

How to Make GIRLS CHASE



Every tactic and technique you need
to get the girl(s) of your dreams

Chase Amante

HOW TO MAKE
GIRLS CHASE
DEMO VERSION

CHASE AMANTE



GIRLS CHASE BOOKS

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INTRODUCTION

I hadn't asked a girl out in almost ten years. I guess some part of me had decided it'd be easier not to try than to go out there and face the failure and embarrassment of being weighed and found not good enough.

Sitting in my college dorm room, I started thinking about how I'd gotten good at making music, and how I'd gotten good at writing, and how I'd gotten good at sales, and how all of those things I'd started out horrible at and gotten good at simply by putting in a lot of hard work. I'd forced myself to practice these skills over and over again and learned from my mistakes and looked at those who were successful, and those who were unsuccessful, and figured out why that was the case for each of them, and applied the lessons to my own skill sets. A question, just a hint at first, then more and more insistent, began to emerge from these ponderings: "Why shouldn't getting good with women be exactly the same?"

I realized I had to go out and start meeting women. I wrote down a goal on a piece of paper then, at the end of November in 2004; it was, "Start conversations with at least three (3) women in bars, clubs, or the cafeteria."

Since then, life's been a whirlwind. I've pushed myself harder at mastering the social and seductive arts than I had at anything else. I've had encounters with women I've met in planes, trains, bars, nightclubs, restaurants, parties, strip clubs, and the street. Along the

way, I've made some truly meaningful, memorable connections. My relationships have been more amazing than anything I could have imagined, and with women even more beautiful and more wonderful than any girl I'd pined over before.

Not only that, but the confidence and decisiveness I've acquired since beginning this journey has led me to travel the world, uproot to new cities, and launch several successful business ventures. I've left my corporate desk job behind and am now living the life I've always wanted – one of freedom, travel, and adventure.

But no matter what kind of life you want, or what kind of lover you want to be – whether you want to find the girl of your dreams, or you want to be traveling the world meeting women wherever you go – you will find here in these pages step-by-step instruction on becoming exactly the kind of man you always dreamed you could be.

Chase Amante, February 2011

HOW TO SUCCEED

What do you want out of this?

It's something I ask every student of mine. Most men lack a ready answer, so I like to offer a few suggestions.

Do you want a girlfriend?

Do you want two girlfriends?

Do you want a couple of one-night stands?

Do you want to meet the girl of your dreams and settle down?

Do you just want to get better with women in general?

What do you want?

On hearing these suggestions, most guys still only muster "Yeah," or something along those lines. They haven't decided what they want yet. They're getting ready to embark upon a journey that will require them to work harder, confront more of their own fears, and take more challenging steps than probably anything else they will *ever* do, and they haven't figured out yet what they're going to put all that work in for.

That's why I ask them. And now I'm asking you. Because I don't want you to question yourself halfway through this book and say, "This sounds too hard... it's not worth it." I want you to know what you want today. Your goals will change as you learn more about women and social dynamics and how relationships work, but you should

always have an idea of what your objectives are. They will steel you in the dark hours, and keep your head from getting too big during the times of growth and success.

So what do you want?

One of the great tragedies is how many men give up too early, or never try at all. For most men, *meeting, romancing, and seducing women is the hardest thing you will ever learn*. It will be trying; it will be emotionally draining; and it will push you past your comfort zones. Why? Because you'll be challenging not just one aspect of yourself, but your very self, down to the core of your being:

- You'll be challenging your social programming – that little voice in the back of your head that's telling you, "But women don't like random strangers bothering them!" and, "That kind of girl doesn't go for guys like us."
- You'll be challenging your ego – that little voice that's telling you, "If I go up to her, she's just going to reject me and make me feel bad!" And when girls *do* turn you down – and they will – even the sexiest, boldest, most accomplished men in the world still get turned down by women, no matter how desirable they are – you'll have to overcome that voice in the back of your head that's telling you, "She doesn't want you." And as we'll explore later in the book, oftentimes when women turn you down, it isn't always so cut-and-dry as her not wanting you.

- You'll be challenging your habits – whether those are going to bars and sitting quietly by yourself sipping your drink, or going to grocery shop and not speaking to a single beautiful woman, or walking down the street without stopping any girls to say “hi”.

All these things are hard to tackle. Most men try for a little while, then decide, “Oh, this isn’t for me,” or, “This might work for other men, but it won’t work for me.” They throw in the towel and give up. Years later they meet some mediocre woman and settle down figuring she’s the best they can get, never knowing how different their lives would have been had they simply persisted.

In all things in life, there are two paths to success:

- **Work Hard**
- **Work Smart**

Most people do neither, and have no success.

Some people do one, and have some success.

A few people – a very small minority – do both, and have CRAZY success.



BRIGHT IDEAS

- **Work Hard:** get out there and do it
- **Work Smart:** troubleshoot, use resources, and make intelligent tweaks to yourself and your interactions

I’m asking you to do both. The **Work Smart** part of the equation is this book – your guide for the road ahead. Refer to it often, do the things it tells you to do, and make

sure you're implementing everything. It starts with the basics and builds into more involved practices, so you should start at the beginning of the book and work your way through. And when you find you're hitting a stumbling block – that there's some obstacle in your way that's making it difficult for you to proceed – stop, go through this book again, and pinpoint what you're missing, or what you're doing now but could be doing better.

The **Work Hard** part of the equation is you getting out there and doing it. If you want to get good with women, you've got to meet women, continuously. No man will become good with women by going out a few times to talk with a couple women and then give up. Meeting women needs to become a habit. You need to get in the habit of going out regularly to meet women. Just like if you want to get in shape, you go to the gym three days a week for an hour and a half and work on different muscles, or if you want to be a good writer, you write a minimum of several thousand words a day. You must work in order to get results. No one can do it for you. You must be the one to do it.

What kind of results can you get? It depends on you: how driven you are, how committed you are to this, and how willing you are to change. I've seen men who were socially savvy, confident, and already had their fundamentals who just needed to advance their techniques; and I've seen guys who struggled for longer, having limited success here and there, before finally breaking through and achieving true success. Which leads us to one more principle – the men who find true success are the ones who reach the point of surrender, and forge on ahead regardless. That's how you find the winners in life. The winners say, "Screw it," and keep swinging until they hit something, no matter how many misses they already have. The winners are the

ones who push past all the obstacles on the road to success because they truly want to succeed.

The thing that must be stressed again and again is that there is no magic pill to becoming good with women – just like there isn't one in body-building, becoming fluent in a new language, or in building a successful business. Becoming a man who gets girls is a learning process – and it's one that anyone, if he works smart, and he works hard – can succeed at.

Your success is only limited by how willing you are to do the work. It's on *you*.

HOMEWORK

Sit down and begin writing out your goals in getting better with women. Do you want to be able to go to parties and charm every woman you meet and leave with a phone number? Do you want to be able to go out to bars and regularly sleep with new women? Do you want to find the girl of your dreams to settle down with and have a family? Write down everything that you want, no matter how big or small the goal.

Put your list somewhere you will see it regularly. Look at it at least twice a day – once in the morning when you wake up, and once at night before you go to bed. And every time you do, ask yourself, “Will today (in the morning) or did today (at night) get me closer to meeting my goals?”

SECTION ONE:

BECOMING THE ROMANCER

FUNDAMENTALS

In this section, we're going to cover the fundamentals – these are the things that every man needs to address first. They are the foundation for all of your future success. One of the most common mistakes you will see men making is attempting advanced aspects of getting girls without handling their fundamentals first. These are men who try to learn the perfect pickup line without addressing the core parts of their identities and how they present themselves. Lay down the groundwork first, and everything else will be much easier.

Fundamentals come in four flavors:

- Body Fundamentals
- Vocal Fundamentals
- Social Fundamentals
- Fashion Fundamentals

Each of these we'll cover in depth in this chapter, with lots of examples and key points to get you targeting the right things. Let's get started.

BODY FUNDAMENTALS

Ever see a woman walking down the street who looks so good, so confident, and so womanly that you just can't peel your eyes off her?

You can just tell by looking at her that she gets anything she wants out of life.

She's got her body fundamentals handled. When you have yours handled, women will look at you and will feel the same draw towards you. And when you talk to them, they will very often instantly be receptive to you, because they will assume, just from the way you look, that you are someone they'd like to meet.

Posture

The first body fundamental we'll address is **Posture**. This consists of the following:

- Back straight
- Shoulders back
- Chest puffed out
- Head held high, chin parallel to the ground

Work on these until they are natural for you. Men look powerful and command respect when their posture is strong. When it's anything less, they look average, or even weak.

It is easy to test out posture. Find a male friend, and have him slouch his shoulders, put his chin down, and then look at you. Next, have him straighten his back, pull his chest up, throw back his shoulders, and stick his chin out. Notice a difference? You should. There's a big difference. Or, have someone take two pictures of you, one with bad

posture (or even average posture), and one with great posture. Then look at the difference.

Changing your posture may be uncomfortable at first, and it may even be difficult to retain your good posture for a little while. After about thirty days of consciously correcting yourself, you'll notice that you begin to do it unconsciously. As you automatically maintain good posture, you will make yourself look powerful, strong, and attractive.

Posture is of more importance than most men realize. If you find yourself having a lot of difficulty maintaining body posture, find a local teacher in Alexander Technique. The methods taught there for maintaining great posture are invaluable. My favorite: imagining a hook underneath your sternum (the long vertical bone in the center of your chest) pulling your chest upwards. This imagery helped me a great deal to align my posture early on. Find what works for you, and use it.

Eye Contact

The second kind of body fundamental is **Eye Contact**. Looking people in the eyes shows that you are interested in them and also displays your confidence. Here are the main concepts that are essential to improving your eye contact:

- The best eye contact is looking at the bridge of the nose directly between the eyes. Do not wander back and forth from eye to eye; it looks as though you are scanning for a

reaction. Instead, keep your eyes fixed on that central point. This will give your eye contact an intense, intimate feel.

- Maintain eye contact most of the time when you are the **listener**. You should be giving the speaker more eye contact than she is giving you (e.g., she looks away; you continue to look a little while before looking away). Do not stare indefinitely when eye contact is averted. If a speaker looks away frequently, or for long stretches of time, avert your eyes when she is doing so to avoid coming across as staring.
- When you are the **speaker**, maintain eye contact about 70% of the time, and avert it 30% of the time. Giving someone 100% eye contact while you speak makes her feel like you are trying to force her to pay attention, so be sure to avert your eyes at points while speaking to give the conversation a more natural, relaxed feel.
- While delivering the punch line of a joke, or a high point of a story you're telling, look away. This will allow the listener to enjoy the point of your remarks naturally without feeling like you are seeking a reaction from her or hoping she will react a certain way.
- As things become more intimate, you'll want to turn on your **bedroom eyes** – basically, your eyelids droop and you let your eyes drop out of focus a bit. Picture the way you look at things when just waking up in the morning while you're still drowsy, and you've got it. Your girl will begin to start thinking of you in a much more intimate way.

- Minimize blinking. Try to blink only when the person you're speaking with looks away. The less you blink, the more self-assured you seem, and the more compelling your gaze. Watch most movies and you will notice the actors frequently don't blink in scenes, especially scenes that are meant to be intense. Blinking dampens the intensity.

If any of this seems difficult, don't despair! Know these guidelines, and keep them in mind while watching how others make eye contact. You will naturally pick things up quickly. Another aspect of eye contact is **dropping eye contact**, a behavior with many nuances.

- **Looking down is a sign of submission.** If a woman looks down after you lock eyes with her, she is signaling to you that she submits – oftentimes a strong sign of attraction. If a man does the same, he is signaling that he is intimidated by you / does not want to challenge you. As a rule, do not look down for anyone. You're a strong man who is neither intimidated nor is submissive – you won't be using this one.
- **Looking to the side is a neutral eye contact break.** If a woman looks to the side after you lock eyes with her, it means her attention is turning elsewhere. If you are the one breaking eye contact with someone else, this is almost always the best way to do it. Be sure not to overdo, however – overdoing this may show a lack of interest. Simply know that if you need to break eye contact, this is how to do it.

