

GET THE GIRL!



GET THE GIRL!™



A Pickup Artist's Guide to Reclaiming Your Love Life by mehowtm

 mehow, inc.
tm

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*This is dedicated to all the
men and women out there who
haven't met each other—yet.*

—mehow

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NDA and Security Reminder

This book represents 2 years of work. Don't steal it. It's truly a bargain, and worth the modest amount we charge for it.

Get yours at www.mehowgetthegirl.com. The book includes exclusive forum membership where you can post questions for Mehow and watch infield video of Get the Girl! in action. Once you sign up you can get free updates for this ebook, for life!

This book contains a lot of secret sauce. By using or reading it you agree to be bound by a Non Disclosure Agreement and the rest of the applicable Terms and Conditions, which are available online here: www.mehowgetthegirl.com/commerce/terms.php. The Terms and Conditions relevant to the print edition are in Appendix B: Terms and Conditions. Per the Non Disclosure Agreement in Appendix B, you can discuss the contents of this book only with other people who have been granted access to this book by us and who are bound to treat this material subject to the Non-Disclosure Agreement and the Terms and Conditions. If you don't agree to the Terms and Conditions delete all digital copies and return any printed copies back to us before reading. The Terms and Conditions contain the applicable instructions. We reserve the right to revoke any of your access or rights to this book, our forum, or our websites in the event you violate any of the terms and conditions we require for such.



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There are a lot of people that helped me on my path to PUAdom.

I'm constantly surrounded by greatness: Certainty (yup, I finally made my own product), Kerr ("If the value doesn't hit you on the head like a f-ing hammer then it's not good enough!"), Julian (the fastest hardest working attorney on planet earth), Eileen, Greg and James ("That bug is fixed already."), Andre (the nuclear designer), Joz ("Yup, I can edit that in one night."), Patricia, Rod, Dani, Fuji and everybody at Mehow, Inc.

I learned from many great PUAs on my path. Super special thanks go out to Mystery. Without him I would have never discovered this space at all. Lovetrop coached me relentlessly for a year when I sucked. I learned a ton from Tyler Durden, Hypnotica, Vin DiCarlo, Matador, Neil Strauss, Savoy, Juggler, David DiAngelo, Steve Piccus, IN10SE, Swingcat, Will, Ross Jeffries and even Sinn.

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LSP - FOTOLIA

Props to all the bros at Project Miami: Mystery, Matador, Lovedrop, Johnny, and Dustin.

Special thanks to Mel for putting up with a boyfriend who is a pickup artist and being there for me as I wrote this.

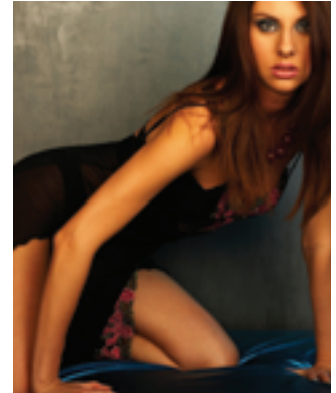
Finally and most importantly, I want to thank all the women that helped me figure them out!

Letter from Mehow

Dear Friend,

Thanks for buying my “Get the Girl™: A Pickup Artist’s Guide to Reclaiming Your Love Life” e-book. You made the right call. I’m about to tell you exactly how I sleep with and get relationships with the hottest women on planet Earth. The consistently toughest thing to do in all of pickup is just walk up to a group of total strangers and end up having a relationship with one (or more) of the women from the group. I will teach you exactly how to do that in the world’s toughest (and most fun) venues: bars and clubs. Not only will you get the relationships you have always dreamed of, but you will also have a blast doing it!

You will find that the pickup material I present contains no filler. Some of it may be shocking. But I promise you that if you accept the principles laid out in this book and follow my instructions you will radically improve your ability to get and keep relationships with women. I want to see you steal my next girl from me. And you can do it just by reading this book. Best of all you can do all this without telling a single lie, by conveying YOUR personality, and having a ton of fun. Enjoy!



techno - FOTOLIA

P.S. Don't forget to ask me questions and watch the infield videos in the forum at mehowgetthegirl.com/forum.

www.mehowgetthegirl.com



Introduction—Get the Girl (GTG)!

This book presents a consistent system for Getting the Girl in the funnest venues on the planet: bars and clubs.

Welcome to the Nightlife Edition of “Get the Girl! A Pickup Artist’s Guide to Reclaiming Your Love Life.”

I’m Mehow and I’m a pickup artist (PUA).

And I love to party.

I am a 35 year old, pale, skinny, balding guy; who consistently dominates any nightclub scene. I turn my interactions into relationships with the hottest 20 something women in the club. Because of my looks I don’t seem like any woman’s ideal man. Every woman I sleep with always ends up saying at one point, “I didn’t expect to be HERE with you . . . doing THIS.” I get results because of the principles I document in this book and I have a blast doing it.

Prepare to learn my extensively filed tested and incredibly successful cold approach system that can get YOU with the women of your dreams regardless of looks, age or wealth.

■ WHAT IS COLD APPROACH?

Cold approach pickup is the art of walking up to any group of total strangers and starting a relationship with one of the women in the group.



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Most importantly of all, you will make the women in your life wonderfully happy and they will love and cherish you for it!

We call the group you are meeting and your interaction with them a **set**. Cold approach sets are the toughest and most demanding situations in all of pickup. But how many beautiful women do you know that want to date you? To get the results you want you have to be able to win over the beauties you don't know that right now aren't giving you the time of day. You are also going to have a blast doing it!

We are going to dig deep into pickup theory so you get exactly why my system works and what the structure is. Then we will go deep into my patent pending methods for opening sets and generating massive amounts of attraction. You will know everything about how to work the group, isolate the woman you are interested in and make her fall in love with you.

I will teach you how to create tons of comfort between the two of you and escalate physically to "seal the deal." Along the way I will teach you how to handle contingencies including the dreaded boyfriend, her friends cock blocking you, and what to do if she gives you signs of rejection. You will also learn my phone game and what to do when you meet her the second (and third, fourth . . .) time.

Bottom line, when I'm done with you, you too will be a THAT guy, the one that always GETS the GIRL! Once you master this you will be the best in any club and skilled enough to work magic in situations like warm approach, day game, and online pickup.

Most importantly of all, you will make the women in your life wonderfully happy and they will love and cherish you for it!

Let's get started!

Pickup Theory

CHAPTER

1

Before we get into all the exercises and techniques I'm about to give you—I want to tell you how all the pieces fit together and why this works. In this section we will cover the essential Attractive Qualities a man must possess to attract women and how you communicate those qualities (It's not what you think!). We end the chapter by discussing the basic structure of a Mehow style pickup.

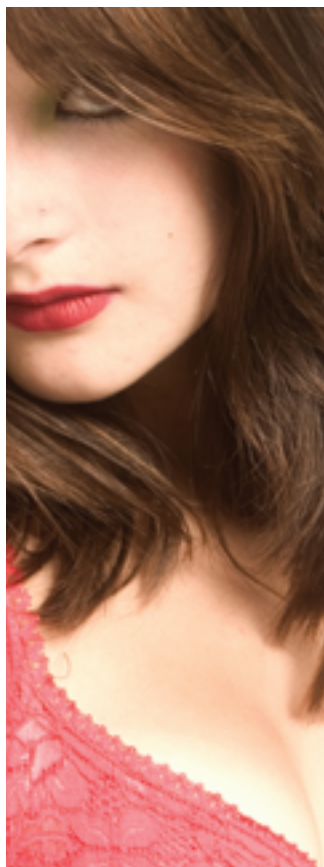
■ ATTRACTIVE QUALITIES

To be attractive to women men must demonstrate qualities which are attractive to women. Some of these things may sound obvious, but hang in there because this rabbit hole goes pretty deep pretty fast. As we go deeper in the book I will give you very concrete examples of how to communicate these qualities to women.

This is a long list. Don't let its size overwhelm you. As you read the rest of the book these concepts are going to be presented bit by bit. This list is here to introduce you to the breadth of the problem we face as men when communicating with women.

Here is a list of the essential **attractive qualities**:

- 1 You **live in your own world**—women find men who are doing their own thing extremely attractive. You decide what you want, you lead



dnf-style - FOTOLIA

Being emotionally unaffected by outside reality speaks to great internal strength which women find extremely attractive.

other people into your reality, your reality is entirely your own, you are doing exactly what it is that you want to do in life.

- 2 You are **emotionally unaffected** by outside reality—we also call this “un-reactive.” When a woman sees that you are emotionally unaffected by outside factors, especially her, she gets all flipped out internally. This is because most men get emotional around her. She can look at most guys that approach her and she knows based on their subtle (leaning in) or not so subtle (“You are HOT!”) communications that she already has emotionally affected them. This makes the men seem needy as she hasn’t demonstrated any of her personality and they are already all over her. She dismisses them as shallow losers. But if you walk up to her and are emotionally unaffected she starts to notice it herself—“Hey! Why haven’t I affected this guy! It must be because I haven’t shown off my attractive qualities to him!” and then she starts to work to get the emotionally unaffected man. She also thinks to herself “This guy is so chill around me and I’m so HOT that he must get girls like me all the time. He must be some sort of hot shot mega star!” Women sleep with men they think about in this way. Being emotionally unaffected by outside reality speaks to great internal strength which women find extremely attractive.
- 3 You are not validated by outside reality—we also call this “**non-reaction**” seeking. If you are internally validated and therefore don’t look to the outside for validation women pickup on this. This also speaks to great internal strength which women find extremely attractive.
- 4 You are **well kept**—women spend hours making themselves beautiful every day. If they meet a guy who is well groomed they really appreciate that man and they let attraction happen.

- 5 You are **FUN**—women love to have fun. If you show them a good time they will be attracted to you for it. So many guys have NO IDEA how to have fun (but you aren't going to be one of those after you read this book!).
- 6 You are a **selfless GIVER**—only the most abundant and powerful men selflessly give out their emotional energy, fun, intelligence, wit, conversation and everything else that two people in an interaction can exchange. Giving is a massively huge attractor as long as you do it right. I don't mean go up to her and buy her a drink!
- 7 You are **rich**—you don't actually have to be rich. You just have to act like a guy who comes from a place of abundance in all forms.
- 8 You are **intelligent**—Intelligence is sexy!
- 9 You are **socially savvy**—Women are naturally and intuitively social experts, the more your on their level, the more they like you. **Friendliness** oozes from you like a wave. When the rare socially savvy man comes along they notice right away and really appreciate it.
- 10 You are a **leader of men**—Monika Lewinsky slept with Bill Clinton for a reason. I'm going to teach you how to act like a leader so your girl is taking her dress to the dry cleaners too. All women secretly want to be LED and dominated.
- 11 You have a **vision**—Women love to be swept up in some epic seeming adventure completely entrenched in your reality.
- 12 You are **pre-selected**—Other girls dig you. When women see you with other women this automatically triggers jealousy and attraction for you. This is massively hardwired in their brains.



vgtudio - FOTOLIA

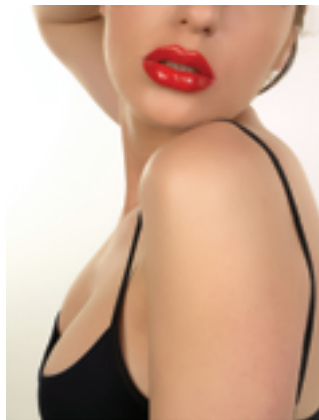
- 13 You are a **protector of loved ones**—women want to know that if they align with you, you will protect and provide for them. This comes from the fact that modern humans evolved largely in the caveman era, not modern society, when protection was extremely important. Hence, women find this very attractive.
- 14 You **understand women**—if you let her know that you get the fact that she is an emotional creature she will appreciate you for it. Women find this attractive because they are sooo tired of being in interactions with guys that “Just don’t get IT!”
- 15 You are **humble** and **un-egotistical**—being powerful yet underestimated is a key quality that a lot of guys simply don’t get. Women don’t appreciate braggy guys—it messes with their emotional receptors. They want to see who you are through actions not words.
- 16 You are always **POSITIVE**—negativity destroys interactions and is so unattractive that women run from it. Meanwhile, being consistently positive will make her want to be part of your reality very, very badly.
- 17 You are **un-needy**—There is a subtle but very important distinction between “needing” and “wanting.” Psycho stalker guys need to stalk women. Attractive awesome men want to hang out with women for their nobler qualities. Attractive awesome un-needy men won’t chase her or supplicate to get that. The problem with “needing” something is that you have to have it NO MATTER WHAT. If you come off needy you immediately become weak and unattractive. The bottom line is to never come of like you have to have something. Being un-needy also speaks to being abundant, which is attractive.
- 18 You admire women for their personality not just SEX—if **you like her for who she really is** not just her cup size she will be totally attracted to you.



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- 19** You don't put up with BS—**"Keep the Pimp Hand Strong!"**—Powerful men don't tolerate unacceptable behavior. Powerful men are sexy.
- 20** You make sure your needs are met and **you get what you want**—if you are not gaining anything out of your interaction with her she will think you are the wussy, supplicative, servant type. *You never say anything that doesn't add to your own reality* (it can also add to hers but that is optional).
- 21** You are **comfortable** to be around—both to talk too and touch! The more comfort you create the more attraction you will get!

You never say anything that doesn't add to your own reality



Adam Radosavijevic - FOTOLIA

- 22 You are **honest** and **direct**!—Duh! The problem I have had with other approaches out there is that some encourage a “fake it till you make it” approach. I never liked that—so I came up with my own method—one that lets you stay honest.
- 23 You **don’t care about outcomes**—You don’t care whether you get the girl or not. You are liable to leave at any moment if she loses you. In other words you don’t give a SHIT!
- 24 You are fully **PRESENT** and in the **MOMENT**—this is an extremely powerful attractor.
- 25 You are an **emotional communicator**—you know how to relate to women on an emotional level with verbals and touching. This very directly causes attraction.
- 26 You are wildly **creative**. Women love men that are creative and can create fun and an interesting vibe right on the spot.
- 27 An effortless **chill** vibe emanates from you—you are really easy to be around. When people talk to you they feel no stress in your presence. Your audience feels like they can take you to their favorite vacation spot because you would add to their level of “chill.”
- 28 You are **vulnerable**—despite having a million “super-guy” qualities, you have a softer emotional side that comes out every once in a while.
- 29 You are **social**. You are fascinated by everybody. You are the center of every social scene. You are its leader. People and women are constantly talking to you.
- 30 You are **high value**—you act and respond in ways that emulate rich or celebrity people who expect to be treated in a certain way. For example, you get the best seat at the table. Another example is if there is

only room for one person to lean against an object in a group of people, you are the one doing the leaning, everybody else is standing. You also act like guy who always gets his way with women. Most importantly, you act like a guy who possesses all the qualities I list here.

When you display any of these attractive qualities we call that “**displaying value.**” This is akin to animals in the wild kingdom showing off their shiniest feathers to attract a mate. Fortunately, for men—if you can appropriately display value she will be attracted to you and she won’t have a choice in the matter. Men that possess a large amount of these attractive qualities we call “**high value men.**” Similarly, we call beautiful and personable women “**high value women.**” Displaying value is different from “**Giving value.**” Giving value is just giving any form of value to a woman, be it entertainment, love, fun, emotional stimulation or whatever. As long as we give value correctly we also display our own value. For example, showing a girl a good time (giving her fun) displays our value as a fun person and a giver.

Unfortunately—the above is a long list of stuff to master! Pickup is the toughest thing I have ever learned. If I knew how hard it would be when I got started (the resources weren’t that good then) I might have never done it.

Fortunately, we don’t have to display all the above value at once and we don’t have to always be thinking about that list. I’m going to present to you a system where you can learn how to display all of the above attractive qualities quickly and easily—but it will take consistent infield WORK on your part.

Once you put the work in you won’t just pretend to be that super attractive guy—you will actually be that guy! And women will love you and appreciate you deeply for it!

■ SUB-COMMUNICATION

Sub-communication, “subcom” for short, is communicating qualities about you without using verbal surface communication or other totally obvious communication methods.

Think about this!

If you went up to a woman and said, “Hey, baby . . . I’m rich! See . . . LOOK . . . there is my Bentley!”

Do you think she would be into you?

NO!

You know this because you have probably tried it or something similar at some point.

Here is the single biggest difference between men and women.

Women have incredibly finely honed subcommunication intuition and men don’t.

Remember that movie “Contact?”—Jodie Foster was a scientist in search of alien life and she used these huge radio telescope dishes to listen to signals from outer space.

I want you to picture every woman you see for the next week as having a million of these huge antenna pointed in every direction whenever you see one. When you talk to a woman and get her attention all these dishes point directly at you. The secret is that her antenna only picks up subcommunications.

If you send her obvious communications they get tossed out the window. Consider the last time you tried to tell a woman anything obviously in a romantic setting—she probably started to move away from you, or got bored, or rolled her eyes. All those things mean you are losing her.

Women have incredibly finely honed subcommunication intuition and men don’t.

You are probably thinking, “Great Mehow! But how do I subcommunicate and what am I subcommunicating exactly?”

There are a lot of different **subcommunication techniques** that include everything from the tone of your voice, to your body language, to the content of what you say, to how you respond to input from the world and far more. Despite the vast variety of subcom techniques out there, they all have one thing in common:

They all subcommunicate one or more attractive qualities.

This is the core of how you get relationships with women—you learn how to clearly send your signal to them such that they “get you” and become and stay attracted. Some techniques also show you how to get her emotionally stimulated and complying with your requests.

The rest of this book is largely about subcommunication techniques which we will simply call “**techniques**” or “**tech**” for short.

Some of you may be concerned with what I just told you. If it’s all just “tech” then where does my personality fit in and how do I become a “natural”? Am I always going to have to rely on some sort of tech? The answer is both yes and no and we will get to answering those important questions later in the book.

Understand that when you are getting into this your own antenna is tiny and doesn’t pick up much signal. As you learn this stuff your antennas will get better at picking up the subcommunications of not only the people you are interacting with but the whole environment. Meanwhile, all the men that aren’t learning this stuff are going to get left in the dust. In fact, their shortcomings will become your advantage. Most men un-knowingly subcommunicate their unattractive qualities.



Serguei Kovalev - FOTOLIA

■ ATTRACTION ISN'T A CHOICE

I have literally taught thousands of men this stuff in person and via my products and online services. The biggest question I get right off the bat is:

Do looks matter?

Looks don't really matter. Odds are, you are far more physically attractive than me. I'm a skinny, pale, balding, and thirty-something. I look like a six-foot-tall fetus. But my personality turns me into a runway model! Men make the mistake that our reality must be the same as a woman's. This is just wrong. We are attracted to swimsuit models so we think that women must be attracted to looks just as much as we are. But the biggest attractor for most women is your ability to subconsciously convey attractive qualities via your personality. Be a personality model and you will find fashion models calling you during lunch and asking what you are wearing. It is hard to focus on work afterwards. In the old days when I was a card carrying chode, I used to get jealous of super hot girls because they seemed to have unfair power. Now, I reflect on the fact that I get to be a personality model my entire life.

Be a personality model and you will find fashion models calling you during lunch and asking what you are wearing.

Looks are one of many attractive qualities and everything I say here about looks can also be applied to other attractive qualities such as being, fun, preselected, humble, abundant, un-egotistical etc. The more of these you can convey the more valuable you are to the opposite sex.

The higher your real-world value, the easier it is to get what you want. This is why there is a common misconception that looks matter because we see examples every day of good looking guys getting what they want.

