the entire story above is NOT CANNED. I had this memory of cooking for my family and it's literally the first thing I thought about when I heard "hamburger." So you guys reading this, you shouldn't be thinking "wow that's an awesome story turbine, but I don't have stories like that!" You should be thinking "hmm, what's the first thing I think about when I hear "hamburger"? What about the word "lawnmower"? Or "Long Island iced tea?"

See when I was 23 I was just getting ready to move out west and I went out for one last night out with my friends from my hometown, we hit all the local bars in the suburban area where I grew up. And of course that means we hit the bar in the Holiday Inn where all the 30+ ladies go to pick up younger men. And I guess since it was my last night in town I figured I'd go all out, so 5 beers at my friends house got capped off by 2 jack and cokes and then I got the bright idea of ordering a long island iced tea. Twenty minutes later I was blacked out and puking in the bushes, and I ended up sleeping the rest of the night in my best friend's car while everyone else went to 2 more bars without me.

Practice this when talking to your friends. Pick out a word and run with it. These are NOT canned stories. They do not have to be good. You'll MAKE them good... just start talking. Talk in the "I" perspective and talk about how you FELT.

Once you're good at this, the next step is to do EMOTION association instead of word-association. She tells you a story about how she's all stressed out about work, you relate with a story about how stressed out you were when you had 4 finals in one week back in college.

Get it?

SOCIALHITCHHIKER (Posts Recommended by Turbine)

<http://socialhitchhiker.blogspot.com/>

Connect - Relate - Reward

<http://socialhitchhiker.blogspot.com/2006/05/connect-relate-reward.html>

Tuesday, May 02, 2006

These are the three keys to success with social interaction. I got a chance to go hang out with the guys at Charisma Arts workshop in San Francisco this weekend and over and over this was what made or broke the interaction.

So many guys get into question trains and don't listen and relate to what a girl is saying. The key, is after you open, to relate to the very first thing she gives you. If she gives you a weak answer relate to it but do it in a way as if you were answering a question the way you want it answered. You are modeling how you want her response to be. Then ask another question. Don't link more than 2 questions together back to back without relating to what she says. And do it with EMOTION.

Example:

Me: Hi I'm SHH

Her: Hi I'm HBSomeGirl

Me: Hey it's really cool to meet you. How do all you guys know eachother?

Her: These are my friends from work.

Me: I think it is so cool you guys all go out outside of work. I always find when i see people i work with going out, there is a different connection that gets introduced and i learn about them in a whole new way. It is really fun to see that uptite secretary getting down on the dance floor with one too many margaritas in her.

Her: Definately, see that guy over there, Mark, he has had six beers tonite and is just tearing it up on the dance floor, i've barely seen him smile outside his cubicle for 5 minutes.

Me: Haha. Thats great. So what kind of person are you like at work?

Her: Oh, i'm the social butterfly. I am always going around trying to get people to talk to eachother. I really like to see new people make friends.

Me: That is really cool, there are so few people these days who do that, I bet everyone in the office loves you, how many secret crushes do all the guys at work have on you?

Her: oh I don't know. I just like people. But there is this one nerdy guy in the office i can tell likes me though. It is so sweet but he is so dorky he always trips over his words when he is around me. It really kind of cute, so i always try to be really nice to him to make him feel comfortable.

Me: Wow, not only are you sexy but you are a really genuinely kind person. I like that. [btw this is a Statment of Intent used as a reward]

Notice in the interaction I always related to the last thing she said or rewarded her for the emotional commitment and content in what she last said. The Subject always was the emotions Her and I had, yet the topic was just boring stuff about the people at her work. It is that emotional connection you create with her that creates attraction.

So next time you find yourself in a question train, stop, and relate to the last thing she said. If she said, I don't know, and you vacuum longer and she doesn't give you anything (really put the vacuum on) relate to that if you have to.

"Sometimes i know what you mean, i just can't decide what my favorite food is i love so many differnt types, when people ask me i really just can't pick just one. So what is one of your favorite types of food". See how i related even to something like a response of I don't know. I related to that and then rephrased the same question. I gave her some emotion as well and answered my own question tying it to her response, I modeled what i wanted from our interaction. The next answer she gives me is damn well going to be more committed and deeper than "I don't know".

For you guys who are finding that stall out the first minute or two of an interaction use these concepts. Connect to the

emotion she is giving you, relate to it, and when she finally gives you an answer that shows she is committing to the interaction reward her for it.

Equal Interaction Exchange Revisited

<http://socialhitchhiker.blogspot.com/2006/06/equal-interaction-exchange-revisited.html>

Saturday, June 03, 2006

Equal Interaction Exchange; I'm Interesting Damn It! Part 1

There she is, the most beautiful woman you have ever seen. You actually muster up the courage to go over to her even though your feet feel like lead weights. Your doubts and fear of rejection are screaming at you like the overpowering noise of a jet engine, yet still you proceed. As you approach you catch her eyes, the deep piercing look almost knocks you backward. Although it feels like your knees almost buckle, you try desperately to keep cool and composed. With way too much game in your head, hearing the voices of the master PUA's in your head you throw it all out and open with a classic natural opener, "Hi, I'm Jim".

You try to emanate warmth as you reach out your hand confidently to shake her hand. The touch of her soft hand in yours is like velvet. Your heart is beating quickly in your chest, and every ounce of willpower is being utilized just to stay calm and collected.

That quizzical look on her face finally fades and a smile washes over her as she says "Hi, jim, I'm Sue. How are you?." You are about to jump out of your skin with excitement knowing that her warm response means the rest of this will be easier.. The conversation begins, you are charming and witty, she is intelligent and speaks with grace. Constantly going through your head are thoughts about what you should be doing and saying. You ask a great open ended question and put the vacuum on just like you read in Wayne's EBook". She responds with a great answer and you reward her by relating to her with a story of your own. The story is exciting and emotional, you have her gripped in attention hanging on every word you say. She starts asking you questions about your experience. Your tone and body language gets more confident as you tell her more of your exciting adventures. You ask her questions about herself. She tells you some interesting stuff but quickly turns it to you and wants to hear more from you. You can just feel her interest in you grow and you couldn't be more interesting at this moment. You are on fire and know you are one of the most interesting people she has met in a long while. She even tells you so. You just know the conversation is going well.

After about ten minutes of hearing your riveting stories she excuses herself to the bathroom. For the first time in a while, the insecurities and doubts start to creep back in. Wondering why she is taking so long in the bathroom. She comes back and starts to collect her coat and purse. Trying as hard as you are able, you can't suppress the look of shock and disappointment as it is clear she is leaving.

She leans over and shakes your hand and says "Hey, it was really nice to meet you. You are a very interesting guy. Have a great night." The feeling of disbelief washes over you like a hot acid bath burning away every ounce of confidence you had built up. Seeing her move over to a table with what appears to be a few of her other friends, is like a scalpel cutting deep into your chest. Escape is your only solace and the whole scenario is replayed a hundred times over in your head as you drive home. "What happened? I was on fire, tonight. She was so interested in me. Why did she leave so prematurely?"

This haunting scenario has happened to me so many times. I could never understand why, when i came off as such an interesting person, how women could not want to be with me more? Why did the conversation always take this route? The answer to this is based in understanding the energy exchange in social interactions. Like in physics, social interaction has basic workings that can be understood in a theoretical sense. One such theory i have on social dynamics that explains these mysterious and bewildering things, is the Equal Interaction Exchange Theory.

The basis of the Equal Interaction Exchange Theory is that all interactions are exchanges of energy. A story, a friendly touch, and even a statement of intent, are all forms of this energy exchange. On a basic level you can see this work very easily. In any conversation both people should speak an equal amount, sharing the conversation as a whole fairly evenly. We have all met those people who just won't shut up, and you can't get in a word edgewise. How does that feel? I know of a particular person that i see frequently who loves to talk and talk and talk yet never asks me what happened in my day. Even on the rare occasion he does, the conversation quickly turns back to him. On the other hand ever had a conversation where the other person is extremely shy and introverted? You have to work so hard just to keep things rolling, it makes you resent them. Neither extreme works because the exchange is unequal. The person who talks too much to you is giving you a lot of energy and is asking for very little back. This causes you to not value what this person is giving you. With the extreme introvert you resent that you have to give them so much and they don't give you anything

back. Conversing with these two types of people is tiresome and rarely rewarding. This unequal energy exchange also happens in a much less obvious manner in all of our interactions.

In our scenario at the beginning there was so much interest in your stories and she was obviously very excited to hear about you. So what went wrong? Like most of us we want to be known. I love it when someone I meet sees me as an interesting person. I feel great, and in fact it makes me like them a LOT more.. The problem was that even though you came off as an interesting person, and she even purposely avoided talking about herself because she wanted to listen to you, the interaction was unequal. You were giving her tons of energy but not eliciting an equal exchange of her energy back. Whenever there is an unequal exchange it will always, if left that way, cause an interaction to end instead of escalate. In our Seminars and Bootcamps, we teach you how to instead elicit her to be interesting so that it justifies your interest in her. You then have a much more balanced interaction and one that naturally escalates, and her attraction to you builds exponentially.

This idea of equal interaction exchange explains why buying drinks for a woman doesn't work. Also why asking a lot of questions in a row doesn't work, you have to relate to make the exchange of energy equal. Think about it more and you will find this theory will help explain those odd moments when you just can't figure out why an interaction didn't go well. The balance of energy in any interaction is critical. By being aware of this balance and controlling it, you are driving the interaction. When an interaction is balanced it escalates and the person who is driving the interaction, (that is you isn't it?) is naturally seen as charismatic. If the interaction is driven into a romantic intimate direction then it is attraction for you that is built. So be the driver of an interaction. Connect, relate, reward, elicit emotions, make her interesting, and keep that interaction balanced.

Equal Interaction Exchange; Wow, She is Interesting! Part 2

Recently on one of the seminars I taught, a client described an interaction with a woman where he was baffled at what happened. He opened great and she committed to the interaction when he asked an open ended question. In fact she went on to describe a really wonderful experience where she almost cried (in the story) it was so beautiful. He then asked her another question and she again went on to describe with a lot of feelings and emotions another incredible experience. He rewarded both with something like "That's really cool" (see Chad's Blog Post). He then asked another open ended question. She looks at him and mumbles something and walks away. He was dumbfounded. Isn't this what the goal was, to get her to commit to the interaction by having her tell something about herself? In fact he got a GREAT reaction and a lot to work with. So what was the problem?

The problem can be explained using the Equal Interaction Exchange Theory. He opened giving her a bit of energy. He then elicited a story from her using an open ended question. At this point before she tells the story the energy exchange is equal. After she tells this hugely committed story, he rewards her not commensurate with the story she just told. Not so bad though. At this point the interaction is only semi imbalanced. She goes on with another story when he asks another question. Somewhere inside her I'm sure she feels this imbalance but probably assumes after this story he will share something with her of equal value. After her second story she responds the way she does because of the massively imbalanced energy in the interaction, and him wanting more. She put herself out there, and he was doing nothing but take, take, take, energetically. He wasn't sharing anything about himself and that was creating a really strong imbalance.

There is a theory in dating that if you get a woman to talk about herself enough she will like you. While this can work if done correctly, usually this leads to an imbalanced interaction. Eliciting interaction energy from her is good. Rewarding her is good. This all keeps things balanced. You are part way on making her feel like she is interesting and you are justified in showing interest. The problem is if you don't RELATE and show the same level of commitment to the interaction she is showing, everything will fall apart. Either she will start to feel boring listening to herself talk on and on and become self conscious, or she will get bored with the interaction because she's doing all the work.

Keeping the interaction balanced is the best way to escalate an interaction. Rewarding with kino and emotional statements of appreciation is important. Also relating to the emotions she is giving you with a story or statements of your own with similar emotions, will share that energy back to her and keep that dynamic balanced. In fact if each of you gives just a bit more energy than you receive, then this will amp up the interaction as the energy is exchanged back and forth.

Equal Interaction Exchange: The Juggler Method Part 3

How does being a good conversationalist and an overall social person attract people to you? How does the Juggler Method work if there are no tricks or gimmicks? The fact is that if you are a confident social person people will see you as charismatic. However that may not make you good with women all by itself.

Here is one view seen through the eyes of the Equal Interaction Exchange Theory

A well balanced interaction is something that comes when you have all of the tools and are well practiced in implementing them. In our Seminars and Bootcamps, we teach you these skills and help you on the path to implementing them. Once you start going out on your own and really seeing with much more clarity how positive interactions unfold you will start to see this balance of energy exchange throughout your daily life.

There is a certain magic though that happens when the interaction starts escalating. Your rewarding and relating, kinoing, asking open ended questions and using the vacuum as needed, as well as showing your interest and amping things up with a sexual vibe. Things are "clicking", but what is causing that attraction to you?

There is a natural intrinsic value that a charismatic person displays. This is developed by being in control and leading the interaction. When the energy of an interaction is flowing back and forth equally between two people, it starts to gain intensity like a museum lightning show. The person who is leading that escalation and guiding the interaction is going gain a lot of intrinsic value. It is a rare thing these days to have connections with new people on the level that Charisma Arts teaches.

That escalation when the interaction is balanced is a euphoric, intoxicating feeling, and creates the sense that there are only the two of you and nothing else around you exists. You are eliciting the feelings that make her feel interesting, you are connecting on an emotional level, she senses you are intimately understanding her emotions and she understands yours. This connection is powerful. For you to be the person who can create that with any person you wish is a power few people know, and fewer still have even met someone like that.. It is that natural intrinsic value that is created when you understand charisma in the way that Charisma Arts can show you. Learning to lead, balance, and flow with the interaction and having the tools to do that will allow you to achieve the goals you always dreamed about.

So keep those interactions balanced and see just how exciting it can be to escalate your interactions to the next level.

What do I say?

<http://socialhitchhiker.blogspot.com/2006/06/what-do-i-say.html>

Tuesday, June 06, 2006

Over and over guys ask me "what do I say when i talk to her?" The important thing really isn't what you say, rather that you connect emotions and feelings to your words. Always relate to what she is saying and reward her on her high points.

Recently in a seminar we had a client who said the conversation just always stalled out because he couldn't find anything interesting to talk about. My response was "Talk about things that are interesting to you then!" I sat him down and we nailed down 5 topics that he enjoyed. Fashion, Food, Fitness, Relationships, Travel. Then i asked him to come up with an open ended question for each topic so that he could easily keep the conversation going.

Fashion: You have a nice style. [Reward] So tell me what you think the most common fashion mistake guys make. [be ready to disqualify]

Food: What is your favorite type of food when you go out to eat?

Fitness: Damn girl look at those guns (her biceps), your in good shape. What is your fitness routine?

Relationships: What is your relationship status. What is the best thing about being in a relationship for you? oh there are tons here. Great topic to get things moving toward sex.

Travel: What is your favorite traveling story that happened to you?

After we got these nailed down he felt comfortable that he wouldn't run out of things to talk about that he was interested in. This wasn't making a routine, it was just focusing him in on what he likes to talk about.

The most important part of this all though is keeping it about you and her and making every topic personal by relating and eliciting the emotions about the topic not the facts...

Crash Course in Relating

<http://socialhitchhiker.blogspot.com/2006/06/crash-course-in-relating.html>

Wednesday, June 07, 2006

Many men in our society have no clue about their own emotions. We have been brought up not to talk about them and not to show them. So basically we must re-wire our brains to speak emotionally and to relate using emotions.

The first step is re-indexing your entire life story. Mostly we index our stories and memories based on things and events, not emotions. So when you try to think back to a story where you felt a certain emotion you don't have an indexing system. So it's time to re-index your brain.

Take a moment and write down every emotion you can think about. At first only write down positive emotions. Small list huh? Well get researching. How many more emotions can you come up with. Have a goal to write down at LEAST 10.

Now that you have done that go back and next to every emotion think about your life and the stories in your life about YOU. Write down a headline that hooks the story. Next to each of those emotions try to have at least 1 story that demonstrates that emotion.

What you have now done is re-indexed your brain to recall stories every time you identify an emotion.

As soon as she tells you something, figure out what emotion she is giving you. If this is difficult, role-play with a friend telling stories or statements. Once they are done repeat what emotion they were giving you and have them tell you whether you are close or not.

Now you are ready to relate. When she gives you an emotion you then say "I can relate to that. One time [insert headline]. [Tell story that relates to her emotion].

Just remember to describe your story using as much detail about how you felt at the time. Don't sit down and pre-plan your stories. If you have to, take one story and write it down and re-write it adding as much detail about emotions that you felt, then polish it up. After doing that to one you will understand and be able to tell all your stories like that without pre-planning.

Genuine Interest

<http://socialhitchhiker.blogspot.com/2006/06/genuine-interest.html>

Tuesday, June 13, 2006

There I was watching this client talk to an old woman like he was talking to a piece of furniture. All the techniques were being done but you could tell he was not interested in talking to her. Over and over I hear, I stopped talking to her because i just wasn't attracted to her. This is a wall that will kill your practice and prevent you from becoming a charismatic person. If you can't have a fun interesting conversation with anyone you meet, and be genuinely interested in them as a person, then no way in hell are you going to be able to do it when you talk to a really beautiful woman. She will sense your insincere interest immediately.

So the topic of this blog is how to cultivate sincere genuine interest in another person or people in general. I'll first start a story as to how I found out how to be genuinely interested in people.

Approaching quickly was an old blue faded sedan. I stuck my thumb out and slowed my backward walking pace just a touch. I summoned up the kindest smile i could manage and briefly brushed a leaf off of my special white shirt i kept

clean just for this moment. I look the driver in the eye and they both crane their necks to check me out. At this moment was where my judgements started. It is natural in fact to be judging the very person who is about to judge you. That's how hitchhiking has to work. The car slows in front of me as I lightly jog up to the car. A young hippie couple roll down the window and open the back door. We make our greetings as I am shocked to see a goat in the back seat. I look quizzically for a moment at the driver. He says to jump in and just move the goat over. I did not know what I was in for.

Riding with this couple was a true test of my self-held idea that I was non-judgemental. I find out that this goat was the result of a barter. One bag of weed apparently will get you a goat in God knows what hippie town they came from. The radio was blurring out songs and comedy about marijuana and not 5 minutes goes by and they ask me if I want to smoke up with them. I am not really bothered by it so I tell them to go ahead without me. I sit there wondering how I can have a conversation with these people about anything that remotely interests me. They are just too different.