- **Looking up is a sign of dismissal.** This one is pretty rare, and is almost always a conscious gesture by another individual. It's a way of saying, "Oh please," or, "You've got to be kidding me." You can use this to tease women – although be wary of overdoing it, as it can come off as harsh or overly dismissive. And it is best never to use this in relationships, as it tends to dig away at the connection between the two of you. In fact, eye rolling is an indicator that can even be used to predict whether a marriage will last – couples who roll their eyes at each other during conversations are far more likely to split up than couples who don't.

For many men, using eye contact properly can be difficult at first. Practice by holding eye contact with everyone you meet, and challenge yourself to hold it as long as possible. Get into the habit of resisting the desire to avert your gaze and get used to feeling comfortable maintaining steady eye contact. In situations where you find yourself holding eye contact with people who aren't looking away, break the social tension by greeting them. "Hi!" People often don't know why you're staring, and will stare back as they may consider it a challenge. Being social with them assures them that your intentions are good.

**BRIGHT IDEAS**

Practice holding eye contact with everyone you meet to get yourself used to not breaking it first

Walk

Your walk, like other aspects of Body Fundamentals, says a lot about you. It tells the world how you feel about yourself and how confident you are. When you have a strong walk, people take notice – particularly because it is so rare.

There are two great types of walk, and they are, in many ways, quite similar. They are:

- The Gunslinger Walk
- The Male Model Walk

Both have the following characteristics in common:

- The walk is straight, with very little movement in the hips / buttocks.
- Both feet are placed facing straight forward, one in front of the other – never splayed out to the side.
- There is a distinct, masculine movement of the shoulders / upper body in rhythm with the walk.

The chief differences between the two types of walk is that the Gunslinger is done more slowly and with a slightly wider stance, and the Male Model is done more quickly with a more closed stance. One comes across as tougher / stronger, while the other comes across as more elegant / fashionable. Both are good.

I recommend searching out examples of both, and selecting the one you want. Male models walking at fashion shows, and actors in old western movies both are perfect examples of each style of walk.

With a great walk and good eye contact, you will notice how everyone clears out of your way while walking down the street or the hall. People instinctively move out of the way of powerful men and women. By adopting a commanding walk and equally strong eye contact, you instantly position yourself as a powerful man.

Things to practice while walking down the street:

- Make eye contact with people who are coming straight toward you in your path, and hold. If they break eye contact first, they will move out of your way.
- Get in the habit of not moving out of the way for anyone, except for the elderly, the disabled, and pregnant women. Even men and beautiful women should be moving out of your way to let you go by. At worst, you can move a half-step out of the way of someone coming toward you, if you find yourself on a collision course.

Mannerisms

The most attractive men have distinct mannerisms that make them stand out and make women take notice of them. Here are a few of note described in some detail:

- **Boredom.** Men who seem a little bored let their attention drift away, turn their heads away, and let their eyes lose focus and “zone out”. The reason this seems attractive and powerful is

that it communicates a man has already “been there, done that” – a desirable trait as it you are experienced and seasoned. People also tend to work harder to keep the attention of and impress a man who seems somewhat bored, if he is a strong and able man.

- **Passion.** The opposite of boredom is passion, but it is not mutually exclusive. Attractive men have things they’re passionate about, and when those topics are touched upon, they become noticeably more interested. Passion in a man is better displayed as a quiet, powerful intensity than an off-the-wall frivolity; one is sexy, the other is silly. Make sure you’re the former.
- **Deliberateness.** Strong men tend to move slowly and deliberately. Practice slowing down your movement, and practice making people wait. Move your head, eyes, hands, feet, legs, and arms at an unhurried pace. Practice blinking more slowly. If you are engaged in a conversation and someone calls for your attention, tell this person to hold on a second, and hold your finger up as if asking them to wait. Wait a moment then turn and give them your attention. Obviously, don’t always do this (it may seem forced) – but if you are honestly engaged in a conversation or other activity, and someone is insistently trying to get your attention, it’s okay to make them wait a minute or two. In addition, it reassures the person you’re engaged in speaking with that they are important to you and not someone whose conversation is easily cut off by interrupters.

- **Amusement.** Strong men find many things lightly amusing that other men find rattling. Things like women challenging them, or receiving the wrong order at a restaurant, or someone trying to be rude or insulting, often elicit nothing more than a small smile and a shrug of the eyebrows from a confident man. A sense of amusement also becomes greatly useful in some heated situations; men who have one are less likely to become overly stirred up over situations that don't necessarily call for that sort of reaction.
- **Hands.** It's important to include gestures in your conversation. Use hand movement to emphasize points you're making in conversation, but be sure also not to overdo it (e.g., to not be flamboyant, overly expressive, etc.). The use of mild gesticulations adds spice to your conversations.
- **Touch.** Touch is covered later in this book, but for now keep in mind that it is important to physically connect with people. Touch communicates closeness, familiarity, and facilitates bonding. Such contact can be essential to develop stronger connections – as you're making a positive comment about a person, as you greet a woman, or even as you reach the point of your story.

Other Body Fundamentals

There are a few other practical body-related fundamentals things to take into consideration.

- **Teeth.** Make sure your teeth are whitened. You can buy whitening strips at the grocery store, and dentists offer even better treatments for a little bit more money. If you can afford it, and you need it, get braces to straighten your smile. One year of braces can mean straight teeth and a perfect smile for a lifetime.
- **Hair.** Many men don't think of it, but hair is a big part of how good you look. If you've been getting \$10 haircuts since you were little, now is the perfect time to consider something a more interesting. Do a search to find the top rated salon in your town, and go there. If you can, book an appointment with a male stylist – hard to say why, but men just seem to be better at cutting and styling men's hair than women. Tell your stylist you want something edgy and sexy (but safe for work, if you have an office position), and tell him he's got creative freedom – he's the artist, your hair is the canvas. The only requirement is that you want to look *good*.
- **Weight.** If you weigh a little more than you should, it's actually rather easy to lose weight, contrary to what many of the modern diet fads would have you believe. Simply begin tracking all the food you eat every day and what portion sizes, and look up how many calories are in each portion of each food you're consuming. Then begin restricting yourself to, say, 1800 calories a day. You will begin losing a healthy pound or two a week.. That's four to eight pounds a month, which add up fast. I dropped twenty pounds in four months by doing this – after I'd been lifting weights for a decade and

running on treadmills to no avail, when it came to shedding weight. But four months of calorie counting dropped my weight, and eating responsibly has kept it off. I'm still eating all the same things I always ate – just smaller portions. It's surprisingly not hard – give your stomach two weeks to shrink and accommodate your smaller portions, and the initial hunger and cravings you have at first from eating a little less goes away. So for two weeks of being a little hungry and eating more responsibly you get in exchange a lifetime of being fit and attractive. Always consult a physician before making any drastic changes to your eating habits, and it's often good advice to consult a dietician as well, particularly if you're in need of a more balanced diet.

- **Muscle.** This one's purely optional, but getting to the gym and working on building a better body can make a difference. Just like a woman who regularly exercises at the gym looks toned and healthy, so too does a man who has done the same. Check out the Colorado Experiment methodology of infrequent workouts consisting of doing one set to failure with 5-second up, 5-second down repetitions for each muscle to maximize growth in a minimal amount of time.

VOCAL FUNDAMENTALS

Your voice is one of the most powerful tools in your arsenal. It can be used to attract, to seduce, to build intrigue and capture a woman's interest

If you listen to women talk, you'll notice first off that some women have appealing voices; you'll also notice that other women have unappealing voices. Some women have voices that make you think, "Wow, she's cute, but she *must* be a nerd." And other women have very sexy voices.

It's the same with men. There's a great deal of variation in voices; in fact, every man's voice is in fact surprisingly flexible in how it can change and evolve. Your voice is most likely the result of the way people around you spoke as you were growing up. If you were raised in Northern England, vs. Southern California, vs. Australia, vs. South Africa, you will have a different accent, for instance. And within each of those accents, there are even different voices.

Before we get into the deeper stuff though, first let's cover some of the vocal basics:

Basic Vocal Technique

Hyoid: Does speaking ever seem difficult or tiring, almost like you have to force the words out? You're most likely depressing your hyoid as you speak. The hyoid is a bone in your throat – the only bone in the body that doesn't touch any other bone in fact – that some people get into the habit of pushing down on with the back of their tongue while speaking. It has the result of making speech more work, and makes the voice "fuzzier" and harder to hear.

The solution recommended by voice coaches is to make or feel the back of your tongue floating upward. Then, while still doing this, begin speaking. It takes a little practice, but you can train yourself to speak without putting so much pressure on your hyoid. One side note: there is no way to not put pressure on your hyoid, but you can always train yourself to involve less pressure. So you can always be working on having a louder, clearer, more effortless sounding voice.

Purr: Sexy men have a certain guttural purr to their voice (as do sexy women). A good contemporary example in film of this is George Clooney. Listen to how he speaks, and the “purr” that seems to inhabit his voice. Add this to your voice, and watch women begin to swoon. You will likely want to practice deepening and slowing your voice down first, and add a purr or rumble to it after – and of course, be careful to avoid getting *too* guttural – we don’t want you sounding like a caveman! Throw a slight purr in your voice, and you’ll do great.

Depth and Resonance: When you speak, you should be speaking from the bottom of your chest and lungs. Focus on adding that depth and the resonance it brings. Your voice will sound much more masculine and intense, creating a more desirable impression.

Boredom: Again, a degree of boredom makes you sound more worldly and experienced. It also tends to unconsciously encourage others and compel them to want to impress you and keep you engaged. The way you make certain remarks – like, “Oh, really?” or, “Is that right?” – while someone else is speaking can quite often spur them to work a little harder to make you more interested. This technique is useful particularly if the conversation is about something uninteresting or that does not move the interaction forward in any way. It’s important

to not overdo this, as you can run into problems with attainability (covered in the last chapter of this section). Use it as one of your tools, rather than the only one.

Advanced Vocal Technique

Once you've mastered the basics of having a good voice, you can further develop your vocal techniques. The following are a few tips to get you started:

- **Make your voice unique.** That means getting a unique style all your own. Study men with unique speaking patterns. Robert Downey Jr. is a good example, as are many other actors and even some politicians. The objective is to have a voice that is not only appealing, but also different – something that will catch women's ears and be distinctive in a positive way.
- **Use uncommon, colorful words.** People who are captivating speakers use interesting words. Practice using words that are both hip and uncommon – words you don't hear every day. You will make listeners pay more attention to what you are saying, and you also present yourself as someone who is educated, experienced, and well-versed.
- **Add a hint of accent to your voice.** Unless you're French, Italian, or Latin, you likely don't have a very romantic, appealing natural accent. What you can do is add a hint of

accent to your voice. This is a little difficult to do – you need to have an ear for accents, and you need to add just a subtle inflection, which will make your accent tough to pin down. Your accent should be sufficiently interesting that people will seem a little puzzled and ask you where you’re from, but not so much that they refuse to believe you when you say, “Oh, I’m from here.”

- **Add “bounce.”** This is one of the limits of trying to discuss vocal tonality in text. There’s a way of playing out your voice in a way that only very attractive, confident people use; you can say couple of words with this bounce and pretty girls nearby will turn completely around just to check you out. It sounds like a word, drawn out long, that dips down and comes back up again; that’s about the best description of it I can give on paper. All I can say is, play around with tone and be very aware of how strong, sexy men speak and keep an eye out for this. So when you see women turning to look at a man because of the way he’s speaking – that’s bounce.

SOCIAL FUNDAMENTALS

A lot – not all, but a lot – of men who have a tough time getting women, or at least a tough time getting the kind of women they like, are also a little socially unaware. Pros at anything – sports, music, sales, business, art – pick up on all kinds of mistakes that rookies make. Likewise, so too do the socially adept pick up on the rookie mistakes that many who are less experienced in the world of

socializing are prone to make. Socializing is an intricate art, and one of the most complex pastimes that anyone can engage in. But don't despair – it's just like learning anything else. It takes time, practice, and exposure. The more socially aware you become, the more success you tend to have in the social arena.