The fact is that the more physically attractive (or wealthy, or powerful, or pre-selected) you are, the easier it is to succeed.

That said anyone with a good personality, attractive qualities and the ability to convey them (in other words, anyone with good "game") will have

more women in their life than time to see them. I know this because that is my reality and the reality of my students.

The basic difference between a good-looking guy and a not-good-looking guy is that the second guy generally takes longer to master the skill set. Furthermore, once both men have mastered the skill set, all other things being equal, the good-looking guy will be more consistent.

Even considering the facts in the above paragraph, both men will have more women of high quality in their lives than they know what to do with—so the bottom line is that if you are average-looking but you have good game, you will be living the same reality as good-looking guys.

Furthermore, I consistently find it amazing how guys that look like models have no game at all, and how this is true for a majority of good-looking guys. I consistently do far better than guys 10 years younger than me who should be on the cover of GQ. And observing their reactions while they helplessly watch their women chase me is further proof that what you are learning in this book counts the most.

The bottom line to all this is best summarized by David DeAngelo's famous quote:

"Attraction Isn't a Choice"

David observed that women have no choice in feeling compelled towards a person with attractive qualities. Just like women, we also don't have a choice when it comes to attraction. When you see a beautiful woman, is there a process before you determine she's hot? That you're attracted? Nope, it's built in.

This is monumentally important—because it means that if you can just learn how to subcommunicate properly you will always get the girl.

... anyone with a good personality, attractive qualities and the ability to convey them ... will have more women in their life than time to see them.



Frank Lazaro - FOTOLIA

Women are extremely emotional compared to men such that almost everything they do is due to their emotions. In pickup we only occasionally subscribe to her logical side. Most of what we do subscribes to her emotions. Accept that women are emotionally driven, right now. There are good and bad things about women being emotionally driven, but thus is life. Whenever you get upset about how irrational women act; you can also have pleasure in knowing that those emotional drivers are also what makes her Attraction to YOU, not a choice.

The figure shown opposite illustrates the single biggest secret to understanding the theory of pickup and learning this stuff.

As you practice subcommunication techniques you get better and better at subcommunicating attractive qualities regardless of what technique you use. In my system, everything you do is a subcommunication technique—this includes opening, attracting, comfort. Every technique can be broken down into smaller techniques. For example, opening I break down into opening material, teasing, and false time constraint techniques. Even those can be further broken down.

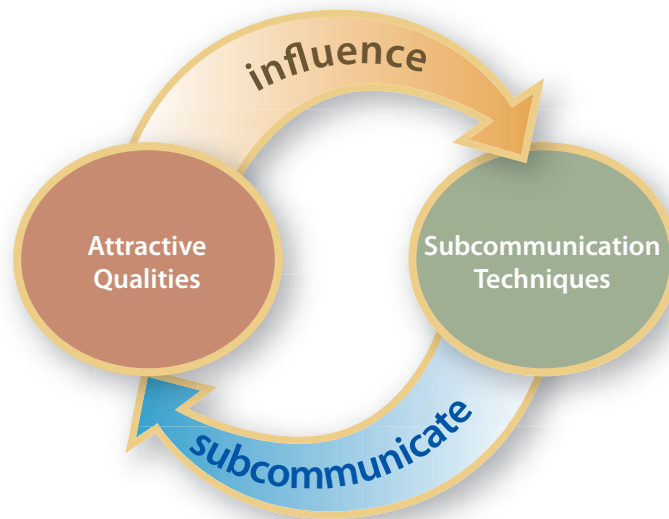
The key to the feedback loop depicted above is that as you learn more techniques you get better at NATURALLY (even unconsciously) subcommunicating attractive qualities.

Better NATURAL subcommunication of attractive qualities in turn improves all of your techniques. This happens because your unconscious mind now NATURALLY knows what to do.

For example, I will teach you how to pause your speech like this:

“Everything . . . I say . . . is really . . . really . . . interesting.”

THE TECHNIQUE AND ATTRACTIVE QUALITY FEEDBACK LOOP

**Figure 1-1**

The Technique and Attractive Quality Feedback Loop

Once you unconsciously internalize that the pausing technique subcommunicates the attractive quality **mystery**, you will naturally find yourself being mysterious in different ways. For example, you might just cut a story off half way through and move to a new topic, to generate more **mystery**.

This builds upon itself until you have revolutionary Jedi mind powers with women. The feedback loop will make you legendary in field as long as you work on both sides of it: the attractive qualities and the subcommunication techniques.

This is how you turn into a “natural”—naturals are great at being attractive regardless of what they are doing at any particular moment. The only consistent way I have discovered of learning this is to address the problem

EXAMPLE DIRECTION

Opening Direction: On the opener you are being that super **giving, friendly, ultra fun guy**. Your **energy** is a bit **higher** than then theirs while at the same time you are being **emotionally far less affected** then they are by outside factors and purely **validated internally**. Anything negative or positive doesn't really alter your emotional state because of how **emotionally unaffected** you are. You **appear well kept**. You are a **leader** and **subtly dominant**. **Positivity** and **power** flows through you like some sort of force and **you don't need anything**. Since you are leader of your own reality you **keep the pimp hand strong** and make sure that **you get what you want**. You and everybody around you bask in a deep sense of **comfort** and **confidence** emanating from you. Everybody gets that you are very **honest and direct** about getting what you want. The people you approach are there to enjoy the glorious value that you freely give them—but, you don't care at all what they do with that. You are a **selfless giver**. You **don't care at all** whether or not these people love you or hate you or if you ever see them again or get the girl. You are fully **present and in the moment**. Your mind is blank and everything you say flows out of you quickly and effortlessly while all wrapped in a subtle aura of **mystery**. You **live in your own reality** and it is a **effortlessly chill** place to be a part of.

from both ends—by focusing on both which particular attractive qualities I am trying to convey as well as how I am conveying them (the tech!). Fortunately, I have come up with a way to quickly and easily teach this stuff to you.

For every technique I will give you a “Direction” just like a director coaching an actor in a movie. At the beginning of the many techniques I discuss, there will be a special blue text box which tells you what your motivation is. The motivation discusses what attractive qualities you are subcommunicating during the technique. The box shown left is an example.

In this book, as we drill deeper into every technique, the attractive qualities inside will be spelled out further.

I will point out how you should enrich a particular technique with a certain quality and/or how this technique subcommunicates a particular quality.

The box shown opposite provides a technique example.

■ How to Practice Pickup

At first the direction and techniques may seem a bit overwhelming—this is why learning this stuff is so tough. Because every time you do anything in pickup you not only have to have the basic technique down but you also have to successfully subcom one or more attractive qualities. Here is how I recommend you learn:

- 1 Read this book in its entirety.
- 2 Learn the basic techniques at home and a few at a time. I give a roadmap for that in the “Mehow Model” section.
- 3 Practice the basic techniques you’re working on in the field, until you have the basic delivery down.
- 4 Once you have the basic delivery down, work on improving the subcom of attractive qualities.
- 5 When you are comfortable with your progress, go back to step 2 and learn some new techniques.

For example, the first weekend you will just try to deliver a few openers to around 10 groups of people each night. The second weekend, do the same openers while focusing on being **friendly** and **giving**. Then start using attraction material. The third weekend, focus on adding being **unaffected** and **mysterious** in both opening and attraction. Continue this process until you are getting results. Once you learn how to subcom a quality you will notice that you will just do it naturally without thinking about it, regardless

Your vocal tonality should be low and powerful such that you radiate **power**. The more you focus on having a **comfortable** vibe the more chill your voice will be.

YOU “Woooooowoo!”—the extended pronunciation subcoms that you are **FUN**.

WOMEN “Hi!”

YOU “You are the friendliest girl I have met (**friendly**) . . . in the last 3 minutes (**playful**).” The . . . indicates a pause of about a second. Pausing subcoms **mystery**.

Go out 3 nights a week!

of where you are at in the pickup. If you go out 3 times a week, it should take you about six months to start seeing relationship results although this can vary from person to person.

There are no shortcuts—the only way you will learn this is by going out and practicing! You can't get good with women just by reading this book. You have to practice.

As you practice you will find your interactions get longer and longer. You will start seeing some incremental results like women talking to you, being into you, hanging out with you for half an hour, giving you their number, and kissing you etc. Eventually you will get to the stage where you are consistently sleeping with them.

Once you get everything you are saying and doing worked out for the entire pickup then every week analyze what you think went wrong and what you think you have to work on next (we call this your "sticking point"). You can always choose to work on any combination of individual techniques and attractive qualities.

If you have questions you can always get them answered by me and my staff of pros at the [Get the Girl Forum](#). You can also post field reports to receive comments, feedback, and recommendations from our users and staff.

Finally, vary whether you go out solo or with a "wingman" (someone who is working as hard as you)—being able to do this solo and in a team is essential to mastery.

■ Being Natural vs. Pre-Scripted and Personality

In the pickup "community," there is always a raging discussion between which style of pickup is more effective. Is Pre-scripted (stacking) game or Natural game (vibing) better?

The bottom line is that you need to learn both methods or you will never master pickup.

In natural game you interact with women without a script for the specific things you are saying. You do follow a loose overall structure whether you are conscious of it or not. Natural game depends on good improvisation skills. The problem with this approach is that without learning specific pieces of pre-scripted material and specific sequencing you will miss out on learning how to subconsciously certain key attractive qualities and how to emotionally stimulate women. Pure natural game is hit or miss. There are some women out there that you know are going to be difficult to get. If there is only one super-mega-hottie in the venue that night are you going to just rely on hit or miss methods? The answer is NO.

Conversely, stacking, which is using a long sequence of scripted material, seems artificial and weird to many people. Also, it is difficult to handle a big room if you are always saying the same thing. But a tight stack (sequence of material) can get that super hot woman with greater consistency than purely “natural” game. Furthermore, I will strive to turn your scripted or stacking game into a more natural delivery. I will give you specific rules to follow

QUESTION & ANSWER

Q *How do I “focus” on a technique or an attractive quality while also keeping my mind blank and being in the moment?*

A Before you go out meditate a bit on the techniques and attractive qualities you want to work on. Practice in front of a wing or mirror if you want. After you are done meditating and/or practicing completely clear your mind on your way out to the venue. At the venue before you open a group briefly (for a few seconds) meditate on what you want to work on then **TOTALLY CLEAR** your MIND (I found it helpful to say to myself “I don’t give a shit!”) and go in being fully present and in the moment. Your mind will just come up with the techniques and qualities you have meditated on after a little practice. You may notice you will do things incorrectly the first few sets. This is a natural part of the game. You will get “blown out!” A “blow out” means you got rejected. Anytime anything goes wrong briefly meditate on what you think you have to work on and do it again. Outcomes don’t matter—only how fast you are learning the skill set. If you learn the skill set you will get results. I promise you that!

which will help make your “scripted” material completely normal.

The approach I like to take is to master both methods and then mix them. That is the system I’m teaching you here. To learn you will initially use my material; with the intention to quickly move on towards your own material! I will give you material but I will also explain how it works so you can create or improvise your own material, in field, on the spot. I also plan to give you some specific techniques used to improve your improvisational skills. By learning all the techniques you will become a master of transmitting attractive qualities and getting girls into you. Once you are a master of what is important, the subcom, then you can tune your game to whatever style you prefer. I find myself basically doing stuff 50% pre-scripted and 50% on the spot improvised.

In either style you will have tons of opportunity to communicate your personality. But you may also find that learning this method will also alter your personality (or at least the way you convey it). Do not fight it. You are becoming a much better person. To make sure your personality is coming across; I always break down how each item works so you can come up with your own material from your own experience. If you like natural game then your personality will come through as long as you have your subcom mastered.

I believe that the distinction between stacking and natural game is really irrelevant. Master both.

Ironically, the naturals I know tend to tell girls the same stories over and over even though they insist that “material is weird”; scowling at guys that have to learn how to be good with women. Anyone with simple observation skills can see that they are following a pattern as well.

I believe that the distinction between stacking and natural game is really irrelevant. Master both.

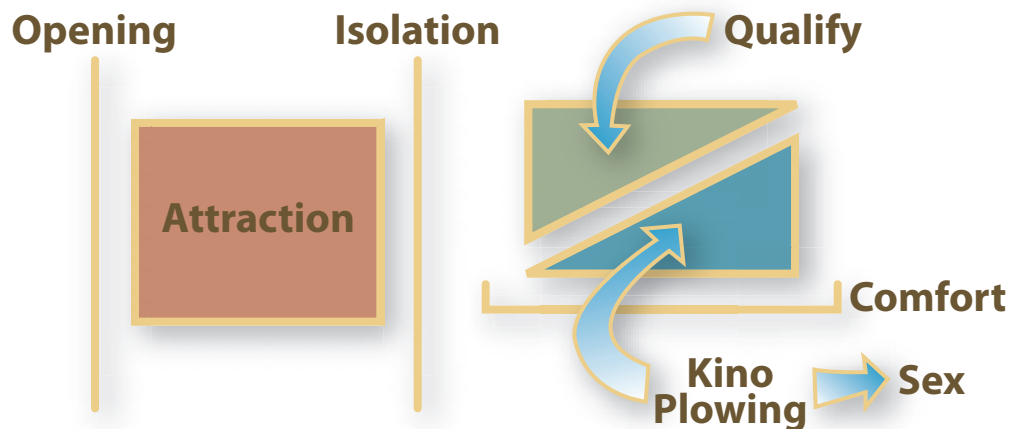


Figure 1-2

The Mehow Model

■ THE MEHOW MODEL

So far we have covered everything except the strategic map to guide what techniques you will use as time progresses in the pickup. Here is your map, the “Mehow Model.”

In my model there are only four sequential steps, all depicted on the diagram above.

- 1 Opening.** During this phase you will open the set. **Opening** means starting a conversation with a group of strangers. In other methods this can take a few minutes. In my system you are done in 15 seconds.
- 2 Attraction.** Here you will attract the woman you are interested in (we call her the “target”) and win over her friends. Attraction should not last more than 3 minutes. You have to win the group over (unless she is alone) because if you don’t they will usually prevent you from

getting your girl. Everything I teach you in this book is insanely effective at winning over groups. The most powerful methods I reveal here allow you to get a woman comfortable with your touch immediately.

- 3 Isolation.** Here you will isolate your target from her friends so that you can work on comfort. Isolation generally only takes a few seconds.
- 4 Comfort.** This is where you do the brunt of the pickup by building a mutual sense of increasing love and comfort between the two of you. In comfort you **Qualify** the woman so you make sure she has something more going for her than just her looks. Qualification decreases as time goes forward in the pickup while **Kino Plowing** increases towards **Sex**. Kino plowing is the process of physical escalation towards sex.

You can't skip phases—you will have to do each of these to some extent on every pickup.

In the subsequent chapters I will give you specific techniques for each phase and techniques to use when contingencies and interrupts occur. You will find that each phase tends to emphasize a different set of attractive qualities.

For the purposes of this book when I say “you are in Comfort” or “you are in Attraction” I am referring to the phase not the specific techniques. I capitalize the phases (Comfort, Attraction) and use lower case when talking about an attraction technique like Past/Future Projections.

■ Indicators of Interest and Disinterest

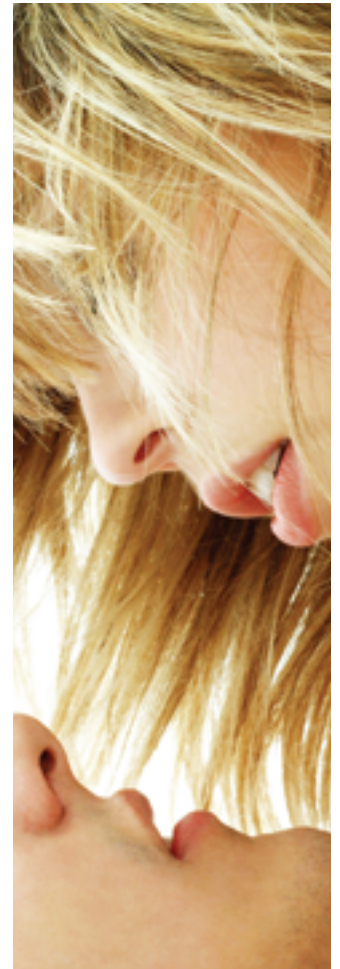
Before we move on I want to introduce two important terms invented by my good friends and pickup legends, Mystery and Lovedrop.

- ▶ **Indicator of Interest (IOI)**—when one person says or does something which indicates that they are romantically or otherwise interested in that person. Examples include just saying “I like you,” or asking a questions such as “Where are you from?” or “What is your name?” or non verbals like touching you or leaning in. Another type of IOI is when someone does something for somebody else, like walk with them, follow them, or tell them a story.
- ▶ **Indicator of Disinterest (IOD)**—when one person says or does something which indicates that they are not romantically or otherwise dis-interested in that person. Examples include saying “Fuck off you fucking pickup asshole!” or leaning back or walking away or not complying with a request.

These terms are important because we will be using them often to teach you various techniques.

■ CONCLUSION

I’m going to break down a regular pickup into opening, attraction and comfort stages as if nothing ever went wrong and you are alone walking up to a group of three single girls in a bar or club and they can hear you. You are going to get the phone number of the woman you like the most, call her, go out on one or more outings with her, and eventually sleep with her all the while making her super happy! Along the way I will show you how to deal with contingencies and interrupts when things don’t go according to the simple plan. But there is so much to learn that until we get to the “Contingencies and Interrupts” chapter—we will be exclusively focused on the simple scenario described above. This will give you the knowledge you need to master the more advanced concepts I present later in the book.



dolgachov - FOTOLIA



Opening with “The Social Opener”

CHAPTER

2

I hate long openers. I want to get in there and immediately start my attraction stuff. The opener in “Mehow Game” is brutally brief yet effective. The opener style I like to use consists of four parts:

- 1 Opening Material
- 2 Tease the Loudest Girl
- 3 False Time Constrain
- 4 Continue to Attraction

The reason I love short openers is that a million things can and do go wrong if you get stuck on the opener. The opening system I’m going to teach you is the most bombproof bar and club opener on earth. I call this opening method “Direct to Group” or “The Social Opener.” In addition to teaching you the basic structure

DIRECTION

Opening Direction: On the opener you are being that super **giving, friendly, ultra fun guy**. Your **energy** is a bit **higher** than theirs while at the same time you are being **emotionally far less affected** than they are by outside factors and purely validated internally. Anything negative or positive doesn’t really alter your emotional state because of how **emotionally unaffected** you are. You **appear well kept**. You are a **leader** and **subtly dominant**. **Positivity** and **power** flows through you like some sort of force and **you don’t need anything**. Since you are leader of your own reality you **keep the pimp hand strong** and make sure that **you get what you want**. You and everybody around you bask in a deep sense of **comfort** and **confidence** emanating from you. Everybody gets that you are very **honest and direct** about getting what you want. The people you approach are there to enjoy the glorious

(continued next page)

The reason this works is because of the **higher energy, positive, ultra fun** value that you are giving to the set right away along with the all important proper body language.

Think about this for a second. If you just go up to a group of people and say “Hey,” they don’t know much of anything about what type of person you are. I’m sure you have tried this and unless you are insanely good looking it basically doesn’t open at all. Remember that pickup works only because we are subcommunicating our qualities—if you just say “hey” regular chump style then you are going backwards in the pickup right off the opener and you will get nowhere fast.

Conversely our extended pronunciation and high energy delivery communicates **positivity** and **ultra fun** guy qualities. In fact you can do this with just about anything. It doesn’t have to be one word, although one word is easiest to do. For example you can do the same thing with:

“Yooooo, wazzzzzz uuuuppp?”