We stop at the nearest Rite-Aid to return something so they can have money for gas in their car. I definitely understood being broke traveling on the road for the last 4 months. However these were people nothing like me and I wanted to be nothing like them. I judged them so strongly and was looking forward to when they left me off on the road to Yuba City.

As we approached the exit off the highway they informed me that this exit sucked and they were going to drive me up an exit or two in my direction. The pull off the interstate onto the smaller highway leading up to Tahoe and Reno. They drive by the first exit without even slowing. I told them that any exit will really be fine. They then offer to drive me to Reno. I was shocked. Here was a couple heading south yet they were willing to drive me all the way to Reno, 2 hours out of their way and 2 hours back. Not forgetting in the least they barely had enough money to fill their tank themselves. I refused persistently, almost as persistently as they tried to persuade me to let them take me farther. Finally after about 5 miles they let me off at my extreme insistence that this exit would do fine. They help me out, share some food with me, and wave energetically as they drove back.

All I was left with was a sense of how large and open their hearts were to other people. I realized it was at that moment I fully appreciated them and was genuinely interested in them because of the beautiful people they were.

Step 1: Identify your Preconceptions

What really makes us not want to get to know someone is our judgements of them. The moment we judge someone in the slightest way we erect a wall between us. That wall becomes very hard to have an interesting conversation through.

So first think about and actually identify what your preconceptions are of the person you are about to talk to. It is far easier to find out something interesting about someone when you are clear about what you think you know about them. You can then ask them questions that challenge that preconception instead of subconsciously allowing that preconception shape the questions you ask. Eventually you will learn to not judge people because so often your preconceptions will be wrong.

Losing the preconceptions about people is the first challenge to overcome on the path to cultivating Genuine Interest.

Step 2: Ask questions that are interesting to you!

If you just assume that a person has different interests than you you will naturally not even ask about certain things. Sit down and write down 5 topics you are interested in talking about. Then create an open ended question that leads into each topic. This will get you talking about interesting things to you.

Remember though when you talk about anything make sure it is yours and her experiences and feelings about the topic. Ask the two major questions that will help you relate to anyone:

"How does that make you FEEL?"

"What was that LIKE?"

Then really be aware of the emotions that person is telling you about.

Step 3: Relate Emotionally

By relating emotionally that person could be talking about pedicures, and by you relating to the emotions of being pampered the conversation will all of a sudden become more interesting. Understanding how someone feels creates a connection. you may not be able to relate to having a pedicure however you can relate to many, most, if not all, of the emotions that they have surrounding that.

We all have different interests, thoughts, and opinions. However most of us have very similar emotions. Finding out how someone FEELS about something is going to be much more interesting than what they THINK about something.

We all relate on similar interests because of the emotions that those interests invoke in us. Cut to the chase and go after the emotions. It will be a lot easier to get into a genuinely interesting conversation.

Genuine interest is the key to being a charismatic person. Take each interaction that surprises you as a door that leads you deeper and deeper into having genuine interest in every person you meet. That Genuine Interest in others along with the confidence to be yourself will have people flocking to be around you.

The First Three Minutes

<http://socialhitchhiker.blogspot.com/2006/06/first-three-minutes.html>

Thursday, June 22, 2006

What is it about the first three minutes of an interaction that scares us so much? Most guys with a little practice are able to open fine, but it is that first few minutes that really messes with our heads. In this time we seem to get commitment or not. So much of it is predicated on how committed we are. I can't stress that enough that our warm vibe and commitment will encourage their commitment. However this early part of the interaction is such a source of overwhelming anxiety for a lot of guys. The secret though is it is JUST as anxiety ridden for women. Remember they are not responding to you, they are responding to the truckloads of other guys who have hit on them every time they go out to a bar. They HOPE though that you are different, they have fantasies of being swept off their feet by you. So remember that.

So now with our warm vibe and bright smile we open. We melt their unsure demeanors and introduce ourselves. So now what? What do I ask? What do I say? The longer I think about it the more nervous I get. This is where the power of the open ended question comes in followed by the vacuum. I usually ask dumb questions I have to admit, right in that first few seconds. Completely AFC questions. Where are you from, How's your night going, Have you seen my gerbil, oops, maybe not that last one. I actually recommend you come up with some cooler questions than I do. However in reality it doesn't matter what you ask, it is how you respond.

The very first thing I do is relate to WHATEVER they say. I can't emphasize this enough. Too many guys get into question trains here searching for something they can relate to. There is a major imbalance in the interaction energy exchange that you may not be aware of. You came up to them, they acknowledged your presence, things are equal. You ask them a question, they answer quickly without a lot of detail. So of course since you didn't get much you ask another question. They answer tentatively. You still can't seem to get them to commit. Your vacuum is good but you are still getting short answers. Do you see how much more energy you are asking for them to give you then you are willing to offer? You have approached wanting to know them. You keep asking them questions. You are approval seeking at this point. You want them to give you a bunch of information about themselves to a complete stranger. YOU HAVE TO RELATE to what they say. Now is the time to answer your own question if they don't give you anything to work with. If they did give you something, relate to THAT. Relate to the emotion of your question or what they said.

You: Hi I'm SHH.

Her: I'm Tracy

You: How's your night going?

Her: Fine (She begins to look bored, can you blame her? What an AFC question!)

You: I have to tell you mine has been crazy! I love this town. I just had this weightlifter chick put me in a headlock and almost squeeze my head off with her guns. So don't get any ideas, I can see you work out! (this is where I put the AFC start

into the grave). Honestly though she didn't actually put me in a headlock, but i was pretty scared. My guns are like Popeye's girlfriend, what's her name, Olive Oil? But seriously, you look pretty fit, what's your workout routine [Vacuum]

I am a bit of a goof ball so that may not work with you. So just be yourself with some fun energy. Even if your serious, relate with a STATEMENT. This statement models the kind of answer you expect to get back from her on the next question you ask.

You: Hi I'm SeriouslySuave.

Her: I'm Tracy

You: How's your night going?

Her: Fine

You: Mine has been great. I'm out with some new friends i just recently met. I just love when I get to go out with a crew of people that are new, It is so interesting to me to see how everyone acts in different social situations. So how do you all know each other?

The important thing is to relate with a statement so the energy exchange becomes equal. Once she knows something about you she will be much more likely to tell you more about her. In fact this is like a poker game. The more your willing to risk (showing your emotions and personality) the more she will match you.

Once you get something from her, you HAVE to reward her. In the seminar lately we have been pushing the words "I like you, you're_____". This is a great reward, definitely use it! She says "Fuck Off!" I say "Damn girl, I like you, your feisty. Most women don't speak their mind. I admire that about you." If she doesn't melt after that don't give up. "So let me guess, like mother like daughter? I bet your Dad thought you women were a handful! But I like you, your fun." Rewarding her will make her want to tell you more. Just like active listening. If someone is silent i don't want to elaborate because i don't know if they are enjoying listening. If they reward me by an "absolutely", "that's interesting", "I never thought about it like that". I want to tell them more. The REWARD portion of this process is very important. It is not pavlovian, it is just showing appreciation for what they are giving you and keeps the energy exchange equal.

Remember the Reward & Relate loop doesn't have to be serious. You can have fun and be playful with it too!

If you are not rewarding and relating in the first three minutes of an interaction, the imbalance of energy will become so great the interaction will fall apart. Stop your question trains and reward and relate. That will make it easy to get to know them and keep everything going smooth.

Rewarding

<http://socialhitchhiker.blogspot.com/2006/07/rewarding.html>

Thursday, July 13, 2006

Lately i have been so entrenched in trying to get people to relate i don't know if i have stressed just how important that reward is. This is the other half of the relate and reward cycle.

Rewarding someone is not some pavlovian conditioning response. It is as simple as active listening. When you are actively listening to someone you are naturally rewarding them by nodding and saying things like "uh huh", "absolutely", etc. The reward in the reward and relate cycle is nothing more then appreciating when someone tells you something about themselves you appreciate.

Her: Ya i work at a pediatrician's office.

You: That must be really rewarding helping children feel more comfortable and knowing that by coming in they are getting the help they need. Especially helping support the doctor by creating an environment of comfort and safety for the children. I can see you being really good at your job.

Then go into the relating phase of the interaction.

That reward is so important. We all want to be validated and understood. Relating is important but it is the reward we give

people that really makes them connect to us.

There can be little rewards such as kino, a hug, or a high five. Or larger rewards such as a SOI (Statement of intent) by telling her she is sexy. The important thing is to reward people in a way that shows them you understand how they feel. Put yourself in their place and look for the positive emotions that they could be experiencing. Even if they don't experience it exactly like you describe it, if you do it well they will identify with that.

The best reward I have found is when you voice how they feel back to them and let them know how much you admire that. The closer you can voice the exact emotion they are feeling the stronger the connection and attraction will be built. There is nothing more powerful in this world to build a connection than when someone voices what you are feeling. You feel they truly understand you. That is a powerful thing.

So here is a homework assignment. When talking to people this week i want you to use the phrase "I like you." and then explain why you like them. This is REALLY powerful. As with any reward it MUST be done after their high point. This is a point when they have shown you something unique or something you find interesting about them. If you reward on your high point you will seem disingenuous.

So i want to hear comments on the effect of saying "i like you" and explaining why. Did you see their eyes light up when they saw you understood them? It is such a powerful thing to reward people and tell them why you appreciate them.

So until next time, remember to tell people you appreciate them for being who they are. Appreciation and rewards are key to being a charismatic person.

BE A CONVERSATIONAL ALCHEMIST

by Chad Diego de la Vega

Posted on Tuesday, August 22, 2006
<http://www.charismaarts.com/blog/Chad/53>

I once tried to describe Wayne. I came up with the phrase "conversational alchemist."

Wayne is an unassuming, low-key guy who comfortably falls into simple conversations with anyone. But then, he rapidly transforms these conversations into exciting personal interactions. I've seen him begin talking to people I judged as unattractive and boring, and within seconds, they transform into people who are interesting and fascinating to me. I find myself suddenly wanting to know these people who, just moments before, I wouldn't have given a second glance. I can't think of a better way to describe this than alchemy, because that is exactly what it looks like.

By seeing Wayne do this repeatedly, I've become convinced that everyone is interesting to me, it's just a matter of allowing that part of them to come out. I used to be almost a misanthrope sometimes, rushing to judge most people as uninteresting. Now, I know that I can connect with and thoroughly enjoy talking to virtually everyone I encounter. I just need to make them comfortable expressing the part of themselves that I find interesting and enjoyable.

I have a choice: I can notice and reward the things I value in other people--and encourage more of it in the people around me. Or, I can pay attention to the aspects of people I find uninspiring...and encourage more of that.

Whether I see a cute girl I'd like to get to know beyond her appearance, or I'm just bored at the airport and want to have a fun conversation with anyone around me, I know that these are both possible.

Making people comfortable expressing the uniqueness in themselves and rewarding them for it is a powerful art form that we teach at our workshops.

People love other people who can do this. People crave others who can make interactions personal, real, and exciting. It's common that when we go out to bars and clubs during our workshops, girls start buying our clients drinks, unsolicited, because they are enjoying the guys' company so much. I was in Las Vegas last weekend, and a group of very cute girls volunteered that our group (the guys in our workshop) were "Hands-down the coolest guys we've met!"

But please don't master this skill or take our workshop just for the financial gain of people showing their appreciation through free drinks, food, upgrades, and deals on stuff everywhere you go. That may happen, but the more valuable benefit is that you'll get to connect with people better and have more fulfilling relationships throughout your life, every day for the rest of your life.

That is the reason to become a conversational alchemist.

Now, get off my blog, and go connect with someone--make it personal! Express your personal feelings, discover their unique qualities, and reward them for what you find. I'm excited to be heading out to have dinner with Kory and his family--some of the funniest people I've ever met--and it's going to be a blast. Guaranteed we'll make some new friends while we're out. You do the same.

Till next time,

Chad

CHARISMA ARTS SEMINAR NOTES BY BOUNTY

3/31/06:

My first impressions of Juggler:

6'4" or so, taller than me. Pale skin, crooked teeth, ragged clothes, not very alpha in his walk, but smiles. It's not a very dominating smile, it's more courteous. He's kind of hippy-ish, without the tie-dye style, kind of shy. Looks like he dyes his hair, but shows gray and his age shows in his face (late 30's). Doesn't seem to comb his hair. I thought it might be gelled at first, but it's not. He kind of looks like a slob, actually, like he'd be underestimated in a social setting. Like a resident of Oregon Hill. Has a long, gaitly walk. I wouldn't pay attention to him at all if he weren't so tall. His shoes don't match. He slouches when he sits, seems way too relaxed. Right-handed.

Been in community about 6 years.

Mystery started workshops a couple of months before Juggler

Took a break 2 years ago for about a year

Considers himself a regular guy

J-

Did a workshop in LA. Are areas sarged out?

Worked a chick, finally

Girl said, "Is this a Ross Jeffries thing?"

Where should we start?

Escalation

Strengthening a relationship, taking it forward

Spectrum from Platonic to Sexual

It's taking the relationship from Platonic to Sexual

Can escalate guys to friends level

How do you make this work?

An interaction has ups and downs like a heartbeat.

2 heartbeats in an interaction, yours and hers

Always escalate on a high point

Don't escalate when YOU show value to her, only when SHE shows value to YOU

You escalate at her high points because she has earned an escalation

How do you escalate?

She does something interesting, you say you like that, move it to the next level

1. Open

2. Take a platonic relationship to a personal vibe/relationship

a. Find something that she does to justify ratcheting the interaction

b. Show interest

- It's OK, but you have to show a reason to be interested

- If you show interest for no reason, you are a low-value guy

c. We're not showing value to her, we want her to show value to us

d. If you have too high value, it won't make any sense to her that you're making a move

e. The best interactions are when the girls do most of the talking

f. This is what most guys fail in doing

g. "I like you and this is why I like you"

h. After you do this, everything gets easier

i. It won't be weird to change topics if you've escalated

j. You've got many different topics, but there's only you and her

- What countries have you visited?

k. Reach in and touch to amplify the escalation (when you say "I really like that")

l. The only thing you're interested in is the other person (not stuff, "spells" or otherwise)

3. Take a personal vibe, move it towards a sexual escalation

a. Done with an "SOP" – Statement Of Intent

Story:

With friend David Shade talking about 3somes. Go to a restaurant. Leaving to go to a nightclub. There's a girl by herself

"I've got intuition about you. You're not from around here."

"How did you know that?"

"Hey, it's a power."

"I think you're from California."

"That's amazing!"

...

Next morning, she said she's not from California, just said that to make him feel good about himself.

Scenario:

Guy talks to girl in bookstore in yoga section

He's doing everything well, she just doesn't commit to the interaction.

He comes back, says he sucks. But her boyfriend was 5 feet away, so there's no way she was going to commit.

Both the story and the scenario have EGO in common. "It's all about me?" Girl by herself at a bar is there to pick someone up, no matter who it is. Guy in a bookstore thought it was him. Truth lies somewhere in the middle.

Bookstore situation is called a "loose cannon" situation. Boyfriend is loose cannon in another section. You have to ask, "Who are you here with?"

Blind Driver situation:

You're at home, best friend pulls up to your house. "I'm going to take a drive down the busiest street with a blindfold on. Will you come with?"

Girl won't get in the car with you until you know what her situation is.

She knows that you don't know her boyfriend is there.

Method:

1. Open

a. Different types of Openers:

- Opinion
- Situational
- Introduction
- Dramatic
- Kino
- Info
- Tease
- Compliment

b. All of these openers are good, you can open with anything

c. The quicker you can transition from an opener into real convo the better

d. Mistake guys make:

- Trying to prepare an opener before going over there

e. Opening is best when it comes for a reason.

- She DID something to deserve the interaction

f. Look at something she's doing, figure out what she's thinking, let her know that you know what she's thinking. Instant connection

g. Bookstore – "Don't take that one, take this one instead."

h. Clothing store – "They always put your size on the bottom, don't they?"

- Wow, you have the same problem and I can appreciate that. What's your name?

i. Go out and try to figure out what people are thinking.

- Say that you understand and can relate to that

Night Game:

Imagine this is a football locker room.

In a night club

Approach the easiest and friendliest guy to approach in the place (not the hot girl)

Most people approach groups and it's pass or fail.

People go for the routines, or they think you're weird

Go into a bar, have them think you're cool.

EVERYONE is afraid to approach

You don't have to approach like crazy to get over this

YOU SHOULD ONLY DO ONE OR TWO COLD APPROACHES A NIGHT

ALL APPROACHES AFTER THAT SHOULD BE EASY.

J approaches the guy.

Kino is important with guys, too (non-sexual of course)

Guy gets J a drink

Guy introduces J to other friends

Rule of social game: DON'T LET SOMEONE STAND BY THEMSELVES. SEE SOMEONE BY THEMSELVES, APPROACH AND BRING THEM INTO YOUR GROUP.

J sees fat girl by herself, he approaches. There's some chemistry going.

"Who are you here with?"

She knows the group where the hot girl is.

She introduces J and friends to the group

J introduces client to hot girl, he closes her.

The goal is to like people, to like the people you work with

Engage people when it's easy (guys that are alone might have chicks show up)

If you try to engage after the girls show up, it's not genuine.

If there's a friend off to the side, by himself, that might want to break your interaction, CALL HIM OVER FIRST. Now, he believes you really like him.

Nice does win, but ONLY IF IT'S BELIEVABLE

If you go to a girl group with a guy, ask him:

"Who is your girlfriend, because I don't want to hit on her."

He is your friend, he will tell you everything about everybody.

Let's say you've met a bunch of people, but no one knows the hot girls

If you've socialized, the girls will notice and their body language might change. It's easier to approach if you've got friends around, so take them over there.

Do ONE cold approach, everything else is a warm approach.

Johnny, Cory, and Juggler are the instructors tonight.

Break – 2:15 to 2:30

What about a clinger? Guy who hangs onto you, won't let you talk to anyone else

Use your best judgment,

Take them to someone else and drop them off

Guy talking to girl who wants to go to her group should go with her to the group rather than trying to isolate her, keeping her away from the group.