Social Power


Generally speaking, the person with the greatest amount of **Social Power** is the individual who gets the greatest amount of attention with the least amount of effort. A few examples:

- Someone who expends a lot of *effort* but gets little *attention* appears strange, creepy, or socially inept.
- Someone who gets a lot of *attention*, but at the expense of a lot of expending *effort*, can be viewed as an attention-seeker, or an entertainer at best.
- Someone who gets a lot of *attention*, while seemingly expending little *effort*, comes off as attractive and desired.
- Someone who neither expends *effort* nor receives *attention* can be either invisible, or can sometimes seem mysterious and intriguing (since most people in social situations are competing for attention).

The rule of expending the least amount of effort – the **Law of Least Effort** – extends to every different kind of socializing category there is. When it comes to dominance displays the man exerting the least amount of effort wins. Dominance displays often occur when one man tries to “tool” another, like telling him, “Hey bro, nice haircut. I used to have the same cut in first grade.” So, if one man attempts to tool another, but the recipient of the attempt merely smiles in a bemused way before returning to whatever he’d been doing, the aggressor has lost the competition. When it comes to conversations, the individual making the greater effort of verbal footwork is the person with lesser social power. This even extends to text messaging and online communication where the person sending shorter messages with less attempts to build a connection generally has more social power. The Law of Least Effort also underlies investment and compliance, which we’ll cover in a few chapters.

Another aspect of social power is need. The more someone in a conversation seems to need something from another person or group – whether it’s approval, acceptance, or interest– the lesser his social power is. The more independent and secure you appear, the greater your social power can become.

Finally, social power is also impacted by giving. The man who is most giving of social value – whether that comes in the form of genuine compliments, being inclusive, or by helping others to feel connected to him – tends to have the greatest amount of social power.

 **KEY POINTS**

Social Power is:

- Expending little effort
- Getting attention
- Being need-free
- Giving social value

What does social power do for you? Well, one of the ways that women judge the desirability of a man is by weighing how much social power he has. The greater your social power, the more desirable you are.

Tryhard vs. Accomplished

When you’re first beginning to hone your social abilities, you’ll likely come across as a little bit tryhard. That’s fine and natural – you need to go through that phase to get to the next one. Just be aware of it.

To aid in your development, here are a few contrasts between a beginner’s behavior, and how an accomplished social strategist comports himself in the same situation:

	Social Beginner (More Effort)	Social Strategist (Less Effort)
Other person is hard to hear	Leans in (more effort)	Stands tall or leans back while using his face to show he doesn’t hear (less effort)
Other person attempts joke or insult at his expense	Tries to respond / defend himself / launch a comeback (more effort)	Smiles in a bored way, ignores the remark, or shrugs and turns his attention elsewhere (less effort)
Other person asks for compliance (a	Gives a reason why he can’t, or just complies (more effort)	Deflects the request, such as by saying, “Maybe later” (less

	Social Beginner (More Effort)	Social Strategist (Less Effort)
drink, for him to move, etc.)		effort)
In conversation	Uses long and verbose stories and statements (more effort)	Speaks concisely and to the point (less effort)
In movement / positioning	Moves around a lot, fidgets, remains in uncomfortable positions (more effort)	Relaxes, gets himself into a more comfortable position than everyone else (less effort)
Eye contact	Checks others and environment constantly, hoping for eye contact and seeking a reaction (more effort)	Often is lost in his own world, or otherwise is focused intently upon the person he's speaking with and ignoring all else (less effort)
Attention	Tries to get others' attention (more effort)	Is good at making others try to get his attention (less effort)

These were just a few examples to illustrate some of the differences between the two responses. You should be able to see and feel the difference just reading those two columns – it is a very distinct difference, and very real.

Conversing

Conversation is an art in its own right – the art of steering a conversation toward interesting, positive, constructive topics. What falls into those categories? Well, to most every woman you meet, the following are universally compelling topics:

- Emotions
- Drama and Fighting
- Relationships
- Danger
- Excitement
- Predictions, Destiny, and Coincidences
- Adventure and the Exotic

Different women will have different tastes within each of those categories – for instance, one woman may prefer her relationship discussions to center around celebrity gossip, while another will want to tell you all about her best friend’s cheating boyfriend – but the core principles are the same, and most women will find most topics within those categories interesting, if presented in the right way. That’s extremely important: she must be able to relate to everything you’re telling her. If you start talking about something she has no experience or interest in, and fail to relate it to her, she will usually end up bored, confused, or annoyed. You must pay attention to your conversation partner and adapt your topics and conversation to her.

An example of this adapting of conversations occurred for me once I began traveling. I wanted to talk about my travels with everyone.

Naturally, I started talking about it with every girl I met. After all, what could be more interesting than adventures in a foreign land? Some women did respond very well – some listened intently to my stories and wanted to hear more. Yet, other women, I found, couldn't relate – usually the ones who hadn't traveled themselves. So did that mean I couldn't talk about one of my favorite topics with most women?

The solution I finally happened upon was by couching my stories in something she could relate to. Rather than dive right into my own travel experiences, I'd ask a girl, "Do you travel at all?" If she said yes, I'd say, "Cool, where?" and she'd go into her travel stories and I'd relate mine. Soon we'd start discussing related topics, like trying exotic foods in distant countries or meeting fascinated people from other cultures.

If she said no, I'd respond with, "Well, if you could go anywhere you want in the world, where would you go?" and she'd name somewhere romantic, usually, like Spain or Italy. Then I'd relate my own experiences that were connected to what she'd like to do, and throw in a disclaimer like, "I never used to want to go. It always seemed so intimidating – I mean, it's so far away, and you don't know the culture or the people or the language or the money, you don't know anything about the place..." At this point she would often be excitedly agreeing, because that's exactly how she felt. Now, at that point, she's relating to you. Then you tell her, "...but once you go on your first trip, you're hooked. So many new things, and experiences, and seeing how excited these people are to meet someone from another country... it's just so amazing." Because she related to what you said earlier, she's now following along with what you're saying, and imagining herself in the

same situation having the same experiences and feeling the same emotions. Now you're on the same page – you're connecting now.

There are three big conversation techniques to master as well – these will help you take the art of conversing to the next level. These techniques focus on conversational threads, which are specific subjects or topics of conversation. The conversation techniques to master are:

- **Thread Cutting.** Keep in mind that most people don't want to talk about boring things, but sometimes they want to keep the conversation going and can't come up with anything interesting, so throw something boring out there hoping *you* can take the conversation down a more interesting path. Say a woman you're speaking with starts talking about work (boring), her pet Chihuahua's death (depressing), or some other topic that's not helping you move the interaction forward. What do you do? Cut the thread. To do that, take any word out of her last sentence and start a new conversation. For instance, if she says, "Today I was at the office, but the damn printer wouldn't work and my boss got on my case for not handing in my reports on time," you can say:
 - "I hate that. Bad bosses are the worst. I had a boss who was a complete alcoholic and used to get liquored up either the night before or the morning of, and would come into work every day smelling like booze and cigarettes and would just go pass out in his office while we goofed off all day." (taking the

word “boss” and making a much more interesting thread) From there, you can ask her what kind of work she does – or, what she does when the boss isn’t around.

- “That’s awful. I was just using the printer over at the FedEx store today. Fortunately, no problems there. I printed out about a thousand pages, and this huge line formed behind me. The clerk was staring at me like he wanted to shank me in the liver.”
- **Note:** both of the above thread cuts take do two things to relate to the woman’s sentence: one is basing the new thread around a word from that sentence, and the other is relating to the overall sentiment early on (“bad bosses are the worst” and “fortunately no problems there”).
- **Thread Amplifying.** Now let’s say she hits on an interesting topic, whatever it may be. When she does that, you want to encourage her to keep on that topic, to explore more about it and give her the chance to connect to you further. A few ways you can do that:
 - Say to her, “No way. Tell me more,” or, “Go on,” or, “How’d that happen?” or, “How’d that make you feel?” By showing interest and requesting that she go on or tell you more, you’re giving her positive reinforcement to continue talking about a given topic.

- Share a related experience yourself, to encourage her to stay on this topic with you.
- **Thread Looping.** You can retain multiple open conversational threads by opening another thread mid-thread. This gives you things to come back to later in case you run out of conversation. For instance, you might be telling her about the incredible meal you had a week ago at this great Italian place, when you mention calamari as your appetizer and say, “Wait, before I finish telling you about that restaurant, I just thought of this calamari steak I had about two months ago. Have you ever had a calamari steak?” At which point she might launch into her own thread and start talking about the calamari steak she had, and you can generate more and more threads. When you have tons of open, unfinished threads, it becomes almost impossible to run out of things to talk about, and it also enables you to have a level of comfort in conversation that you usually only have with close friends and family (where you have a multitude of things to ask or talk about from what you already know about each other).

Finally, one important note on conversing: believe it or not, the way human connection building works is, the more someone tells you about herself, the more connected to you *she* feels. It has nothing to do with how much she knows about you. I have had a number of occasions where I’ve had a girl opening up to me and telling me all

**KEY POINTS**

People feel most connected to people they feel know them well

kinds of details about her life, only to have her later say, “Wow, we

have such a good connection! I feel like I've known you forever!" when in fact she still knows next-to-nothing about *me*.

You should be able to have normal conversation with anyone you meet.

Practice talking to everyone you run into – clerks, waiters, friends, classmates, coworkers, family,

everyone, whether the person is a beautiful girl or not. You should be talking to everybody. This will get you into the habit of being a social person, and get you into the habit of making conversation with new women when you've just met.



BRIGHT IDEAS

Practice talking to everyone you run into – it will get you into the habit of being a social person and talking to new people you've just met

Social Momentum

Something that's often overlooked in the social arts, but of a great deal of importance, is the building of **social momentum**. Social momentum is the steam you get going under you as you socialize more and more in a given outing. Think of it as warming up.

When a world-class track star decides to go run a race, he doesn't belt off the starting line at full speed without having done any warming up



KEY POINTS

Social Momentum is the force you build up behind yourself as you meet more new people and new women and become "warmed up" socially

first. If he did that, he'd fall flat on his face, exhaust himself quickly, and never get anywhere near as far as he would by properly building up to his peak condition. So instead, he spends time before the race

stretching, and then, once the race has begun, he slowly paces himself, increasing his speed as his muscles warm to running. His body is much better primed for running once he's 30% into the race than it was at 0%.

Like that track star, social beginners and social strategists alike tend to need social momentum to function at their highest level in socializing. There are different kinds of social momentum – such as the kind that someone may build with his friends. At the beginning of an outing with friends, everyone is relatively quiet and reserved, but two hours in, they're all joking and laughing and having a great time. A friend arriving later into the gathering is going to find himself playing catch up and feeling like everyone else is having a great deal of fun and he's playing catch-up. It's just that everyone else has social momentum behind them, while he's only just started building his for the night.

The kind of social momentum that's going to be important for *us* is the social momentum of meeting new people and, in particular, new women. One of the two basic tenets of social momentum is that the more women you meet and speak with during an outing, the more warmed up you will become, and the more social momentum you'll build. Think of your first three to five interactions as warm-ups – women you're meeting to get your social muscles loose for the real interactions you'll be having later.

The other basic tenet of social momentum is that you must keep those social muscles warmed up. Ever notice sports players wearing towels while they're on the bench to keep their muscles warm, even on a hot day, or see them doing exercises while waiting to get back on the court or the field? That's because they know that once they've

warmed up, they need to stay warmed up. Social momentum is exactly the same. If you meet seven new women, and have a great time with them, and then go take an hour to relax and not talk to anyone, you're going to find that socializing after that downtime is nowhere as easy at the end of that hour as it was earlier. Your social momentum has dissipated, and you'll have to build it back up again.