One of the best things about this type of opener is that it’s totally reusable. You can literally go around to 20 sets in the same venue and open with the exact same phrase.

■ DELIVERY

Now that we have the basic phrase and pronunciation down let’s get some other delivery details nailed down.

These delivery details apply to all of the Opener and Attraction phases.

Your tone of voice should be loud and projecting from your gut. It should be baritone (**powerful, chill**) yet happy. If you don’t know how to do this get a voice coach or vocal training program. That is the best way to learn.

The first Pick-Up community person to note this was Tyler Durden from RSD.



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The 1-Second Rule

From the moment you see a set that you are contemplating approaching you have 1 second to start walking towards it in a straight line.

*Mystery invented the "3 second rule" for indirect approaches.

Scientists maintain that 90% of human communication is the tone of your voice and what you do with your body. My field experience confirms that.

A critical part of delivering your opener is the walkup. Walk up directly to the set as soon as you see them. I have a rule for you to help you out with that. It's called the "1-second rule."*

You walk in a straight line, as much as humanly possible. Don't walk over a table full of people. But if there is an empty chair in your way, you move it out of your way instead of walking around it (**power, you get what you want, confidence**).

You walk up and plant yourself right as if you are part of the set (**honest and direct, confidence**): body erect, chest out, head straight, shoulders back, head erect, NO LEANING (needy and try-hard) and a big smile (**friendly**). Your palms are facing forward in a giving position as if you are some sort of religious figure (**giving**). Think of yourself as the "Partying Pope!" Figure 2-1 depicts the walkup. Figure 2-2 depicts proper body language.

You don't have anything in your hands—this gives you freedom of motion which is going to be super important later in the set and also subcommunicates that you don't need any alcohol to be happy (**validated internally**). Don't make any sudden twitchy movements. All your movements should look like they have a purpose and are driven by some internal energy. Unless you are animating your hands—you should always be in this open palm almost statuesque position. You should be moving and animating less than the set is (**emotionally unaffected, powerful**).

You smile often and are happier than your set (**higher energy**). You don't vary much from this happy state especially because of any environmental or outside factors (**internally validated**). This means that NO MATTER

WHAT HAPPENS you are still smiling, still happy and this is unwavering. *Positive or negative things and what the set does doesn't really affect your state (**unaffected**).*

You are also **emotionally less affected** by reacting to them far less than they react to you. If the set laughs at something then you do it but do it less and your laughter is a bit delayed. If the set turns to see something quickly you turn slowly. Your presence in this world is effortless. You never laugh at your own jokes and never have inquisitive facial expressions because you are **non reaction seeking**.

As you enter the set you briefly touch the people, guy or girl, on either side of you (your hands should be empty!). For example, do a quick light touch with the top side of your hand on the outside of their arms. Don't think about it—just do it! This builds **comfort** and very direct attraction.

You are winning over the group in opening and attraction so you should address everyone. Your eye contact should be on the people that you are addressing. When maintaining eye contact look into everyone's left eye (**power and confidence**). If you are saying something that isn't directed at anybody in particular shift your attention towards the various people in the group in half second intervals. Be smooth, don't be jerky. Your head should smoothly turn as you address the set.

Finally, all of this should be **effortless** and your vibe should be happy and energetic while at the same time very **calm and chill**. To work on your chillness run some sets while pretending you are lounging at your favorite vacation spot. Keeping your voice tone steady helps the chill subcom a lot.

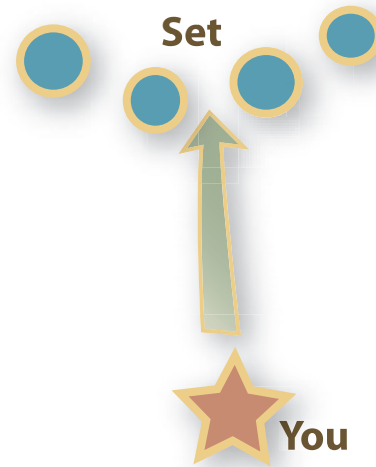
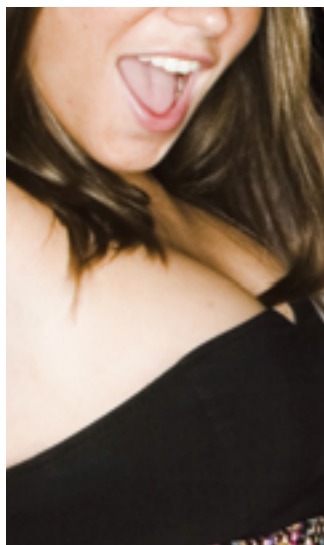


Figure 2-1
How to Approach a Set



Figure 2-2
Default body language



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Keeping smooth and non jerky body language subcommunicates effortlessness.

■ TEASE THE LOUDEST GIRL

Now we are going to start getting into the patent pending stuff I spent years perfecting. It's really simple but brutally effective at the same time.

When you open somebody in the group (and 99.99% of the time it's a woman) they will respond to you in either a positive or negative manner. You will now tease this person to subcom to the group that you are **fun, dominant, keeping the pimp hand strong** and **living in your own reality**.

The person you tease may or may not be your target. If she is then that's great, if not then we will tease her later, in the Attraction Phase. There are very specific reasons for why I tell you to do things this way. We will get more into this in the Attraction section. For right now, understand that a) you have to tease to move the interaction in the right direction and b) if you ignore the loudest girl to tease somebody else you will come off miscalibrated and unfriendly. Teasing the loudest girl subcommunicates **social savvy**.

I will show you two ways to tease, the "Mehow Love/Hate Tease" and the "Mehow Opposed Kino Tease."

■ The Love/Hate Tease

One of the major problems with traditional Negging as invented by Mystery is that it's easy to get this wrong. For example I see a lot of guys mess up with "Don't make me come down there!" because it's just an IOD (Indica-

tor of Disinterest). If you improperly (usually this means un-playfully) neg then women can get hostile and you can subcom that you are an asshole instead of a **fun** and **dominant** guy.

So I gave up traditional negging all together and instead choose to do Love/Hate Teasing. In this format you always combine a verbal IOI with a verbal IOD or vice versa like so:

“You are the awesomest girl I have met . . . in the last 30 seconds.” The ellipsis (. . .) denotes a pause of about half a second. The pauses subcom **mystery**.

“You are totally HOT . . . for being from another planet.”

“You are special . . . in that short bus to school sort of way.”

“You are . . . COOCOOO . . . I love girls that are nuts.”

The best thing about this format is that it’s difficult to get this wrong because the material is so playful that you end up delivering it very playfully and presto—you start to get lots of attraction. Teasing increases a woman’s emotional state generating attraction very directly. It subcommunicates that you are an **emotional communicator**.

The second best thing about this style of teasing is that you can literally come up with thousands of unique teases. I encourage you to come up with your own so that your teasing reflects your personality, not mine!

I encourage you to come up with your own so that your teasing reflects your personality, not mine!

■ The Opposed Kino Tease

Kino means touching. One of the easiest ways to get the same effect as the above but also get kino is to do a verbal IOD tease while simultaneously

sideways hugging a woman (an IOI). I call this the “Opposed Kino Tease” because you are opposing the verbal IOD with the kino IOI. Kino of any sort is an IOI.

So for example you can combine Mystery’s classic “Don’t make me come down there! I will totally pick you up by your puppyscruff!” with a brief 2 second hug where you put your arm around a girl while moving your waist in to touch her waist from the side.

This is essentially just like Love/Hate teasing but the IOI is always kinesthetic. The effect is the same—**playful** teasing that is hard to get wrong. The additional benefit of teasing kinesthetically is that you are getting kino which is a really powerful attraction method and sub communicates comfort. Not to mention that with the comfort she starts to build with your touch, you climb the physical escalation ladder.

Here are some more verbal IOD phrases that I use to tease in this manner:

“Oh! Oh! . . . Where is the good twin!” The ellipsis denotes a pause of about half a second. The pause subcommunicates **mystery**.

“You are . . . a total nerd!”

“I know that giggle/smile . . . you are evil, you were soo gonna break in to maniacal laughter at any second!”

“Uh Oh! Party girl.” On this one, one arm is doing the sideways hug while the other is straight up in the air with the hand and fingers are pointing down at her.

“No way . . . if we were seals you would be the one going ‘arf, arf, arf!’”

■ FALSE TIME CONSTRAIN

The first thing, that a group of people you just approached, think, is “How long is this guy going to be here?” You have just abruptly entered their reality, and people are uncomfortable with change. Once they get to know you a bit they will want you to stay—but for now you want to answer that question in their head right away.

Want to buy yourself time to win them over in attraction?

The False Time Constraint (FTC) has your back!

Having a time constraint is important to the comfort of the group. There are many ways to present a False Time Constraint (FTC) but just telling them you have to leave is effective and easy enough! This type of FTC shows that you are willing to walk away, or that you don’t find her particularly special. **Abundance** is subcommunicated through the use of the FTC, you are letting her know you have other options.

Here are some sample FTCs:

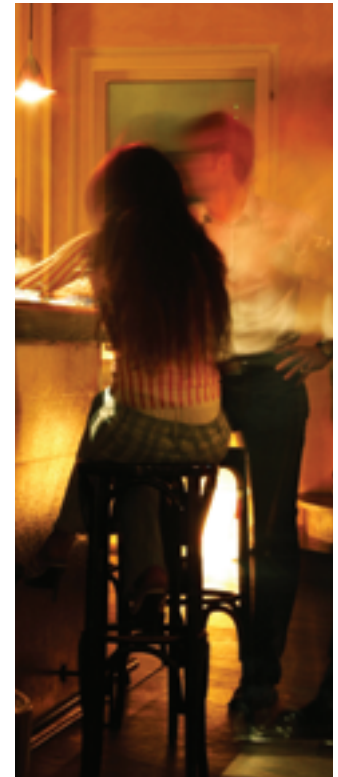
“I have to go in a second, my friends are here!”

“I have to go . . . I have to feed my cat!” (**playfulness**).

“I have to rejoin my friends in a moment!”

■ CONTINUE TO ATTRACTION

If you have studied other opening methods then you know that in many cases moving past the opener can be tricky. In the system I’m showing you here it’s ridiculously easy—you just DO it. If you want to get into attraction material, immediately get into attraction material or improv. One phrase I use to do that is “Get this . . .” or “for shits and giggles.”



Camilo Jimenez - FOTOLIA

YOU "Woouoooooo!" Opening Material—
fun, playful

WOMEN "Hello!"

YOU "You are so HOT . . . for being a total space alien (**dominant, fun, playful**) . . . I have to go in a second my friends are here . . . get this . . ." and move into attraction.

■ PUTTING IT ALL TOGETHER

Now you have all the tools at your disposal to open successfully. The box on the left is an example of what everything put together looks like.

There you have it folks, the easiest bar and club opening system on the planet. Of course there are a million variants and I'm expecting you to improvise your own in field!

■ APPROACH ANXIETY, ALTERNATE OPENERS, AND RESOURCES

Many of you probably experience approach anxiety—the fear that comes when you think about talking to a group of women you don't know. You are not alone—all of us get this. I still get it after thousands and thousands of sets.

There are two weapons against approach anxiety I highly recommend. Tolle's "The Power of Now" will get you in the moment and out of your head. My good friend and amazing pickup artist, Hypnotica, has a set called "[Ultimate Inner Game](#)" which will get you control over how your mind operates. It will help you to keep positive thoughts instead of the likely negative ones you like to recall. The two resources combined are magic—even after doing this for years, these two took my game to a whole new level! Highly Recommended.

There are a million ways to open a group of people in a bar or club. I go through all of them in my Openers—Bars and Clubs product as well as provide tons more information on opening. We also get more into handling



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approach anxiety. To get info on the Openers product be sure to sign up for our “be social” newsletter on my home page at mehow.tv.

Finally, to see this stuff in action check the private Get the Girl [Forum](#) where you can not only see me use these techniques but also ask questions.



Three Minute Attraction

CHAPTER

3

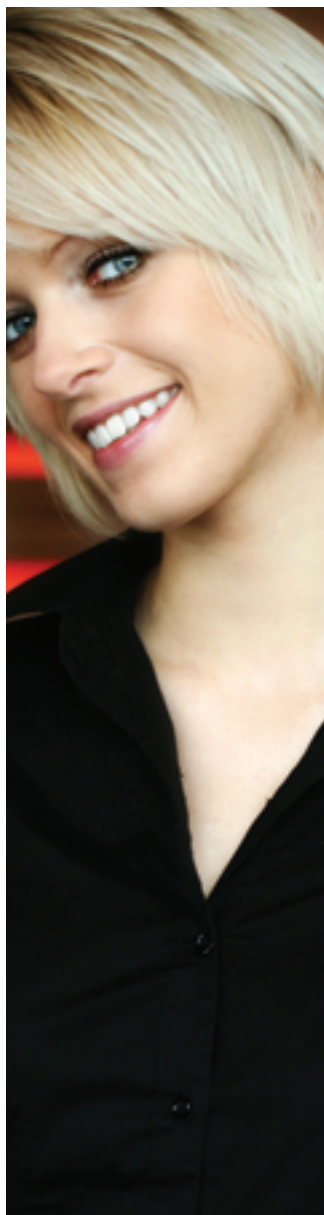
Welcome to Attraction. In the attraction phase, right after the opener you want to win over your target and her friends with one or two routines or good improvisation.

Even though the structure is that simple, most guys can't do this because holding the right subcommunications while doing the routines is tricky.

I'm going to give you some bomb-proof ways to generate tons of attraction very quickly. After learning some basics like delivery, basic kino, teasing techniques, and reciprocating friendliness, we are going to dive deep into the attraction methods themselves. To complete your verbal attraction arsenal, I will cover storytelling, followed by introducing past and future projections. The biggest section of this chapter covers my patent-pending PureKino™ attraction technology. PureKino is the pickup equivalent of cold fusion—except it works.

You may notice that I don't cover every subcom listed in the direction section above in the techniques for this chapter. This is because some subcommunications, such as subtle dominance, are fully displayed by the way you handle contingencies. As such they will be covered more in the Contingencies and Interrupts chapter.

Before we get into the techniques I want to get into some of the basics theory of attraction.



Amir Kajikovic - FOTOLIA

DIRECTION

Attraction Direction: In attraction you are **creative, giving, friendly, and ultra fun**. Your **energy** is a bit **higher** than theirs while at the same time you are being **emotionally far less affected** than they are by outside factors and **purely validated internally**. Anything negative or positive doesn't really alter your emotional state because of how **emotionally unaffected** you are. You **appear well kept**. You are a **leader** and **subtly dominant**. **Positivity** and **power** flows through you like some sort of force and **you don't need anything**. Since you are leader of your own planet you **keep the pimp hand strong** and make sure that **you get what you want**. You and everybody around you bask in a deep sense of **comfort** and **confidence** emanating from you. You are super **touchy** and totally **comfortable** touching and being touched by everybody because you always get positive reactions from everyone. You act like you do this all the time and always get positive reactions from women (**pre-selection**). Everybody gets that you are very **honest and direct** about getting what you want. The people you approach are there to enjoy the glorious value that you freely give them—but, you don't care at all what they do with that. You are a **selfless giver**. You **don't care at all** whether or not these people love you or hate you or if you ever see them again or get the girl. You are fully **present and in the moment**. Your mind is blank and everything you say flows out of you quickly and effortlessly while all wrapped in a subtle aura of **mystery**. You **live in your own reality** and it is a **effortlessly chill** place to be a part of. Everything you do reeks of your **high value**. The way you **communicate emotionally** via verbals and touching indicates that you **understand women** and give them what they crave.

■ ATTRACTION THEORY

A woman will not take any of her time or energy to meet up with you, give you her phone number, or even have a real conversation with you until you provide some value first.

Not understanding the preceding basic fact is the reason for most guys coming off as “losers” in bars and clubs. Typically men go into the set and say stuff like:

“Hey baby . . . you are hot . . . Can I buy you a drink? . . . What’s your name? . . . Where do you work?”

When you open like this, women will turn their backs on you and the interaction is over.

The reason for this is fundamental human psychology. Nobody wants to work or give their value to someone else until they know their investment is going to be worth it. Not only do women need to receive value up front, but they also want to know that you are someone they are attracted to before they invest any energy into it.

To women, a guy’s looks are only 10% (if that) of the attractive qualities she wants in a man. So if you start talking to her and attracting her by displaying only your looks (which don’t help you if you are ugly) and ruin everything else by running the lame game I list above—is she going to get attracted to you?

The answer is NO. You aren’t giving her value and you aren’t displaying that you have any value to give in the future.

To consistently get a woman attracted to you, you first have to show her that there’s something going for you beyond your looks, and a lot of this comes from showing her a good time.

A woman will not take any of her time or energy to meet up with you, give you her phone number, or even have a real conversation with you until you provide some value first.

When you provide value to a group you meet, you have to do it in a totally selfless and giving manner. If you do it at all expecting something back, the women will pick up on it and you will get blown out.

You want to get attraction as fast and as strongly as possible. The reason for this is that when you are talking to a group of partying girls in a loud venue, a lot of stuff can go wrong. Some obnoxious dude can come in and mess with you. Her friends can drag her away. Her husband or boyfriend can show up. Her favorite song can start playing, and she'll start jumping up and down with her girlfriends while you stand there like a dumbass.

You can do things to combat all of these things if you've run your game right, but none of these situational recovery tactics will work if your target and her friends aren't totally into you.

The bottom line is, for maximum consistency, you need to attract the target and win over the group sooner, rather than later.

To address this problem I have devised the most effective attraction technique on the planet: PureKino. After opening a set, run merely one PureKino routine and you can isolate yourself with your girl for the rest of the night! Usually I am done with attraction in under 3 minutes. The days of "holding a set" and entertaining them for ten to twenty minutes are over.

The days of "holding a set" and entertaining them for ten to twenty minutes are over.

■ DELIVERY AND KINO PINGING

The delivery you need for the attraction phase is just like described in the "Opening" chapter but we are going to add one element to it: Kino Pinging.

Kino Pinging is briefly touching everybody in the set. This subcommunicates that you are a **touchy** kind of guy and that you normally get positive reactions from women when touching (**pre-selection**). This works because if you enter any group of people and do something as if you have been

doing it your entire life, they assume that you have consistently gotten good reactions to this behavior in the past. Hence, women assume that other women are ok with your touching, and this subcommunicates that you get other girls (**pre-selection**). They similarly permit you to touch them and touch you back because you are so comfortable with touching. Women are also naturally emotionally stimulated and attracted by touch, which definitely moves the pickup in the right direction.

Here is how you kino ping women. Touch them in a totally non sexual way briefly with the knuckle side of your hand when you are talking to them. This type of touching is a natural thing that touchy people do while talking. For example, when I say to a girl, "Get this! . . ." I will also kino ping the side of her arm for 0.3 seconds or so. After I do an initial knuckle tap like this I will then escalate with the next ping to something with the palm of my hand. For example, I might grab her hand for half a second as I get excited about something I'm about to tell her.

Do not over-think kino pinging. Just go in and do it. Run some sets focusing just on doing kino pinging and you will get it. As you talk, kino ping every woman in the set during Attraction. This way you come off as the touchy guy. There are a million ways to kino ping and I want you to discover your own. As a note of caution, if you just kino ping your target while not touching other people in the set, including guys, then you will come off as a bit needy.

■ EMOTIONAL SPIKING, ATTRACTIVE QUALITIES, AND COMPLIANCE

Everything I'm saying in this section applies to the entire pickup. Now that you have made some progress in learning this, I want to give you some advanced concepts.