When you meet the group, that's even more social proof / connections to others

Why do people like other people?

Used to think people liked me because I'm interesting.

People only like people who like them

Show up to a function, let people know that you like them, then step back and don't say anything.

Show people that you genuinely like them and they will like them

People that say you have to be interesting are trying to sell you a program on how to be interesting

It doesn't take fascinating topics, it takes showing other people that you like them

READ A BOOK CALLED "**BLINK**"

It's about how you make up your mind in those first few seconds

You don't need to know someone for a long period of time to know a lot about them.

People make up their mind about you really quick
 It's more important to be liked than to be funny
 Smile when you open, touch the other person
 BE RELAXED

When you approach, keep your arms at your side. Don't put a drink between you and them.
 Most guys are looking for approval.

Be friendly and warm, show them you are a warm and friendly person

Be approval giving, rather than approval seeking

Approval seeking is stand-offish

Be FULLY COMMITTED, YOU WON'T GET BLOWN OUT

In a bookstore, TALK LOUDER

LOUD PEOPLE don't scare people – QUIET people scare them

If you hold back, people say, "He's looking for approval."

If you push through, people say, "He's giving approval."

USE JUGGLER METHOD FOR ALL INTERACTIONS IN YOUR LIFE

Consistently be this way, make them habit.

Commitment:

Who plays poker?

Poker is a game of commitment.

Johnny Savior plays a lot of poker

Let's say the pot is \$100

She puts \$10 in, you put in \$90

Or,

She puts in 50%, you put in 50%

Or,

Pot is \$60

She puts in \$40, you put in \$20

Everything the same,

She'll play the \$60 hand. She's put the most money in, she's most invested in it.

People are attached almost exclusively to what they've put effort into.

People can't leave a bad relationship because they've put too much into it.

How much effort she puts into an interaction regardless of how much it's worth.

How do you get commitment?

You ask for it.

Think of a commitment as her effort.

Client approached a girl, asked her what she did for a living. "You can make up a lie if you want."

She lied, but made up the most extravagant lie possible

However you get commitment is good.

Client was frustrated about getting the convo going, finally asked,

"What do you want to talk about?"

Girl started talking about something else and it clicked.

Ask open-ended questions about something you care about

If you're not talking about things you care about, you have low value.

It will lower your self-esteem

It's best if you care about the other person

Create a vacuum – an expectation that someone else will fill the silence

Interviewer: The idea is that you will feel insecure about your answer.

Show you are comfortable with that silence and that you expect them to fill it.

Like a bubble in space

Give them something to relate to

Shows you have high value

Gets them committed.

Ask for big things

Your tendency will be to take her off the hook, to make it easier for her

Don't do this. Your showing low value by betraying the feeling inside that you DON'T DESERVE THIS INTERACTION

You DO deserve this interaction

"What's a good book you'd recommend?"

What if she says, "I don't know."

You've asked for a vacuum, she didn't fill it.

You can't look like you're rattled.

Answer your own question for her. "I just read this book called 'Blink'."

Once you do this, ask her another open-ended question like:

"What's the last good book you read?"

Consistently ask for her to fill the vacuum

Try not to interrupt her when she's filling it, unless she's owning the frame too much. You want her to own the frame, but only up to her share. You should own it, too. Don't let her go on and on.

Once she's talking about something you're not interested in.

"You know, shut up. I don't want to talk about any of that, I want to talk about you because I'm interested in you as a person."

What if she insults me?

Reward her for committing, if she's been creative

What if she's distant?

Most likely, it's a lack of commitment and there is information you lack.

You are a blind driver, you are probably missing something

Acknowledge that she's married, so she knows you're not flying blind

IT'S IMPORTANT THAT A WOMAN KNOW YOU KNOW EVERYTHING, BUT SHE WON'T TELL YOU OUTRIGHT. YOU HAVE TO FIGURE IT OUT.

In line at Starbuck's. "I hate you because you're ahead of me and it's a long line."

"What's your relationship situation?"

Do the information stage before meeting up again.

Avoid lunch dates because they suck.

There is no "attract" phase.

But, there are barriers to attraction that you probably don't know about.

We need to know her situation and we need to know the obstacles.

She needs to know we know her situation and the obstacles necessary to overcome

She needs to have confidence in your ability to overcome said obstacles.

There are no IOI's – SHE IS INTERESTED.

Get her to make a commitment, THEN REWARD HER.

Create vacuum,

She commits,

You reward that commitment,

Escalate/Relate

Create another vacuum

Johnny is the best he's ever seen at this.

Have a strong enough vacuum to get the girls to commit

(Missed this part☺) – ANYONE WHO TOOK NOTES DURING THIS LITTLE PART, PLEASE FEEL FREE TO SEND ME THE NOTES TO POST HERE...

Rapport:

- Deeper Bond
- Peel mask
- Shared Experiences
- Correction
- Effortless
- Trust

(Came back here)

You need to take the lead, she won't do that

Engaging dialogue:

- Talk about yourself
- Ultimately, you want her to talk about herself, so you need to talk about yourself
- Don't talk about things, talk about HER AND YOU
- Subjects, topics, don't really matter
- DON'T ASK QUESTION AFTER QUESTION
- No one likes to be interrogated
- Put some statements in there
- Make statements from the "I" perspective

3 perspectives:

1. God

Making judgments from the POV of God

As if you're writing a book. There's no character, you're just telling the world about the

judgments you make.

No relation, since there's no character. Don't do this.

2. You

"Once you get out on the waves, you..."

Big mistake, who the hell are you talking about?

3. I

Own it!

Talk this way, it's more engaging.

"This is how I feel."

This makes her want to talk from her perspective.

Both God and You are ways of distancing yourself from the interaction to protect yourself from it. COMMIT TO THE INTERACTION. SHE CANNOT COMMIT UNTIL YOU DO.

People go to movies because they want to watch characters.

Talk in a way that's engaging – USE YOURSELF

Once you get into the role of talking about yourself, you'll have a limitless supply of material.

(Break)

DQ – "Disqualification"

Qualifications are like boxes.

Imagine a box.

If you're a good person, you fit in the frame, if you're not, you don't.

Qualification is inviting people into the frame

This is a bad move.

When people put out qualification invitations, you should disqualify yourself

Qualifications come from 3 sources:

1. Her (Target)

2. Society (Friends)

3. Yourself

How do you handle a qualification?

“I hate guys who lie.”

She’s dividing people into 2 groups. People who lie (bad), people who don’t (good).

AFC would agree with her.

This is bad.

She’s setting the standard and you’re sucking up.

More experienced guy would evade or better yet, disagree.

Good because he’s not sucking up.

“Sometimes, lying is the best way to spare someone’s feelings.”

But, he’s made a mistake.

Both guys are seeking approval, trying to control the box. You’re saying her qualification is important.

What you want to do is undermine her putting up a qualification

PUA agrees. “Lying is terrible. People shouldn’t lie.”

Then,

But, I lie. I find myself throwing out those fibs.

This shows that you are OK in who you are

Confidence does not derive from being good at something, it is derived from being OK with who you are.

DQ ironically makes her feel more comfortable.

What if she says she likes men with curly hair that’s out of the control?

Disqualify

Then, she’ll probably say, “Well, that’s OK. I’ll make an exception for you.”

Never look for IOI’s, SHE ALREADY LIKES YOU.

People never see the DQ coming. You agree, which throws them off-guard, but then you disqualify yourself.

Always go with whatever’s happening, or being said. Don’t work against it. Just disqualify yourself and strengthen her pulling in to you.

Once you’re in rapport, you go onto the next stage.

This is a road map, but it’s not to be taken TOO seriously. Just go with the flow, use this as a guideline.

Next stage: INFORMATION GATHERING

This is extremely important. Your actions don’t happen in a vacuum. You need to find out what’s going on in her life to get her to commit.

THIS IS ABOUT GETTING MORE COMMITMENT

THIS IS ABOUT KNOWING WHERE YOU CAN TAKE THIS.

Would you go into battle without knowing where the enemy is? No, you’d gather information first. It’s the same here.

In a nightclub, you meet HB10, want to have ONS

What’s her driving situation?

What’s her time commitment the next morning?

Need a phone number?

Ask what her relationship situation is

“If a girl likes you, she does not have a boyfriend. If she does, she does.”

Girls will lie depending on the situation

If she lies to you, it can trip you up.

If she lives with her boyfriend, she may be rational later

“He may have unrealistic expectations.”

“He may want me to go out on Fri with him.”

So, she flakes.

So, you find out she lives with her boyfriend...

You make sure she knows you know...

She knows you won't have unrealistic expectations...

She may go out with you, have sex with you, etc.

But you are not flying blind.

Hopefully, you've got enough rapport for her to tell the truth 'cause it's all you have to go on.

That's why you need to ask what her relationship situation is.

She reveals her relationship as a block of granite.

Eventually, there's a whole in the relationship

She has to do this because otherwise, you might think she's a bad person for cheating on

her boyfriend.

When she says she has bf, don't act surprised,

ASK HER ABOUT THE RELATIONSHIP

Ask her this question after you know what's really going on, that way she'll be honest.

If she says her relationship is good, you should hold onto that person as a friend. **YOU SHOULD CHERISH PEOPLE WHO HAVE GOOD RELATIONSHIPS.**

PEOPLE WITH GOOD RELATIONSHIPS THROW THE BEST PARTIES.

Next step: (5)

SOI

Johnny Savior speaks

The SOI is being honest.

In every frame, I like every person that exists, so I will find out what's attractive about them.

Once you find that, you have to actually be interested, then you show interest.

“Not only are you sexy, but you are a great conversationalist”

In first half, you say what you want

In the second half, you say why.

Women want you to be attracted for her unique self.

Get her to commit, then when you feel it, tell her.

Now, she knows you have interest. If she stays, she is accepting your interest

Stay congruent, escalate because you already know you have interested.

SOI guys, “You're a cool guy, I'd like to have you as a friend.”

Everything a woman does, make her feel sexy about it.

You can be completely free to do whatever and you'll still be sexy.

Think of yourself as a higher-level being than wanting a chick just for her looks.

We're explorers, and people are our frontier. Get to know everything about people.

Wait until the relationship is real, then do the SOI.

Attraction is two people enjoying being around each other. Physical escalation is a natural extension.

6. Stage:

CLOSE:

It's nice not to close women at all, get them to close you.

Don't go into the interaction with an agenda. Be in the moment, just interact.

DON'T KEEP IT IN YOUR HEAD THAT YOU WANT TO FUCK HER.

You have to get to know her friends.

Every interaction you are in improves your state.

If I have good interactions with everyone here, life is positive. Go for this.

GO FOR THIS.

Don't strategically plan, don't trick for the kiss, just go for it naturally.

Make it the best possible situation for them. Contribute to the interaction rather than expecting to take something away from it.

Out of all the stages, the SOI is the most important. Do that well, everything else is easy.

If it doesn't work out, there's some kind of information you don't know. She's not rejecting you, she's rejecting the situation.

Telephone Close:

The best way is to:

"hey I like you, want to see you again."

Hand her your phone, have her put it in.

Then call it. Tell her how to spell your name so your name is linked to that number.

(Last Break, come back at 5:15pm)

Exercise:

Have guys approach them, be a couple of girls

Work on the vibe.

Always address the first person that looks up to you.

Always smile in the interaction

If you really care about the answer, just hang out and wait for the answer

You can get anything in an interaction

It doesn't matter what you say, or what she says

It only matters that you're getting something real

Get into interactions for the interactions' sake

Build attraction organically

Get them engaged

EVERYBODY HAS SOMETHING TO OFFER – FIND OUT WHAT THEY HAVE TO OFFER. HAVE SOMETHING TO OFFER YOURSELF, AND OFFER IT WITHOUT SUPPLICATING.

Touch when you talk to share your connection, transfer your good energy into their dynamic.

Talk to the one you're talking about. Don't talk to one about the other. Don't talk in front of the person you're talking about without engaging them at first.

What do you do for a living?

I work in pharmaceuticals.

(I can't do anything with that, so I ask) What does that mean?

They explain in layman's terms, I relate something from my life that applies.

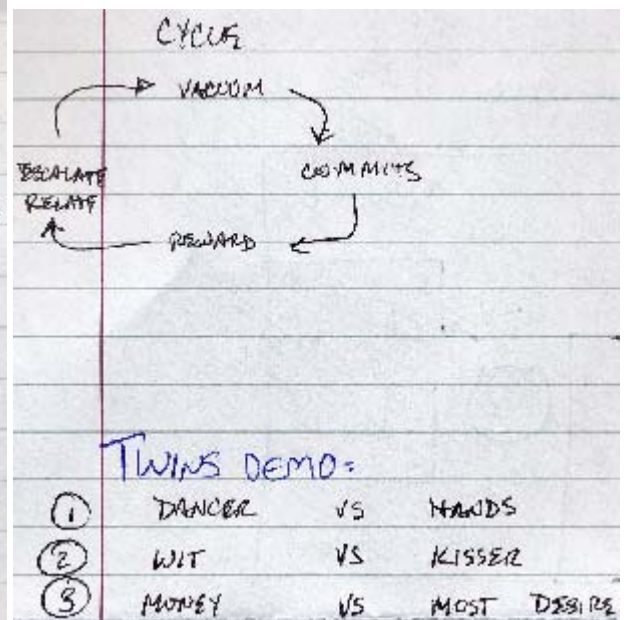
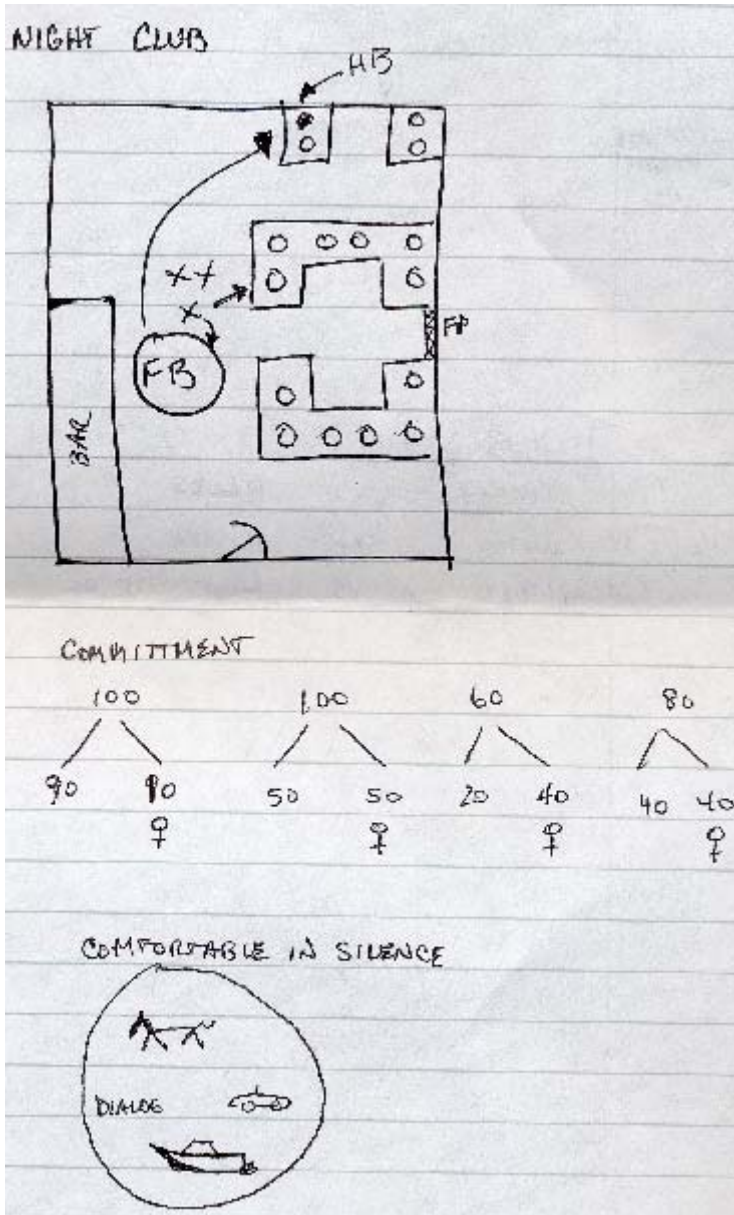
What's it like being in a rock band?

It's cool.

What do you mean by cool?

Ask them something that justifies your asking another question about them

J likes to know their name because it gives them some power in the interaction



CHARISMA ARTS WORKSHOP REVIEW BY TURBINE

July 26th, 2006

What This Is

As I have mentioned in earlier posts, I attended the Charisma Arts workshop this past weekend (July 21st thru 23rd) in San Francisco. What follows is my report, containing as much detail as I feel is necessary to give an accurate picture of the event, as well as my opinions and musings scattered throughout.

What This Isn't

This is not the Juggler eBook or a breakdown of the Charisma Arts Method. If you want to learn Juggler/CA Method you should first read the compiled mASF posts, then the "How to be a PUA" eBook, and then take a Charisma Arts workshop.

And I know I'm probably going to be asked this so no, this is not an attempt to virally market for Charisma Arts. I don't work for Charisma Arts and I'm not being paid or enticed to write this.

Why I *Did* Write This

I wrote this for two reasons. First, I want to write up a complete history of the seminar for my own records and reinforcement while it's all still fresh in my mind, lest I forget too much of the amazing, important stuff I learned from these guys. Second, I'm writing it because I hope other guys who stumble across it will find it useful. It will probably read like a novel but I do hope and believe that this will prove inspirational for you guys.

My History

My background resembles a fairly typical AFC horror show. I grew up with low self-esteem when it came to women; I, like so many others, believed that women chose men on superficial grounds (looks, success, even brains) unless you happened to magically get her to notice that you were desirable despite lacking those things. I had practically no experience with women in high school. I hooked up a bit in college before finding my 'soul mate', a smart attractive girl who loved me and took my virginity. We dated all through college and 2 years afterwards before she dropped the bomb on me, leaving me for a host of reasons that all come out of the Universal Female Excuse Rolodex. I spent the next month or so drinking hard liquor and taking long walks. I asked aloud, in my dreams and in my mind and out loud, for guidance and the universe answered. I found the Community. I'm in my mid-20s as I write this.