This can also happen after long interactions. Say you meet a girl you like and the two of you talk for an hour. After an hour, she tells you she needs to get going, and the two of you exchange phone numbers. She leaves, and you stand up to continue meeting new women. But now you realize your social momentum has disappeared – you haven't met anyone new in an hour. You'll have to go rebuild it.

Losing social momentum can't always be avoided – particularly if you tend to get into longer conversations with new women you're meeting. But just be aware that there's nothing wrong with a decrease in social momentum after a long conversation – you just need to go build it again.

The main aspects of building and maintaining social momentum are then as follows:

- **Start early.** The earlier you begin meeting new women during an outing, the more time you will have to be socially warmed up and the more success you're likely to have.
- **Continue to meet new women.** If you meet someone you really take an interest in, by all means stop and get to know her better. But until you meet that girl, continue to move

around and meet new women. The more women who you meet and interact with, the increased social momentum you'll have and the better your later interactions will tend to flow.

- **Realize that sometimes social momentum will disappear.** Sometimes, guys who are out meeting women will declare that they don't know what happened, but they no longer feel like women and decide to call it a day. What they fail to realize generally is that there's nothing in particular wrong with them; it's often just that they've lost their social momentum, and haven't realized that they need to build it back up again, the same way they did at the start of their outing.

The first time I fully realized the effectiveness of social momentum was on vacation about a year and a half ago when I managed to bring girls home with me three nights in a row. It was an unprecedented experience for me at the time. Looking back over those three nights, I realized that I'd spent plenty of time walking around meeting one girl after another and having things not pan out with quite a few girls. The reason I succeeded then wasn't that I was all that lucky; rather, it was that I'd just kept meeting more girls until eventually I met the girl I'd take home each night. I'd simply started early, acquiring momentum each night, then let it guide me to success.

Social momentum is a critical part of socializing that you should absolutely be aware of and use to get yourself firing on all cylinders as quickly as possible. While it's possible to hit it off with the first woman you speak with, in general, meeting women is a numbers

game so you'll want to have your social skills operating at peak proficiency. The difference in social grace, aptitude, and skill between a man with zero social momentum and a man at 75% social momentum is startling. A seasoned social strategist may be able to operate with zero social momentum, though this is generally because his fundamentals are so well honed that he can lean on them and trust them to compensate for his lack of social momentum while he gets himself going. But even for a social expert, social momentum can make a substantial difference – it should be a vital part of every man's socializing process.

Many people feel they need alcohol to socialize at nighttime venues. Yet if you spend time in bars and nightclubs, you'll notice women tend to leave before the end of the night. If you ask them why, and the answer you'll usually get is that men get too drunk, sloppy, and awkwardly aggressive at the end of the night. Alcohol is the only way those men thought they could socialize, but it doesn't get them very far.

I recommend keeping yourself to only one or two drinks maximum, and instead focusing on building your social momentum. You can drink a great deal and still be sitting at the bar all alone, or you can drink water and be out there meeting people left and right, simply because you started meeting a few here and there and you got going. That's social momentum.

FASHION FUNDAMENTALS

Many of the men I meet seem to think that fashion belongs solely in the realm of women. I used to think this way myself, too. I'd wear shirts and jeans somewhat baggy and a little too big for me. My t-shirts were ordinary, monochromatic pieces, and my jeans were straight off-the-rack Levis or Calvin Kleins. My sneakers were bulky plain things, and my dress shoes were uninspired. One of the teachers I studied under early on, a very talented instructor by the name of BradP (no relation to the actor!), called this the tendency of men to continue dressing the way they did as children. His observation was that women's fashion develops as they mature; but for most men, their fashion remains stagnant. It's like most men have run off to join the Lost Boys with Peter Pan; they still dress like boys and never want to grow older.

Once I began working on my style seriously in 2006, it developed and matured quickly. It used to be that the only way I'd know if something looked good was if someone told me. These days, I can look at something and I know if it's a good look faster than even most of the women I know. And I can tell you definitively that fashion is not by any means a woman-only domain. Some of the greatest minds in fashion belong to men.

Take note that a lot of the men who dress in baggy shirts and loose jeans and bulky sneakers tend to think that fashion is for gay men and feminine men. They tend to feel real men don't concern themselves with such things. Coming from a man who's been on both sides of the fashion coin, that line of thinking is false. I don't know a single man who is successful with attractive women who also dresses poorly. Now, I know a few men who dress poorly and who get a lot of unattractive women, but most men reading this book are setting their

aim higher (I hope)! Dressing well is like going to the gym and getting in shape, or correcting your posture to stand tall; it makes you look strong, confident, sexy, and the opposite of all the bland, averagely attired men who only succeeded at blending into the crowd and looking like everyone else.

Fashion, when used properly, makes you look interesting, attractive, and put-together. It makes you seem informed and more socially aware than the men dressed like the rest of the masses. It also gives you a chance to showcase your body – which is a good thing, even if you’re a little overweight. It’s better to be a little overweight and show it, than to be hidden beneath an amorphous blob of baggy clothing. The right fashion can make you look powerful and sexy.

Some tips for jumpstarting your fashion:

- **Wear smaller-sized clothes.**

Most men are fine in an American size small; if you’re *very* tall, or have a little extra weight on you, perhaps a medium. I’m

6’00” and 155 lbs., and in fact, I can fit into many extra small sizes. Smaller sizes are a bit tighter – but they look a lot better. I remember when I first switched from size large t-shirts to size small – I must’ve had a dozen people tell me I looked jacked and had put on a lot of muscle. But in fact, I hadn’t worked out in months. If anything, I’d lost muscle – it was just that now, you could actually see the definition in my



BRIGHT IDEAS

Get started working on fashion as soon as possible – it takes a little while to develop a true sense of fashion, so make it something you work on regularly

arms (which, trust me, was nothing spectacular – but smaller sized shirts made me look *good*)

- **Get interesting items.** It's important to get items that women can comment on or touch, to serve as ice breakers and to intrigue them a bit more and make you stand out. I have a Tibetan mandala pendant I wear around my neck that gets a lot of comments and compliments, along with pointy cowboy boots with brown distressed leather, and a few cool rings – one a silver square with a sapphire in the middle, the other an iron cross – that women like to examine when they begin looking for a reason to hold my hands. Get interesting accessories; every item you wear out should be distinctive. Take time in putting your appearance together, and you'll be rewarded with a warmer reception by the women you meet.
- **Coordinate colors.** If you're wearing a lot of dark colors, make sure you have a light color to balance the clothing. I tend to wear a lot of brown and black, so have a white scarf to offset the darkness of the outfit. Generally, the item that stands out receive the most positive feedback– I tend to hear a lot of, "I like your scarf," style compliments when I have that particular combination.
- **Be interesting, not loud.** Plain clothes are boring clothes, but don't allow your image to become too crowded. If you have a lot of things going on – e.g., your shirt has a lot of design, you're wearing a noisy jacket, and your jeans have busy, intricate designs on them – your outfit can seem cluttered and overwhelming.

- **Everything counts.** Get argyle socks. Get fashionable sneakers and boots. Get designer jeans, or at least jeans that look designer. Get cool shirts (check trendy clothing stores like Guess! for ideas), and interesting coats and jackets. Get a few accessories – scarves, necklaces, rings, belts, watches, hats – but not too many. You want to have a tight look, well-tied together, but not with so many things that you appear to be looking for attention. Instead, you want to be regarded as cool, debonair, and suave. When you have a well put-together look, people will stop noticing your items and just compliment you on being handsome or sexy.

- **Get facial hair.** For most men having facial hair helps him get girls to bed faster. There seems to be a “nice guy boyfriend” feel to clean-shaven men, whereas men with facial hair have more edge. Facial hair also adds age to a man’s face, and as older men are generally viewed as more attractive and seasoned to women than younger men, this is key for younger men in reducing any hint of boyish innocence about them. Here are the three styles I recommend checking out:
 - **Moustache and goatee.** Good, standard, reliable choice. Keep it cut short so it is sharp and attractive.

 - **Jaw-line chinstrap and soul patch.** Shape it to make your jaw appear as square as possible; square-cut jaws are sexy and masculine. Keep your soul patch very short, both in length and in size, as it feels very rough and painful to women while kissing at even medium-length.

Most women will compare it to needles unless your facial hair is very soft.

- **Facial stubble.** Keep this short but visible, and shave your neck clean. It makes for a very edgy-yet-refined look. Best if you have a stereotype that may seem too rough and intimidating with other forms of facial hair (e.g., if you're a white or black guy in Asia, or a tattooed biker-type in America), like a chinstrap and soul patch, or if you have a profession where more developed facial hair is frowned upon. If you keep it trim, stubble is something you can typically get away with almost everywhere except in the military and some business professions.

For maintenance, a facial hair trimmer will keep your facial hair neat without all the work clipping with scissors. If you haven't tried sporting cool, sexy facial hair before, I recommend you try it.

HOMEWORK

These fundamentals are the essential groundwork in the social arts. Take the time to work on becoming more comfortable with including these into your life and interactions with women. You will be incorporating these lessons into more advanced work as you progress in this book, so comprehension and practice in these essentials are key to your progression. Fundamentals: you must handle these. Before you proceed with anything else in this book, you should begin addressing

your fundamentals. Utterly vital and critical to your success, both short term and (especially) long term.

Your homework for this section is to pick out two items to work on from each of the four categories of fundamentals. You might put together a list like:

Fundamental	Focus 1	Focus 2
Body	Posture	Eye Contact
Vocal	Resonance	Purr
Social	Being non-needy	Giving social value
Fashion	Get smaller clothes	Get interesting accessory

Whatever it is, make sure to pick out things that interest *you*, that you want to work on. They need to be things you can feel excited about—it'll help you stay more motivated in improving yourself.

Give yourself time to focus on these things to really start getting them down – it will take a little while, so don't overwhelm yourself with too much at once. Take maybe eight items to focus on for now, and add more as you go along. You'll be seeing noticeable changes in yourself in a month if you are serious about this. You can completely revamp yourself in six months (or less) as change happens fast when you want it to. All you need to do is decide what you want to improve – and start changing it.

MEETING WOMEN

By now, you've identified a number of fundamentals to work on – in a month's time you'll be well on your way to being a more attractive man in your base condition, without so much as having to think about or do anything else.

Now let's take this more attractive man that you're becoming and have you work on the next step. Before you can date women, charm them, get intimate with them or build relationships with them, you first have to *meet* them. This section will guide you as you progress with meeting women.

PLACES TO MEET WOMEN

You can meet new women any where– but some places are better than others. Some options are:

- **Classes.** An easy way to target a specific type of girl with interests similar to your own – whether you're taking Spanish I or Digital Photography. Just make sure you take a class that's girl-friendly. Algebra 2 or Computer Programming 101 aren't necessarily your best options for meeting women – choose wisely!
- **Online.** Online is becoming an increasingly popular and accepted venue for meeting women. It's a little more of an

“extreme” environment though than real life – and one in which men’s looks play a far larger role than they do in real life. How good you look in your pictures, and how well you design your profile and messages, is key. For pictures, look to get some professionally done; for profiles, I could write an entire other book on profile design and online dating, but for now suffice it to say if you’re interested in that, there are a few good resources out there, but one of the best ways available is simply playing around with different profiles and seeing what sticks.

- **Grocery Stores.** Every girl needs to buy groceries. Depending on where you buy food, you can meet just about any kind of woman you want. Right now, Trader Joe’s stores seem to consistently have the most beautiful women wherever you go if you’re in the States; Whole Foods is a reasonably dependable runner-up. You may also want to change grocery stores to one in a younger or college-centric part of town if you’re serious about meeting a few women every time you go shopping.
- **Coffee Shops.** Many of these are magnets for cute, young women drinking coffee and studying or reading alone. Sit down nearby, or queue up near them in line, and say hello.
- **Social Events.** Many of these attract young, single women looking for a way to be socially active and connect with likeminded folks. Talk to friends about where they find out their events; search online for young professionals’ activities in your city, or other events and get-togethers.