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There are two primary attraction mechanisms that work in women. One is an emotional response (attraction) when they observe attractive qualities in a man. We covered this already in the “Pickup Theory” chapter.

The other mechanism is the direct stimulation of her emotions. This has been coined in the pickup community as “**Buying Temperature Spiking (BTS)** and is a very “active,” calculated type of attraction.” Basically, when you directly stimulate a woman’s emotions, she will experience a heightened emotional state and feel attraction for you. The problem with BTS is that the attraction it generates is more easily transferable to another nearby man than the attraction generated by just possessing attractive qualities. A woman that is in a purely heightened emotional state is just as likely to sleep with the next guy she meets as she is with the guy who put her in that state. But spiking or “pumping” her emotions also generates a ton of temporary attraction for you that you can use to move the pickup forward. Emotional spiking consists of giving any sort of value that women like. The most effective emotional stimulation consists of kino, drama, and directly describing how she should feel. For example, the act of teasing stimulates emotion because it’s dramatic and fun.

The cornerstone of my pickup is the use of emotional stimulation to buy more time for all the subcommunicated attractive qualities to sink in.

“**Compliance**” is when she does something for you or allows you to do something to her. You eventually want her to sleep with you—which is the goal of a pickup and the end of the compliance escalation ladder. Hence, the level of compliance you get is really the only true benchmark of success in a pickup. I want you to get as much compliance as you can, as early on as possible. Compliance makes her even more attracted to you because she is now working for you, and becoming invested in the interaction. Have you noticed that anytime you work on something you become more “into

The cornerstone of my pickup is the use of emotional stimulation to buy more time for all the subcommunicated attractive qualities to sink in.

it?" You use this exact phenomenon to get women even more attracted to you and escalating the interaction with you as quickly as possible. To get compliance from her, you have to get her attracted to you from either emotional stimulation or subcommunicated attractive qualities. In either scenario, you are providing value to her; value that makes her more inclined to do things for you. The way I taught you to open sets provides value, for example. If you do your opener right, you can get quite a bit of compliance right away.

The trinity of pickup is a) attractive quality subcom, b) emotional stimulation, and c) compliance. If you can do all that, and handle logistical hurdles, you will Get the Girl!

The most effective pickup strategy is one that lets you get tons of attraction based on your attractive qualities, some emotional stimulation, and loads of compliance as consistently and quickly as possible. That is exactly what I am about to teach you.

■ SELECTING AND TEASING THE TARGET

Mystery is credited with developing the essence of this section.

When you tease a woman in the set, two things happen:

- ▶ She gets attracted to you.
- ▶ Her friends think that you and her aren't getting along.

So you get her more into you, while at the same time, winning over her peer group such that they allow the pickup to happen.

Right at the beginning of the set, arbitrarily choose a target. I recommend the most attractive woman in the group. Then tease her using the techniques I gave you in the "Opening" chapter. You may have teased her

The trinity of pickup is a) attractive quality subcom, b) emotional stimulation, and c) compliance. If you can do all that, and handle logistical hurdles, you will Get the Girl!



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already as part of the opener, if she was the loudest girl (see next section for why we are doing things this way). How many times you tease her in the attraction phase depends on how beautiful she is. On a scale of 1 to 10 (1 being barely recognizable as human and 10 being a goddess), 9s and 10s need 2 or 3 teases. Women of lesser beauty need less. Women that are extremely confident, regardless of their looks, need an extra tease on top of the previously listed metrics.

■ RECIPROCATING FRIENDLINESS

Most guys get this tactic totally wrong and end up subcommunicating their status in the “Tool Hall of Fame.”

During your opening, or anytime in an interaction, if you have a girl being friendly towards you (paying attention to you, interested in the thread, saying “Hi!” back, complimenting a conversational thread) it’s socially unsavvy to be unfriendly to her. You have to be **friendly** (give her some value) back at the same level as her friendliness towards you, but while providing little more value than she gave you. Essentially, you have to acknowledge her friendliness by reciprocating in a like manner but give a little more positive energy than she gave you (this subcommunicates that you are a **giver**, as supposed to just a value **taker**). Various pickup artists have dubbed this sort of technique “microcalibration.”

Here are some ways to acknowledge her friendliness:

Just address her, playfully tease her (“you are the friendliest girl ever . . . for being from out of town, thank her (“Nice” or “Thank You” or “Respect”) or say hi back to her or combinations of these. Most of the time, we handle this naturally by simply addressing the person for a bit that was most recently the friendliest to us. These are either subtle IOIs from you, combinations of big IOIs and big IODs or some other value. The reason you never

give a huge IOI or huge IOD by itself is because using extreme positive or negative responses to her being friendly will either make you seem like you are externally validated and needy, or a total dick, respectively.

To be friendly enough, all you have to do is reciprocate the value she is bringing with your own value. This may mean IOing her or it may not. For example, teasing with “You are the friendliest girl I have met . . . in the last 30 seconds” is an IOD. But because it’s hilarious, as well as obviously not serious, it brings fun value, and you are still considered friendly. Also, IODs when delivered super playfully as per the “Opposed Kino Teasing” section can also acknowledge friendliness because they provide value in the form of fun.

Here are some basic examples of good and bad friendly reciprocations:

- BAD** You open with, “Woooooooooo!” One of the girls says, “Hi!” You say “I have to go in a second my friends are here,” and continue.
- BAD** You open with, “Woooooooooo!” One of the girls says, “Hi!” You say to **some other girl** “You are the coolest girl I’ve met . . . in the last 30 seconds,” and continue.
- GOOD** You open with, “Woooooooooo!” One of the girls says “Hi!” you say back to her “Hello . . . earthling! . . . I have to go in a second my friends are here,” and continue.

The first example shows an extremely common error that guys make. The problem with it is that she gives you a mild IOI (“Hi!”) and in response you give her a moderate IOD by using the false time constraint right away. This subcommunicates that you are an unfriendly asshole. In the second bad example, you are being unfriendly so you can stick to the structure as fast as possible—this is a common newbie mistake. Don’t do it. Instead, reciprocate the friendliness and continue with the structure. Operating that way

you gain even more attraction and you lose anything at all.

Reciprocating friendliness can affect whether or not you get to tease or false time constraint the target right away. If you can't tease the target right away, you can nicely setup teasing the target later by subcommunicating that you are a teaser. As I taught you in the "Openers" chapter—tease the loudest girl right on the opener to reciprocate friendliness. Then, later in attraction, you can tease the target, if the loudest girl wasn't her. This works because by teasing the loud girl, you are subcommunicating friendliness and setting the frame that you tease everybody so teasing the target later isn't weird.

■ ATTRACTION METHODS

In attraction, you want to seriously stimulate women's emotions, get lots of compliance, and subcommunicate a lot of your attractive qualities.

In attraction, you want to seriously stimulate women's emotions, get lots of compliance, and subcommunicate a lot of your attractive qualities. I'm going to give you a three different techniques which are not only effective in-field in their own right, but will also teach you a ton about naturally attracting women in case you want to totally ditch the techniques and improvise. These methods are known as Stories, Future/Past Projections, and PureKino™.

■ Stories

The classic way to work attraction is what Mystery calls the "DHV Story." DHV stands for Demonstration of Higher Value. You tell a story that seemingly isn't mainly about any attractive qualities you possess (like pre-selection)—but you embed little things in there that subcommunicate these qualities. I almost never use stories in attraction but they are so common in pickup that I'm including them in this section for the sake of completeness. Here is one of mine: "The Leopard Spot Eye Blind."

This story is completely true, btw.

These stories work because they subcommunicate attractive qualities. The problem with them is that in a club full of ADD inducing shiny objects and distractions these stories are not very good at consistently hooking the set unless you have some other obvious value like looks or a crazy outfit. You can spice their emotional content up a bit by throwing in emotional descriptions such as, "I felt sooo surprised and but then when I found out about the dog I was sooo sad."

Early in my pickup career, I used stories like this extensively, and got inconsistent results, but I noticed that the more I put directly emotional and dramatic content in them, the better results I got. It then occurred to me that, for purposes of hooking a set in attraction, if you are only using verbal communication, then stories which only press the emotional button a lot are the best ones. That's when I started playing around a lot with Future and Past projections (we'll talk about those in the next section).

That said, stories are absolutely invaluable in the comfort phase because you can tell a lot of totally true stories that subcom any number of attractive qualities while in isolation and not having to fend off distractions. These stories are straightforward to construct and make your own. In comfort, stories are my frontline technique and I will give you a bunch of examples in the Comfort chapter.

The Leopard Spot Eye Blind Story

You guys look like shy girls . . . (ellipses mean 1 second pauses they subcommunicate **mystery**) there is this girl I'm seeing and she is totally shy too . . . like she has a great body (**pre-selection**) . . . but she is always covering up . . . if there is day light . . . I live on the beach and it gets really bright in our bedroom (**abundance**) . . . so she got us matching leopard spot eye masks thingies to wear when we sleep . . . but I'm always cheating and raising it up a bit so I can sneak a peek at her when she walks around in the morning . . . I'm always thinking to myself 'Yup, my girl is hot! . . . somehow . . . I think she made up the whole 'the sun is too bright' story (I **understand women**)."

That said, many of you probably will get results just from telling stories with embedded attractive qualities in the attraction phase. I even do this myself sometimes when it feels right with the vibe. Regardless of what phase in pickup you use stories, it is critical to understand what makes a good one—sooner or later you will find yourself improvising one in field anyway.

Here are the basic components of a good story:

- 1 The main theme is not about any attractive quality.
- 2 It contains plenty of *embedded* attractive qualities. If the story wouldn't be worth telling without the DHV's, it's not worth telling period.
- 3 It contains emotional content such as suspense, humor and various different emotions like surprise, fear, loss, love, and happiness.

There are tons of stories like this available in our forum and in the pickup community in general. If you have one you would like critiqued you can just post in the ebook forum at mehowgetthegirl.com/forum.

■ Future/Past Projections

Past/Future Projections are fantastic, obviously unreal elocutions on what you and her are going to do or have done together. The key is to make them fun and filled with emotional stimulation like drama, fantasy, surprise, suspense, mystery, happiness, sadness etc. When you do this, you are speaking the language of emotions, which all women inherently understand and just about no men do. When you do this right, women will get automatically attracted to you.

Here is one of my all time favorites, which has been used extensively by the entire pickup community: the "Intergalactic Space Princess."

This type of material also subcommunicates, via obviously saying whatever I want and violating social norms of conversation, I'm **unaffected** by outside reality and **internally validated**. Also because of the emotional content you are subcommunicating that you **understand women**. The projection should be delivered with plenty of suspenseful pausing denoted by the ellipses. Feel free to shorten or lengthen the routine based upon how much club-induced attention deficit disorder your girls have. There are plenty opportunities for kino pinging in this routine. I once ran this bit on a very attractive young woman at a brunch table filled with her mom, grandma, and aunt at 11 A.M.—never be afraid to experiment! Even the grandma was into it.

Note that the Intergalactic Space Princess story has just as much subcom in it as a regular “DHV Story.” But it very directly hits the emotional button over and over which makes it really good at attracting the target (hint: use the story to tease her, make her the bad girl) and winning over the group.

Not every projection has to be long. Here (on the following page) is one of my short form favorites.

Intergalactic Space Princess

“You two (pick two girls) are totally fun . . . you know what I would do with you guys . . . I would dress you up . . . 1965 Barbarella style (surprise) . . . in vinyl . . . both of you would have the same cut . . . but you, since you are the bad one (teasing—emotional stimulation) . . . you would get a black outfit . . . and you since you are . . . the total angel . . . would get the white one . . . and then I would give you guys ray guns (surprise, **I live in my own reality**) . . . like you know, those ones you can zap little green aliens with (**creativity**) . . . and I would take you in my . . . spaceship . . . and we would go . . . all over the galaxy together . . . and have amazing space adventures! (fantastic emotional stimulation) . . . and when you came back down to this bar, right here on earth . . . all your friends would be completely jealous (direct emotional stimulation) . . . because you guys would be my . . . intergalactic space princesses (funny punch line, emotional stimulation via release of tension).” (Do a big group hug at the end as a kino ping)

Paris Hilton Chihuahua Carrier

"You are friendly . . . I would get you guys one of those . . . pink . . . Paris Hilton Chihuahua carriers . . . and put you in it . . . then I could walk around the party with you on my arm . . . everybody would pet you and tell you how totally cute you were!"

Note that even though you may be talking about one of the girls in the group, the entire group hears the routine and is entertained so while getting your target's attraction, you are winning over her friends. They don't get to hear this stuff from any other guy in the club.

I basically come up with all this stuff in field. So when you feel a wild and crazy

idea coming up, go with it, so you can come up with your own projections. It can help to record yourself in-field in general, so it is easier to keep track of great routines you come up with.

■ Pure Kino™

This is my patent-pending, secret sauce. It is so powerful, that once you try this, you won't want to use anything else, unless logistics prevent you from doing kino. Kino is the world's best emotional stimulator and attraction generator, and is optimally used as a vehicle for great subcommunication. In the next section, I will introduce you to PureKino attraction, and show you the "Group 3-7" routine. I will also show some different opening material, and give you a great review of the concepts that you have learned so far. Later I will give you two more powerful PureKino routines: "The San Francisco Handshake" and "Group Hug Education."

Group 3-7

In this section, I'm going to teach you what I would teach someone if I only had 15 minutes to improve their game. This is the stuff I would teach a student if I could only teach them one thing.

Kino is the world's best emotional stimulator and attraction generator; and is optimally used as a vehicle for great subcommunication.

Let me start by telling you how PureKino came about. Back when I was a newbie at this—I was very high energy. I was of such high energy in set, that I was essentially a mid 30s, balding, pale, dancing monkey. I would get a lot of spikey attraction, and sometimes get the girl, by using haphazard attraction material to isolate, and then do the real work in comfort.

Back in those days, I was rolling a lot with my good friend and wing, Lovedrop, from Venusian Arts.*

Lovedrop always had some sort of secret plan to increase my game that he wouldn't tell me about until right before he decided to spring it on me.

One night, when I was acting particularly dancing monkey, he followed me around the club telling me to be **"chill"** constantly.

When I did that, half my sets didn't hook at all, and walked away wondering how a dork like me even got into such a swanky establishment. The other half of the sets would hook very hard.

So being chill made things solid IF IT HOOKED, but otherwise, I lost the set.

*Venusian Arts is a trademark of Venusian Arts, Inc.

DIRECTION

PureKino Direction: When you use PureKino, let the **creativity** flow into **super fun** land. You want to subtly **dominate** the women while being very **friendly**. This is what they want to experience when meeting an attractive man. You are just **giving** it to them. You should keep your **energy** at a bit of a **higher level** than theirs, while at the same time, letting outside factors **emotionally affect you far less** than how the girls react to them. The goal is to come across as being **purely validated internally**. When you master this, you and everybody around you will bask in a deep sense of **comfort** and **confidence** that perpetually emanates from you. The women will see you as super touchy, and totally **comfortable**, touching and being touched by everybody. This will make them assume that you typically get **positive** reactions from everyone when you do this. The girls will feel that you are being totally **honest and direct with them**, but will still perceive that there is something **mysterious** about you. You'll project that you **live in your own reality**, which is an **effortlessly chill** place to be a part of, while you **communicate emotionally** with them, and make them feel good all over.

This sent me right back to the drawing board. Clearly, hooking only half the time wasn't acceptable.

I started to think, "What are the most powerful attraction mechanisms available to us?" in a purely theoretical sense.

Here is what I came up with . . .

- ▶ Subcommunicating "I live on planet Mehow; a **wild** and **fun** place to be!"
- ▶ Touching. Lots of touching (kino) and compliance.

I learned this from being in-field a ton—noticing that when I integrated these things into my game, sets seemed more solid.

I then started to think about how I could just run the entirety of attraction just by focusing on those two things. PureKino was born.

I call it that, because with PureKino, you can literally run an entire attraction phase in its entirety, by purely touching the women, and adding some verbal plowing.

If you can get a large amount of touching and compliance in attraction, you can effectively maximize the amount of "**chillness**" you can bring into your game. This, along with excellent subcommunications, will allow you to win over sets with a great consistency. The result is super tight attraction.

I am not kidding. You can get TONS of SOLID attraction from women without FLIPPING a single traditional Demonstration of High Value (DHV) switch (**protector of loved ones, leader of men, pre-selection**). By the way, I love DHV stories in comfort, but I only use them in attraction when I can't get logistics on kino.

Yup, it's that easy. All you have to do is touch all of the women in a set while running your mouth, and let your "I live on **MY planet** and it's a **WILD** and **FUN** place to be" sub-communications do the rest. Did I just say "Touch all the women in the set?" Yes, yes I did. This probably sounds scary to many of you, but I'm about to show you a way to do it that is easy and fun.

The best thing about PureKino, is that the material teaches you how to **become wild and fun**. Once you have mastered this, all of a sudden you will find yourself with super-ninja **fun** skills that you can easily improvise with at any moment. With that kind of energy, you can bring all of your other pickup skills to new levels as well. Hello exponential game growth!

The simple way to use this:

- 1 Open Direct to Group with a False Time Constraint.
- 2 Super playfully neg a target (secret to never getting this wrong contained below).
- 3 Do one or two PureKino Attraction routines.
- 4 Isolate and go into Comfort.

Most of you are familiar with opinion openers, negging, and then stacking to DHV stories because most of you know Mystery's method. So I'm giving you the easiest way to take what you know and use PureKino Attraction.

This is really simple. So simple that you probably figured it out already from the above 4 bullet points. You substitute a direct to group opener for the opinion opener; you substitute something very playful for your regular neg, you substitute PureKino attraction for DHV stories, and BLAMO . . . you have the girls all into you without them knowing a single fact about you.



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ME “You guys seem fun, I had to come over here and say hi . . . for a sec!” (1)—w light brief touching of the set right on the opener. Do this with direct body language. Just walk up, touch while you start talking. I changed my approach rule from “3 seconds” to “1 second” to facilitate this.

SET “Hi!”

ME “Oh Oh! THIS Girl . . . you must have been . . . the CUTEST . . . hall monitor in middle school!” (2)

SET “Ya . . . she was!”

On the left is an example with each phase numbered. This example is best on an all girl 2 set.

Easy enough so far, right? Before we continue I have to tell you a secret to number 2. Change your neg from a straight neg like “Don’t make me come down there” to something that unmistakably sub-communicates playfulness and changes your OWN STATE to a playful one. You do this by negging with an IOI (Indicator of Interest), followed by an IOD (Indicator of Disinterest) so it’s like a push/pull (you can also do IOD/IOI). This way, it’s just about impossible to miscalibrate and make a girl furious at you. Just use an IOI before the usual negs you use like “You are totally fun . . . but don’t make me come down there and discipline you!” or “OK . . . those nails are totally amazing . . . how did a space

alien like you figure out how to put them on?’

Now we continue with this particular PureKino routine which I call “Group 3–7.” This routine is delivered very **fun** and **playful**.

By that point, you will frequently have enough attraction right there to have your wing come in and isolate with your target if it’s a 2 set. Sometimes, you will need another PureKino routine.

Group 3-7 PureKino

ME "How long have you guys known each other?"

SET "A while!"

ME "Did you know that you guys could be psychic together?"

SET "What?"

ME "For shits and giggles were are going to find out if you guys are psychic together."

SET "Ok!"

ME "Give me your hands!"
Set gives me their hands.