Over the course of the next few weeks I compulsively absorbed material --Louis and Copeland, the Mystery Method DVDs and the Venusian Arts Handbook, The Game, How to Win Friends and Influence People, David DeAngelo's Mastery Series, endless content on mASF and Mystery's Forum, Ross Jeffries and even Bandler and Grinder's Frogs Into Princes. I read the Dao de Jing. I re-read Machiavelli's The Prince and rejoined my local place of worship, even though I don't believe in God. I am now a self-help junkie. This doubtless sounds familiar to some of you.

I put the call out to the community for wingmen in my area, as there did not appear to be a lair here. Slowly they trickled in. When it was just two of us, we headed out downtown, first to a bar where I made the single most awkward and ineffectual approach of my life (the "cologne" opener gone horribly wrong), and then to a nightclub where I ran into my ex-girlfriend on the dance floor and subsequently became physically sick and had to leave. Not a good start, but it was to get better. Our twosome became three, then four and five, and the sarging became more regular as we organized and decided to run the Mystery "Newbie Mission." Three nights a week I'd be out, opening sets with canned material, wondering if I was in A2 or A3, kicking myself over that last failed set because I'd clearly forgotten My False Time Constraint or because I'd over-negged a 7. I managed to get laid by using some MM methods, but it wasn't on a cold pickup -it was on a girl I'd found online to take dance lessons with. I took this as a good sign, that the newbie mission was paying off and there was light at the end of the rAFC tunnel.

I was wrong. That was 4 months ago and I'd accomplished nothing. I grew tired of the canned material and reverted to situational openers. I was having fun at the bars but my sets weren't hooking. Weary of Mystery Method, I began to study Pickup101 and found it equally mechanical and demanding. I knew I needed to take a workshop to get me past my sticking points but there had to be something different. Again the universe answered and I stumbled back on a name I saw months earlier: Juggler.

Finding Juggler and the Lead-Up to a Workshop

I had blown through The Game in 4 days and his was just another weird PUA name among hundreds. I had printed out an mASF post in which he outlined his method but it was months ago, the words made sense but its content was indiscernible from the jumble of techniques and material I'd been seeing and trying to make sense of. As best I could tell, it, like everything else, was just a clever rephrasing of what Mystery said best. I was wrong.

I started to look around and I saw that when people spoke about Juggler Method, it was in hushed tones. It wasn't anything like what Mystery or RSD or PU101 were teaching. It didn't require complicated-yet-not-try-hard DHV'ing, it didn't call for me to ding someone's self-esteem with a 'neg' and most importantly it didn't require me to subscribe to the idea that "being me doesn't work" or that I had to "wear the skin of guys who get laid until I can do it myself." Look, I've got issues but I'm not so fucked up that I have to go out dressed like a bumble bee, lean back and disarm obstacles. I want to make FRIENDS and I don't want them to think I'm weird. I want to get laid but I refuse to believe it has to be DIFFICULT.

I read through Juggler's collected mASF posts and his "How to become a PUA" eBook. Then I emailed info@charismaarts.com and told them I wanted to speak with someone before signing up for a seminar, and within 20 minutes I got an answer from Wayne Elise, Juggler himself, from his Blackberry. The next day Wayne called me and we spoke for 20 minutes. He asked me about myself, and I gave him the short version of the above. My problem, he said, is that I wasn't escalating. Now reader, don't give this too much thought for the moment because I will later explain why that's such an important concept, and why it means more than you think it does. He spoke eloquently about the very basics of Juggler Method. He said that the San Francisco workshop I was considering was going to be a very good one because his co-founder, Johnny Saviour, would be the lead instructor and that it would probably be one of his last. When I hung up I felt like I liked him. I didn't know why, but I do now. In a few minutes, when you've read this entire review, perhaps you might as well. I signed up for the workshop and found myself with 2 weeks to kill. Charisma Arts sent me their Bootcamp DVD and a pre-event questionnaire, and I set about my preparation.

The first thing I did was watch the DVD casually to let the basics soak in. I sat with my cat on my lap, drank beer, and paused it frequently. The next day I re-watched it, this time taking notes furiously on my laptop as I did, pausing in case I couldn't keep up. Then I watched it again, comparing various parts to the eBook and the collected mASF posts. Then I filled out the pre-event questionnaire, which mostly just asked about my perceived sticking points, qualities and uniqueness, fashion style, goals and history with women and seduction. Upon submitting the form online I was sent an email containing pre-event exercises:

- talk in the "I" perspective. Rather than saying "The weather is nice", say "I like this type of weather."
- use more statements and less questions. Instead of saying "Can I get that steak medium rare?" say "I would like my steak medium rare."
- bring three stories of things that happened to me that are interesting and you would like to relate
- bring ten questions about approaching, conversation, pickup, phone game, dating, etc.

The email also told us what to expect for the content, style, and schedule of the workshop and how to dress. The last two days before the seminar I mostly tuned out of seduction and concentrated on being productive elsewhere in my life. I cleaned my house, helped my best friend out with his girlfriend troubles, and worked hard at both my day job and side projects. Friday morning I woke up at 4am and at 5am, my wingman drove me to the airport and I on my way. I arrived in San Francisco and spent the morning walking around Union Square and Chinatown with a buddy who lives there, and then went to the seminar room (at a nearby hotel) for our 2pm meet up time.

I got to the seminar room to find another client waiting, who I will refer to as WingDaddy. We talked for a few minutes, shared our stories, and were soon joined by the instructors Dan (who hugged everyone) and Judson (who also hugged everyone), and then finally by a third client, who I will refer to as WingDoc. As the seminar began, Dan and Judson told us that Johnny Saviour would be a little late, as his flight from Ann Arbor had been delayed so we would be starting without him. A fourth client was on the list but had apparently canceled a month earlier. With 3 instructors and 3 clients, our workshop had just become private instruction. A smile crept across my face. This was going to be good.

The Clients

turbine -Me (see above)

WingDaddy -a middle aged, divorced father of two, has been keyboard-jockeying for a couple years and has never really done much actual approaching. Hardcore approach anxiety. Very intelligent, some decent sense of style but nervous and unsure of himself.

WingDoc -an accomplished, successful academic in his late 30s. Tall, poised (I would later describe him as "regal"), deliberate in speech and immensely intelligent. Had previously attended a Mystery Method workshop (the previous week, in fact) and but had been keyboard-jockeying since 1998.

The Instructors

Dan -Known in the community as SocialHitchhiker, Dan went from AFC to CSI instructor in what, according to his blog at <http://socialhitchhiker.blogspot.com/>, appears to be 6 months. Watching Dan work (more on this later), It's hard to fathom he was ever an AFC. And if he was one just 9 months ago, any of us can make the leap too. Whatever he learned from CSI had to have worked. I was immediately inspired by his story, and the seminar hadn't even started. Literally one of the happiest and most inspired people I have ever met.

Judson -A recruited natural who has embraced the CSI/Juggler method to hone his already powerful skills. One of the newest CSI instructors, he's good looking and smooth, immensely confident and, well, maybe the happiest and most inspired person I've ever met besides Dan.

Johnny Saviour -Wow. Johnny Saviour is, without question, the best people-person I've ever encountered. Behind long curly brown hair, a scruffy beard and shaggy clothes he gazes intensely at you with searing eyes, speaking rapidly and hypnotically about difficult concepts in a way that somehow makes complete sense no matter who you are. The CSI conversational method of Reward/Relate comes mainly from the modeling of Johnny, who isn't turning it on for the purposes of pickup but rather boasts it as his own natural personality. He sees no difference between pickup and conversation because he says nothing nonconstructive. Compulsively and instinctively he draws people toward him; if you converse with Johnny you WILL like him and he WILL like you, like attraction itself it is not a choice. He's not like anyone else you've met, he isn't "sorta" doing this or "sometimes" doing this. He's **always** doing this and what's better is that he figured out **how** he does it and how to get **you** to do it.

Friday:

The first afternoon was a 4-hour seminar session. The seminar began with introductions. Dan gave us printout outlines of the Charisma Arts Method, which was more or less a breakdown of the Bootcamp DVD material and so pretty much exactly matched my typed notes. Johnny arrived about 30 minutes into it (hugging everyone in the room), and because of his intensity and propensity to go off on tangents, it actually took a full 3 hours to get through the outline. Johnny, Dan and Judson would answer our questions and role-play with each other and with us, helping us to wrap our brains around the theory and to understand how that theory can actually apply to real interactions.

When we had gotten through the material we went into role-playing exercises. The first exercise we did was to practice speaking in the "I" perspective. This is somewhat self-explanatory, it really just requires you to think before you speak.

Bad:

HB: Tell me about Vancouver.

You: Oh Vancouver is really nice. The streets are paved with gold and a large-breasted virgin is waiting at each street corner, ready to give a skillful blowjob.

Good:

HB: Tell me about Vancouver.

You: I absolutely loved Vancouver. I went there last August and was amazed to find that the streets are paved with gold. And as I walked down them, I was greeted at each street corner by a large-breasted virgin who was ready to give

me a skillful blowjob.

The second exercise was word-association. An instructor (or one of us) would say a word and the participant would have to *relate* to that word from his personal experience. Johnny demonstrated on "tuna fish":

Johnny: When I was a kid I used to go to my grandmother's house all the time for family gatherings and dinners and such. My grandmother was such a good cook, she could make all these amazing gourmet foods and had perfected all the family recipes but the one thing she could make that I always enjoyed more than anything else was her tuna fish sandwiches. And now even though she's gone, I think of my grandmother and those time at her house every time I eat tuna fish.

WingDaddy was pretty good at these; he responded quickly and understood fairly instinctively that the idea wasn't to think of a *good story* involving tuna fish, but rather to just relate, in the "I" perspective (instead of the "God" perspective), from your personal experience and say how it affected you emotionally. The story doesn't have to be Beowulf, it just has to be YOU talking about YOU. WingDoc had trouble with these at first; he'd silently sit there, searching for a few moments for a good enough story. That first afternoon, WingDoc did not catch on with this exercise. I was really good at this, I'm pretty quick on my feet with relating my experiences. I hear a word and I instantly visualize an experience it reminds me of, and I don't think about the whole story before I start talking, I just go into it and if I have to embellish, I do it on the fly.

The final exercise was to reward/relate to create a sincere emotional connection. The idea here is to genuinely appreciate the effort the other person has made. The instructor told us something about themselves (he made an effort and committed to the conversation) and we had to reward and relate from our own experiences:

HB: I went to Europe last year and had the most amazing time in London. We strolled around all day and saw Buckingham Palace, Westminster Abbey, and Big Ben and then finally had the most amazing candlelight dinner near the park.

You: I like how vividly you tell that story, it's like I was there on the cobblestones with you! (reward/appreciate) I had such a similar experience in Vienna last month... (relate)

We were also cautioned to avoid using "that's cool" (and friends) as universal rewards, as they are really content-less and come across disingenuously. Saying "that's cool" is like saying we want the world to think it's cool. We want her to know that WE think it's cool. So tell her WHAT you liked and/or WHY you liked it. I put in a rather mediocre performance here and, in fact, my difficulty in coming across genuinely in my reward/appreciation and in my SOIs evolved into one of my primary sticking points as the weekend went along.

We ran out of time to do more exercises as the clock hit 6pm and we broke for dinner. We were to meet back up at 10pm at a predetermined bar district, dressed well. As we walked toward the exits, I felt Johnny's arm wrap around me. He said "I want to work with you this weekend. You're my dog."

Friday Night

Me, WingDoc and WingDaddy all arrived early. We got stamped at the two bars the instructors had mentioned and we walked into one of them, which was still pretty empty. The instructors weren't there yet, but I immediately opened a 6-set of married couples and maintained control of the set. They were really friendly. After about a minute, WingDoc and WingDaddy came in and I introduced them, but I continued to run the set instead of using this as an opportunity to break the group apart into three conversations. (The following evening, when we were working on winging, I was told by my instructors that I was doing this and that I should recognize that the entrance of your wing is your opportunity to isolate). I leave the 6-set after a few minutes, tell them I'll be back to check on them, and stroll over to the back room and open a huge 9 or 10-set that were gathered around the table. This time when WingDoc and WingDaddy came in, I had already isolated down to two girls. They all left about 10 minutes later to go to another bar, but invited us to meet up with them later. A few minutes later, the instructors arrived and we sat down for our pre-game huddle in that backroom.

In the huddle, Johnny told us we all looked great and began to review some of the practical methods for applying the theory. We ran the word association game again, during which I saw something that made my heart glow: WingDoc stumbled and froze up on two consecutive words. Johnny stopped, said *something* that motivated WingDoc, and then

gave another word. All of a sudden, WingDoc was a fountain. Faster than I had been earlier in the day, he related his experiences without hesitation. One word after another, WingDoc GOT this game. These guys were good.

They told us some of what to do and expect: they'd be pushing us into set but they'd be right there winging for us, helping out, giving us tips. They advised us not to drink, as it's a crutch (they reasoned, would you need a beer before you go talk to a girl in the bookstore?), but that if we felt compelled to, we should keep it to one per hour. They said they'd use codewords to guide us as we sarged, so we knew in advance what it meant if they walked by with their cellphones out, telling us that Kino or Soi (pronounced So-EE) are coming by.

Our huddle was broken up by a prop girl coming by, trying to sell us cigarettes and lightsticks and candy. Within 10 seconds Johnny had her sitting down next to him; he had hooked her with a question about the art of sales. Two minutes later he had her phone number. My jaw on the floor, we stood up and rolled out.

I do not remember all my sets from that evening and I especially do not remember the exact order in which they took place. I will not give you exact transcripts of the sarges, primarily because I don't remember them well enough but also because it will make this document excessively long. But I will give you the highlights and lowlights. Note: my opener on just about all of these was typical Charisma Arts / Juggler Method: "Hi, I'm turbine" or "You guys look fun, I'm from out of town, would you mind... etc". No fancy openers, no weird body-rocking or active disinterest, no negging or obstacle-disarming. Just open the set and start talking to the cute one and you've made the first escalation (Opening). Ask open-ended questions and use relate/reward and the "vacuum" and you've made the second escalation (Platonic -> Personal). Make your SOI and you've made the third escalation (Personal -> Sexual). Use push-pull, barriers and more SOIs and you're ready to close. That's Juggler Method in a nutshell.

(1) The Reno 4-set. This went really well, they were a group of friends who were mostly from Reno, I appreciated that rather genuinely and related to how I felt when I first went to Tahoe and had no idea there were casinos there. I had zero trouble isolating the hottest blonde in the group (easily a 9 by my standards) and escalated with kino. I didn't SOI (this was one of my first sets) but Johnny was thrilled to see that I actually got kino from the girl as she walked away at the end. She even told me I should come find her later.

(2) The angry work party. (Johnny I am never going to forgive you for this.) He sends me in to open a group of older women sitting down in a quieter area. I open a woman who probably weighs 200lbs and is roughly 1.5 times my age. The bitch shield is set to "repel" and the shit tests are numerous. I stick with it (Johnny wings by isolating her co-worker, pulling her digits of course... he's 3 for 3 by this point), using kino and handling as many shit tests as I can by merely appreciating her and by the time I finally ejected I actually had one of her other co-workers asking if I would buy her a glass of champagne. This set was neither successful nor a failure but it was certainly brutal.

(3) The Spaniards. Johnny sends me in to open two cute girls standing alone on the street in front of the bars. They are from Spain, their English is awful and I freeze up. Future turbine would sarge them in Spanish, of course, but this is present turbine and it's one thing at a time here.

(4) Pete and Repeat. Johnny sends me in to a set and I open with "hey you guys look fun..." and get immediately blown out when the girl turns around, recognizes me and says "you already used that line on me." I fail to roll with it and I blow out, humiliated. Whoops.

(5) *MY BREAKDOWN AND MY BREAKTHROUGH*. After having blown out a couple times and feeling like I was moving backwards, we were in the bar and Johnny tried to push me into another set. I couldn't do it. He took me outside for some air, and I told him that I felt like the energy and desire to sarge comes and goes, and that each failure drains my energy a little more. He took me aside. He told me that the only thing holding me back was that I was expecting failure and that it was causing me to not commit 100%. If you don't commit 100%, girls can tell and you come off simultaneously cautious and needy. But at the same time, he said, because I expected failure I was trying REALLY hard and girls can see that, too. I'm just way too happy to be talking to them. Wrong vibe! Outcome-dependence would kill my sarge every time, he said. But then he switched topics and got me started talking about how I felt, then we started talking about other things, and then he started asking me about ME, what I do for a living and such, and he was *interested*. Really interested. There were these weird spikes in the conversation where I'd tell him something about myself, something that I considered worth sharing, and his response was that of someone who was purely, genuinely, honestly and happily impressed with what I'd just said. I had gotten the absolute best possible reaction to whatever I'd told him. I felt like I'd

told my cool story to the one person on earth who realized it was a cool story. I smiled involuntarily at those spikes. About 2 minutes of this went on before I realized he was talking to me the way I should be talking to girls. I stopped. I stopped talking, I put my hand on his shoulder and felt my eyes go wide. He looked at me and he knew that I understood. I smiled. He smiled. We went back in.

(6) My future wife. Johnny and I went across the street so he could buy a pack of smokes. While he was inside, I opened a cop. Found out from the cop that a couple blocks away there were some cool, less crowded bars and lounges. So Johnny and I leave the other guys behind (who were also working one-on-one, although they had apparently switched up sometime during the night) and walk toward this other area, talking as we go. We go into one place and it's kinda dead but we get outside and we spot a bunch of cute girls hanging around. I know what he's going to say before he says it. "Approach those girls." I approach one and she's cold, unreceptive to my conversation (which I realize quickly is actually more of a question-train than a two-way conversation). I adapt by bringing in a little of my old style --she shit-tests me, I turn my back and open her friend. This time I do it *right* and I find out some really cool stuff about this girl. Apparently she's from San Francisco but she's been going to school in the same area where I'm from. Within 5 minutes I establish rapport both wide and deep, as I execute the relate/reward fairly well, keeping the questions open-ended, escalating with kino, being my naturally clever/funny self. Then I hear it, the beautiful words I knew I wanted to hear but didn't think I was worthy of. So, apparently, had called and wanted to stop by. I delivered my SOI with kino and moved immediately back into rapport, getting a "thank you" from her as I did. In the end, her friends dragged her back into the club. As we walked away, Johnny said "you should go back in and get her number." I asked, "you think I could?" He said, "You SOI'd. She didn't reject it. That means she accepted it and wanted you to further escalate. You could have pulled digits right then and there." I said, "That's it? it's that easy?" "Yes," he said, "it's that easy." The sound of my hand smacking my forehead echoed across the bay.