- **Salsa.** Whether you're taking the beginning classes or you're an old pro, salsa is a place that single women gravitate toward to meet single men. Most of the women who come here are more relationship-oriented than those who frequent nightclubs. Salsa classes tends to draw a higher percentage of independent, professional women – it's not often you run into a gaggle of women who all know each other like you will in a bar. Most women come alone or with one other friend, especially in beginner's classes.
- **Bookstores.** If you're looking for a good place to meet a more educated, intelligent woman, a bookstore is often a great place to do it. Particularly the large, multi-level chain bookstores that have their own café or coffee shop on the second or third floor – great places to go with a new female acquaintance you met perusing the books downstairs.
- **Nightspots.** Women come to bars, lounges, and nightclubs *expecting* to be social and to meet new people and potential new paramours. Nightspot socializing tends to be easier for a lot of men as it feels more "socially acceptable" to meet women at bars than, say, on the street. Yet, because it's assumed that she'll be meeting strangers, her guard is also up, and you have a lot more work to do to get her to the same level of openness you can reach much more quickly during the daytime. On the other hand, there is a certain mystery and sensuality to the nighttime that makes more women more open to quick flings and casual liaisons than they may be during the day.

- **Parties.** Parties combine the fun and meet-new-people atmosphere of a bar or a nightclub with the comfort of interacting with friends and friends of friends instead of strangers. Girls here are typically very open to meeting new people, and their guards are lowered as people at a party tend to be considered normal and trustworthy. If your desire is to escalate fast with the girls you're meeting, parties are well-suited to your goals. Meet them, talk a little, do some dancing, and then grab a phone number – or take them by the hand and lead them to the back room to take things more intimate.
- **Vacation.** Complete lack of social accountability. In other words, vacation offers a woman the chance to de-stress and do things she'd never do back home for fear of it getting back to her friends and hurting her reputation. So you can find women who normally might be professional and conservative doing some pretty crazy things when they're away on vacation. The best places to meet girls on vacation are Cancun or Cabo for Spring Break, Rio de Janeiro for Carnival, Koh Phangon for the Full Moon Party, Munich for Oktoberfest – all great places and events to meet a lot of girls who just want to have fun.
- **The Street, the Beach, and Public Transportation.** This is one that almost no one does, and for good reason – it's hard. It's also incredibly rewarding. You will meet *every* kind of woman on the street during the day – women who frequent nightclubs on the weekends; women who would never set

foot in a nightclub; women who are students, career women, or artistic types. And they are quite often walking alone, nowhere near as guarded as you'll find in a party or a nightclub, ripe for a man to come along and get to know them one-on-one. Phone numbers are more reliable here than they are from nighttime spots, and you're more likely to meet a relationship-quality girl here than in a bar or a club, too. Genuine interest tends to work best – because honestly, if you're stopping a girl walking down the street, what other reason could you have?

Just from this list alone, you can see there are a wide variety of different places you can meet women, and each one has its own special niche of female patrons.

**BRIGHT IDEAS**

Decide what kind of woman you'd most like to meet before deciding what kind of venue you want to focus on meeting women in

There's always some intermixing, of course – the cute girl in glasses you met at the bookstore may very well also do her hair up nice, throw in some contacts, and hit the club on

the weekend in her most revealing dress. But overall, the places you meet women are reasonably good predictors of the *kinds* of women you'll be meeting. So, decide what you want first, and choose your venue accordingly.

OPENERS

When you begin a conversation with a new woman, it is known as *opening the conversation*. Therefore, the way you begin the conversation is commonly known as an *opener*.

A few basics on opening techniques:

- **Avoid full frontal opening.** When a man opens a woman facing directly at her, he comes on very strong, and he can seem overwhelming. Instead, open somewhat across your body or over your shoulder, only turning to face her more fully as she earns your attention. The one time that opening from the front can more or less be considered standard and acceptable is when you are doing street stops – approaching women walking the opposite direction of you by walking straight into their path facing them, holding your hands up, and telling them, “Stop.” Even then, it’s typically more effective to let them pass you, then turn around and catch up to them and open from the side.
- **Avoid opening from the back.** Just as opening from the front can seem overly pushy or forward, opening from the back can be startling. Ever have someone tap you on the back, or worse, suddenly start speaking to you from behind without you knowing who they were? It’s unnerving, and doesn’t make for a very pleasant – or socially savvy – introduction to a new potential lover. Seek to open from the side.
- **Pre-open her.** In other words, get her to look at you before you look at her. This can be done simply by coming into her proximity, but more commonly by first touching her lightly

(*before* looking at her). When women look at you first, and you then look at them, they unconsciously feel as though you are responding to them checking you out. When you look at them first, they feel like the objects of desire, and also feel as if they are being stared and expected to react a certain way. The latter tends not to open as well as when you get them to look at you first. One common way of pre-opening a girl is to position yourself next to her, then lightly tap her on the arm with the backside of your hand, only fully turning your head to face her and locking eyes with her once her eyes are locked on yours.

- **Drop the apologies.** It's usually never a good idea to say, "Sorry," or, "Excuse me," in general, but this is especially true when you're opening – you don't want to use these words or phrases. Stay away from apologizing for yourself like the plague – when a man apologizes first, he's communicating to a woman that he feels like he's interrupting whatever more important thing she was doing. And if he believes it, there's a good chance she will, too. What could be more important for a woman than meeting a strong, confident, sexy man like you? The answer, of course, is "nothing."
- **Lock in as soon as possible.** Locking in is getting into the position of being comfortable and "at home" with a girl or a group. For instance, if three people are talking, and one of them is leaning back against a wall with the other two facing him, the one leaning against the wall is *locked in*. If two people are speaking, and one is sitting on a stool while the other stands, the one who is seated is *locked in*. You can

instantly lock in by walking up to a group of people and gently moving them to the side that you might move past them and lean against a wall or bar or other structure, or by telling a girl who is sitting down to get up for a second and then take her seat (you can smile and say, “I just stole your seat,” and then tell her, “I’ll give it back in a second, I just wanted to talk to you”).

Double-check yourself, especially when you’re new to meeting women proactively, and make sure you’re following the above steps very consistently. Together, these essentials make a very big difference. Once you’ve got the basics down, the next step is recognizing there are different styles of conversational openers. And while there are a multitude of conversational openers, you will practice the most powerful and useful openers here.

Genuine Interest

Also known as “direct”, genuine interest openers work on the premise that you are expressing a genuine (real) interest (attraction to, fascination for) in the woman you’re speaking with.



KEY POINTS

Genuine interest – also called “direct” – is *the* most powerful, effective style of opener you can use

Genuine interest is solid – it’s the best style of opener out there, hands down. With all the other forms of opener, the woman you’re speaking with typically infers that you’re interested in her, and you are simply trying to talk to her to get to know her better. However, with genuine

interest you confidently state outright that you're talking to her because there's something about her you like. Doing so makes you more attractive from the very outset of your interaction.

Some ground rules for genuine interest are as follows:

- **Ground your opener.** Begin with something to ground your opening statement, such as, "I saw you walking here, and I just *had* to come tell you that..." or, "You know, I saw you sitting here, and I had to come and say that..."
- **Compliment her on something genuinely.** If she has nice hair, compliment her on her hair. If she has an exquisite sense of style, compliment her on that. If her walk is absolutely killer – tell her. Whatever it is, make sure it's genuine.
- **Use interesting words.** A tip that's also good for improving the attractiveness of your conversation in general, "use interesting words" is a piece of advice that's particularly of vital importance to a genuine interest opener. Telling a woman her hair looks nice has got nothing on telling her she has striking features or gorgeous hair.
- **Follow up your opener with an introduction.** After you've given a girl a great compliment, even if she likes you right off the bat she may not know what to say. Rather than put her in the position of awkwardly fishing for words, or blurting out a clumsy "thank you," offer your name instead.

- **Above all, remember that the object of your opener is to make her feel special.** Every woman wants to feel admired and appreciated for something unique and special about *her*. Your goal with genuine interest is to make her feel that way.

Here are a few examples of genuine interest openers to get you started, using the standard (and very effective) genuine interest format.

- “I saw you walking here, and I just *had* to come tell you that you have the most incredible sense of style I’ve seen all day. I really like it. I’m [your name].”
- “I saw you sitting here, and I *had* to come and tell you that you have the most stunning hair in this entire place. My name’s [your name].”

Investment

Investment openers are the second most powerful opening style. They combine opening with investment to form an effective one-two punch that gets women committing to an interaction with you very early on.

The basic gist of an investment opener is that you want to open with something that gets the girl in question to invest. The quick explanation of investment is getting a woman to put in effort to her interaction with you, committing herself to spending time with you

and moving things forward with you. A few examples here to get your mind working:

- Catch her eye and motion her over. When she comes, you can use in conjunction with a genuine interest opener, or make a remark like, “I couldn’t let a girl like you stand there all by yourself.”
- Motion for her to give you her hand, then inspect a ring or bracelet or other piece of jewelry she has on, while still holding her hand. Then give her a quizzical look, as if asking her to explain it. If she doesn’t offer to on her own, ask her what it means.
- In conjunction with situationally relevant (covered below): catch her eye, then point to something elsewhere in the room and direct your eyes that way, motioning for her to follow. When she looks, she is following your lead and investing.

Investment itself is covered in greater detail in a later chapter in this section. The investment opener uses investment to give you a strong, unconventional form of opener to get women engaged quickly.

Situationally Relevant

Situationally relevant openers utilize something about the environment or situation to begin a conversation. Commenting on, pointing out, or asking a question related to something that both of

you are seeing or experiencing are a few situationally relevant openers.

So for instance, you may point to something amusing, and just look at her and give her a smile and expression that communicates, “Ridiculous, no?”

Or, you may comment on the environment with an opener such as, “Can you believe this line we’re waiting in?”

You might also make a witty remark: “I don’t know about you, but as soon as we get out of this mosh pit, the first thing I’m doing is running away from here as far as I can and not looking back.”

Situationally relevant openers are a double-edged sword: they have a *higher opening percentage* than genuine interest, simply because they’re conversational opening pieces without any explicit romantic overtures. However, they also have a *lower closing percentage* than genuine interest. The women that they do open will tend to be less invested and attracted in general than the women who open to genuine interest, and they will often open women who simply being conversational and aren’t necessarily attracted to your look or style or personality.

For most new guys, situationally relevant is usually the easiest way to

go – it’s low pressure, and not as forward as some other styles, which makes it less intimidating to use. If you’re a beginner, this is a good place to start. To get good at situationally relevant, practice noticing



KEY POINTS

Situationally relevant is usually the easiest form of opener for social beginners – it’s low pressure and less intimidating to use than other openers

and commenting on all kinds of interesting things about the environment and the world around you – anything from the temperature to the demographics to the noise level.

Word of caution: it's easy to do, but do avoid *complaining* when delivering a situationally relevant opener, unless you can hit exactly the right tone ("Wow, this place sucks. I want my money back!"). Why? Because unless the woman you're talking to is already in a bitter, negative mood, she'll often chafe at the whiny negativity of a complaint being hurled in her direction and will end the conversation soon after. Stay positive, and women will respond much better to your situational openers in general.

Playful

Playful openers are things like sidling up next to a woman and bumping your hip into hers, or catching a woman's eye and making a funny face at her or sticking your tongue out at her, or mimicking her body language back at her. They're just something light and witty to get a girl to stop taking herself so seriously – and they serve the same purpose for you. Useful for getting yourself into the mood of meeting new women and socializing, and making sure that you're having a good time. Some women will laugh and begin engaging you right away after you deliver playful openers – they'll usually start by asking you something, or making a witty or sarcastic mark back to you in keeping with the spirit of the interaction you've started. Other times, they'll smile but still wait for you to engage them

THE HOOK

Often one of, if not *the*, most consistently challenging aspects of meeting women is reaching “the hook”. Just like in fishing where far too often fish will take the bait without getting caught on the hook, so too in socializing do many women respond to a man’s opener without getting further “hooked” on talking with him.