ME "For this to work you guys have to hold hands as well." (subtly **dominant, leader**)
Set and I are now all holding hands. This is the point btw. I'm doing all this stuff to get a lot of totally un-creepy touching going in the first 30 seconds of the set. ALL I DO IS RUN MY MOUTH TO GET KINO AND COMPLIANCE.

ME "Now we have formed a . . . psychic circle." (**mystery**)

I move their hands around slowly while holding them to give it a fun mystical sense and sub-communicate that I'm messing with them and having fun. (Key Point! Having Fun)

ME "Ok . . . I want both of you to think of a number between 1 TWO . . . 4 . . . the first number that pops into your mind . . . but don't say anything." (I let go of their hands as I'm doing this and I snap my fingers right when I would have said the number 3 . . . then I grab their hands again). See I'm touching, letting go, touching, letting go. Is this sinking in?

ME (hold their hands extra firmly) "Ok . . . you guys clearly got the number in your minds, right?"

SET "Yes." (more compliance)

ME "Ok . . . now . . . girl on my left . . . what number were you thinking?"

Girl (girl on left) "3."

SET "OMG! We are psychic together!"

Lots of hugging ensues and I let go of their hands and go to next PK routine or something different entirely.

(continued next page)

San Francisco Handshake PureKino

YOU "You guys look like east coast girls." Say "east coast" if you are on the west coast and vice versa.

SET "Naw, we are from LA."

YOU "Do you know the San Diego (or whatever city) handshake (**mystery**)?" Set usually looks at each other a bit.

YOU "I will show it to you . . . go like this (**dominance, honest and direct**)."
Show one of the girls some arbitrary handshake usually consisting of 2 or more simple steps such as a hand-slap followed by a funky grip followed by "the rock."

YOU "Cool, that was simple . . . now we are going to get more complicated (**mystery**) . . . I was dating this girl in San Francisco (**pre-selection**) and she showed me their handshake . . . go like this (**dominance**)."

YOU Start with just doing a simple

handhold of two girls in the set, one girl's hand in each of your hands.

Then do the following:

- 1** Kiss one girl in the air on either side of her face like French people do it. Make a big loud kissing sound as you are doing this.
- 2** Kiss the other girl in the same way. Make a big loud kissing sound as you are doing this.
- 3** Spin both of them around by lifting your hands and theirs over their heads. Simultaneously say in a stereotypically gay voice, "OOhhhhhh my gawd . . . you guys look FANTABOULOUS . . . spin around . . . have you guys lost weight?"
- 4** Push them away while still holding hands. Say, "We soooooo have to go shopping together."
- 5** Pull them back towards you and hug them both while saying, "You guys . . . Would buy me . . . the best cashmere sweater ever!"
- 6** Then push them away and stop the handhold.

For this particular routine, if one of the girls says some other number, you can handle it just like Mystery taught me for regular 3–7 with “See . . . that is empirical proof that ESP is bullshit.”

You can stop there and go into something else or you can continue and do the same thing with the number 7 like so: “Since you guys are psychic . . . let’s step it up a notch . . . girl on the right . . . pick a number between 1 and 10 . . . (they usually pick 7) . . . you guys got it . . . ok good . . . so (to girl on left) what number are you thinking . . . weird huh . . . I should take off before you guy start levitating objects or something.”

The verbals don’t really matter—you don’t need to have a psychic test—all you need is the kino and compliance and good sub-communications.

The best thing about this is that there are literally thousands of possible routines to use. This entire approach has been massively field tested by myself and my students and resulted in many wonderful relationships and tawdry same night hookups.

■ THE SAN FRANCISCO HANDSHAKE

This one is huge hit amongst all the people I have taught it to. It’s extremely easy to do, and women love it. You come off as a super **giving** guy doing this stuff because it’s so much **fun**. Because you enjoy it tremendously, and it’s so out there, it comes off that as you definitely **live in your own reality** and **get what you want**.

Do this with a super over the top, stereotypical, gay voice. You are not trying to actually come off gay—you are going over the top to comically gay land.

The pushing and pulling kino and suspenseful pausing causes lots of attraction via emotional stimulation. The compliance from them following



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your directions causes them to become even more vested in the interaction thereby amplifying the attraction. The kino also subcoms **pre-selection** and **comfort**. The delivery should be very **effortless**.

Group Hug Education

Here is another one from my personal stash. At this point in the book you guys should totally get the subcom that is going on here so I'm not going to point it out this time. I want you to think yourself about what the various subcoms here are.

- 1** You: "Do you guys know how to group hug . . . (before they can answer) Of course you don't! . . . for shits and giggles I'm going to show you."
- 2** You then arrange the girls (and guys) in the set such that you and them form a perfect circle. Grab each person by the shoulders and move them around. Tease them while you are at it, with stuff like "You . . . are way off!" . . . "This girl can't follow instructions." Note that doing things like moving girls while teasing them is opposed kino and will get you even more attraction.
- 3** Once everybody is in a circle then you start a countdown like "3 . . . 2 . . . 1 . . . Group Hug!!!" and everybody will hug. Make an "awwwwwwww!" sound effect as you are hugging then exclaim while you push them away, "What is with . . . you huggy people . . . get off me!"

I use this one all the time. You can do all this, stuff by the way, to girls that can't really hear you or don't speak great English. Just act like they totally know what you are talking about and start touching them. This works. Try it in field.

■ PUTTING IT ALL TOGETHER

There are a number of ways to put this stuff together.

The most basic “2 step” method is:

- 1 Open—opening material, tease, false time constraint
- 2 PureKino—1 routine and tease the target during it if necessary

In the 2 step method you can usually pull off 3 Minute Attraction. The “Group 3–7” walk-through is an example of 3 Minute Attraction. Until your subcom on the opener is tight you may have trouble getting enough compliance to launch into PureKino right away. In that case, the following “3 step” structure may work better for you:

- 1 Open—opening material, tease, false time constrain
- 2 Future/Past Projection—1 routine and target teasing if necessary
- 3 PureKino—1 routine and target teasing if necessary

This last structure uses the heavy emotional spiking caused by projections to give you enough compliance to get to PureKino. Try the

QUESTION & ANSWER

Q *How do you tell if you are done with attraction and ready to isolate?*

A In the Comfort chapter I’m going to teach you how to isolate. Isolation just means that you are now talking to your target and she is more or less separate from her group. You are ready to isolate when you have enough attraction.

You know you have enough attraction when you get at least 3 IOIs from your target. IOIs are indicators that she likes you. Her IOIs include playing with her hair, staring at you with that “Doggy Dinner Bowl” look, touching you, compliance with your kino commands, and asking questions like “What is your name?” or “Where are you from?”

If you have 3 IOIs from her by the time you finish your first routine, you should isolate and move into comfort. If you don’t have those IOIs, then do another attraction routine. If you aren’t consistently getting 3 IOIs after 2 routines you need to practice your delivery. At that point more material won’t help.

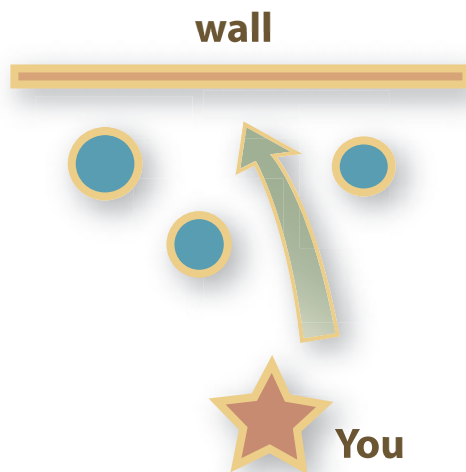


Figure 3-1 Locking In

2 step on a bunch of sets infield first. If it doesn't work, go to the 3 step then back to the 2 step once you have the 3 step working.

When using the above structures, if you can remember to reciprocate friendliness, kino ping, and deliver the content properly, you should be well on your way to getting attraction in 3 minutes (or less!).

■ Locking In

There is one more element ***you may need*** in attraction. **High value** people always have the best positioning in a group they are addressing. So if you walk up to a group of 3 girls and one of them is leaning against the wall—you want to replace her and make sure you are leaning against the wall. We call that “locking in.” When you isolate, you always want to lock in as well, but in that situation, the logistics are easier, because it is just you and your girl.

The reason I said “***you may need***” in the preceding paragraph is that if you can get the attraction phase over within 3 minutes you typically don't need to lock in during attraction because you are going to get it when you isolate.

However, if you find your attraction phase lasting longer than 3 minutes, then you have to “lock in” during attraction. A “lock in” is when you secure for yourself the high value positioning in a group of people. For example, halfway through your first routine, just move through the group and lean against the wall. A smooth way to do this when doing PureKino is to just make it part of the PureKino routine by saying, “ok . . . for this to work you need to be here (grab girl by shoulders and move her out of lock in spot then slide into her spot) . . . actually, I just wanted to steal your spot . . .

NOW . . . back to me . . . ” and continue the PureKino.

A lock-in is important because if you spend more than just a little bit of time with a group of people, the fact that you are not in the most comfortable spot will start to subcom that you are low value entertainment, as opposed to a high value cool guy. Getting a lock-in though, requires compliance from the group, so we have to do it after we have had some time to let the group get to like us.



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■ RESOURCES

For video examples of how I run attraction game, check out the video section of the [Get the Girl forum](#). There are even more attraction videos in my public video archive available [here](#).

You can also check out my [blog](#) where I frequently post new game related.

If you like PureKino, I'm currently working on a product that just focuses on PureKino. There are 15 more routines and a bunch of optimizations that I'm putting in that one. To get the latest information on the PureKino release sign up for my "be social" newsletter at [mehow.tv](#).

You can also run attraction game without a target at all. This is an advanced technique I currently only teach in my [bootcamps](#).

www.mehowgetthegirl.com



Comfort

Comfort is the biggest phase of any pickup—it’s where all the real magic happens.

As you can see from Figure 4-1, so far we covered opening and attraction. Opening and attraction take about 3 minutes when done properly.

The comfort phase lasts until you seduce your woman. It typically takes 4—10 hours (Mystery).

There are accelerators out there that make things happen faster, like hypnosis, neuro-linguistic programming and other shortcuts, like finding women that don’t need comfort.

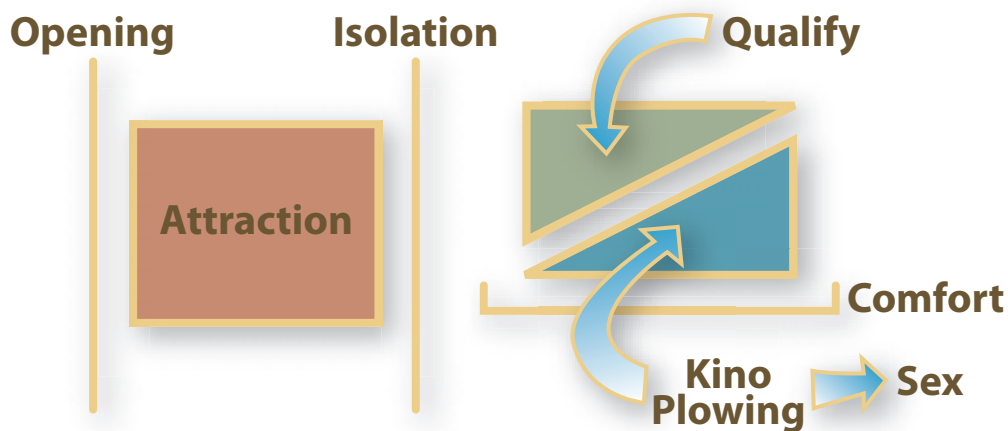


Figure 4-1
The Mehow Model

You want to constantly escalate the kino until sex, regardless of how much time or how many meet-ups you have with her.



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I will give you guys some pointers for the good accelerator technology out there, but all of those techniques rely on you being a chill normal guy who can get laid without doing anything fancy. I don't recommend that you study accelerator techniques until you can consistently get relationships with women via a 4-10 hour comfort phase. Learning how to do this, and being able to last the 4-10 hours, is critical to mastering the game.

So far we covered Opening and Attraction in the book. Those phases occur entirely in the bar or club that you meet your girl. The comfort phase typically starts in the meet venue (bar or club), and then continues on the phone and on meet-ups.

Everything I'm about to teach you applies to all those venues. You want to constantly escalate the kino until sex, regardless of how much time or how many meet-ups you have with her.

In Comfort, you are getting to know each other while you escalate kino via the kino plow (see Figure 4-1). To get to know her, you **qualify** her verbally. Qualification is the process of asking her about her non-beauty related character traits ("If you could travel anywhere in the world, where would you go?") and then judging and typically approving those traits. When you Qualify she knows that you are not just after her for her beauty. But as time progresses, the verbal qualification decreases, as the kino plow increases. Kino plowing ends in Sex. While you are doing all of this, you and her have to constantly be talking or doing something together. While you are talking and doing stuff together, you are subcommunicating to her attractive qualities, but also occasionally spiking her emotions. This keeps the attraction hot. If you recall from the attraction chapter, the trinity of pickup is a) attractive quality subcom b) emotional stimulation and c) compliance. In comfort, via the kino plow, we expand her compliance to the point of sex. The brunt of the attraction work in the comfort phase is done via attractive

quality subcommunication. Through the latter, the woman really gets to know you and gets very attracted to who you are. Where as in the attraction phase, I showed you how to get her into you enough to hang out with you a bit, in comfort you are going to crank up the chemistry to the point of love.

A lot of guys ask me, “How do you know when to escalate kino?” The answer to that lies in understanding Chase Cycling. Once you understand chase cycling, you will know exactly when to qualify or kino plow.

I have a demo of comfort game in the [video](#) section of my website called the “Comfort and Escalation Demo.” You may want to watch it now so you get an idea of what comfort looks like.

I’m going to teach everything we just discussed, starting with isolation.

Since the comfort phase is so vast, I’m going to give you individual Direction for each section.

■ ISOLATION

Before we can get the girl to love us, she has to spend some time alone with us.

In my system, isolation is easy. You’ve won the group over in attraction so all you need to do to isolate is just start talking to her separately. Her peer group will allow it to happen.

You can just turn to her and immediately start qualifying with a question like “What did you want to be when you were seven?” We will get to all the details of qualification in a few sections.

Additionally, on isolation you have to lock in. To talk to a woman for an extended period of time—I recommend at least 30 minutes in venue for a

DIRECTION

Chase Cycling Direction: Somehow, due to your freaky mind bending **understanding of women**, you are always perfectly **creative** and know exactly what to do next to move the interaction forward. Women find you **ridiculously easy to be with** and do things for you, but they can't put their finger on why. You just **know them**. Women find themselves getting sucked into your reality more and more and the only way they can explain it is that it *"Just Happened."*



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solid phone number—you have to be comfortably locked in. Otherwise you will lose the set. Check the “Lock In” section of the attraction chapter for more info.

The easiest way to lock in during isolation is to find a nearby wall to lean against while you are talking to your target. If there isn't anything nearby, you can always say, “I want to talk to you for a sec . . . come here.” and grab her hand and move her by just walking to where you want to go. If you spot some place to sit, you can start that move by saying, “I want

to talk to you for a sec . . . let's sit down,” grabbing her hand, and moving her by walking to the seating location. Always take the better seat or wall position.

■ CHASE CYCLING

If you recall from our earlier discussion, compliance is when she does something for you, or lets you do something to her. You eventually want her to sleep with you—which is the goal of a pickup and the end of the compliance escalation ladder. Hence, your level of compliance from her is really the only true benchmark of success in a pickup.

In comfort, we are constantly increasing her compliance with us to greater and greater levels. Qualification and kino plowing are both methods of getting more compliance. The comfort phase is really a “compliance plow”—because we are constantly working to get more compliance.

So how do we get her constantly working for us? The answer lies in understanding Chase Cycling. **Figure 4-2** depicts the three steps of the Chase Cycle.

Here is the legend:

Takeaway and Directive (T&D). The Takeaway is sending her a IOD. The Directive is giving her some indicator of what to do next to please you.

She works. Her working for you increases her attraction. Every time she does anything for you, it's an IOI to you. But her just verbally IOLing you with something like, "I like you!" is not getting her to work for it. You want to increase the level of work she is performing over time. As you and her do more cycles she works more for you.

Reward, this is when you reward her for her work. Rewards increase her attraction and make her feel good. The "feel good" in the reward is an incentive for her to keep complying to your future Directives.

Buying Temperature and Attraction (BT&A) increases as she works or is rewarded.

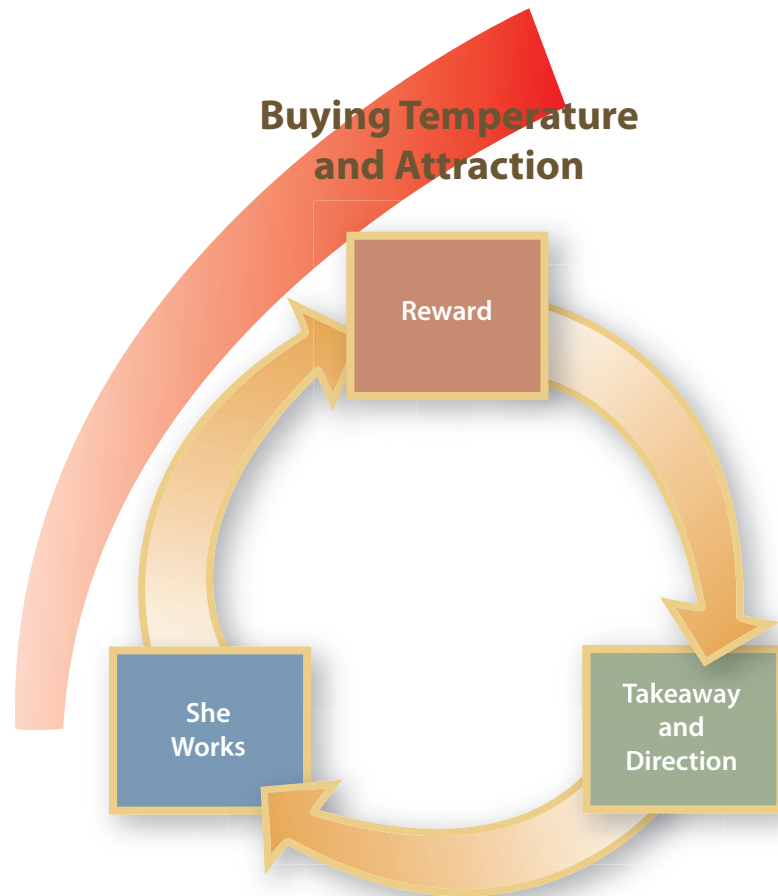


Figure 4-2
The Chase Cycle

Since the cycle is circular, it can start at any of the three steps, but a typical first iteration is:

- 1 Her BT&A is high due to Attraction Phase being complete.
- 2 You do a Takeaway and Directive.
- 3 She works for you.
- 4 You reward her.
- 5 You do another Takeaway and Directive
- 6 She works for you.
- 7 You reward her.

Here is an example with each step denoted in italics. We get more into why this works later in the chapter.

Step 1. You just got done with the Attraction Phase and she is into you.

Step 2.2. You subtly lean back away from her. —This is a *Takeaway*. You are sub communicating that maybe you are not interested.

Step 2.2. You: “What did you want to be when you were seven?”
—This is a *Directive*. You are giving her a big hint as to what she has to do next to please you.

Step 3. Her: “I wanted to be an astronaut. My parents thought it was funny. But then when I was thirteen they wanted to send me to space camp. By then I was “over it!”—*She is now working for you*. This makes her more vested in the interaction and therefore more attracted.