That was my last set of the night and I felt fantastic. Johnny could tell I felt good, and reinforced it. My first night running game the Charisma Arts way had gone splendidly --I'd absorbed everything Johnny told me, corrected some big mistakes and made it to the SOI.

WingDoc and WingDaddy hadn't done quite as well but I am slim on details. WingDaddy, apparently, had a very hard time with approach anxiety but had managed to do quite well with a few low-pressure sets. WingDoc had been smoother at transitioning to a personal connection. We broke for the evening, to meet back up at 2pm the next afternoon for debriefing and day game.

When I fell asleep at 2:30am, I had been awake for just short of 23 straight hours.

Saturday

We debriefed for about 90 minutes in a cafe near the instructors' hotel. The instructors asked us to describe as much as we could remember from the previous night's sarges, and they voiced their opinions and analysis of based on their observations and ours. All throughout, our sarges were discussed in the context of the method. I didn't progress smoothly in the Angry Work Party set because in response to a certain shit test ("oh you're a [my job], just like everyone else") I failed to appreciate her and instead took a confrontational/defensive tone ("yeah well just like how you're a photographer, you guys are a dime a dozen!"), I essentially failed the test and created a barrier to the emotional connection we're really going for here). He pointed out how certain other sets had completely failed to hook because I'd either failed to commit 100% or because I'd gone in with outcome-dependence or because I'd gotten onto a question-train.

We rolled out to a nearby bookstore and again, I was Johnny's boy. In day-game, they said, we're not going for K-or F-closes but rather for #-closes, @-closes and insta-dates. The insta-dates called for additional codespeak: if we heard our instructor mention the name of another client, it meant it was time to take the girl to the coffee bar.

I opened 7 or 8 sets and I don't remember them all but here's what I can remember:

(1) The World Traveler. This was a disaster. I opened well, with a presumption ("so where are you traveling") and it went downhill from there. The next 30 seconds consisted of me playing Engineer on the proverbial Question Train, and doing it in a creepy monotone to boot. I ejected and Johnny immediately demonstrated to me what I sounded like and I literally winced. I learned the hard way from that one.

(2) Number Cruncher. I don't remember much about this. Johnny was standing in line for coffee, chatting up a British au-pair. I approached a cute Asian girl who was sitting at a table on a high stool, working through some really nasty looking statistics material for what was apparently a certification exam. This was neither a failure nor a success; I had her attention despite her work, her coffee and her headphones but I had a hard time getting her to commit on a personal level. I ejected after a few minutes, having had a nice chat and nothing more. It didn't feel bad, I didn't feel insulted or humiliated. If this is "failure", sign me up.

(3) Boston Tea Party. She was sitting on one of those rolling stools in front of a bookshelf. Johnny brings me around the corner and tells me to go in and pretend I need to get a book from behind her stool. I go in, motion toward the books behind her and say "excuse me, I was hoping to get in there behind you" and she moves aside. I reach for a book and open situationally, I think it may have simply been "what are you reading?" I avoided the question train, got her to talk about herself and how she likes San Francisco (having found out she moved from Boston), talking about our jobs and such. Constantly relating and rewarding while working in some light kino, I'm not surprised when Johnny suddenly "overhears" our conversation and tells her that a friend of his, Soi, just moved out here from Boston too! I deliver my SOI (using "sexy" instead of "attractive", which was a mistake I would later be reminded), she doesn't reject it, and dutifully move back into rapport. I hear Johnny say something about going to the Doc later and I tell my target I'm heading over for some coffee if she would like to join. She says she actually doesn't have time and needs to meet back up with her roommate. I ask Johnny if that's a blow-out. He says that there's always the chance, but she didn't reject the SOI and he said that if I looked around and found her, there'd be a 95% chance that she really is with her roommate. It feels good to know that, armed with the ability to relate to people on an emotional level, flakiness and usage of the Universal Excuse Rolodex shoot way down.

(4) Seated Reader. This one was tough. She was sitting on a stool, off in a corner. The sarge went on for almost 10 minutes but the conversation kept going back to books. This is a problem, I've noticed, when you open with "hey what's a good book you can recommend?" (notice, by the way, that we don't say "can you recommend a good book?" or anything else she can give a one-word answer to). I learned some cool things about her but the transition to personal was held back by her book-fixation. Johnny gave me some advice on plowing through this to move into wider rapport but I don't exactly recall what it is; I will find this out soon though. My guess is that it requires *good* open-ended questions.

(5) Three Gift Girls. Cute three set of younger girls, probably 20 or 21, who were standing near the gift isle, I opened them with "what would you guys recommend as a gift for my 27 year old sister?" Okay now if you thought it was hard to get the Seated Reader off books, try getting a blond 3-set off your opinion opener in the daytime. You can change subjects all you want, and one of the will always pipe back in with "but yeah I think a pedicure is a GREAT idea..." The trick, Johnny says, is to appreciate (always appreciate!) their ideas but appreciate one of the girls more than the others. Especially in a 3-set, as we know from other methods, you can easily isolate one because the other two will talk to each other.

(6) The Accuser. My final sarge of the afternoon, I pulled digits on this one. Like Seated Reader and Boston Tea Party, she was sitting on a step stool. I went in direct, just started talking to her. Johnny sat down nearby, ostensibly reading something. She was smart, feisty, easy to talk to. She immediately held up her end of the bargain, asking me as many questions about myself as I of her. Johnny talked with her too, why I don't know. I SOI'd. She replied, "Do you guys do this a lot? Just go to bookstores and chat with girls?" I replied, "I talk with people everywhere I go." She says, "Oh my god are you guys in some kind of class? I read in this magazine about these classes where they teach guys how to talk to girls and when I read it, I thought to myself, I'm totally going to be a target since I go out alone all the time." Johnny handled it like a champ. He said, "I heard about that too! Hey have you heard about this book, The Game? It was written by the same guy who wrote How to Make Love Like a Porn Star with Jenna Jameson. I read that book and it turned out that one of the guys in it was from Ann Arbor, which is where I'm from, so I just thought it was really cool!" I played along. "Man those classes sound like a GREAT idea! I bet you could make SO MUCH MONEY doing that!" Then I broke back into rapport. Johnny muttered something about Daddy but his reference was too obscure for me to realize it was time to move her. I missed it, we ejected, we left. Outside the bookstore the 6 of us regrouped (I learned, also, that apparently the Pickup101 guys had been in the store at the same time, running a day-game workshop), Johnny described that last sarge with me. Dan and Judson agreed I should go back for digits. I turned around, headed back up, and got 'em. Saturday afternoon was done. Saturday night lay ahead.

WingDoc and I headed out to get some sushi. We chatted about life, the community, and our experiences. We sarged the waitress.

Saturday Night

On Saturday night, I winged a set for Dan and he ended up taking his target home. But I'll get to that.

We met back up and headed to a different part of town. This time we'd be spending the entire night in one bar. In our pregame huddle, we ran word association again and were told that this time, we'd be sent in to wing for each other. Always go into a set when it looks like your buddy needs to isolate. If it's your set and your wing is coming in, give him strong kino (man-hug, for example), introduce him around, and then physically move yourself so that you can stand next to the girl you want to talk to. It won't look weird.

Here are the sets I can recall:

- (1) Goldilocks. I liked this girl. She was there with a few friends, I opened with whatever, and we got into a really nice conversation very quickly. I wish I could remember all we talked about, but when I SOI'd I really meant it. I ejected so I could run more sets but I did see her later on; in hindsight I should have gone back in for the close. While running this set, WingDaddy came in as a wing and I accidentally blew him about again because I took over the whole set instead of continuing to concentrate on Goldilocks. Judson and Dan pointed this out to me later --they are so sharp!
- (2) Thumbwrestler. Judson sent me in to wing for WingDoc on a 2-set. He brought me in, introduced me and as I shook hands with the one I planned to isolate, I gave her the "hand sandwich" and delivered a situational/floppsie remark -"we both have thumb rings! we MUST thumb wrestle." This got me mad props from the instructors later on. However I'm unsure whether this is actually a good way to open. It's fun, there's tons of kino but I fear the kino isn't building sexual tension. Either way, I had a good time, moved into a little and moved on when they ejected to get drinks or something.
- (3) Winging for Dan. So I eject from Thumbwrestler and slide back over to where Judson, Dan and WingDaddy are standing around talking. Dan wraps his arm around me, gets a big smile on his face and says "Hey man, wanna be my wing? These two girls are HOT man, I need your help." "Fuck yeah," I say. He leads me downstairs to the dance area and immediately goes right for his girl. I take the other one, we move off the dance floor to a quieter area and I get into very good rapport with this girl. And then it happens again: I start to really like her. I'm getting to know her as a person and she's amazing! In fact I think she's hotter than her friend, Dan's target. We talk for what must be 30 minutes but the time flies. I'm kinoing but, it's revealed to me later, I was WAY too cautious (I believe she may have actually used that word herself in describing me to Johnny) and therefore missed any opportunity I might have had to escalate. Later on, I found out that she had a boyfriend but that she was starting to look around for a reason to get out of the relationship. When I heard that, something from earlier in the seminar and from the DVD came back to me: *never drive blind.* Around the time of your SOI, you need to ask "what is your relationship status?" Girls will cheat on their boyfriends but they won't do it if they think you don't know the score. Had I asked for this information, she would have likely opened up and, if I had known what I was doing, I might have been able to go for the close. Again, hand collided with forehead. But life is a journey and this was an important lesson, an excellent set and I was proud of myself when I saw I had winged effectively enough for Dan to take his target home.

I'd also like to point out that Johnny pulled like 4 more numbers and Judson #-closed the absolutely smokin'-hot cocktail waitress. To say they make it look easy is an understatement.

Me, WingDoc, WingDaddy and Johnny left the bar (Dan went home with that girl and Judson went off to answer a booty call from a previous week's !-close). We went to a 24-hour diner and talked for a while about all kinds of things. Finally, at 3:30am, I went back to my hotel and passed out. When I woke up on Sunday morning I turned on my cell phone and found I'd missed a call from Johnny the night before, after I'd left --he'd met new people in the hotel somewhere and had wanted to see if I was still awake and down to party.

Sunday

We met back out front of the hotel and headed for the cafe to do a massive debrief of the whole workshop. WingDoc and WingDaddy had made enormous strides. For WingDaddy it was still a matter of committing 100% when opening and escalating to personal, two-way conversations; his approach anxiety was still visible but now he had the tools and knowledge to overcome it. For WingDoc, escalation to personal had pretty much been internalized and his sets were hooking. Like WingDaddy, he was still getting tongue-tied and running out of things to say. I have complete confidence, based on my own lengthy conversations with him and from seeing him improve at the word association exercises that this will not be a problem for WingDoc for much longer. I reminded him that his extremely intelligent, regal air was an asset,

not a drawback --he doesn't need to talk fast like Johnny or charismatically like Dan to do well, but rather he must understand that Johnny and Dan do well because when they relate and reward, it's genuine, it's believable because they believe it themselves.

My sticking points, the things I need to do, were laid out rather bluntly. They were told to me in a way that made me feel like they wanted me to know these things because they sensed my potential. They were:

- Amp up the body language, get closer, and use less cautious kino after escalating with the SOI, otherwise you're going to confuse her. I escalated, but I'm still talking to her like I haven't!
- Use push-pull, reverse sarcasm and barriers after escalating with the SOI.
 - e.g., push-pull: "You know, I don't usually date blondes, but for you (move in closer physically) I might make an exception."
 - e.g., reverse sarcasm / teasing: "I am SO unattracted to you right now. Stop doing that. I told you stop, you're SO not turning me on."
 - e.g., barriers: "I want to tell you how sexy I find you, but i cant since we just met."
- Improve my posture and vocal projection. I'm not a really tall guy and sometimes I speak softly, so this is very important.
- Continue committing 100% to the opener and don't project a "happy to be there" attitude
- Avoid the question train!

After the debrief, we went back to the bookstore to run more day-game. In actuality, I was the only one who expressed actual interest in running sets, the other clients looked a little burnt out but I was rip roarin and ready to rock. I told Dan I wanted to work with him, I'd been with Johnny all weekend and I wanted to get Dan's critique of me while he was able to actually hear my set instead of just bits and pieces in a loud club.

(1) Crash and Burn. I tried to open a non-english speaker and got immediately on a question train and I crashed. Oh well, that was my warmup set to remind me what NOT to do. Next!

(2) That Last Girl. She was just my type... brown hair, not too tall, and smart. She was standing in the 'religion' isle, flipping through a book. I grab a nearby book and open:

turbine: I love buying books that look cool but that I'll never actually read.

TLG: Heh.

turbine: (motioning to the book I'm holding) I have this one on my shelf. I'll never read it. What's that you're reading?

TLG: It's called "The 72 Names of God." (starts to explain, I indicate verbally that I understand what it's about)

turbine: did you know... actually you probably do know this... that in Jewish culture, they don't actually know how to say God's name?

TLG: really? what do you mean?

turbine: well back thousands of years ago, it was the head rabbis' job to pass the name of God down from generation to generation, so it could be spoken only behind a curtain with nobody listening, once a year on Yom Kippur. But over time, with wars and fracturing of the tribes, the pronunciation got lost and now they just have the spelling. When they read the name, they say something that means "the Lord" but that isn't the actual name of God.

TLG: Yeah I did know that.

turbine: Are you Jewish?

TLG: No.

turbine: Well nobody's perfect.

TLG: (gets visibly annoyed, starts to shit-test me.) Oh, nobody's perfect, eh? Nobody's perfect.... hmmm... yeah...

turbine: Man you're feisty, I like that.

(I plow past the shit test and transition right into personal. Fluff talk ensues, I ask the name/from/do sorts of questions, working in plenty of reward/relate)

TLG: (noticing we're doing all this talking and that some nearby guy is getting visibly annoyed at our talking... puts her book back on the shelf) Well, I GUESS I'm not gonna read this book after all.

(at this point, I see Dan cease to orbit in the aisle because he just assumes I'm getting blown out. Not so fast, Dan. turbine's on a roll. Now the problem here is that I don't actually know what I said next. Later on, Dan would tell me "that was fucking unbelievable! I walked away because I figured you just got blown out, and then I turn around like 10 seconds later and you're still in there, walking to get coffee! What the HELL did you say?" My answer was "I have absolutely no idea. I just plowed through it. I appreciated, rewarded, related and she couldn't help but basically invite herself to go with me for coffee. I don't know what I said and I'm not sure if it matters." High fives ensue all around the huddle).

turbine: hey I'm heading over to get some coffee, why don't you come on over with me? TLG: OK that sounds cool.

(the rest of the sarge actually sucked. I tried to continue with open-ended questions but they ended up being a bit on the deep side. I had forgotten Juggler's credo, which was that rapport == FUN. Plus the coffee area was a zoo and there was nowhere to sit down. It ended when I asked a deep question and she replied, "I really don't want to get that deep, I'm just here to hang out..." and I ejected.)

The seminar ended there. We had some time to kill before our flights so we took a cab to Haight-Asbury for some food. My flight was pretty early so I only stuck around there for a few minutes, exchanged contact info with WingDoc, WingDaddy, Johnny and Judson (Dan had gone to meet up with his girl from the previous night) and took a bus back to pick up my bag and catch a cab to the airport. Along the way I talked incessantly, working hard on my conversational skills, really trying to internalize the relate/reward cycle and the usage of statements, the "I" perspective and open-ended questions. One girl I sarged on the bus was really cute and I could really feel the connection.

More than anything else, the biggest breakthrough I made was learning how the combination of vibe and conversational jujitsu causes people to *like talking to you*. Even if I never get laid from this stuff (highly unlikely!), it'll still have been worth every single penny. Because of what amounted to private instruction by Johnny Saviour and the expert guidance of Dan and Judson, I have learned how to truly and quickly engage people in conversation and make friends. Watching the masters work live, seeing "vibe" demonstrated and having personal instruction makes a REAL and measurable difference than simply reading eBooks, watching DVDs and sarging with your wings.

I do sincerely hope that you have found something useful, perhaps a bit of inspiration, in this review and that perhaps some of you will even take the plunge and sign up for a workshop yourselves.

If you have any questions, comments, or feedback please email me at turbinePUA@gmail.com

CHARISMA ARTS WORKSHOP REVIEW BY BOUNTY

April 1, 2006
Saturday

In *The Game*, Neil Strauss talks about a moment when his “reality was shattered”. It was when Scott Baio’s girlfriend gave Mystery her phone number right in front of Scott, 10 minutes after meeting her. To Neil, that event was an impossibility. Sure, women might cheat on their men, but to have one give her number to another man right in front of her man was so out-of-the-pattern he had previously witnessed that the world changed for him in an instant.

Last night, Johnny Savior provided that moment for me.

The seminar itself started at 1:00. I walked Wayne Elise (aka, Juggler) with a ragged jacket, wrinkled shirt, and black pants. His hair was unkempt and he looked very, very tired. His shoes were kind of cool and although they did match, in the right light they seemed to be completely different. His socks were patterned and didn’t match. He stood about 6’4” or so, and didn’t have anything alpha in his walk, his presence, his face, the way he talked... anything. He wasn’t necessarily bad-looking, but I wouldn’t describe him as good-looking, either.

And yes, he did have the weakest handshake I’d ever shared.

I teased him about it when we introduced ourselves, because he had had such an impact on my life with his e-book on *How To Become A Pick-Up Artist*, as well as the phenomenon he has started with his company, Charisma Arts (previously “Charisma Science”). I told him that I was extremely excited to see his game because if he could get chicks dressed like that, then that was some game I had to learn. Later on, after I realized he may have felt a little hazed by my statements, I clarified that my game only turned around when I started dressing differently. He agreed that it is easier when you dress nicely, but that you don’t have to. Women are attracted to you anyway. You just have to make them comfortable with sharing that attraction with you.