Reaching the hook is reaching the point where a woman has decided that she wants the conversation to continue further. Reaching this point sometimes happens *instantly* (where a woman begins pelting you with questions soon after meeting you), but sometimes the hook takes longer (she seems reserved until you hit on some topic or nerve that causes her to light up and engage).

Unfortunately, there’s no magic pill for reaching the hook, and nothing will guarantee a hook every time. There are, however, things you can do that will improve your chances of hooking.

- **Get your fundamentals handled.** The sounder your fundamentals are, the faster and harder women will hook, on average. A woman who might require a great deal of effort for a man with poor fundamentals to hook may very well hook upon opening for a man with solid fundamentals. Getting to the hook becomes exponentially easier as your fundamentals improve.
- **Get investment early on.** The more she invests, the faster she’ll hook. Something you’ll see again and again is that after

getting a girl to invest early on (for instance, you motion her closer to her and tell her, “Come here, I want to see something,” then inspect her necklace) is that her attraction spikes and she hooks and begins asking you things (“What’s your name?” “Where are you from?” “What are you doing here?” “What do you do?”).

- **Ask her questions.** Ask a few basic questions early on to get some information to work with. If she has an accent, remark that she has one and ask her where she’s from. If she has an interesting item or accessory on, ask her what the story behind it is. Ask her what brought her out or what her story is.
- **DON’T talk too much about yourself.** Particularly before a woman’s hooked, she doesn’t really care about you. She would much rather feel like you care about *her*. Therefore, it is important that early conversation be almost entirely about her with little dwelling on you. Even if she asks about you, move the conversation off of you and back onto her quickly.

An important aspect of reaching the hook is in having some good repartee with a girl – this will be covered in the next chapter. Before moving on to repartee, you will need to focus on meeting women and practicing your openers.

HOMEWORK

Homework for this section is simple. Choose three (3) venues you'd like to start meeting women at – refer back to our list early in the chapter if you need some suggestions – and visit all of them within a week from today. Then, choose three (3) separate openers – each of a different opening style – and use each one at least three (3) times. That's a total of nine women spoken to across three different venues in one week's time.

Once you've completed your first run of homework for this chapter, take a seat and choose some more openers to use, and more different kinds of venues. Review the section on hooking and make sure you're doing what you need to be doing after a conversation has begun to get women contributing and engaged in the interaction. Afterward, venture out to develop your abilities at meeting new women further.

REPARTEE AND RAPPORT

When you've just met a girl, there's often a brief introductory period of back-and-forth, banter, or repartee. This is the finding-out phase. How long this phase lasts depends on you and on the girl, though in general a few lines of banter are enough. Most men tend to go overboard here, trying to prove how witty they are, or getting into an overly competitive dynamic with their new female acquaintance, as if trying to one-up her. This is counterproductive. A few lines of banter are all you need for any woman. So use repartee as a spice to make the meat of your interaction more fun and engaging, rather than relying on it to comprise the whole meal.

The reason why you want to keep from overdoing the repartee is that men who tend towards entertaining women – the ones who get a lot of attention, but need to expend a lot of effort to get that attention – often feel the need to show off how utterly entertaining they are. These entertainers tend to overlook that women don't usually require more than a few lines to establish that this man is one who is socially adroit enough to warrant getting to know further.

Once a woman has established that she's interested, she's ready to move on to the next step.

I remember reading a review online for a bar where the female reviewer discussed the two bartenders who worked there. She mentioned that there was a funny bartender, and a sexy bartender. She noted how she loved going and listening to the funny bartender,

and fantasized that he would be giving a hilarious speech at her wedding to the sexy bartender. The funny guy was good for making her laugh, but the one she wanted was the sexy one.

**KEY POINTS**

Repartee can aid in reach the hook, and can increase or cement a woman's attraction, but should always be used in moderation

Funny is entertaining, but a sense of humor and good repartee alone does not equal firm, complete attraction. Avoid falling into the trap that many men fall into of

relying solely on being the fun entertainer guy to get girls – this route often disappoints. A little repartee is generally all you need to move onto rapport, the getting-to-know-you part of an interaction.

Repartee is, in fact, not actually a necessary step: men who have enough initial attraction from a woman can skip it altogether. Repartee is somewhat related to hooking; a woman may not be fully hooked until she's had her fill of repartee, and she likewise may not be open to repartee until she's been at least somewhat hooked.

If a woman is ready to move onto rapport, but the man she's just met remains in repartee, she may stop relating to him, or worse, leave altogether. Instead, trade a few lines of repartee with her, and, once you see that spark in her eye and you've got her interested and engaged, move onto rapport.

Balance in all things, repartee included. Use some, but don't overdo it. Having balance in all aspects of seduction is the crux of attraction.

REPARTÉE

Repartee is the fun, engaging aspect of an interaction where you establish a little playful back-and-forth. We'll cover some of the components here.

Being Witty

The best way to make repartee is to be witty without being combative or insulting. Many men mistake insults for witty remarks – a deadly error. The more subtle danger, however, is combativeness; because it doesn't always mean certain death for an interaction, but rather leads instead to combative behavior in turn from the woman (such as more challenging by her and greater resistance from her). Most men will respond in kind by becoming even more combative. Eventually the combativeness becomes too severe for most women and they bow out of the conversation.


Being witty without being combative can take several forms. One is "light" teasing – teasing her on something you're relatively sure she won't take personal offense at. For instance, you might notice she's wearing a scarf in relatively warm weather, and comment, "Cold, huh... You must be from somewhere very warm year round. The equator, maybe. French Polynesia would be my guess," when clearly she isn't a Pacific Islander in the slightest. Or you might see her leaning against a wall with her arms crossed and a serious expression on her face, and sidle up to her and remark, "It looks like you're

keeping a watchful eye on the public. Hope you’ve been able to keep things from getting out of hand.”

Another form of combativeness-free wit is cooperative humor. This includes a lot of “we” statements, and can sound like: “Everybody’s looking at us. Every guy here is jealous of me, and every girl here is jealous of you,” or, “I’ll bet if we joined forces with Wolverine and Captain Planet, the four of us could kick the asses of everyone in this town.” Cooperative humor often comes into play a little later in your interactions, but if you see an opening (or create an opening) to use it early, by all means do so. The more she thinks of you and her as “us”, the further along you proceed.

Intrigue

Another aspect of repartee is **intrigue**. Intrigue is the name for the mystery you surround yourself with and curiosity you make women feel toward you. It’s the “silent” part of the clichéd female fantasy man of the “strong, silent type.”

 **KEY POINTS**

Intrigue is the sense of mystery you build about yourself, making women wonder about you and want to know more

How do you build intrigue? Well, for one, you do it by adding a lot of more advanced technique to your conversation and by avoiding boring, matter-of-fact responses to women’s queries. To illustrate, let’s include another comparison chart.

	Social Beginner's Response	Social Strategist's Response
Girl asks question	Answers question satisfactorily	Maneuvers around question (as politicians do), asks a question back, or deflects the question
On a topic	Tells everything he has to tell or gives a full back story with nothing left to the imagination	Tells a story that mentions some things in passing and leaves other things hinted at but not fleshed out
On relationships	Makes his relationship status crystal clear	Is vague and noncommittal about relationship status – frequent use of the word “friend” and “girlfriend” in somewhat ambiguous ways

All these things are designed to get girls wondering. Ever have a girl tell you she went to see a movie with her friend, and find yourself wondering, “Hmm, was it a *guy* friend that she’s kinda-sorta seeing, or a girl friend?” Well, women will wonder the same things when you use similar phrasing.

And the thing with women is, the more women they suspect you have in your life, especially if they suspect you are doing something with those women (e.g., sleeping with them), the more their interest and attraction begins to pique. Even men looking for a relationship will find this beneficial – women respond much better to men they believe other women see as sexual, desirable men than men they aren't sure have any success with the opposite sex.

Word of caution: it's almost never a good idea to *state* blatantly that you have a girlfriend or other lovers. Some exemptions for advanced techniques are discussed much later in the book, but for the most part, avoid doing this until you are fairly far along in the development of your social and romantic skills. Telling women directly that you have another lover does a lot of bad things – it can make a man sound like he's trying to brag or to prove himself, and it can scare women away who don't want to get involved with a man who's already involved. It's almost always better to hint that you have options without stating it outright.

Focusing back to the comparison chart – what does that mean, deflecting a question? Here are some examples to illustrate, starting with the social beginner's response to a question:

Girl: Do you have a girlfriend?

Social Beginner: No.

In the example above, the social beginner answers the question matter-of-factly, which takes the interaction nowhere. He does not

build interest or intrigue, and by answering the question with finality, he ends the thread and gives it nowhere else to go.

Further, the answer communicates that he doesn't have a woman in his life. Even if he has a friend-with-benefits or a harem of women chasing after him, for all intents and purposes the girl asking him his relationship status now sees him as a man whom women aren't interested in.

Women want to feel like the men they're interested in are men that other women are interested in.

How might a social strategist respond to a question like this? Let's have a look.

Girl: Do you have a girlfriend?

Social Strategist: We just met, and you're already sizing me up for a relationship?

What happened here? Well, the social strategist did not answer the question, but instead challenged his challenger back. Whereas before, she was putting the pressure onto him to tell her either that A) he was desired by women, but unavailable, or B) he was available, but not desired by women, instead he has tossed the challenge back at her and is asking her to tell him *why* she's so interested in whether he's available for a relationship or not.

Let's look at another possible response:

Girl: Do you have a girlfriend?

Social Strategist: Honestly, I'm kind of in that in-between period right now where I'm not exactly sure what I want. How about you – any men of significance in your life?

Again, he hasn't answered the question. Instead, he's said something that sounds like it answers the question, but instead it creates more intrigue. What does that mean, "in-between period"? Does that mean he has a girlfriend but is thinking about breaking up with her? Does that mean he's between relationships? Is he seeing a couple different girls but nothing serious is going on? The girl will wonder about this, and will probably end up asking this question all over again later on in the conversation – because now she can't stop thinking about it and has to know.

Which brings up another key aspect of getting girls that we'll touch on more deeply later: the more she thinks about you, the



KEY POINTS

The more a woman thinks about you, the harder for you she falls

harder she hooks. Get girls thinking about you, confused about you, intrigued by you, and they will begin to fall for you.

Push–Pull

A great way to ramp up attraction in repartee and beyond is push–pull. This is the idea of showing interest, attraction, and approval (the

“push”), and then taking it away (the “pull”). Push-pull allows women to feel attracted to you much more quickly and acutely.

You can make a comment like the following to put push-pull into practice:

Guy: I like you, you’re cool people. But don’t go getting any ideas, I’m not easy.

What he’s done here was made her feel his interest and approval (the first statement), then took it away by throwing up a verbal obstacle

(he’s not that easy).



BRIGHT IDEAS

Use push-pull in the build-up to seduction to help a woman feel more excited, free, and in-the-moment

Push-pull is most useful during repartee, but it has uses throughout your interactions with women. It


can be especially useful in the buildup to seduction, when a girl may be having reservations or feeling uncertainty about whether to sleep with you. Using push-pull can help her ignore those reservations and focus on the thrill of the moment.

Chase Framing

One other thing the man in the above (push-pull) example did was that he *chase framed*. He set up the context (frame) that the girl in question is chasing him – regardless of whether at the moment she felt like she was or not.

Because that's the funny thing about a lot in socializing – it isn't necessarily what people think they're doing that matters most. It's what you lead people to think they're doing.

Let's say you walk into a store to get something you need and walk straight up to the counter. You begin telling the clerk what you'd like to order when he looks at you angrily and directs your attention to a line of customers waiting off to the side in a line that you hadn't even noticed and had rudely walked right past. You feel a little embarrassed for making such a clumsy faux pax of cutting in front of all those people.