- Step 4.** You: “That’s awesome. I love you!”—This is a *Reward* for her work. This raises BT&A.
- Step 5.1.** You briefly look around the club and say “But I don’t know about girls from space camp . . .” —This is another *Takeaway*.
- Step 5.1.** “Are you going to whip out your slide rule when I take you home to Mom?” —This is a *Takeaway and Directive*. I’m directing her to answer my question.

As long as she complies you literally do this cycle over and over until she is in bed with you. The only time you stray from it is to handle Contingencies and Interrupts, which we cover in the next chapter.

When I figured this all out, it revolutionized my game. I could get any girl to be really into me in comfort. Before she knew it she was doing everything I asked, like buying me drinks and complying with all the kino stuff I wanted her to do. It was actually difficult to get her to NOT do what I wanted.

Why does this work?

Women are not going to do anything for you unless their Buying Temperature and Attraction is high. You should only ask them or sub-communicate to them (I call that a Directive) that they need to do something for you when their BT&A is high, also known as her “high point.” Women frequently have no idea how to please you, so this way, you are constantly giving them hints as to where they need to go next, so they don’t mess up with you. Furthermore, women are less likely to work for it when they know they have you, so you keep them guessing by giving them indicators of disinterest. (I call those Takeaways).

BT&A goes up when women are working for it. This applies to men too—whenever we work for something, we value it. If we don’t have to work for



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YOU "What did you want to be when you were seven?" (*Directive*)

HER blah blah blah . . . blah blah (*She works*)

YOU "Tell me about blah some more?" (*Directive*)

HER blab blah blah . . . blah blah blah (*She works*)

YOU "I had an uncle that was into blah too, how old were you when you first discovered blah?" (*Directive*)

HER blah (*She works*)

YOU "NO Way!!! Me too. Let's get married!" (*Reward*)

something, we take it for granted. Furthermore, when a person we like un-supplicatively does something we appreciate or compliments us, our BT&A also goes up (this is the Reward). For example, if a guy a girl really likes gives her a compliment she likes the guy more. If a guy she is not into gives her a compliment she gets even more turned off.

Repeating the chase cycle over and over causes the woman to become conditioned to feel good for following our compliance requests. This is an extremely powerful application of fundamental human psychology. Use it only for good.

You can also take shortcuts through the cycle. Since BT&A is good as long as she is doing stuff for you, you don't need to reward her on every iteration. You can keep directing her through some process and then reward her at the end of it, as shown in the box on the left.

Also, you usually should do Takeaways and Directives simultaneously, or back to back, but you don't always need to do both. For example, sometimes to keep her working, you just need to lean back (Takeaway) and she will clue in that she is losing you and start to drive the conversation so it doesn't die. As long as BT&A is high, you can also keep her working just by giving her Directives without a Takeaway. That said, it's best to keep the Takeaways coming so you cycle her emotions between hope and doubt as to whether or not she is going to get you. If you do both a Takeaway and a Directive then you can mix up which one you do first or do them simulta-

neously if one is kino and the other verbal. Furthermore in each T&D step you can throw in multiple Takeaways and Directives. Women secretly love guys that can move their emotions in this manner—when you do this you subcom that you **understand women** and are an **emotional communicator**. Cycling her emotions also generates more attraction. Finally, understand that women don't need a T&D step every cycle. Sometimes, they just work for it without any guidance at all.

There are two bottom line rules to implementing Chase Cycling:

- ▶ As long as she works for you, you eventually have to reward her. The reward has to be of equal effort to the work she put in.
- ▶ Use just enough Takeaways and Directives to keep control of the interaction and keep it moving forward.

Here are some examples of Takeaways, Directives, Her Working, and Rewards. It is super important to understand that any of these elements can be either kinesthetic or verbal or a combination of both.

■ Takeaways

- ▶ break eye contact, stare at ceiling for a sec
- ▶ talk to her friend more than her
- ▶ talk to wing
- ▶ leave and talk to some other girl
- ▶ pretend like your zoning out or not listening
- ▶ push her off if doing kino
- ▶ reach for your cell phone



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Note:

Re-Opening: If you leave the set as a takeaway then you will have to come back and reopen at some point. Every time you reopen you should use an IOD to calibrate the IOI you are giving her when you come back. Coming back is a big indicator of interest. It has to be calibrated. My favorite re-opener is Tyler's "You totally remind me of my little sister" although any playful IOD will work.

- ▶ start rummaging through your pockets
- ▶ do “girl code” with your wing, like you are about to leave
- ▶ back turn
- ▶ say, “man I really need another drink.”
- ▶ say, “I have to go to the bathroom.”

■ Directives

- ▶ “I’ll take a cola.”
- ▶ “Man . . . I really love cologne x, don’t let me smell it.”
- ▶ “My shoulder is sore, don’t massage it.”
- ▶ “I’m cold, but power puff girls like you aren’t allowed to hug me.”
- ▶ “I need a drink, but girls are never allowed to buy me one.”
- ▶ Start playing with some interesting prop, so she asks you about it
- ▶ Drop a hint—“I’m X personality trait,” so she asks you about it, like “I’m shy.”
- ▶ “I love stupid jokes, but girls never tell me any.”
- ▶ Ask her a qualifying question
- ▶ “What was that thing you were talking about X, tell me more.”
- ▶ “Your turn for an interesting story.”
- ▶ Isolation
- ▶ “Guess my name (my sign, x whatever).”
- ▶ “Before I answer that you have to do x.”
- ▶ Any kino command or body language to tell her what to do next

■ She Works

- ▶ She isolated with you
- ▶ She tells you something big and deep
- ▶ She tells you anything substantial that is amusing
- ▶ She initiates kino with you
- ▶ She qualifies herself
- ▶ She starts asking you a series of meaningful questions
- ▶ She conspires with her friends to take you home
- ▶ She jumps through hoops you create
- ▶ She lets you touch her

■ Rewards—are anything that raises BT&A

- ▶ any routine such as . . .
 - stories
 - future projections
 - magic
 - cold reads
 - palmistry
- ▶ any kino
- ▶ approval (only raises BT&A if she worked for you)
- ▶ compliments (only raises BT&A if she worked for you)

QUESTION & ANSWER

Q *How does Chase Cycling map to Mystery's A3 Qualification model of 'Bait, Hook, Reel, Release?'*

A The difference is that Chase Cycling is something I want you to do in the entire pickup not just during Qualification (A3 in Mystery's model). Chase Cycling is equivalent to BHRR when doing Qualification as follows:

- ▶ Bait = Directive and Takeaway
- ▶ Hook = She Works
- ▶ Reel = Reward
- ▶ Release = Takeaway

That is a lot of stuff to get in your head. Applying Chase Cycling (CC) in field takes lots of practice. To help you along with all of the techniques in this chapter, I will annotate with the applicable CC steps in italics in subsequent sections. The work is very definitely worth it—once you get this down you will see your results improve fairly dramatically.

■ QUALIFICATION

Every woman has to know that you want her for her—not just for her looks. So if you do only want her for her looks, you have to fake that you don't. I don't encourage this. With the tools I'm giving you in this book, you should have enough choices that you should only be having sex and relationships with women you genuinely admire. To figure out what she is about, and subcommunicate that you appreciate her for who she truly is, you have to qualify her.

Qualification can be broken down into three steps:

- 1 You find out what her nobler qualities or just cute things about her are.
- 2 You approve or disapprove of the quality.
- 3 You leave her guessing as to whether or not she has won you over.

DIRECTION

Qualification Direction: You live in a place of **abundance** and you **always get what you want** from women. Because you have too many girls (**pre-selection**) you have to screen them. You want to get with women whom you truly admire for their nobler qualities. Sex is no big deal. You are so **high value** that you have to reject women constantly because you just don't have the time to sleep with all of them.

Qualification typically starts with a qualification question like:

"What is the single awesomest thing about you?"

"Are you adventurous?"

“What did you want to be when you were 7?”

“What were you like in middle school . . . were you one of the nerdy kids or a popular kid?”

Qualification is always done with Chase Cycling, as shown in the boxed example.

You always want to qualify two or three times right after you isolate. For those of you familiar with Mystery’s M3 model, this is the A3 phase. However, I want you guys to continue to qualify as the comfort phase progresses. NEVER STOP QUALIFYING. Just reduce the amount of it that you do as the amount of other compliance (kino plow!) you are getting from her increases. She always has to know that you are into her for the whole package, not just for sex. Qualifying also subcommunicates that you are of **high value** because high value guys have to screen a lot as they live in a reality of **abundance**. The reason you qualify more heavily in the beginning of the pickup is that she has to know early on that her physical beauty is not the main reason you are into her.

Finally, make sure to totally disqualify one of her answers to your qualifiers. This is to not seem like you always say stuff like, “I love that, but we would never get along.” It needs to look sincere when you qualify her. Actually reject one of the things she tells you with, “That is soooooo not me” and then ask a different qualification question.

YOU “What is the single awesomest thing about you?” (*Directive*)

HER “I’m the world’s greatest cook!” (*She Works*)

YOU “I love girls that can cook!” (*Reward*)

YOU “I don’t know though, I had this really hot girlfriend one time (**pre-selection**), and the only thing better than her looks was her cooking, and she made me all fat!” (*Takeaway*)

■ KINO PLOW

Kino Plowing is continuously escalating kino through the comfort phase into sex. Every PUA or Natural does this. My wings and I observed this phenomenon in the field and this is my rendition of how this works. Once I got this tactic down, my results went through the roof.

Women want the physical interaction with you to escalate. If you don't escalate physically in the right way within a certain timeframe, she will get bored and lose interest. At the same time, they need to know that if they say NO to an escalation, nothing weird happens. Women are totally turned off by guys who, when rejected, start saying stuff like, "Why don't you want me?"

DIRECTION

Kino Plow Direction: You are a **true alpha male**. The kind of guy who just **takes what he wants** when he wants it. You know you have to **lead** women in all ways. You are particularly well versed at escalating touch. You are totally **touchy** and your touch exudes **comfort**. You touch women with perfect skill and time stopping **ease**. You always get **positive** reactions from your touching. Women want you to touch them, they crave it. You are **unaffected** by anything negative. You understand that women sometimes say NO because they have to. NO's don't affect you. You go right back to touching at the next opportunity as if nothing ever happened. You brush her off physically whenever it suits you because you are so totally **un-needy**.

I'm going to give you three kino plowing tools: kino pinging, proximity kino, and "mini" kino.

To get compliance on the kino you always have to do it when her BT&A is high. The Chase Cycle most definitely applies here. In fact, kino is the most important instantiation of Chase Cycling in pickup.

Kino pinging we already talked about in the Attraction Phase chapter. Keep this up in the comfort phase.

■ Proximity Kino

Proximity kino is maintaining continuous physical contact with her, whenever pos-

sible, in the comfort phase. If she isn't spending a lot of time sitting right next to you with your butts touching, or sitting on your lap or leaning against you, then things are going to stale out. You need to make the close physical contact happen—I call this proximity kino.

I want you to do this by initiating it yourself and then blaming her for it, or doing some other type of Takeaway. For example, you and her sit down to isolate on a couch. You obviously slide your ass up next to hers and say, "That is my ass you are touching; you better have some incredible stuff to say to me!" (*Takeaway and Directive*—she should clue in that to keep working for you, she should keep her ass planted next to yours) and keep your ass planted next to hers. If she moves away then you lean back from her (this is an IOD) and go into a thread that will get her BT&A going. Then go for the proximity kino later in a different way. If she doesn't comply, show **NO EMOTIONAL REACTION** and stay happy (We will talk about this more in the next chapter too). Other ways to get proximity kino:

If she isn't spending a lot of time sitting right next to you with your butts touching, or sitting on your lap or leaning against you, then things are going to stale out.

- 1 Grab her; and as you move to sit down on something, sit her on your lap and say, "You only get 30 seconds missy (*Takeaway*) . . . so what did you want to be when you were 7? (*Directive*)?"
- 2 When seated, just tell her, "Come here!" (*Directive*) and put your arm around her and slide her ass into yours.
- 3 When standing, lean against the nearest wall and pull her into you, hugging her, and say,—"Aww, you are sweet (*Reward*) . . . what are you doing to me?" then push her away some (*Takeaway*) but keep her leaning against you (*Directive*) a little bit while you talk.
- 4 Grab her hand and put it a bit above your knee and say, "That is all you get for now, Missy!" *

- 5 Once you have gotten some proximity kino with her, you can simply sit down next to her, grab her, hug her, have her lean into you, or put her hands in non-sexual places on your body without saying anything.

■ Mini Kino

*Credit Mystery

This is where the brunt of real escalation happens. Mini Kino are small bits of progressively escalating kino (you are a **leader**, the one initiating all this). They should not last more than 10 seconds and you should be the one that always stops the kino (you are **un-needy**). Eventually they turn into something more extended: sexual kino. Sexual kino usually happens on a meet up or outing so we will talk about that in the Day 2 chapter.

Here is a list of progressively escalating Mini Kino:

- ▶ hand holding
- ▶ arm to arm touching
- ▶ hip to hip “check”
- ▶ frontal or sideways hugs
- ▶ moving your hand over any 10 inch non sexual surface of her body
- ▶ touching her face or head with your fingers
- ▶ running your fingers through her hair
- ▶ touching her lips
- ▶ pulling the roots of her hair at the back of her head
- ▶ light—no tongue—kissing—we call this a “Comfort Kiss”

You do this all while talking with her. As you are saying something, or she is saying something, and her BT&A is high, you can, for example, hold her hand (*Directive*) and move it around for 5 seconds (*She Works* and is *Rewarded* by the kino) then let go (*Takeaway*). A few minutes later in the conversation you can escalate by hugging her. A few minutes after that you can run your fingers down her face. And you progressively escalate till things get sexual.

If she moves away or stops you, then as soon as you realize she is giving you any IOD signals, stop your kino move yourself, lean back a bit away from her, and continue the verbal thread as if nothing happened. It's extremely important to be totally **emotionally unaffected** when you get an IOD. Being unaffected in the face of IODs is a very powerfully subcommunication that signals that you are **living in your own reality** and **high value**. If she verbalizes an IOD by saying "No," there are very effective ways of handling that which I'm going to get into in the next chapter.

If you think you may need a little extra help with getting compliance on something—throw in a Takeaway right before you do it. For example here is the Mehow Kiss Close:

"You are a total nerd." And kiss her briefly on the lips.

By the way, I don't recommend kissing in venue. It's better to do it on a Day 2.

If you are familiar with other approaches out there—there is reliance on "Kino Routines"—I do these sometimes, but I found it much easier to forget all that and just do "Mini Kino," along with proximity kino and kino pinging, to get all my escalation.

More and more compliance escalates into further future compliance, i.e. the more she says yes, verbally or otherwise, the more likely is she will keep saying yes.

■ OTHER COMPLIANCE

The two biggest compliance activities in comfort are qualification and kipling. However, any time you have her doing anything for you, you are getting compliance. More and more compliance escalates into further future compliance, i.e. the more she says yes, verbally or otherwise, the more likely is she will keep saying yes.

There are other kinds of compliance that you can, and should, get going in Comfort. All of these employ Chase Cycling. Some common ones are as follows:

- ▶ **Meet her social circle.** After you win her over some, tell her to introduce you to her friends and go in and game them all a bit. Make sure that you totally win over her peer group. To deal with her feeling “slutty” in front of her friends for getting picked up, just say “Your friend and I like each other . . . are you cool with that? (then before they have a chance to answer) She could lose me in a second if she just keeps talking* . . . but for right now she is doing fine.” (big smile) This subcommunicates **social suaveness, leadership, and understanding women**. Also moving her around the venue as a part of this process automatically generates feelings of comfort between you and her.

- ▶ **Have her tell you all sorts of stories about herself.** Let her talk. When her BT&A is high have her go off on some story. It’s easy to do this by just saying, “Tell me more about XYZ!” We will talk

*Credit Mystery

DIRECTION

Other Compliance Direction: You are so **high value** that women do stuff for you all the time. In your reality girls being at your beck and call is a daily reality. Women not only do stuff for you, they enjoy it. You appropriately **reward** them for their efforts with your **incredibly compelling personality and charm**. You **lead** her through the seduction process such that everything goes totally smoothly. All her friends love you. You totally **understand** that **women** have to be **lead**.

more about getting her to talk in the Stories section coming up next.

- ▶ **Have her buy you a drink.** “Let’s go to the bar . . . the first round is on you. I’ll take a cola.”
- ▶ **Move her around the venue.** This one is absolutely critical. Moving around a venue creates a psychological time distortion in her and your mind. You will feel like you have known each other for a lot longer than you have, and this will build a very strong feeling of comfort and safety. One easy way to move her around the venue is to say, “I want you to meet my friends, let’s go” and grab her and go. Have her hang out with your friends. Another one is “I want to show you something . . . totally amazing . . . let’s go.” And show her something totally stupid in the bar, like how the bar has the world’s greatest light fixture. To disarm her peer group if they are around you can say, “I’m going to bring her right back . . . she is dangerous. I’m keeping me where I can see me.”



Amir Kalljovic - FOTOLIA

There are many more of these little compliance tasks you can Direct her to do. Other ones that come to mind include her giving you her phone number (discussed later), her holding your drink while you go to the bathroom, her participating in conspiracies together like getting her friend laid, her holding your cigarette for a second, lighting your cigarette, hailing the waitress for you etc.

■ STORIES, STORIES AND MORE STORIES

Qualification, kino plowing, and other compliance tests have to happen smoothly and while you and her are building a strong foundation of trust and maintaining attraction. The only way to do this process is with “the gift of gab.” If you see any guy who is good with women operate, you will notice how he can run his mouth for hours on end and listen while she does the same. This can be learned.

DIRECTION

Comfort Storytelling Direction: With your storytelling skills you exude **comfort**. A deep **chillness** pervades the space between you and her just from the **mysterious** sound of your voice. She clearly gets to know all the myriad of attractive qualities and your **identity** that make your reality a place that she desperately wants to be a part of. She knows that you and her are on the same path together and its going someplace amazing. You exude **fascination** with everything in life, big or small. She knows that you are completely **honest** and **direct** with her at all time. She loves the fact that despite being such a great guy you have a **vulnerable** side. You give her amazing compliments for **who she really is**—but you keep her guessing as to where this interaction is going. You have a greater **passion** and **purpose** in life and it directly involves **un-egotistical** and **unaffected** by negativity **giving**. Talking to you is the most **effortless** and **open** experience she has ever had. She feels like she is falling in **Love**.

In comfort you are constantly talking (unless she is talking). In fact, I already taught you in the attraction chapter how to do this. In that chapter I told you that DHV Stories are not that good for attraction—but they are perfect for Comfort Phase. The reason for this is that when you tell a story, you are always embedding it with all sorts of attractive qualities. Since you already know how to put a story together, in this section I’m going to focus on the story content you need to have in the Comfort phase to get her to not only like you but LOVE you in 30 minutes to one hour. Stories are perfect for Comfort because eventually she will need to know who you really are (most girls do anyway). The primary way people get to know each other is through storytelling and figuring out the subcom in the stories.

Before we get to the content of the stories, I want to talk a little bit about delivery.

■ Delivery

The delivery in comfort is **chiller** and more **mysterious** than in attraction.

The primary way of doing this is through lowered tonality and pausing.

Lower the tone of your voice as low as it can effortlessly and comfortably go. If you don't know how to do this, get a voice coach. You can also reduce the volume of your voice to create a more intimate connecting between the two of you.

Furthermore . . . you . . . have . . . to pause . . . a lot. When you . . . pause . . . everything . . . you say . . . is really . . . really . . . interesting.