The seminar was full of stuff that wasn’t in the e-book. Sure, it was the same theory overall, but there was way more to it. A part of me had considered skipping the seminar part as I don’t like sitting still, but I made sure I went because Juggler was going to be teaching it. I’m glad I did. I took 14 pages of notes and I don’t think any of it was in the book.

When Johnny Savior arrived, he was a bundle of positive energy. He wore brown cowboy boots, designer jeans (rumor has it they belong to his girlfriend), a tucked-in t-shirt, and a strange blue sport coat that somehow seemed to work with the rest of him. His hair is shoulder-length and very curly, he stands about my height (6’3” or so), and is one of the most engaging people on the planet. Whereas most people become socialized and understand how to exchange pleasantries when they meet, Johnny takes it to an entirely new level. He makes you feel good about being you, and smiles at you in a way that draws you in. Yet at the same time, he doesn’t come across as if he’s selling something or trying to take advantage of you. He touches freely, even with guys, and he is a very attractive man. Sure, one can pick apart someone’s appearance and point out that he has a large nose, a smallish-looking head or something, but there is something about him that goes beyond body language that is definitely attractive.

But hey, so am I, so who am I making excuses for?

We met at a club called The Gansevoort Hotel, down in the meat-packing district. It’s a really nice place on the top floor with about a million bouncers, an open-air smoking area that surrounds it on 3 sides, and couches and cute little seats everywhere. All styles of dress were allowed, and I wasn’t out-of-place with my Diesel jeans and Guess shirt. I wore my candy necklace and got some good reactions out of it as usual. One two set told me I needed to lose it if I “wanted to score some ass”, and I put it on my wrist for a while so as not to lose it completely. But hey, one fairly-drunk HB7 exchanged make-outs with me for bites of candy, so it all worked out.

The Juggler Method has always impressed me with its free-flow conversation technique, especially since I feel so awkward using Mystery’s opinion openers. I specifically took this workshop so that I could successfully open sets (men AND women) without having to use some stupid canned opener, and without having to be manipulative. I read the e-book, of course, but I just didn’t quite get what it was about. I took the seminar yesterday and got good info, but still it didn’t really click. I bombed out pathetically in my practice sets with Johnny and Juggler, and my performance anxiety was really starting to hold me back.

“I’m terrified of going out tonight,” I told Johnny after the seminar had ended.

“You’ll be all right,” he said. I could tell it was a response he’d given a million times.

“I don’t know what it is,” I elaborated. My heart was thumping against my rib cage and we weren’t even out yet. “Maybe it’s because you and Juggler are here and I’m nervous about that, maybe I’ve had too much coffee...”

“Hey, we’ll be here all night, man,” Johnny replied. The guy is great and getting you to feel comfortable. I wasn’t calm, but at least I trusted my instructor. “It’s our job to make sure you succeed.”

Johnny worked hard for his money. My state had only gotten worse in the three hours or so since we broke for dinner and I was literally shaking with fear. I had gone through the motions of being friendly with the bouncers on the way in, but it hadn't warmed me up. Sure, it was more pleasant than getting thrown out by them, but it didn't lubricate my social gears. I did not want to be there. I wanted nothing more than to turn around and go back to the hotel. Fuck the money I had paid, I thought to myself. Club game just isn't for me.

I won't be able to hear anyone.

I won't know what to say.

People will know I'm a fake.

I'm not interesting without routines.

The other attendees are going to be watching me and I'm going to fail in front of them.

Juggler will think less of me.

Juggler will wonder how the hell I could motivate anyone to do anything.

Johnny will want to ditch me on a lesser instructor.

I won't deserve to be schooled by the best.

I won't earn anyone's respect.

I won't learn anything.

I will find out I am worthless.

Johnny sensed my apprehension and opened a couple of sets and then introduced me to the people. The people responded great to me, but my mood didn't lighten. It was fucking scary just being me in there. While the reason escaped me at the time, I now realize that the routines protected me from rejection because it wasn't me anyway. When I present my seminars, I relate things from my life, but I am in that "routine-mode" where it's more of a script and I am less vulnerable. If someone doesn't like my story, I am immune from their criticism because I know that thousands of people before them have not only related, but appreciated my routines. I don't take it personally.

Last night, I was taking it personally.

The first set Johnny introduced me to was a German guy named Alex, and a beautiful Indian woman named Anyette (sp?). I was interacting well with them, and they seemed to be having fun with me, so I stayed in the set for maybe a half hour. In that time, Anyette showed me many indicators of interest, including the fact that she and Alex were friends who "kind of hung out every once in a while". I was into her, too, but didn't know how to get rid of Alex. It was obvious to me that he thought of them as an item and as the set progressed, it also became obvious to me that he felt uncomfortable with my presence. It didn't matter that I paid more attention to him than Anyette. I think he didn't like the way Anyette was reacting to me.

There were several other sets in there that Johnny opened first, but I couldn't stop beating myself up over my inability to open all by myself. Juggler took me aside and I spilled my guts about hating people most of my life, being a manipulative bastard, etc., and I think he was really weirded out by it. That furthered my anxiety, even though I understood what it must have been like to hear me say that. On top of it all, his girlfriend was there, so he couldn't really demonstrate how he opens. Soon after that, I was back with Johnny. I don't think it was in the original plan for me to work with Johnny, but I think they realized that it was going to require someone of enormous skill and frame to handle the rut I was in. I will forever be grateful that they had the maturity to take me under their wing like that, because they didn't have to. They could have faked interactions for me in any number of ways, or played damage control, or simply given up in trying to help me out.

At one point in the evening, I couldn't even open my mouth to say "hi" to two unattractive women in a corner. Johnny told me to set a small goal, such as finding out what time the bars in NYC close. We went into a high-traffic area, and I did this with about 3 sets before I felt OK about it. He pointed out a girl he had opened earlier and told me to ask her about her band. So I did, and it was a great set. JFTR: Her band was called "Sedon Lee". I think that's how you spell it. We were doing well until the club owner started hassling her friends about sitting in the aisle. I ejected before they left.

Johnny went outside and told me to open a couple of women who were off talking by themselves. It was the worst rejection I had ever experienced. "We're trying to have a conversation," one of them said.

"That's so funny," I answered, stealing a line from Johnny. "So am I!"

In Johnny's script, they were supposed to laugh. In mine, she said, "No, we're trying to have a conversation WITHOUT YOU."

I went back to Johnny with my tail between my legs and told him they were bitches. Sure, I understood why it had failed. My body language was terrible, my voice shook, and they were obviously in the middle of something intense. But at that point my ego was so raw from the anxiety and the actualization of my perceived outcome that to pawn it off on them was all I could do. To my amazement, Johnny went over and opened them. He stayed in the set for a couple of minutes before ejecting, but he did so with a smile. He told me they were kind of rude to him, too, but that he was at least

able to get a smile out of the girls. I couldn't believe he approached, and I couldn't believe he was able to do what he did. My reality was shattered.

For Johnny, every interaction is fun just for that reason. Interactions are fun. It's not goal-oriented, as in getting laid, or score-oriented, as in getting a number or an e-mail address. For him, it's actually about meeting people. That's why he doesn't need routines. He has trained himself to care about people and to bring out of them what they care about most, which makes them like him. He exudes happiness just because he loves being social. Before I got into the game, I would have attributed this to some kind of talent that he has and that it's good to be around him, but I'd never be capable of that kind of skill. But now, I realize that it's a form of intelligence. If he can do it, especially at 21 years old (his maturity level seems much higher than that), then I can do it, too. Again, as with anything else, it comes down to state control. Frame control. Only instead of battling for control of the frame with routines and posturing and other forms of manipulation, he kills them with kindness.

He honestly cares, and it shows.

If he can care, then I can care, too. Hey, I am an ambitious guy.

I think the night started to turn around with a 2 set that I opened with a comment about how they looked like witches huddling together and conspiring to turn everyone else in the club into zombies. They were a lot of fun to talk to, though they didn't like my candy necklace and commanded me to take it off. Since it had gotten at least half a dozen people to open me that night alone, I didn't want to do this. I also didn't want to lose it.

"You look like a tourist," one of them said.

"But I am a tourist."

"You look like a 17-year old tourist, except you're obviously not 17-years-old. Trust me, you don't want to wear that necklace. Not if you want to get some ass, anyway."

"What are you saying? We've just met!" I thought this was a clever line, but I think it implied too much. I was also not in state.

"Oh, I'm not saying with me, or with her. But take it off, please. I won't talk to you anymore if you keep wearing it."

I have to admit that I supplicated and took it off. At this point, I was killing time and just couldn't stand the thought of opening another cold set, even if it meant staying in one with women who didn't respect me. But I turned it around a little by saying, "I don't know where to put it."

"Put it right here and leave it," she said and pointed to the table. Damn, she really hated the fucking thing.

"I don't want to lose it."

"OK, then put it on your wrist."

I did.

"Oh yeah, that's much better. Now, chicks will be coming up to you all night and asking for your candy."

"Are you a relationship coach?" I asked and we all laughed. A paranoid part of me had wondered if Johnny and Juggler had planted women in there to help along low self-esteem guys. I was sufficiently satisfied by their reaction that they weren't.

We talked for a long time, and I escalated and escalated with the one closest to me. I got a nice and natural push-pull thing going with her where I'd let her hit a high point, kino her a little more than the previous kino, and then turn to her friend and say something. I nearly had my hand on her ass when Johnny pulled me out of the set because he'd been interacting with her boyfriend (which, of course, she had failed to tell me about until after Johnny pulled me out) and he was getting a little pissed.

We went out onto a different deck and couldn't figure out which building was The Empire State building. So, I asked a couple who was sitting down in a corner. They were in their fifties, I'd guess, and seemed pleasant enough at first. But when Johnny started building the interaction (something about going to London), the guy interrupted him. "Have you ever been to England?" he asked.

"Yeah, lots of times. Just got back, actually."

"Well, why don't you go back?" It was an obvious blow-off, but Johnny disregarded it.

"I am going back. I'm there half a dozen times a year."

"No, why don't you go back right now."

It seemed out of character for him, but they obviously wanted to be alone. I wanted to leave them alone.

But I am not the super-hi-fi-jedi-knight of interactions that is Johnny Savior. He kept the conversation alive with smiles and good energy for at least another minute before saying, "But hey, you guys are obviously out here to spend some time alone together. It was a pleasure meeting you." He shook their hands and the guy was actually cool about it, whereas I would have expected him to escalate his dick-ness.

After the eject, I commented to Johnny that it was good to see him challenged in a set because he made it seem so easy. "Oh, that wasn't a challenge," he said. "I like him. In fact, I'll go back later and talk to them."

There is no disrupting this guy's frame. Incredible.

There were a few other sets inside that seemed insignificant, but one I wanted to mention lasted about half a second. As I approached the doorway inside, a woman met my eyes. I smiled at her and kino'd her shoulder as I passed. I could feel her melt under my hand. She wasn't bad looking, maybe an 8, but I didn't stop. I'm not sure why, but I think I preferred the energy of knowing I had connected with her and feeling ambivalent towards any possible outcome. I had connected, and that was all that mattered.

When we got inside, Johnny said to me, "OK, I want to see you open some sets yourself."

"OK," I answered and the fear gripped me like an iron fist inside my chest. "Which ones?"

"Anyone. Just let me see you open somebody so I can help you."

I walked by a chick in a corner all by herself, so I sat down. I told her a lawyer joke about poor people eating grass and she laughed. She was there because her sister had just turned 30 and it was her job to watch the stuff. When I got out of the set, Johnny was nowhere to be found, but I figured he was probably lurking around somewhere. I also figured it was probably best that I didn't know where he was because I wanted him to be able to see how good my game could be. I wanted him to know that my game is usually a lot better than this and that this was just an off-night. So, I gave myself some tunnel vision so as not to discover him and march out onto the enclosed balcony.

I talked to a half-drunk girl from Ohio for a little while, and then I talked with a Scottish guy (who actually wore a kilt) who kept cajoling a London guy into doing pushups. I think I talked with another woman out there as well.

When I went back inside, Johnny found me and gave me some feedback. "You are so intense," he said. "You need to stop taking yourself so seriously and just relax. Have fun. Smile. You're a confident guy who is valuable and worth knowing and you're clamming up whenever you get near a set."

"I'm just not in state," I answered.

"OK, what has 7 arms and sucks?" he asked.

"I don't know."

"Def Leopard."

I laughed easily.

"Great! Now take that feeling right there and go into a set," he explained. "See? It doesn't really matter what you say, it's what you feel. Take that happiness wherever you go tonight."

Eventually, we walked out onto the enclosed balcony again. The Ohio chick was gone, but a chick that looked just like her (JFTR: Wendy) was sitting in her place. Johnny opened her. A few minutes later, he bounced us to the outdoor smoking area. They shared a cigarette. Johnny wandered off.

I hadn't said a word to her at all when she said, "I can't believe I haven't had a make out in 3 months."

So I made out with her. Normally, I would have said something first, but I liked the idea of being able to do it without her hearing me say one word. We laughed when I introduced myself afterwards.

I probably could have seduced her if my frame had been a little stronger, but I simply hung onto her because I didn't want Johnny to put me into any more sets. She was OK looking, I guess, and she was fun to talk to about travel and stuff, but normally I would have left her alone. She was literally my shield from Johnny. I knew I should eject, but I didn't have the guts to. But hey, it wasn't so bad. The other guys definitely admired the fact that I had gotten further with women than any of them had, and that counts for something. I got her number on the way out, but I probably won't ever call her. "Make outs are safe," she had said in our interaction.

If there's one thing a guy doesn't want to be, it's safe.

April 2, 2006
Sunday

While Johnny's method with me was friendly-aggressive, Cory's was friendly-passive. I have to admit that I was concerned when Johnny announced that we would be swapping teachers for the day-game. I greatly wanted to view Johnny's versatility to see if the night before was an anomaly, but mostly, I just didn't want to bear my soul to another guy. Under fire, a soldier's character is revealed and it's never as strong as we would like. Falling apart in a bookstore in front of yet another good-looking I guy I don't know was not something I was looking forward to.

I was teamed with Cory and the other student I worked with on Friday night, V. V went off and opened a set and I found myself with Cory. But I didn't just find myself with him in the general area, as it had been with Johnny. The guy was never more than about 3 feet from me. He kept talking to me about approach anxiety and it annoyed me that he had been "prepped" or whatever... but that was a good thing. It was the combination of feeling competitive about being perceived as inadequate and the feeling of my personal space being completely invaded that got me to open my first set, which was a pretty Indian girl sitting on the floor in a corner reading a Lonely Planet guide to Western Europe.

Big smile. "Are you going, or have you been?"

Big smile back. "I'm going on Tuesday and I'm so excited!"

"That's really cool," I answered and sat down. Cory went away. I breathed a sigh of relief. "I took a year and went all over Europe and it was absolutely the best thing I could have done with my life at that point."

"I'm only going for two weeks," she replied a little sadly.

"So you won't waste any time then!" I exclaimed and we were off. Words and phrases and body language and indicators of interest and the wonderful feeling that I was getting it to work for the first time without a canned opener and without making it my goal to make the other person feel like shit enough to perceive me as higher value. We were just sharing a conversation, with that being the end goal and reward.

I had escalated kino and it was time to give the SOI – which means "Statement of Intent". It's the riskiest part of the interaction because you betray your own interest in her and could get rejected.

Her phone rang. She answered it. I waited about 15 seconds and realized it wasn't a very important phone call. So, I ejected.

"Why did you leave?" Cory asked.

"She answered her phone and I don't sit and wait for people to get off the phone."

"Why not? It looked like you might have something there."

"Obviously not, or she wouldn't have answered the phone." Funny, I thought to myself. I don't feel as negative as my words.

"Hey, people have all kinds of interactions going at different times," he explained. "It could have been an emergency, or it could have been someone flying in from the airport. You don't know."

I had to admit he had a point.

He started following me again.

A hot blonde (about a 9) was looking at a group of books about eating healthy and getting into shape. I reached right over her shoulder and grabbed the book she was looking at and... said to Cory, "Have you read this book? It's awesome!" I should've opened her, as opening someone else in front of her was a crutch. But she thought I was talking to her.

"No, I was just looking at it," she said. She sounded excited that I was talking to her – almost as if she had noticed me, wished I would talk to her, and then I did.

I got a whiff of her perfume and felt my knees shake. Jesus, she was beautiful. She was wearing a low-cut top as well and since I was leaning over her I had way too good of a view. My only saving grace was the fact that she had her sunglasses on and was facing the other way. I've always had trouble looking into the eyes of beautiful women and it was going to be difficult enough to keep my body posture with my knees shaking as they were. "Well, it's awesome," I said. "This guy –"

I turned the book over. It was something about using household makeup and medicines for maintaining younger skin. I had guessed lucky that a guy had, in fact, written the book, but the rest of my spiel was impromptu. "- has researched this stuff like crazy. One of the things I found kind of humorous was his suggestion to use preparation H as an eye ointment."

This was something I had gotten off the boards and it hooked.

"That's fascinating," she said. "I suppose it would reduce the swelling everywhere."

Pause. "I'm <Bounty>," I introduced myself.

"Sherry."

I kino'd her shoulder and then lost it. I don't know quite what it was, as she didn't reject my touch. But for me, the magic was gone. I couldn't maintain the calm state anymore and decided to cut my losses. "It was nice talking with you, I'll catch up with you later."

"Bye," she said, not without a little bit of disappointment.

"What happened?" Cory asked. "That seemed to be going well. It's pretty amazing that you knew the book she was reading."

"I didn't," I confessed and we shared an amused pause. "Hey, it's not lying, it's flirting, right?" We laughed. Finally, I filled him in on what happened. "I don't know, I was just intimidated by her looks," I said. "I haven't quite figured out how to raise my value to a hot chick's level so as not to feel that horrible performance anxiety."

As I was saying this, I peeked over in her direction and saw something I hadn't seen before. She had a big butt – not huge, mind you, but big enough to lower her into the high 7's – low 8's. Also, she had a scar over her left eye, which I could now see because she had lowered her sunglasses and was now talking with her boyfriend. Cory noticed this, also. Enough said.