 **KEY POINTS**

Frame is the term for the context used in understanding a thought, concept, or idea – “*women don't like sex that much*” is a frame, just like “*women love sex as much as or more than men*” is a different, opposing frame

Now let's take the same scenario. You walk up to the counter and begin placing your order. Suddenly you notice the line snaking around waiting for the clerk's attention, but the clerk notices your glance and tells you not to worry about it, those customers are all patiently waiting for a brand new product that won't be released for another half hour or so, and begins taking your order. You feel no embarrassment whatsoever for cutting in front of those people, because they're there for something different.

What was different in those situations? Your actions were completely the same. The external situation – the people waiting in line, the clerk at the counter – they all stayed in the same place and did largely the same things. The only thing difference was the clerk's explanation of your behavior to you – in the first scenario he implied you were rude

and inconsiderate; in the second he implied you were acting totally normally. Because of that, your future actions – and your feelings about yourself, the situation, the clerk, the other people there, and everything else – radically changed.

Here's the cool part: you are doing the exact same thing with women every time you imply that they are chasing after you. The key is that they need to accept this framing from you – just as you accepted the clerk's framing. When they accept your framing, the effects are powerful.

It's important that you're clever in how you chase frame, and it's important that you make it come across as either genuine (implying that she genuinely is pursuing you) or witty (teasing her about chasing after you). Examples:

Girl: I think I like you.

Guy: I think I like you too. I'm glad you came to talk to me.

Above, he's stating that the girl is the one who is driving the interaction forward – therefore, she is the one trying to make things happen between the two of them. This is powerful because a woman will reason to herself subconsciously, "Well, if I'm chasing after him, it must be because I really like him and he's a high quality guy."

Girl: I really like your eyes.

Guy: Thank you. I hope you're not just saying that to get in my pants... [smile and wink]

Above, he's joking around that the reason she's complimented him is that she wants sex with him. Be careful not to do this too much, as you're actually lightly pushing back in response to a compliment from her – some girls take this as a challenge and become increasingly involved, while others recoil from the challenge and become more reserved. Try to figure out which type your girl is and act accordingly.

A few other examples:

Guy: You know, I came to New York to get away from girls like you.

and

Guy: If you keep doing that, I might not be able to control myself around you much longer.

Remember with these that facial expressions and tonality are absolutely key. If you're teasing her, make sure she can tell you're teasing her. If you're being genuine, be genuine. If you're being sexy, act sexy.

It's important that immediately after the delivery of a chase frame, you keep the conversation moving. A woman's instinctive response to a chase frame is to challenge it, so you'll want to move on as follows:

Girl: Why are you wearing sunglasses? It's dark out.

Guy: I like sunglasses. If you weren't trying to gaze deeply into my eyes all the time, you wouldn't mind.

Girl: Hey! I—

Guy: So you moved to town for school, right... good decision or bad decision?

By moving quickly along, you don't give women the chance to fight the chase frame, and instead it sinks into the subconscious. Devious, a little, but extraordinarily effective, chase framing is an incredibly powerful tool when wielded by either sex.

**BRIGHT IDEAS**

Use chase framing in all of your interactions, conversations, and relationships with women

Match your presentation to your intent. When you use chase framing correctly, you compound and accelerate attraction, and usually

will get girls actively chasing after you, even if they weren't before. If you state and reinforce the idea in their minds in a subtle way, and then they accept it, this concept becomes true for them and they begin pursuing you as the man they want. Chase framing is an extremely versatile tool that you should seek to use in all interactions, conversations, and relationships. Women always have more interest in men they're chasing than men who are chasing them. It's the Law of Least Effort – the person putting in more investment feels more attraction.

Teasing: To Tease or Not to Tease

You will find, as you go about meeting and conversing with a variety of women, that they have diverse styles and respond differently to teasing. Some women respond really well to teasing, and relish getting into combative, ball-busting competitions.

Other women respond best to light teasing, which is more like harmless, unthreatening ribbing. This kind of teasing revolves around giving them a little bit of a hard time over something small that you can be clever about but that you're not going to hurt their feelings over.

A rare few women don't respond well at all to teasing – although I'd recommend staying away from women like this. It just means they're humorless – and probably not a great deal of fun.

As a general rule of thumb, highly socially calibrated and confident women from your culture who are in their element, surrounded by friends, and comfortable with you and with the situation are the most likely women to respond well to harder teasing and ball-busting – and sometimes need it to be most attracted.

On the other hand, women who are feeling insecure, uncomfortable, isolated, or out of their element fare far better with light teasing and will quite often run away from a guy who is teasing too much or too hard. So adjust how much and how hard you're teasing a girl by the kind of teasing you intuit she'll respond best to. As with most elements of the social arts, the more experience and exposure you get with and

to teasing women, the more fine-tuned to what kind of teasing will elicit the best response with each new woman.

RAPPORT

There's no distinct line between repartee and rapport. Typically, repartee lasts anywhere from a couple witty remarks to a few minutes. If repartee extends out past five minutes, it's gone on too long. Either the girl is only interested in bantering; you are only interested in bantering; or neither one of you has figured out how to move things forward.

Rapport is how you move things forward. Once you've hooked her enough with a little repartee, you can work towards getting to know her. Rapport is where value, investment, and attainability – the three components of attraction – emerge in bigger, more visible and more manageable ways. Each of these is covered independently in its own separate chapter later on. For the moment, consider value as what you have to offer a woman; investment as the level of commitment and effort she has put and is continuing to put into an interaction with you; and attainability as how readily a woman feels she can access your value.

The way that value, investment, and attainability really begin impacting the interaction in rapport is straightforward. **Value** emerges either by being directly stated or through being “discovered” (discussed in the chapter on value). **Investment** is initiated by your new female acquaintance as well. And **attainability** is to be actively

managed by you. The faster value, investment, and attainability rise together, the faster you can move forward in an interaction.

So rapport is all about bring out value, generating investment, and maintaining attainability. The way you do that in rapport is via conversation. First, though, a few basics in conversation.

I, You, and We

Here's something that flies way over most guys' radar: the use of "I" vs. "You" vs. "We". No big deal, not worth paying attention to – after all, they're just pronouns, right?

Wrong! While yes, they are pronouns, they also represent a lot more in conversations than merely what you might think. The distribution of *I*s and *You*s and *We*s in a person's conversation, believe it or not, can actually tell you what he or she is most focused on. For instance, if you listen to someone talk and all she says is, "I did this then I did that, then I went home and I made myself a sandwich, I didn't really like it though I think I used too much mayo, then I..." you'll be bored in no time. What does any of that matter to you?

But, if she says, "You seem like an interesting person, I'm glad I met you. When I first saw you sitting over there by yourself, I thought you might be kind of shy; but then I saw you talking to those people over there, and I can't even remember how, but you ended up talking to me – remember? You were telling me about that trip you just made to Hawaii where you flew over the crater and..."

Suddenly, now you're interested. If you count the I / me usage in there, and the you / yourself usage, the count is in fact exactly equal. There are exactly as many *I*s and *mes* in there as there are *yous* and *yourself*s. A natural back-and-forth conversation between two people tends to have a nearly even distribution of *I*s and *Yous*.

When there are too many *I*s, the listener feels like you only care about yourself, and not her, and becomes bored.

**KEY POINTS**

Natural, engaging conversation contains a nearly equal number of "I" and "you" pronouns

When there are too many *Yous*, the listener feels like you're fixated too much on her, are trying too hard to force rapport, and perhaps don't have much to offer yourself.

Instead of going overboard on either side, maintain that balance here; keep an even distribution, and you'll stay on an even keel.

"We" is a powerful word in its own right. You don't want to use it too early into an interaction (unless you use it just right) – do so and you risk coming across as though you're trying to force a connection. But once the two of you have established a certain level of relation to each other, begin using "we" as much as you can without overdoing it. If she starts thinking of you and her as "us", she starts to unconsciously picture the two of you increasingly as a pair, and things between the two of you will move forward more quickly and naturally without much hesitation or many second thoughts.

Neat, huh? Now that we've got *I*, *You*, and *We* under your belt, next let's talk about how men and women converse.

Male vs. Female Conversational Styles

Conversational styles are a headache for many men new to socializing and meeting women. Men and women simply have different ways of communicating. Men tend to find the female conversational style frustrating – and women tend to find the male conversational style clumsy and boring.

Male Conversational Style

The typical male conversational style is logical, straightforward, and practical. It's most useful for conveying information. Therefore, you'll see male conversational styles dominating in structured settings like business meetings, television newscasts, and political discussions.

In this style, each speaker takes a turn sharing his information – be it a comment, a joke, or a story – while everyone else sits quietly and listens. Only when a speaker has finished and made his point may someone else speak, and interrupting is considered extremely rude. Even expressions of relation (such as, “Really?”, “No way!”, and “You’re kidding me!”), common to the female conversational style, are often met with a small degree of resentment by the speaker using the male conversational style unless used in those gray areas that border on the female conversational style.

The emphasis in the male conversational style is on the speaker and the content. The speaker doesn't care about whether his audience can relate their feelings or experience to what he's saying; he wants them to get his point. He simply wants them to sit and listen to what he's sharing.

Female Conversational Style

The female conversational style is emotional, roundabout, and focused on what is going on and being felt in the moment. It's most useful for furthering relation. You'll see female conversational styles dominating in more chaotic settings like crowded social gatherings, high energy venues like parties and nightclubs, and any time a group of women (and often groups mixed full of women and men) meet and socialize.

In this style, the role of speaker is more fluid and less defined. Typically, there is one person speaking, while listeners interrupt with expressions of relation (to show that they are on the same page, and "getting", or relating to, the speaker's point). Listeners will even jump excitedly into the conversation to begin sharing their own story, related to the speaker's, cutting the speaker off before he or she had reached the end of the story. This is because the whole point of the female conversational style is relating, and one of the best ways to relate to someone else is to declare, "I know exactly what you mean – listen, the same thing just happened to me!" When expressions of relation are not given to a speaker speaking in the female conversational style, she'll often begin feeling like the listener isn't

really listening, or is failing to relate to the emotion or experience she's seeking to convey.

One thing present in the female conversational style that's often absent from the male conversational style is the use of questions and interactivity. In this style, it's common for the listener to ask outright if the speakers have ever had something like what she's talking about happen to them, or what they think about what she's just said. She's working to get them more involved.

The emphasis in the female conversational style is on sharing emotions and experiences. The speaker herself and her conversational content are not as important as the relating that occurs between the people in the conversation.

Using Conversational Styles

Women typically default to the female conversational style (as you might expect, given the name). You can sometimes find them following the male conversational style – at work at an office, or at happy hour if they are professionals and have just gotten out of work. But all the rest of the time, they speak like women, and seek to relate emotions and experiences.

Men, on the other hand, default to the male conversational style. Occasionally you can find men following the female conversational style – perhaps late at night in a nightclub after a few hours of socializing and a build up of social momentum, or after they've had a

few drinks. The rest of the time though, they speak like men, and seek to convey ideas and information.

Because of this, there's a noticeable disconnect if someone using the male conversational style tries to socialize with someone using the female conversational style. The two styles do not mesh well together; male and female conversational styles are more like oil and water than honey and water; try as you might to mix them together, it simply doesn't work.

That disconnect of these two different styles from one another works to most men's disadvantage until they figure out how to adapt their conversational style. What you'll see often with social beginners is them attempting to speak with women using a male conversational style. They'll launch into long-winded, facts-driven stories that bore women to tears, and take annoyance at the women who do listen and who interject with their own experiences ("Will you let me finish?" they might ask a girl in irritation, "I'm trying to tell a story here").

**BRIGHT IDEAS**

Learning to more effectively relate and convey emotions and feelings will make your conversation **much** more accessible to and engaging for women

Social strategists, on the other hand, find themselves fully aware of the difference between men and women, and use that knowledge to their advantage. They want women to jump in and to excitedly begin

relating – although these men may still respond to such behavior with a slightly patronizing smile, as if communicating, "Well, you interrupted me, but I understand why and I do find it kind of adorable." They also use expressions of relation when women are

speaking, to communicate with women on their own level that they are relating to the emotions and experiences being shared.