The pauses should be between a half a second and a second. The pauses also generate a lot of suspense.

■ Interleaved Grounding

Let's get into the content. The first set of stories I like to go through in Comfort is what I call the "Interleaved Grounding" stories.

Mystery originally invented the notion of a "Grounding Routine" in pickup. A Grounding Routine is when you tell a girl your life story from when you were little until now so she can identify emotionally (ground) with who you are today and learn your real world identity. This is important because most of the young attractive 20-something women you want to pickup don't have a plan or a career at this point in their lives. Because of this, they can feel overwhelmed when they meet a guy who is totally together. Plus, a grounding routine is something that you can embed with loads of enter-

tainment and tons of embedded attractive qualities. I pause a ton when delivering these stories to keep the suspense and **mystery** going.

My variant of Mystery's grounding routine is "Interleaved Grounding." Early on, I realized that when I'm telling her my story (thus raising her BT&A), this is a great time to get compliance and get to know her via her telling me her story. Because me and her are both telling each other our grounding stories, I call this an "Interleaved Grounding" routine. The story starts at age

Interleaved Grounding Example

ME "So what did you want to be when you were seven?" (*Directive*)

HER "When I was seven I wanted to be a train engineer." (*She Works*)

ME "No way, really . . . I love that! . . . but you are a total dork! Do you want to know what I wanted to be when I was seven?" (*Reward, Takeaway, Directive*)—this is a qualification.

HER "What did you want to be when you were seven?" (*She Works*)

ME "When I was seven . I would draw these pictures on my arm (I start drawing with my finger on her hand or the inside of her forearm—I'm always going for more Mini Kino) . . . I would draw little stick figure pictures of

scenes (**creativity**) . . . I hated drawing on paper, it was more fun to be messy . . . and I would go up to my mom and say . . . "Mom. Is this a good movie?" and I would explain to her my movie . . . and she would say . . . "*(Reward, Directive)*

HER "It's an AMAZING incredible movie!" (*She Works*)

ME "Exactly (I kino ping her a bit here to emphasize the reward and then I lean back) . . . what were you like in middle school?" (*Reward, Takeaway, Directive*)

HER Story about her in middle school. (*She Works*)

ME "When I was in middle school . . . I was the biggest dork ever . . . but I had my

(continued next page)

little dork entourage (**leader**) . . . of other nerds . . . I guess that made me the “alpha nerd” . . . there was this girl in my nerd entourage that would buy me lunches and I would buy her lunches (**pre-selection**) . . . and we hung out a lot . . . I guess we were in kiddy love (emotional stimulation) . . . but this was seventh grade so we didn’t know what to do with any of that . . . but one day . . . on the playground . . . this big bully kid pushed my girl . . . I lost it . . . my little nerd soul went bezerk . . . and I went over there and beat the bully kid silly (**protector of loved ones**) . . . the teachers had to pull me off him . . . I was suspended for a week . . . but after that . . . I got respect in the hallway . . . and all my nerd friends were totally jealous . . . and at the seventh grade dance . . . me and my girl we had our first kiss . . . I went away for the summer . . . but when I came back I found out she moved away!” (*Reward*)

HER “Awwww!” (she is just being friendly—this isn’t work)

ME “I know (friendly calibration) . . . if we went to the same middle school we would never talk since you were a nerd and I was captain of the football team!” (*Takeaway*)

HER (and they always say this for some reason) “No . . . I was the cool cheerleader . . . I loved everybody . . . me and you would hang out in middle school!” (*She Works*)

ME “Really? So what were you like in high school?” (*Directive*)

HER Story about her in high school. (*She Works*)

ME “Cool! I guess we would get along in high school . . . maybe!” (*Reward, Takeaway*)—another Qualification.

ME “Get this! . . . in High School . . . I got a varsity letter . . . for being on the math team! . . . I defeated our epic arch rival . . . “Orange County High School” in the math competition . . . in the state championships . . . it was brutal . . . but I prevailed . . . with trigonometry . . . and on the bus ride home this girl

(continued next page)

from the English team . . . made out with me (**pre-selection**).” (More *Reward*—when you do things like reward, takeaway, reward it amounts to lots of emotional stimulation).

HER “So wait . . . Mr. Brainiac! . . . what do you do now?” (*She Works*)

ME “I do exactly what I did when I was seven.” (*Directive*)

HER “You are a tattoo artist!” (*She Works*)

ME “No goofball! . . . I make film and TV. I love you, you are soo much fun.” (*Takeaway, Reward*)—I’m also doing friendly calibration here. The mix of a Takeaway and Reward provides value to her to reciprocate her working for me despite the fact that the first thing out of my mouth is an IOD (“No Goofball!”). See the sidebar on the next page for more info.

seven and goes through the interesting periods of my life. I usually get into it via qualification.

Based on the above example, you should be able to create your own story. It should end with a communication of your identity and be filled with emotional stimulation and subcommunicated attractive qualities. And make her work for it—don’t say how the story ends until after she has put a bunch of work in and told you a ton of stuff about herself.

Identity is extremely important to women and pickup. When you are in a bar picking her up she knows that you are working her emotions. A lot of guys try to do this to her and a few succeed. However, she also knows that the few that succeed sometimes turn out to be jobless weirdos that live in their mom’s basement so she needs to know who you really are before she trusts you.

While women are largely emotional creatures, they do think logically sometimes too. When she is with you, and you are gaming her, logic has nothing to do with her behavior. But when she is at home thinking about calling you, she thinks about your attractive qualities, just like you think about hers.

To win that battle and get the call back, you have to give her enough real world information about you when you are with her, so you can win out over the other choices she has (her bf/husband, and half a dozen other guys she met over the weekend).

QUESTION & ANSWER

Q *How do you balance Calibrating Friendliness with Chase Cycling?*

A You see some of that in the interleaved grounding example. You always want to both Chase Cycle and Calibrate Friendliness. The only time these two methods can clash is when you respond with just Takeaways when she is working. To prevent subcommunicating that you are unfriendly and socially inept when doing a Takeaway response to her working—just calibrate the Takeaway by being friendly. Examples of calibration include smiling, empathizing, touching, throwing in a Reward, or being hilarious on or around the time you deliver the Takeaway.

What you don't want to do is be an asshole when she is giving you value. Here is an example of getting this wrong:

SHE Telling you some story that she is really into.

YOU Run off and start talking to some other woman without saying anything.

Here is an example of mixing cycling with calibration correctly:

SHE Telling you some story that she is really into.

YOU “No way ... that's Jane, I haven't seen her in months ... I have to say 'Hi!' I will be back in a bit to finish your story!” and then you run off and start talking to some other woman.

In both cases you are doing a Takeaway—but you are calibrating friendliness too in the second example.

The bottom line is you always want to be friendly—even though you may do some harsh Takeaways (to really get her chasing!) as a part of cycling. The only way to get this down is by practicing in field.

Advanced Note: One useful way to differentiate the two systems is by observing that to Calibrate Friendliness you need to make sure you reciprocate her work or IOIs (her value) with at least some work or IOIs (your value) during and within a few seconds of her efforts. In contrast Chase Cycling governs more of what you are doing minute to minute. Where Calibrating Friendliness micro-calibrates you, Chase Cycling macro-calibrates you and governs individual kino.

That said, you don't have to have a rock star identity to get relationships. My first year and a half in the game, I just went by my computer inventor identity and got lots of results. But the more your identity is "chick crack," the better off you will be, of course. Chick crack identities include jobs in film and TV, music, sports or entertainment agent/management/producer/talent, anything artistic, anything that is perceived as making a lot of money, anybody that works out of their house, or owns their own business.

■ Making "Love" Happen

Now that you know the basics of Comfort storytelling, let's look at all the stories we want to tell. Lately, I have been experimenting in field with what I call the "Love Effect." I go out in field and if I spend an hour with a girl, she is totally in love with me and will do anything for me. I noticed that this happens when I subcom the following attractive qualities in Comfort via storytelling:

- 1 Vulnerability
- 2 Positivity/Blindness-to-Negativity, No-Ego, Giving
- 3 Fascination, Creativity, Passion and Purpose
- 4 Pre-selection, Protector of Loved Ones, Leadership
- 5 Solid Identity (grounded)
- 6 Mystery
- 7 Chillness

To make this happen, not only do you have to subcommunicate the above, but also bring her into your world as potential equal partner, by complimenting her for who she really is while projecting a future path together.



It's best to do these steps after you have subcommunicated all of the above.

You already know how to do 4, 5, 6 and 7. So let me give you my stories for 1, 2 and 3. Of course these stories are Rewards and should be used as part of the Chase Cycle.

Vulnerability

Vulnerability and emotional honesty is communicated via telling one story that doesn't say the best things about you.

"It's weird . . . I trust you . . . I feel like telling you the craziest shit. I used to drive my parents batty . . . I would sleep walk when I was little . . . I would have nightmares when I did . . . and I would end up walking into their room in the middle of the night talking about how "the shower is coming to kill me." . . . exorcist type stuff . . . it all stopped at the end of middle school . . . except for ONE time . . . I took a year off from college and I was working as a sleep tech . . . I was happy . . . I was 19 and had a paramedics license (**leader, protector of loved ones**) and was working diagnosing sleep apnea for super sick people (**giver**) . . . anyway I was going out with this girl at the time and it was one of those . . . you know . . . up and down relationships . . . fight . . . great make up sex . . . fight . . . great make up sex . . . fight (**pre-selection**) . . . anyway that day we had another fight. My boss calls me up and tells me to go pickup some portable ultrasound machines from a nearby town. So I hop in the car and go get it. By the time I come back its way late and the office is closed . . . so . . . I take the ultrasound machine to my place . . . and leave it in the living room. I crash . . . I have a nightmare that God comes to me . . . and tells me "You have to find all the ultrasound machines in the world and put them in your living room . . . otherwise you will DIE!" . . .

I sleep naked . . . so I start sleep walking around my house naked half asleep . . . looking for all the ultrasound machines . . . I start to freak out because I can't find any . . . but I somehow know that this is for real because there is ONE ultrasound machine in the living room. . . . I don't know how long I walked around for . . . but eventually I woke up because it was cold and realized . . . that it was all a dream!"

Vulnerability stories show her that she is getting to you. Guys don't open up like this to women they don't like. The vulnerability story is a big IOI form you to her. Make sure you are doing it after she has worked for your affection and she already knows that you are **high value**. If I told the above story to a girl right after isolation it would mess up the set.

**Positivity/Blindness to Negativity, No-Ego,
Giving, Fascination, Creativity, Passion and Purpose**

I managed to fit all that into one story! It all usually starts with her asking me, "So how did you get into doing what you do now?"

"A while back . . . I was in this relationship . . . with this totally gorgeous artist . . . she was a professional dancer . . . ballroom, ballet, modern . . . I've always been super **fascinated** by all things artistic . . . she was totally into her art and I was . . . well . . . in real estate and computers . . . piles of money (**abundance**) . . . but I was bored . . . it wasn't my calling at all . . . and she was soo happy doing her thing . . . I had a dream that I would get creative in Hollywood . . . be a producer . . . we ended up breaking up and I moved to California to pursue my dream (**passion and purpose**) . . . at first it was really tough . . . I was like everybody else . . . always looking to see what I could get out of every interaction . . . and I got nowhere . . . then I started hanging out with some cool people . . . people that seemed to plain give . . . expecting nothing in return . . . and I realized that I

was going about this the wrong way . . . that's" when I discovered the 3 Secrets of Success in Hollywood . . . (Her: Definitely tell me!) . . . the first one is . . . that you have to have **no ego** . . . in Hollywood everybody is tired of big headed want to be stars . . . all the people that can make things happen are already very successful . . . they want to work with somebody who works well with them . . . you just have to humbly go in with your ideas . . . and mine .. miraculously . . . somehow were a big hit (**creativity**) and you just straight have to give . . . that is the second secret . . . **give** without expecting anything in return . . . just help out whoever you meet, however you can . . . and soon you will meet the people that can make things happen for you . . . and the people who just receive but don't give you stop hanging out with . . . you can always tell who those people are anyway (**socially savvy**) . . . Hollywood is tough . . . at first there was a ton of rejection . . . but to make things happen for you . . . you have to be **totally oblivious to anything negative** . . . like you have to be maniacally **positive** . . . any criticism your receive should not hurt you at all . . . because you are ego free . . . it should only help better what you are doing . . . **there is no negative**, only more data to make the world a more beautiful place. So what's amazing now is that after . . . only doing this for a year . . . I feel totally lucky . . . to have experienced the success I have . . . I sold one TV show in 6 months . . . that is unheard of speed . . . I feel like the universe is conspiring to help me. I feel like if what you are actually doing is fully aligned with your soul (**passion and purpose**) . . . fate will make sure you get to wherever it is you are meant to go. I believe this because a year ago I was just in computers and real estate."

Now that you have told this story, you want to find out what makes her tick. You can plain ask her "Tell me . . . what do you want out of life?" Usually



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*you have to have no ego
. . . give without expecting
anything in return . . . you
have to be totally oblivious
to anything negative*

girls blow off profound questions like that but after you are done with the above major DHV she will be forthcoming. From hanging out with her and what she tells you—you should be getting a good idea of what she thinks of herself and what her strong points are. When she tells you her story, simply compliment her (with no takeaway) by aligning her strengths with her vision. For example, you can say “I love how ambitious you are, I think your business is totally going to make it because of that. I meet a lot of women and most of them don’t have it in them to get anywhere . . . but you do!”

Finally, align your vision with hers. Future project a real story; something that could actually happen based on your aligned world view. Throw some humor in it as well. For example, I really love sailing—so I go into: “When we are sailing the world together, and you are working on your fashion line and I’m writing my biography from my heyday in Hollywood we will be soo happy together . . . having spent all that time together . . . thinking back on how we took over Hollywood . . . way back when . . . I was still sorta nerdy and you couldn’t make pancakes . . .”

Yup, I know . . . this sounds really cheesy to any guy reading this. But, think back to the times you were in love and this sort of stuff made perfect sense to you. It makes ten times more sense to women. They are emotional creatures. You have to learn to communicate in these ways.

Each and every one of you, no matter where you are at in life, can put together something like this. Do it. If you nail the delivery she will go gaga ape-shit over you 30 minutes from meeting her. Don’t lie, by the way. Everything I write here is true. There is absolutely no reason to fake anything, you are an amazing person right NOW. Live in the now, don’t mess it up with some bullshit future or past projection from your own thinking of “I’m not good enough,” or “I’m not ready.”

If you nail the delivery she will go gaga ape-shit over you 30 minutes from meeting her

■ Vibing

Vibing is the art of maintaining a free flowing conversation with a woman, without having a script in your head.

Vibing is extremely useful in all of life's interactions. In pickup, it rocks at Comfort Phase, especially in chilling with friends; both hers and yours. Half of any pickup I do is improvised.

One great way to practice this is to win the set over with material to get them hooked and then practice vibing. I don't recommend learning pickup with a pure vibing approach. Very few people succeed at that because you have hit or miss progress and get discouraged. You miss out on all the subcom delivering material can teach you as well.

Vibing is very definitely an art form, but there are very definitely rules you need to follow to not get those weird stalling moments. I'm going to give you my Rules of Vibing:

- 1 Vibing is very definitely a free association. When she says something feel free to bust into whatever loosely related topic you are going into. Vibing is just free associating—nothing more. You don't need any transitions from topic to topic. Just go. **High value** people never explain why they are saying what they are saying. They just say it.
- 2 Be totally in the moment. Free association requires creativity. Creativity requires being in the moment. If you are not in the moment, then you will fail at vibing.* When she says something, feel free to bust into whatever loosely related topic you are going into. Vibing is just free associating—nothing more.
- 3 There is no point per say to any interaction. The purpose of any interaction between two people is for those two people to exist in the

Vibing is the art of maintaining a free flowing conversation with a woman, without having a script in your head.

* Read Eckhart Tolle's "Power of Now."

moment together. So don't force anything when vibing with a girl—just enjoy the moment and be loosely conscious of where you are at and where things need to go next in the chase cycle. You should, for the most part, let those things out of your head most of the time in the interaction. Just bring them into your consciousness when you need them. This sounds hard but it is not. It comes naturally with practice.

Before you can ask anything of her, you have to provide value.

- 4 Before you can ask anything of her, you have to provide value. You should already know this if you have gotten this far in the book. If you have no value established with her yet, you have to give her some first. If I'm vibing with a social circle girl for the first time, I might say, "I totally love your laugh; where are you from?" instead of just saying "Where are you from?" Any type of value works. You can, for instance, tell some totally random Story and then pop the question. Once you have all the communication tools at your disposal that I'm teaching you in this book, it's easy to vibe as long as you understand **value first, questions second**.
- 5 Turn questions into statements. If you want to know where she is from instead of asking, "Where are you from?" you can just assert "You look like a . . . Wisconsin girl!" She will correct you and give you the answer without you asking for it. You can mix this rule with #4 and say stuff like, "I love your eclectic outfit . . . you are one of those boutique shoppers."
- 6 When vibing, remember to use chase cycles, calibrate friendliness, subcommunicate attractive qualities, emotionally stimulate, get compliance and escalate etc. If you don't do these things you will end up vibing successfully but you will end up in the friend zone. Everything I'm teaching you in this book applies to vibed pickup as well. The only

difference is that the content isn't pre-scripted in purely vibing game.

- 7 Let go of your conversational threads on interrupts. If you are interrupted and it takes you from your thread, even if only for a moment, you must drop the thread and move to a new one. For example, if you are telling a story about chocolate chip cookies and the set interrupts you with how they are currently on a chocolate strike then don't go back to your cookie story. Instead, start talking about some new topic. The new and old threads don't have to be related at all. **Internally validated** people never hold on to interrupted conversational topics. Since you are internally validated you have absolutely no reason to tell any story. Your goal is being in the moment and having fun. If you go back to an interrupted thread on your own volition, then you appear like you have some sort of ego driven (low value) agenda. This particular element of high value behaviors is particularly essential. After observing and learning this from my many teachers, it definitely propelled my game to new levels. Remember that celebrities never go back to their own thread, so behaving in this way subcoms **high value**.

Reading this list, you probably realize that when we are not vibing, but using material, we create the illusion of the perfect vibe. You don't want anybody to be able to tell when you are using pre-scripted material vs. when you are improvising it on the spot. The only person who should be able to tell whether any part of your pickup is scripted or not is an outsider with prior knowledge of your content.

■ THE MEHOW NUMBER CLOSE

To get a solid number you have to spend at least 30 minutes with your girl in comfort. When I say "solid number" I mean not only is it real but it's also

likely she will call you back (assuming your comfort game was good).

Here is my famous secret number close. Since I discovered it I have never gotten a flakey phone number using this number close. For it to not be flakey, your comfort game has to be good and you have to have spent at least 30 minutes with your woman.

The secret sauce to this is that I use Chase Cycling to get the number and while I'm number closing I'm increasing her attraction for me.

Here it is:

HER Talking about something. She is at her high point. BT&A is good.

ME Reach for my pocket to get phone as if I just got a text. I say to her, "One sec" point my finger up in the air, and smile. (friendly calibrated *Takeaway*)

ME I pull out my phone and tilt it slightly away from her as if I'm trying to slightly hide something. I'm pretending I got a text from another girl. I pause and smile at the "text message." (**pre-selection** triggering jealousy) Then I start to put my phone back in my pocket (**un-needy**). About half way between where I was looking at the phone and when I put it back in my pocket I stop moving

the phone and say to her, "Give me your number, goofball!" (*Directive*, some more *Takeaway* via the body language).