Having Cory hanging out with me was cool in a way, but it was the most annoying motivation I've ever experienced. If he was a friend, I would have definitely told him to fuck off. He was in my personal space. He was friendly, but not eager. Encouraging, but not pushy. It was exactly what I needed in that environment because it was

more comfortable to approach a complete stranger and talk than it was to stay with him there. I found myself wandering down random aisles praying for some single girl to be there, hell some guy to be there, ANYONE to be there so as not to have him on my shoulder...

There she was. A cute little Hispanic girl named Marleny. Not hot, not ugly, but definitely cute. She was about 5'2" and in her early twenties (I later found out she was 23), and she was sitting on a little footstool reading a book in the business section.

I become obsessed with things, and my life is molded by them. Information Technology. 80's movies. Home renovation. Playing guitar. Making a feature film. PUA.

Making money.

She happened to be reading a book I had read and liked. In fact, I had read just about everything in that section. I told her that her book wouldn't help her make money unless she read other books that went into detail about the beginning steps. We talked for a while about the different books she should read, books she had read, and how overwhelming it can be to try and break out of the employee box and become entrepreneurial.

I kino'd and SOI'd, but nothing really stuck. Frankly, I found her interesting, but there wasn't any sexual spark between us.

But Juggler had created a goal for us – the first one to get a girl to Starbuck's would get a "secret prize". I'm a competitive person, and she was as good as any, I suppose. "You know, it's so rare to find someone who's really into this stuff," I began. "If you really want to know about this stuff from someone who's been there and knows how it feels to just start out, why don't we get a cup of coffee upstairs and talk about it?"

"Sure," she replied and came immediately. The surreal part of this is that the women seem to be ready for this kind of invitation and yet every bone in my body tells me otherwise. For most of my life, I have trusted my gut to help me make my social decisions and I am now finding out that my gut isn't always right. My reality was shattered. Again.

I was happy to see that we were the first up there. I was even happier that she paid for her own coffee. We found a nice place in the back that was private and had a conversation for about an hour. It was nice to talk, but she didn't provide much value to the interaction. I asked many open questions to try and get her engaged, but she really didn't have that much experience with anything. I tried to force IOI's, provided kino, took away kino, all to no avail. The most significant thing here is that when I decided to eject, it wasn't because I was afraid of an outcome, it was because I wasn't enjoying the interaction anymore. My rule has become, "Over ride fear of the interaction, but if there's anything else unpleasant about it, then go ahead and eject." It was my interaction with Marleny that helped me develop this rule.

And that was the end of day game.

Since I have been "gaming" (full-time about 3 months), I have noticed that my best nights out are the ones after my worst nights out. Not only that, I have to go out after a rough night because if I don't the next time I go out will be ten times worse. There's something to be said about getting back on the horse after you fall. If Friday night is a bad night, Saturday will be marked by meditation and focus. I will be determined and prepared and fearless. I think that I simultaneously tune my mind for social relations and don't underestimate how hard it is to approach people, as I sometimes will if I've had a really good night. The fact is, it is difficult to approach people you don't know. Even if you know they are not going to physically hurt you, the fear of looking stupid, or looking like you are too needy, or worse of being too needy... name a fear and it is present in those few vulnerable seconds before you approach. No matter how hard you train, or how much game you work, you will always feel that tightness in your chest when you approach someone.

Thus far, my goal had been to "eliminate" approach anxiety. That night, I decided to try something different. Why not just put my approach anxiety aside for a moment and instead empathize with other peoples' anxiety at being approached? If I was goal-oriented in my approach (f-close, for example), then perhaps everyone else that's approached that person has been goal-oriented as well. If I can empathize with how tired people are of getting approached by people who want to use them for something, then perhaps I can desensitize myself to the rejection a hot girl will spit out.

Or that anyone will spit out.

Or just signal with their bodies.

When I entered the bar for night game, I approached the first set I saw, which had about 5 people in it. I don't even remember what I said, but I was received well. Another workshop participant joined us and I welcomed him in. After a while, I opened someone else. Then, someone else. And then again, someone else. It wasn't even like I was opening anymore. I was interacting. There weren't targets and obstacles, but people I could have fun with. I wasn't spitting out routines – heck, I wasn't even struggling for a routine. I was just talking and laughing. Having a good time. That, in and of itself, was the goal.

I saw a girl with these white bridesmaid-like finger-less gloves sitting down with several friends. I walked up and simply took her hand. She let me. I asked them if they were her motorcycle gloves and she laughed. Her name was

Jenny. Five minutes later, I did the Juggler number close on her and wound up with a very nice make out close the next day. No goals, just good times.

I had broken through. What a wonderful time.

Every interaction is a reward in and of itself.

Copyright 2006 Bounty

Published with permission on DC Lair

SEDUCTION WORKSHOP REVIEWS - ARCHIVE FOR CHARISMA ARTS

Dan's Experience With Charisma Arts

April 13, 2006 at 12:38 am

It has now been 2 months since my seminar from Charisma Arts (Juggler's Seminar). I have to say that no other thing i have ever done in my life has changed my life in such a positive way. I entered into the seduction community from reading 'The Game' last Oct 05. I had just come out of a relationship a few months ago, found the woman of my dreams and couldn't get her to choose me. I am a great guy who has my shit together. Why couldn't she see that? What was I doing wrong. So i entered the game and started reading everything i could.

Most of what i was reading out there was about routines and cocky funny. So much of it seemed like it wasn't me. So much of this stuff was saying that who i was being was not attractive and i should change. I didn't like that. I wanted to be myself, i like myself. I just wanted to learn to present it in a more effective manner. That is what Charisma Arts is all about. I bought Juggler's Ebook and it was an eye opener. At first i thought it couldn't be this easy, I need more tricks, games, and better conversation topics i plan out before hand. I was wrong.

I took the Juggler Seminar mainly because i liked his style. I listened to his podcasts (highly recommended) and saw they were genuinely interested in women as human beings and not just in it for the sex. The sex is fine, but i want to find people i enjoy connecting with also. My goals were to have high quality women in my life, not just in my bed. Now I have both. What really impressed me was one of their instructors Johnny Saviour. I actually liked him from the podcasts better than Juggler. I am not as funny as Juggler and i liked Johnny because he was a recruited natural. Johnny ended up being the head instructor for my seminar.

The in-classroom portion was mainly a review of the ebook. I was a little perturbed that one of the clients hadn't even bothered to read the ebook. However apparently now they are skipping a lot of the in class portion, giving you a DVD and working on exercises more. Out of all the in class stuff the exercises were invaluable. They fine tuned everything from vibe, bodylanguage, to conversational wording and tonality. Now i hear that is going to be the major portion of the in-class work instead of an hour or two. These exercises really gave me the confidence to start opening more sets and do it without openers other than "Hi I'm ____". I really began to understand what was holding me back from successful interactions. Seeing myself and the other guys have uncalibrated body language, bad language tonality, wrong eye contact, etc., really locked me into what i should be doing. That's when i realized pick-up is all about VIBE... You could say ANYTHING, and she can say ANYTHING back and everything is how your vibe is and your response to her response.

The Juggler Method is very simple but extremely effective. Routines are a crutch.. Guys are too uncalibrated to understand how to create the right vibe so the whole point of a routine is to keep you in the set long enough to show a decent overall vibe instead of an instant vibe. A routine creates predictable responses so you can feel comfortable with approaching. Why people think "Hi My name is ____" doesn't work is because they can't project the proper vibe. If you can project a VERY warm and friendly vibe and handle her response well then you can open any set.

The other part of the interaction goes like this:

Open with the right vibe (usually nothing more than Hi, I'm ____)
Deal with response well (most people respond well to friendly vibe so this is easy)

Ask Open ended question and vacuum till she commits to the interaction
Reward by relating, creating an emotional connection
Disqualify if needed
Kino appropriately
Statement of Intent
Repeat escalating each time she commits more to the interaction

It is that easy. Always look to find out something you are genuinely interested in learning about her and reward her by emotionally connecting and relating.
Then Escalate.

No funny games, routines, or cockiness needed.

The coolest part is this works on EVERYONE.. Guys, girls, Bosses, etc. Just slightly modify depending on your intent.

This weekend i was opening TONS of sets. There were so few that i got blown out of and usually we could look back and it all came back to a mistake in the sequence. I either didn't have the right vibe, failed to reward, or it had to do with things out of my control. I number closed several women and got to the point where i didn't feel number closing was even worth it because it was so easy. I still needed more practice with escalation. However i found myself limiting my success with any one particular woman because I wanted to have time for more sets. I do find it interesting that in these reviews people judge them by how successful in closing they were. I think this is misguided. I could have fully closed with a couple of the sets i did that weekend, however i was there to get more experience than my small town could provide. So for me that was LOTS of sets. My success lays in where I am now.

I came out of this weekend and left with a superpower. That superpower is VIBE.
It is so powerful it melts the largest bitch shield, and disarms any AMOG Cockblock.

I wrote this in my blog: <http://socialhitchhiker.blogspot.com> on 1/19/06:

"My social interactions since have been supercharged. I left getting exactly what i entered the seduction community for. How to be myself, and that to come off appealing to anyone. I feel comfortable now that i can meet any woman I want and have a good chance of her being attracted to me and wanting to get to know me. I'm no pickup artist but in the final sense of things i know now my life will be filled with incredible people, both women and men, and i will be able to connect and relate with them and a very real and meaningful way. From here out sarging is simply enriching my life with connection to other people. The more i do it the more enriched my life will become."

Two months later i have achieved all of my goals. I am dating 4 women at the same time and all of them know about each other (And this is a small town). My connections with people, men and women from all areas of my life are so positively affected. I have more good friends now than i have ever had. I rarely meet a girl that i like and don't get a day 2 and beyond. I still have my sticking points but all of my goals have been achieved, i may not be a pickup artist but i have something more valuable. Charisma. Everyone in my life is more attracted to me, and the exciting thing is i am more attracted to everyone i meet. My genuine interest in human beings has increased in proportion to my Charisma. I really enjoy my interactions with everyone. I've never seen anything improve people's lives quicker then the Juggler Method.

The program at Charisma Arts is top notch. The instructors are really great and care about your progress. They work very closely with you and there is a 2:1 student to instructor ratio so you get a lot of individualized support. You aren't going to get that in any other program. I see Charisma Arts a bit differently from the rest of the seduction seminars out there. They will improve your social interactions with EVERYONE, not just women. Learning routines and gimmicks will work for pickup.. However if you want to eventually have a girlfriend or meaningful relationships, that routine stack is going to run out fairly quick and you will have to learn to relate and emotionally connect. Charisma Arts teaches that from the beginning. One thing that struck me was that most of the instructors had girlfriends. They know not only how to pick up women but keep them as well.

If you want to be transformed and have true Charisma, not just a bunch of lines and routines, then i can't recommend Charisma Arts program enough! If you sign up for a seminar tell em Social HitchHiker sent you.

CJ's Experience with Charisma Sciences

March 7, 2006 at 1:02 am

Juggler ROCKS!!!

A few weeks ago, I did Juggler's boot camp in San Francisco, it was quite possibly the best weekend of my life.

Let me start by saying that I am a 41 year old guy who is about 60lbs too fat (but working on it). That weekend was insane!

Day 1, we meet for classroom instruction - there were about 12 of us for the classroom, but only 5 students and 3 instructors for the boot. Very good stuff, mostly review of Juggler's EBook, but it does really help to have a context for the book. That night we went and hit a little club that had a capacity of about 200. I opened about a dozen sets that night and ended up number closing a HB8ish. The coolest thing is that she looked to be in her early 30s, but was actually my age. Isolated her to a booth and ended up getting all snuggly - very nice.

Debriefing until 3am

Day 2 - Day game - Hit Barnes and Noble, opening like mad - hard to believe day game could be so friggen easy (I am a total Day Walker now days, I love the day sarge!). Juggler is a sort of introverted genius who is stellar in the sarge, as are his instructors.

Debriefing, rest and get all spiffy for the night game.

Night 2, I am friggen beat - been sarging for about 10 hours in the last 24. We hit the club, I have the flu, but I don't freaken care, spent too much money not to press on! I am just not really in the mood to focus on a few sets. I sit alone for a half hour until my aches subside and something in me snapped. I SARGED THE WORLD! Guys, girls, doormen, bartenders, I became everyone's pal! Hot 3 set behind me, I introduce myself, chat for a few and move on. A few minutes later, I am back in that part of the club again, 2 guys standing there, I chat with the guys for a couple of minutes, I could smell the AFC on them, so I say, "Hey, do you guys know those girls?" They go "umm, err - uhuh NO." So I say, "Do you want to know them?" - "Um, err - uh - Yeah" - Well, follow me, I intro my new insta wings and sit with the girls for a little while, a little kino, flirt flirt flirt - nice and sexual with some SOI on the side and I march on - SARGE THE FUCKING WORLD!!! HB8s and 9s start approaching me - come dance, come dance... ME??? CHA CHING!!! I OWNED THE PLACE!!!

2 am rolls around, I am sad, we go for our debriefing. As we are walking down the street, 4 girls are behind us as I am at the back of the pack. One big girl is so drunk, she takes one step forward and 2 sideways - TIMBER! Down she goes and whacks her head. I go running over to help - I am a big guy. I offer to help escort her down the street, but her 2 much smaller friends say, "oh thanks, but we can do it." I tell them to take care of her... I start to walk off, but friend #4 a serious 8 grabs my arm and walks with me and says that I am really cute. I told her that I get "You look like Drew Cary, but I don't get "cute" very often," She laughs. Then she tells me that I am a really nice guy - I act as though I have been stabbed in the heart - NICE GUY? OH DOOMED - she laughs and tells me that she has a thing for nice guys... WTF??? HOT BABES ARE COMING ON TO ME??? I AM MONEY!!!

Here is the deal. I have the MM DVDs, I have Cliff's List Convention DVDs, I have almost memorized David D.s stuff... For my money, Juggler is the real deal! It is not a bunch of gimmicks or come on lines that will get all used up, no magic tricks or pocket lint (even if I do think Style rocks!) but it is real live, conversation, confidence and it will stand the test of time, because it simply teaches you to care about people and how to elicit their care for you.

How will you ever go wrong if you set out with a goal to make other's feel good and happy, and you have fun with it???

I cannot recommend Juggler's Boot Camp enough, I really believe that it changed my life. I am now more confident than I have ever been in my life and by the way - I NOW HAVE GAME!!!

I would love to tell you more, but I have ranted enough.

My wing and I are always looking for fellow PUAs / RAFCs to sarge with in LA - drop me a line if you want to know more about the Juggler Method or if you want to sarge the world with us.

Peace Out
CJ AKA - Rev
hapeboy1111@aol.com

Lobo's Experience with Charisma Sciences

March 3, 2006 at 8:34 am

Juggler report

Day One: Thinking that Juggler's workshop would be run by his instructors I was pleasantly surprised to find that Juggler actually runs it himself. I met up with him and his two instructors (Aaron and Corey) at the Sheraton at Darling harbour, Sydney. There were only 8 of us for the seminar and four would be going on to do the full workshop (Charm School) 2 students per instructor.. Aaron was a very cool dude with dreadlocks and Caribbean background and Corey had the look of a California surfer. Juggler was kinda tall and very laid back.

Jugglers method is very different from any of the other methods and it almost seems to be no method. It is much more subtle than the others without much in the way of gimmicks or manipulation. It is simply open, get commitment, reward, build rapport, let her know you are interested, close.

The seminar was good and we practised some approaches on Juggler and Aaron, playing two girls at a bar which was good fun. One of the guys on the course had done rsd before but I wasn't too impressed with his approach and even he said rsd tends to plough through a girls defences by bombarding her with stacked material. Juggler gave us feedback and the course finished. Obviously there was a lot covered in the 6 hours but I don't want to even try to rehash it.

We then went back to our rooms etc and got changed and headed out to the Cargo bar where Corey and Aaron would open sets and then we would wing them, or they would say open them and point. First set went well with Alex, nice girl but I wanted to open a lot so I bailed. Next set was a hot blonde who was a prison guard. We had a lot in common but she wasn't giving me enough commitment and her body language stayed closed so I bailed. Next set was great HB8dutch, 20 years old, smart and funny. Talked to her for about 30 minutes lots of Kino but I didn't escalate enough and lost the energy. She wanted to go outside for a cigarette so I let her and bailed (dirty rotten smoker), next set American 1 went well and bailed, American 2 (military girl, maybe 25 and a lot in common) went great and she said:

Her: there's an obvious age difference here

Me: My last girlfriend was 24

Her: How old are you?

Me: How much do you weigh? (She smiles)

Me: We have an understanding (smile)

Energy ran out of this eventually because I didn't escalate enough, again but great set. Guys told me never to make a big deal of your age. If you accept it she'll accept it. Opened another couple of sets but no commitment so bailed.

Corey introduced me to an older woman, probably 40ish who was there with her daughter (20 yo). Started off well with the woman but she started to get a bit full of herself and I decided she was a pain so I bailed (although I think her daughter was hoping we would get it on). Would rather have the daughter but she was with her fiancé.

Not long after this we finished up, grabbed some hot dogs and had a de-brief near the water. My biggest issue was not escalating quickly enough. The other guys were pretty happy with their exploits. Plan to meet up at borders bookstore the next day.

Day 2

We met at borders bookstore and did a debrief in the coffee shop and then covered day gaming. Then we set out to sarge women in the bookshop which went pretty well but I kept getting into sets with married/attached women but that was cool as I made friends with the partner as well. I opened maybe 9 sets and all went well but none were good for taking for coffee except the first but her husband came into the picture. We ejected from the bookstore about 4 hours later, debriefed and got ready for the night activities.

We met at The loft and starting getting some social proof by getting to know some guys at a table. Then Corey and Aaron brought over 4 girls and we stated chatting. I had learnt a lot from the night before so I started building rapport with one girl and told her I liked talking to her and lets go somewhere quieter so we went to the back of the bar and I started

building more rapport, escalating, SOIed, and more sexual kino and she was responding. I had my hand on her leg and was playing with her hair and it was all going well

but I let it go just a bit too long. I should have kissed her about 30 seconds to a minute before I decided to, but just after I made up my mind she ran out of wine and decided to get a refill. So I walked back with her and ejected for awhile while she caught up with her sister.