Word of caution: some men take annoyance at the suggestion that they learn and use the female conversational style. “Why should I have to talk like a woman?” they ask. That’s not actually what you’re doing, though. Rather, you are learning to talk in a way that conveys relation. In order to move things forward with a woman on a romantic level, you need her to relate to you. A man cannot expect a woman to begin relating with him if all he shares is boring facts devoid of emotion and feeling. He needs to give her something she can grab onto, relate with, and connect with him on.

By way of an example, let’s see how a social beginner will often tell a story to a girl:

Social Beginner: I was walking the other day when a police car pulled up and the officer got out. He came up to me with his hand on his sidearm and asked me if I knew some guy; I said no. Then he asked if he could see my ID.

Woman [interrupting]: Really? I had one of those transit cops make me pull over to the side pretty recently, and...

Social Beginner: That’s cool. So I asked him why he wanted to see my ID, and he told me the police were looking for a guy who’d resisted arrest and run off, and I matched his description.

From the girl’s standpoint, this is all wrong. The story – which has great content – is told in a very boring way, devoid of emotion or

excitement. And by the way that the social beginner ignored her contribution, and immediately returned to telling his story, he's also communicated that this girl he's talking to, and her experiences, are nowhere near as important as *his* experience, that simply must be told.

The woman is marginalized, and rather than feeling more connected to the social beginner, she feels pushed away and ignored. She will probably end the conversation soon and look for someone who can make her feel appreciated instead.

Now let's see how a social strategist might tell the same story to a girl.

Social Strategist: This *crazy* thing just happened to me the other day. Have you ever been mistaken for someone else?

Girl: Once, but it was just some girl who thought I was her ex-roommate and tried to pour bleach in my hair... haha.

Social Strategist: Yeah, that's *exactly* what I mean. When someone's coming after you thinking you're the bad guy and you did *nothing* wrong. I just had a cop stop me on the sidewalk with his hand on his sidearm like he was ready to gun me down right there for no reason.

Girl: Oh my God, what happened?

Social Strategist: Apparently some guy robbed a liquor store or shot his sister or something, he didn't say, just said they were looking for a 6' white guy with a dark shirt on and I looked like I

might match the description. Like there aren't a whole lot of 6' white guys with dark shirts on around here, huh? How ridiculous is that?

The social strategist uses questions and interactivity to get his listener's engagement right from the start of the story. He then gives her a chance to relate, and when she does so, he comes back and relates to her response and ties it back to his story. Proceeding on, he gives a little bit of the story that's compelling enough that his listener does the only thing she can do – she asks what happened next. He then wraps his story up and asks for her agreement (“How ridiculous is that?”). Unless she's feeling combative, she's going to agree with him (which is a form of investing – something we'll discuss further in this book).

Other things to notice: the emotion words and phrases in the story (“crazy”, “have you ever...”, “you did nothing wrong...”, “for no reason...”, ridiculous); the sparse use of “I” and balancing with “you”, and the short bursts of story with chances for the listener to involve herself more. All these nuances make her feel more involved in the telling than someone sitting on the sidelines being talked at.

A man who doesn't bother to get his listener involved is just blowing hot air at her! You want a woman to be involved, and you want her to be relating to what you're telling her. She'll enjoy listening to and talking with you far more, and your interaction will progress much more smoothly.

Responding to Interruptions

While you are socializing, you will run into occasions where people interrupt you. Interruptions occur for different reasons. Sometimes the interrupter has malicious intent and wants to subvert your status or otherwise make you look foolish. Other times the intentions are quite innocent and even benevolent, like someone being so excited by what you're talking about that she wants to jump in and share her own story or circumstances. There are a number of ways to mishandle interruptions, but the primary mistakes men make are either overreacting, or letting it slide. **Overreacting to interruptions** is when a man gets huffy and puffy, defensive, and noticeably thrown-off-balance. This isn't good because it communicates the man reacting this way is not in control and is not socially savvy. **Letting interruptions slide**, on the other hand, makes a man appear weak.

A few specific instances that you should avoid:

- **Self-reengaging.** This is where you pick up on an old topic that was interrupted because you hadn't gotten to your point or said the things you wanted to say. Avoid doing this as it looks petty, and makes it clear that you're more focused on what you're trying to say rather than being fully immersed in the conversation. It's better to get the girl to ask you what you were saying or to continue.
- **Calling out behavior.** "Excuse me, I was talking," or, "May I finish?" is normally going over the top, unless you're saying

something very important. Don't overreact if it isn't life-or-death.

- **Focusing to the interruption.** You absolutely never want to make the interruption the focus, unless, again, it's a matter of utmost importance. So if a girl interrupts you to tell you her own story, you'll show a little interest, but not completely engage her on it.

The means of responding is termed **drop and hang**, and it uses a woman's consciousness of her own interruption. So, if you're telling a story, and she interrupts to tell you her own short story about something similar happening to her that you mention in the course of your story, you might say, "Oh, no way. Crazy how that happened." You might ask one question, like, "And did you win in the end?" or whatever is relevant to what she says, but then no more questions, and after you've related to her, you'll simply stop putting in any more work. You've dropped some rapport, then let it hang and are waiting for her to restore the conversation.

The girl, realizing she interrupted you, will then say, "Oh, but you were saying?" and invite you to continue speaking. Remember to at least pause and collect your thoughts again; it does you no good to look like you were just waiting for the opportunity to resume your story.

Deep Rapport and Cementing Emotion

Deep rapport has different names – some people call it “vibing”, some people call it being “in a bubble”; I sometimes call it “deep diving” when referring to going into a woman’s more deeply personal stories or details. Regardless, it is the point of being so involved in your conversation with a woman that both of you feel a strong connection and the conversation is flowing freely and readily.

Deep rapport occurs when you’ve hit on a topic that both of you find emotionally meaningful, and one that creates a strong contrast (stated or implied) between the two of you and the rest of the world. It might be the desire to travel the world and to live a life of adventure, unbound by the rules and constraints of society. It could even be how most people say the things they want to do, but never do them. Whatever the topic, you’re discussing something she doesn’t usually talk about with most people, and connects to her in a way that she doesn’t experience with most people (or most men).

Deep rapport is useful, but only if you do something with it. Lots of men reach deep rapport, and then pass out of it, and the interaction eventually ends with the man and woman going their separate ways. It’s important that you do something useful with deep rapport – such as using it to get greater investment from a woman (during deep rapport is a great time to suggest going somewhere more intimate to talk – say, your place or hers).

You can also use deep rapport to be upfront about your interest with her if you haven’t already – you might suddenly tell her, “You know, I’m really glad I met you. We’ve got this great connection going on, and we just met only...” Because she’s feeling that connection in full

force, she'll readily agree. You've now cemented that feeling in her mind.

As powerful as emotions are, the thing with them is – they pass. Even if she has one of the greatest conversations of her life with a man, if he

**BRIGHT IDEAS**

Get in the habit of stating or pointing out what a woman is feeling to her, to cement the emotion in her mind and aid her recalling it later

does nothing to cement it in her mind, she may very well forget it in hours or days. It's always good practice to do make a comment (or get her to make one) that states outright the emotion she's experiencing or conveying.

For instance, when she's beaming a big smile at you, you can tell her, "That... is the biggest smile I've ever seen. It's a lovely smile, actually. *You're* lovely." Then, not only are you cementing it in your mind, but you're rewarding her with a compliment for feeling good around you. Positive reinforcement is a great choice in cementing emotion and deep rapport.

When she's laughing and having a great time, you might say something like, "We are spending far too much time laughing with each other. We'll have to go find more serious people to talk to." Uses a lot of "we" statements, and cements the idea that the two of you have a great deal of fun together.

On the same note, be wary of cementing negative emotions. Asking questions is one way of doing this inadvertently – typical clueless guy questions like, "What's wrong?" or, "Why are you acting this way?". Such questions will help a woman retain the negative emotions and

will remind her later that she was upset or angry with a man for whatever reason. The emotion will be cemented in her mind perhaps even after she's forgotten *why* it was she was feeling it in the first place. So make sure that not only are you cementing positive, constructive feelings, but that you also avoid cementing negative ones by accident. The more good feelings a woman has tied to you, the more likely she will be to want to see you again and spend time with you.

Focusing on Her

When you read through the reports in Appendix A of this book, you might notice that the girls and I talk much more about them than we do about me. In fact, the only things the girl in Report Two ever learns about me are my name, my favorite drink, and where in town I'm staying. She never asked and I never told her where I was from, how old I was, what I did, or anything like that.

This is intentional.

The more you talk about yourself, the less likely you are to get together with a woman fast, or at all. The focus of deep rapport must be on the girl, with only limited time spent on you. You should seek to get good at communicating interesting little snippets about yourself with the minimum amount of verbiage and time spent. You can answer most questions with a sentence or two, and turn the conversation back to the girl by asking her something interesting and probing about herself.

I like to tell the story of how I first started playing with this with a 21 year old fashion model from Texas I met waiting for the train one night in Washington, DC. We spoke for only six minutes on the train, and all I had was her email, but I still managed to get her out on a date. I'd invited her to see a comedy show with me, but she was a bit hesitant at first and wanted to meet for coffee and then figure it out from there. While we sat drinking there, she told me all kinds of things about herself, her life, her friends, drama her friends were going through in their relationships, and such things, and I told her nothing about myself and she asked me nothing in turn. After forty-five minutes, I invited her to come see the comedy show with me; she accepted. During the show, I held her physically close and made occasional witty remarks where suitable, and after three hours of us laughing very hard at the admittedly quite good comedy show (a guy by the name of Flip Orley, really quite a wonderful comedian and hypnotist), I took her home and we got together. We'd spent four hours on our first date, gotten intimate, and she knew virtually nothing about me.

It was kind of weird at first. But as you get better at connecting with women, this is what your interactions will look like. The first time a girl tells you she loves you when you know she knows next to nothing about you it feels quite bizarre, but then you realize that the feelings people get for one another have very little to do with how well they know you factually, and very much to do with how you make them *feel*.

That's why it's so important that your focus be on the girl. Her learning about you doesn't make her feel very much. It's her telling

you the important things about herself, and the things she's proud of, and the things that define her that does.

HOMEWORK

If you've been following along and doing the homework as it's been laid out, you've been meeting women and practicing basic conversations with them.

Time to get you engaging in some solid interactions.

First order of business is to focus on repartee. This is the "foot-in-the-door" part of your repertoire – it is usually how you get girls a little more invested with you and to reach the hook. So, Homework Part 1 is this:

- Take a small piece of paper, and write down two of your goals in repartee for an outing. Target those two goals and work on them as much as possible over a three hour period. Repeat this exercise with different or the same goals at least twice.

You might have goals like, "I will lightly tease every girl I talk to tonight about something within the first thirty seconds of meeting her," or, "I will make two witty remarks within the first five minutes of every new interaction with a woman."

You will find yourself getting better at repartee gradually as you gain more experience and exposure to it.

Homework 2 for this section is for you to start working on rapport – that is, on building connections with women. While we talk more in the next two sections about the substance of what those conversations should be about, this section is focused on the style of your conversations. For now, have simple conversations without worrying too much about the substance, and focus on making your stylistic tweaks. Your assignment:

- Take the same small piece of paper you're keeping your repartee goals on, and write out two rapport goals. For instance, *A) Pay more attention to I, you, and we; B) Talk more about emotions.* Work on these at the same time you're working on your repartee goals.

After three outings, your repartee and rapport skills will begin to develop. Continue targeting these consistently for at least a month (several three-hour outings a week for four weeks), and I guarantee you'll see steady improvement.

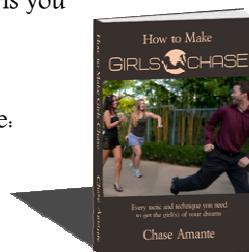
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See you soon.

Chase Amante