I spoke to Aaron for awhile and he suggested I re-engage because she was into me. I tried but her friend was going through some trauma of a break-up and the girl was looking after her. She said she would talk to me after she had calmed the friend down so I said make sure you see me if you decide to leave (planning on getting her number) which she agreed to.

So I went back to some of the guys and opened this HB9 sitting near the stage. She was gorgeous (half Ecuadorian, half peruvian with blonde hair) and she had been done over a few times by guys so didn't trust men. I disqualified myself immediately by agreeing with her and telling her I was 'THE most untrustworthy man she would ever meet. She laughed and I started to escalate. Lots of Kino and SOIed her. She said, "Is that a line?" I smiled and said "as if." I finally asked her about what she liked to do and told her I would take her out when I came back to Sydney and asked for her number. She put it in my mobile. Just as I tried to ring it my phone died but I rang her the next day and it was her real number. (This was my FIRST number close in a night club with a hot woman to boot). She left not long after this. BTW I got a bit greedy and was going back and forth between the earlier one and HB9 and I think the first one saw me and ejected because she didn't come near me again.

I only noticed later that when the dance crowd shifted there was a clear line of site between her and the HB9 so greed maybe doesn't pay but I liked the HB9 better. Felt a bit bad about the other one though as she was a nice girl.

One of the guys had opened a birthday party set (he seems to have a gift for opening large sets) and I got talking to the birthday girl. A HB8.5 and lovely personality. She told me she was having trouble with finding a decent guy so I took her under my wing and said, "Since it is your birthday it's your lucky night. I'm going to show you how to do it, so I started running her through body language, how to stand at the bar, eye contact, proximity etc etc. Then I saw a guy looking at her and said, "what do you think of him?" "Yeah he's nice." Right, hold that thought, so I went over to him and his mate, introduced myself and started chatting. What do you think of my friend Monique? yeah, she's nice. Come on over guys and I'll introduce you. So we go the bar and I say, "Hey Monique you talk to Guy 1 while I talk to Guy 2 here for awhile." OK Blah, blah, blah. Anyway we get kicked out because it is after 3 am and we are outside the bar on the street. Monique is talking to her friends and Guy 1 and Guy 2 are talking about 15 feet away and I go up to Monique and say "So what do you think?" "yeah, he's nice" "Why don't you give him your phone number?" "I don't know if he would be interested." Oh Duh!!! Wait right here. So I go up to Guy 1 and guy 2 again and they say, "Hey man, who the hell are you?? The date doctor or something?? Can we get your phone number so we can hang out?"

Sorry guys but I live in Brisbane. But Guy 1 what do you think of Monique? "Yeah, she's nice, but I think she would be hard to get." "Why don't you ask her for her phone number?" "Oh I don't know." "Just go ask for her @\$% phone number. Trust me." He goes over and they exchange numbers. I go up to Monique. "How was that." "Great thanks." I say, Happy Birthday and kiss her on the cheek. Just spreading the love! Then we headed home but it was about 3:30 and I was starving so I found a McDonalds and order some stuff and there is this hot chick in red pant suit kind of thing. I catch her eye and she opens me "Hi" "Hi, I say back. I just noticed you outfit. It's pretty interesting." She smiles "I'm a porn star." I smile at the joke. "yeah, I've seen your work and I like it. My friends like watching you too." "My name is Rose Lobo" so we talk for awhile and I am so shagged from hunger and lack of sleep (its 4 am and I've had 6 hours sleep in the last two days) that I say goodbye to Rose and catch a cab home. Good night all round

Day 3

So after very little sleep we are back at the Sheraton for our final debrief and question and answer session which went to about 3pm. We all get given feedback. They were happy with my progress I just needed to escalate a bit quicker. The other guys got feedback and then we asked a whole bunch of questions and found out a few things like they never do negs, they are not into alpha male stuff. My big question to Juggler was basically what was the higher purpose (if any) to doing this. If it was just to get laid then it would be cheaper and more fun to move to Thailand than invest time, energy and money into picking up chicks in the west. His response was that the purpose is Confidence. It is a dual use technology, i.e., get women and become a better person through the process.. He believes the best charismatic people are basically good people first. He said he gets lots of people who want to be instructors for him so he'll meet them in a bar somewhere and say "open

those girls" and they do and get phone numbers, then he'll say "open them" and again and again and he'll watch them. Then they'll come back to his table and say, "What do you think?" "Sorry you aren't right for us." Juggler said he only employs instructors who really care about people and his two guys Corey and Aaron were great like that.

The best thing about the Juggler method is that it lacks all the manipulation (or at least has it to the least degree) of any of the methods that I've looked at. He believes that most of the methods rely on entertaining women and showing that your worthy whereas he assumes you already are worthy so you don't need to entertain them. Hence the simplicity.

Anyway we finish up. I think everyone is pretty happy and we say goodbye. Myself and some of the other guys go for some food and then we split.

Anyway I go to the airport the next day and head home. It was good having him along. I go into the virgin gate and immediately sit next to a cute girl HB7 and start talking to her about her boots, turns out she is bisexual, with a boyfriend right now, yada, yada, yada. We get on the plane and I wish her a good flight. I'm sitting right at the back of the plane and a Virgin stewardess comes out of the back section with a jumper on and folds her arms (she is cold):

Me: Wow that's an aggressive and domineering stance
 Her: I should keep my arms down shouldn't I
 Me: Yeah, you had me trembling in fear
 Her: massaging my shoulder "no kidding: Sorry mate"
 Me: That's OK I usually have to pay for dominant women (smile)
 Her: (Laughs)

She goes up to do her work and then comes back and I order a hot chocolate

Me: I was going to call you folded arms woman but your name would be shorter
 Her: Hi I'm HB8
 Me: nice to meet you

She is busy with food stuff so she goes into back section and I hear the other stewardess ask her about her boyfriend
 Doh!! Not necessarily a problem

Along comes another stewardess HBBlonde. She gets stuck at the galley with the food trolley

Me: Hi HB blonde. Since you're a captive audience let me have a look at your hand. So I run a routine I developed (even though Juggler doesn't use them) and she says wow I'm going to try that on the others and soon I have all the stewardesses hanging around my seat chatting to me (including the steward). The others wondered off and HB blonde starts talking to me about anthropology and I tell her I can tell her how to pick the right guy and get him.

Her: I'll be right back and you can tell me the Top 5 tips
 Me: no problem

She comes back and sits on the arm of the seat in front of me and leans on the seat back

Me: Well first of all are you in a relationship
 Her: No
 Me: Well you have to decide whether you are looking for a guy for a one night stand or long term Blah Blah

I kino her a bit and we talk about relationships

Me: So where are you based
 Her: Brisbane but I live on the gold coast and I get a few days off through the week

I'm thinking number close. Aarghh phone is turned off because its an aircraft, where is my notebook and pen

Her: I have to get some work done but its been great talking to you

Me: Same here

Mad rush to find notebook and pen but then she is up the front and we are locked in our seats for landing. I write a note with my number on it because I know she is going to be in the middle of stuff and don't want to risk not being able to get her number. Plane lands and I finally catch up with her and give her the note "come and hang out some time." She takes the note. Thanks for that. Great meeting you.

I leave the plane very happy.

Sarge some more women at the airport and go home. A few evenings later I meet up with a female friend of mine and tell her of some of my adventures without mentioning it was a course. She says I seem really different. Normally we split after a few hours but she keeps wanting to hang around me. Wherever we are I'm chatting up women around me and she keeps laughing at it. She has never shown any interest before but we are crossing the road and she says, "you know, you are looking really good. If you weren't my ex-husbands best friend I'd do you."

Me: Wow that is the nicest thing I've heard for awhile. Thanks. If you weren't going through a divorce I'd do you too.

Altogether this weekend cost me just over \$3000 all up (Jugglers course was around \$2500 Australian (\$1800 US) but I feel it was money well spent and I'm the kind of person who has never spent more than \$3000 even on a car. On the Friday night I wasn't so sure but as my skills increased I was very happy with it. They were a great bunch of guys both instructors and students and I had fun. I stopped recording the women I opened in the past couple of months after I reached 250 and now I just sarge everybody. I thought the course was great and I got heaps out of it. If you want to learn routines and manipulative techniques then this is not the course for you but if you want to do something with integrity then I'd give this a go. Hope this post is useful.

Cheers

Jay's Experience with Charisma Sciences

February 19, 2006 at 6:44 pm

CSI Jan 27 2006

Charm School Seminar review

I waited to make this review because I wanted to write a real review not one based on the high right after the experience from my seminar but on what I learned and can apply to my game. Right after the seminar I was just on fire and super positive and a review from that day in my opinion would have been biased because I had a really great time with the material and the instructors.

The Crew was Wayne (aka Juggler), Kory (aka Uncle Kory) and Aaron (aka Tarzan) these guys were really cool guys that knew there stuff. I tried in this review to not reveal confidential info just give what I got out of the program.

It's been a few weeks since the Seminar.

The basic material they covered was awesome. I had read the E-book and they expanded on it and filled the holes with examples and theory that blew my mind. The juggler meth is simple and very good at not just meeting women but also creating a fun social vibe that can make you popular.

The basic structure can be found on Wayne's web blog. It basically is

1. Get a commitment
2. Reward her
3. She shows interest

4. Reveal your attraction (SOI)
5. Find info
6. Make appropriate close or continuation

Wayne goes thru this and if you have any Qs about something he will then go into details and make it clear. Going into the seminar I had read the E-book and heard all the pod cast so I was comfortable and had some idea of what was going to be taught. During the seminar every thing that I had learned from him just fused and I was able to see the big picture and then internalize his teaching.

Something that I also learned was controlling conversations and escalating, something that had been a mystery to me till then. CSI explains when and the right way to escalate that is simple and effective. Being the center of the group and sharing the vibe and using it to get women and friends. The Ace in the deck as I see is the ability to give and then retain the attention of other that in my opinion is the greatest of the things I learned. The exercises that we practiced for the last few hours were perfect because you get to calibrate yourself and improve really fast and also familiarize your self with the way things are suppose to be done. The social dynamics of being a cool guy that other would want to befriend is taught. Only regret that I have is that I did not sign up for the 3 day boot camp but hell I learned so much that I'm just glad that I had the chance of learning and gaining so much insight.

Since then I have met some of the guys from my lair and traded seminar and boot camp thoughts and I get the feeling that CSI was a great investment and I got a lot out of it. I now feel that I'm a cooler* person then before. (* I've always been cool and now I'm cooler)

Talking and socializing is suppose too be fun and natural that is the key thing to the juggler method and others that I have had first had experience with. Just last week I met Brent, from the DYD interview CDs and Cliff's list DVD set, and that also was a big part of his program. Brent is a cool guy if any of you are wondering.

When I see a set or group of people I only see three out comes

1. Chance to make some friends
2. Chance to get the Hot chick If she's cool
3. Find out that they are not really cool people and move on

That's my review about the seminar.

TEKNO'S JUGGLER METHOD OVERVIEW

Version 1.0 by Tekno - TP.BZ Exclusive

Structure

1. Attitude

- a. All people are intrinsically good
- b. You must find what specifically makes a woman good before rewarding her, so that way she values your reward
 - i. You do this by rewarding her answers to your open-ended questions
 - ii. This follows the principle of commitment
- c. Friendly kino
 - i. Handshake
 - ii. Touch upper shoulder
 - iii. Touch arm

2. Open

- a. Smile warmly before she notices you walking towards her
- b. She will naturally smile back
- c. Deliver opener (“Hi, I’m Wayne”)

3. Create a Vacuum

- a. Ask an open ended question (“What’s a good book you can recommend?”)
 - i. The question should be something that you are genuinely interested in
 - ii. This establishes a vacuum that she must fill
- b. She will most likely think you are not serious because this is a large request coming from a stranger
- c. Look at her expectantly without speaking or moving
 - i. If she says “I don’t know,” continue looking expectedly
 - ii. If she really does not have an answer, model the answer you are looking for (“Someone asked me for a good book I could recommend, and I didn’t have an answer, but after thinking about it more I realized I really like The DaVinci Code.”)
- d. She will answer the question, thereby filling the vacuum and releasing the built-up tension

4. Appreciate Her Answer

- a. Say something that will reward her for answering (“that’s really interesting”)

5. Relate a Similar Experience from Your Life

- a. Tell her a story from your life that relates to what she just told you

6. Repeat from Step 3

Notes:

You should speak with the “I” perspective. When relating, instead of saying, “Spain is incredible, the women are amazing there,” say, “I went to Spain and really enjoyed it. I found the women amazing there.” This makes people more comfortable around you because you are putting yourself out there. Rather than just relating with the “God” perspective, you are communicating with your emotions.

Keep in mind kino, Statements of Intent (SOIs), instant-date, and isolation.

Kino should start off as friendly. Arms (especially upper arms) and shoulders are non-sexual places to touch women. As you escalate things, kino should transition to more sensual areas. This includes the small of a woman’s back, her hands, and her hair.

The goal of an SOI is to ensure that the woman understands things are more than platonic between you two. The first SOI you give should be an IOI (“You’re attractive” in daytime, “You’re sexy” at nighttime). An example given by CSI was “I want to tell you that you are incredibly attractive, but I can’t say that because we just met”.

You should move past this in the same sentence so that the woman is not forced to respond to this SOI because she will not verbally respond positively. You do this by forming the sentence differently (“Not only do I find you completely

attractive, but you're also a great conversationalist"). In this example the woman could verbally respond, commenting on conversations rather than how she's attractive. By SOIing in this way, you take the pressure off of the woman. Your SOIs should increase in sexuality. As they increase in sexuality, you want to increase the push-pull in the SOI ("I want to take off your panties right here, but there are so many people around").

You should kino, SOI, instant-date/isolate her as a reward. Rather than rewarding her on your high points (kinoing when she is laughing at your joke), you should reward on her high points (when she says something reward-worthy or expresses her interest in you). Kino her after her answer or while you ask a question.

Signaling – While in a set, if a wing comes by to mention other people, it can be to signal that you need to escalate things

1. Kino

- a. Mention of Kino
- b. "I just called Kino, but I couldn't reach him."
- c. Meaning – you should touch her, or escalate touching

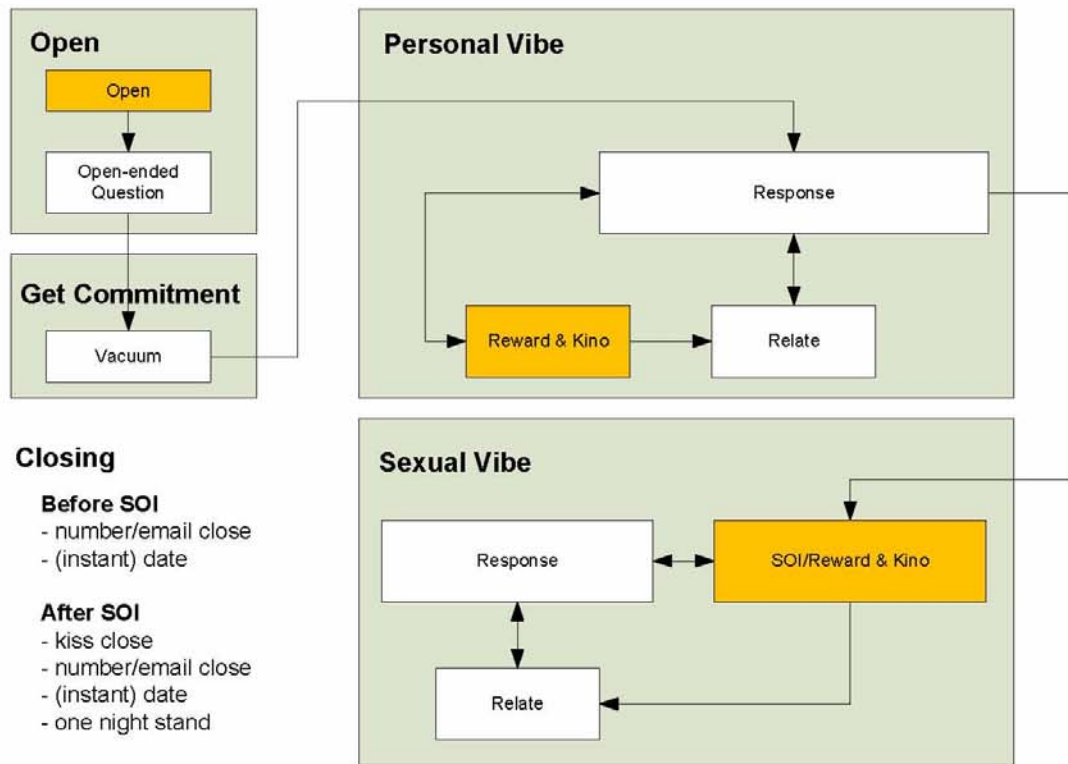
2. SOI

- a. Mention of SOI (pronounced So-ee)
- b. "SOI is going meet us tonight."
- c. Meaning – you should SOI or escalate SOIs

3. Instant-Date / Isolation (judged by context – if a girl is by herself, it means instant-date, if not it means isolation)

- a. Mention of any other wing
- b. "Dave just called and said he's going to be coming by later."
- c. Meaning – you should recommend an Instant-Date or you should isolate her

Charisma Artist One Sheet



Relate/Reward Cycles

- open-ended questions
- avoid leading questions
- make statements
- presumptions
- teasing
- sexual barriers
- always agree
- push/pull
- "I" perspective
- relate on emotions
- answer your own questions & model an ideal answer
- disqualification
- information gathering
- make it fun
- be expressive
- stay positive, relate to negative and turn to positive
- have her teach you something

Disqualification

- she qualifies anyone including you: agree & disqualify yourself
- she brings up society's qualifications: agree & disqualify
- she compliments: accept & disqualify

Information Gathering

- Who are you here with?
- How do you all know each other?
- What's your relationship status?
- One night stand logistics

General

- warm, fully committed vibe
- avoid nervous body language
- presence/high energy level
- be expressive and loud
- good posture
- eye contact
- genuine interest
- one cold approach
- introduce everybody
- build groups
- SOI, reward, kino on her high points
- put the interaction on the line
- be honest but not a stickler for details
- HAVE FUN