HER "Ok!"

ME "I'll call you now. This way you have my number. I know that I never pickup numbers I don't know. I get all sorts of calls all the time (**high value**)."

HER "Its 555-666-7777."

ME Call her and put the phone away before hers even starts ringing (**high value, un-needy**) and then cut to a new thread.

You will hear her phone ring.

After you get her number make sure you spend at least another 10 minutes with her if logistics permit. Otherwise, you look like that weird “Oh my God! I got a number . . . VICTORY is mine!” guy. High value guys don’t celebrate getting a number. It doesn’t even emotionally register inside their heads that they got a number since they get numbers all the time.

The jealousy and the totally high value, un-needy subcom really make this number close work and get you even more BT&A.



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■ JEALOUSY

Before we wrap up Comfort, there is one more very important thing I want you to understand.

At least once in the comfort phase, go talk to another girl.

I do this as follows:

The other girl is usually a set I opened earlier in the night. I hang out with her for a few minutes then come back to my girl. I flash game the other girl so the kino looks crazy. I only do this when my target is tied up with her friends or my wings. Then I come back and toss my target a Directive and, presto, things are twice as on as they were before. This takeaway is crazy powerful because it triggers jealousy. Trigger jealousy at least once in every set.

DIRECTION

Jealousy Direction: High value guys always have women attracted to them and they are just **social** and very **social skilled**.

Triggering Jealousy Example

SHE Telling you some story that she is really into.

YOU “No way . . . that’s Jane, I haven’t seen her in months . . . I have to say “Hi!” I will be back in a bit to finish your story!” and then you run off and start talking to some other woman. (Friendly calibrated *Takeaway*)

Advanced Note:

You will notice that when you perfectly execute your pickup and nail the Chase Cycling, and do a takeaway when her BT&A is high, the takeaway will raise her BT&A even higher. This just gives you more of her energy to Direct. Takeaways that trigger jealousy, have an even more pronounced effect.

■ **PUTTING IT ALL TOGETHER**

Comfort is all about running your mouth and subcommunicating all of the attractive qualities we talked about in the chapter:

- 1 Pre-selection, Protector of Loved Ones, Leadership
- 2 Solid Identity (grounded)
- 3 Mystery and Chillness (via Delivery)
- 4 Vulnerability
- 5 Positivity/Blindness to Negativity, No-Ego, Giving
- 6 Fascination, Creativity, Passion and Purpose

You do this usually for 4–10 hours. That time period not only spans the meet venue but also the phone and the meet up. We will cover those two venues in the “Phone Game” and “Day 2” chapters, respectively.

Start off comfort by isolating and locking in after you get three IOIs from the girl you are interested in.

While you are doing that you, Qualify and Kino Plow using Chase Cycling. Remember to stay friendly while chase cycling.

As kino plow increases qualification decreases. Also throw in other compliance tasks, using the chase cycle.

Vibe when you can’t find stuff to say or if you prefer it to scripted material.

Kino plow using Proximity Kino, Kino Pinging, and Mini Kino.

Communicate a solid identity and make her part of your world.

Trigger jealousy at least once and definitely get her number.

This takes a lot of practice in field to get down. Attraction is far easier to master than comfort. But a whole new world of relationships will open up to you when you put the work in.

■ RESOURCES

I taped a nice demo of comfort in our public video archive on www.mehow.tv/video. It's called the "Comfort and Escalation" demo.

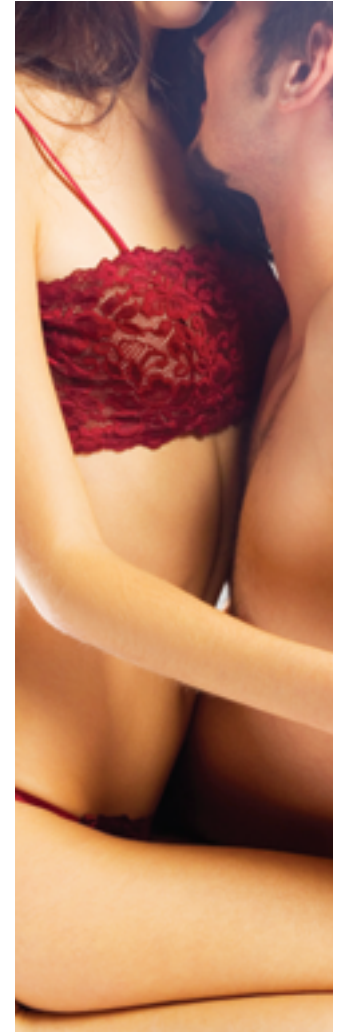
You can post your questions and see more infield video in the ebook forum at mehowgetthegirl.com/forum.

The comfort phase is kino central. There is a ton we can do with kino in comfort. We are putting that knowledge into another product. It won't be out for a bit but if you are interested be sure to sign up on our mailing list [here](#).

■ ACCELERATORS

There are ways to really speed up the 4 to 10 hours. NLP and screening are the two ways I know things can move faster. I recommend that you study seduction without using these techniques, just so you can get your comfort game mastered. All the guys that close super fast can only do it because they have incredibly solid foundational skills that I'm teaching you in this book.

Neuro-Linguistic-Programming is great for this. Hypnotica's "[Deep Phone Seduction](#)" is currently the best product in my mind for accelerating in this way. That product is marketed as just a phone seduction product but the techniques in it are incredible in person. That product is limited edition due to the support provided so you should get it while it's still available. Lays have been reported as fast as 10 minutes.



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Yuri_Arcurs - FOTOUA

Vin DiCarlo has some solid acceleration techniques that are NLP and compliance related in his "Sexual Selection Switch" product.

The best way to accelerate through the process is simply to find girls who require less hours of comfort, or even none at all. If you sarge 10 sets in any venue, in one of those sets, there will a woman who is ready to sleep with you that night. That girl will throw you a ton of IOIs. Screen her for logistics. Find out if she is working in the morning or if she has boyfriend issues. If her logistics are clear, then go for it. Then get her out of the venue immediately and take her home. Use protection for these sorts of girls as its incredibly unlikely that this is the first time she has done this.

Contingencies and Interrupts

CHAPTER

5

Pickup is all about maintaining frame control. Frame control means being the person that is leading and is in charge of the interaction between people.

I have actually already taught you how to frame control. If you follow my instructions from the previous chapters, you will find that you are constantly leading. In Attraction, you lead by essentially steamrolling over everybody else with your personality. In Comfort, you lead by chase cycling. If pickup was predictable and smooth, you would always maintain frame control just by doing those things. Unfortunately, interrupts and contingencies happen all the time.

In this chapter, I'm going to show you what to do when interrupts come up. Interrupts are anything anybody does that could take away your frame control. In the contingencies section, I'm going to show you how to alter your game to

DIRECTION

Contingencies and Interrupts Direction: You are the **high value** guy who always has the perfect response to every situation. No matter what happens, good or bad, you stay **positive** and **emotionally unaffected**. Women feel themselves constantly being pulled into your reality. Your **leadership** is a force they can't escape. Women secretly admire your amazing **social savvy**. Women find you **mysterious**, often because of how much you have to talk about. They feel good about you, they feel good around you, but they know that if they act up, you **keep the pimp hand strong**.

pickup women in situations other than “the all girl three set” we have been discussing so far.

After you are done with this chapter, you will know exactly how to frame control and continue the pickup under any circumstance.

■ INTERRUPTS

First and foremost I want to tell you about the cardinal rule of handling interrupts as they come up:

***If Interrupted, Let Go of Your Current Conversational Thread.
When Resuming, Find a New Thread.***

I call this “Cut! Different Thread” (CDT) for short. In the community, this is also known as “Snipping and Stacking.” A “Thread” is a conversational topic.

After handling an interrupt you will almost always CDT. The special cases where you don’t are noted below.

The reason you have to do this we already discussed in the previous chapter:

“Let go of your conversational threads on interrupts. If you are interrupted and it takes you from your thread, even if only for a moment, you must drop the thread and move to a new one. For example, if you are telling a story about chocolate chip cookies and the set interrupts you with how they are currently on a chocolate strike then don’t go back to your cookie story. Instead, start talking about some new topic. The new and old threads don’t have to be related at all. **Internally validated** people never hold on to interrupted conversational topics. Since you are internally validated you have absolutely no reason to tell any story. Your goal is being in the moment and

having fun. If you go back to an interrupted thread on your own volition, then you appear like you have some sort of ego driven (low value) agenda. This particular element of high value behaviors is particularly essential. After observing and learning this from my many teachers, it definitely propelled my game to new levels. Remember that celebrities never go back to their own thread, so behaving in this way subcoms **high value.**"

Going back to a thread is only allowed if the set asks you to, and that is a special situation we discuss in the "Demands" section below.

Finally, leaving behind conversational threads sub communicates **value, mystery, and intrigue.** When you game properly you will generate an "interruption storm" in and around your person. You will constantly be interrupted because you are usually a major change in the energy of a group. Guys will want to mess with you and women will want to know more about you. How many people do you know that can win over a group of girls in 3 minutes? Probably none.

When you always CDT on the interrupt, you leave behind a long trail of unfinished stories. Then the women start to get super intrigued because they don't know the ending to all of your amazing stories. The end result is that you exude this complex, **fascinating, mysterious, personality** that women want to get to the bottom of. This generates attraction. For example, if you are in attraction and you are doing a PureKino bit and you get interrupted, after handling the interrupt, you will CDT to some new type of conversational material (such as PureKino, a story, a past/future projection or even just plain vibing). Because of the snip and stack, you will actually have more attraction not only from the mystery of dropping your thread but also from the clear **high value** social status you receive from not being emotionally involved in your own topics of discussion.



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■ Shit Tests

Women will periodically test you. They will ask you a question or make a statement that is particularly negative, but isn't friendly either. They do this to see what you are made of, and to break their own state when they realize that perhaps maybe this "new guy" is winning them over.

Some shit test examples include:

"Do you say this to all the girls?"

"Are you trying to pick me up?"

"Where are your friends?"

"Why are you so short?"

"I don't like your shoes."

Usually she is asking about some insecurity of yours, or about your intentions towards her, often with the purpose of seeing if you respond weird. There are about 20 different ways to handle shit tests. All of them work the same way. You stay **positive, non-reactive, unaffected, in your own world** and you start a thread once you are done handling. Your response has to very clearly subcommunicate the above qualities and must not fall into her frame. "Falling into her frame" is a pickup term for her leading the interaction. You want to reply to her as if she is being amusing and your response amuses you even more (**fun, high value**). The principle that has helped me grasp shit test handling the most is the universal:

***Never say anything that doesn't add to your own reality.
Whatever you say may also add to her reality but that is optional.***

If you say anything at all in pickup, you say it because somehow it adds value to you. This applies to everything, not just shit testing by the way. Saying things to please yourself clearly subcoms **high value** to a woman.

The classic mistake is to actually answer her shit test question logically. Never do that. If you do, you will always end up knee deep in whatever negative reality she just created. Here are some classic errors:

She: “Are you trying to pick me up?”

You: “Um . . . no, I was just . . .”

She: “Where are your friends?”

You: “Um . . . I don’t know.”

The above responses aren’t fun for you. They don’t add to your reality. Don’t say them.

Remember, that she doesn’t want you to fall down like that. She is testing you, secretly hoping that you do the right thing and don’t answer her lame ass question.

I’m going to give you the shit test handlers that work the best for me. After you use a handler immediately Cut! New Thread.

She is testing you, secretly hoping that you do the right thing and don’t answer her lame ass question.

1 **Agree and then turn it into a joke.** This method is a classic that has been in the pickup community for a long time.

a **She:** “Do you say this to all the girls?”

You: “Totally, you are the 5124th woman I have said this to . . . tonight.”

b **She:** “Where are your friends?”

You: "I . . . am the CAT lady. I don't have any friends."

This one is a variant where you first make a joke then agree.

c She: "Are you trying to hit on me?"

You: "Yup, you totally caught me!" and gently hit her on the shoulder.

2 **Turn it into a qualification.**

a She: "Are you using some sort of "method" on me?"

You: "Awww, that is so cute . . . you know I like feisty girls so here you are acting like one."

b She: "What is with the scarf?"

You: "You are so . . . feisty . . . I love you come here." And hug.*

3 **Use a "Default Reframe."** These are similar to the qualification ones. They work regardless of what she says. They are not qualifications though. Here they are listed without sample tests:**

a "Daddy decides."

b "Denial isn't just a river in Egypt."

c "I'll be the judge of that."

d "You know what is fascinating . . . is that every time I say X. You say X+1"

4 **Tease Her.** Use the Teasing I taught you in the "Openers" chapter. Either to do a Love/Hate tease or an Opposed Kino tease.

a She: "I don't like your shoes."

You: "You are ... the cutest ... space alien I've met all night."

*Credit Mystery

**A, b, and c are credit Lovedrop

5 Use “Mehow’s Non-Reactive Phrases.” In this technique, just say some fact that doesn’t make any logical sense. Her mind usually goes for a loop and she starts chasing the nonsense thread. These are my personal favorites:

a She: some lame negative whatever

You: “The capital of France is Jupiter.”

b She: “So where are you girlfriends tonight?”

You: “Three plus seven equals seventy-two.”

In all of these, except the first one, you don’t have to think about what she asked you at all. That is why I like the later ones better; you don’t have to think! Your response to her question is better (more **un-reactive**) if it isn’t related to her question at all. Once you respond, then CDT as if nothing happened and continue the set.

In all of these, you are explicitly sub communicating that you are happy, positive, fun, unaffected, in your own world, and non reactive by saying a single phrase which sub communicates all those qualities. I call using these phrases “explicit positive subcommunication” (EPS). This is important to understand when dealing with IODs, which we will cover next.

Finally, there are some writings out there that encourage ignoring a girl as a shit test response. This is not an optimal way of handling things. Ignoring someone subcoms that you are trying to alienate someone out of a set. It’s great for random dudes, but totally wrong for any female in the set. If you ignore a shit test, regardless of whether it’s from the target or some other girl, you will create weird negative energy in the set. You also miss yet another opportunity to subcom positive qualities.

Your response to her question is better (more un-reactive) if it isn’t related to her question at all.

■ Her IODs

I searched for the holy grail of handling Indicators of Disinterest high and low. One school (Tyler Durden) I found said be super positive and steal her frame. Another said (Mystery) ignore her (IOD her back). Both have advantages.

If you respond to her IOD with your IOD then she learns to not misbehave. This is just like basic psychological training. If she does well you reward (Chase Cycling). If she does badly you punish. The problem was that if you immediately start to ignore a girl after she blows you off, she knows that you reacted to her. This makes you look subtly reactive and takes away from the pickup.

If you just get super positive and don't ignore her at all then you don't teach her that she misbehaved.

So my approach combines both. When I figured this out, it was another one of those breakthroughs in the results I got in the game. The key to this is to do an explicit positive subcom, followed by an IOD that looks like you are just getting distracted.

The first thing you have to do if is figure out if this is a shit test or IOD. Sometimes it's hard to tell. If you can't tell, handle it as a shit test. The difference between a shit test and an IOD is the level of negativity she is explicitly or implicitly communicating to you. If it's just mildly negative it's a shit test. Anything more and it's an IOD.

Shit test: "I don't like your shirt."

IOD: "Get out of here you dick!"

I split how I handle an IOD by the type of IOD I'm receiving and whether this is occurring in a group or one on one with the girl. All of these methods snip and stack after the handler.

Verbal IOD-Group. For example, “Go away!” The handler is:

- 1 Explicit Positive Subcom (EPS). Such as a tease or any of the techniques I gave you in the shit test section.
- 2 Ignore her and CDT. Deliver the new thread to the rest of the group. Start addressing her again when she behaves a bit. Do this as if you got distracted.

An example of the above:

She: “Go away!”

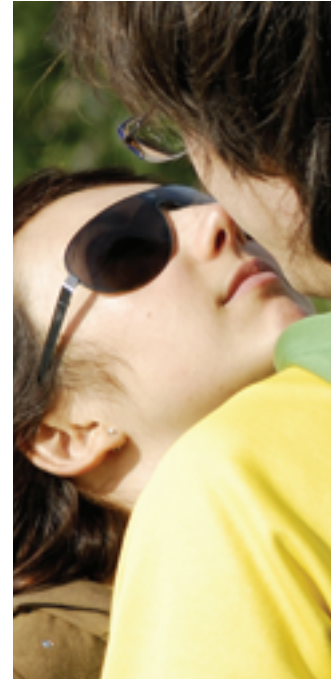
You: “2+9 =54 (to her) . . . get this (snip and stack to rest of group)”

When you snip and stack here you want to start a new thread that will raise BT&A. Usually, you get IODs because she isn’t ready to escalate to that point or because she just doesn’t like you yet. Both are normal scenarios. Just go into a new thread that will get you more BT&A. More attraction is the only way to solve the emotional state that is causing her to IOD you.

When I do step 2, I don’t act like I’m offended or anything at her. I just act as if everybody in the group suddenly got more interesting. It’s as if I just happened to **get distracted** away from the offender right at that moment. Doing this successfully is all about having a “No Big Deal” attitude. The EPS subcoms **positivity, being in your own world, non-reactive, and unaffected**. The distracted frame further subcoms **non-reactive and unaffected**. Ignoring her though, very definitely teaches her that **you keep the pimp hand strong** and don’t tolerate bullshit.

Verbal IOD-One on One. The handler is:

- 1 EPS



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- 2 Lean back, look around for a bit as if she is losing you and you are getting distracted, then go into a new thread that you start with, "That reminds me . . ."

Verbal IODs in one on one situations should not happen very often in a normal pickup. If you are getting lots of them something else in your game is off.

Verbal IODs in one on one situations should not happen very often in a normal pickup. If you are getting lots of them something else in your game is off.

Body Language IOD-Group. This is stuff like she start to turn away from you or look around or appear like she is losing interest without her saying anything. The handler is:

Don't do anything as a direct response to her. Just note that your game is losing that girl so you probably need to increase the energy towards the group to bring her back in. Do not snip and stick in this case.

Body Language IOD-One on One. The handler is:

Continue doing whatever it is you were doing but respond to her body language IOD with an equal one to yours. For example, if she starts to lean away, then you start acting like maybe you are a little bored. Do not snip and stack in this case.

Kino IOD-Group. This applies only to kino initiated by you. This is when she starts to end the kino before you want her to when you initiate it or prevents you from doing it the first place. The handler is:

- 1 Stop initiating the kino as if nothing happened. Pay less attention to her. Do not snip and stack.
- 2 Ignore her physically and verbally until she works a bit to get your attention back.

Kino IOD-One on One. This applies only to kino initiated by you. This is when she starts to end the kino or prevents you from doing it the first place. The handler is:

- 1 Stop initiating the kino as if nothing happened and at the same time EPS but make 100% sure that she knows that you just got distracted. No need to snip and stack unless you need to go to a new thread to subcom distraction.
- 2 Ignore her physically until she works for a bit to get your attention back.

For example, there was a couch on my wing's balcony for a while that I would do a lot of kino escalation on. The apartment was ghetto but the balcony had a great view of San Diego bay and the lights of the city at night. If I went for the kiss and she didn't say anything but turned her head to avoid it, I would lean back slowly then just start talking about how awesome the view is while staring at the view and not her. Then we would talk some more and after a bit I would do it again, and presto, she would be down! I will give you some more examples in the Day 2 chapter as that is when you usually get more resistance.

Her IOD s are normal in every pickup.

She has to put up some resistance even if she secretly wants to totally get with you. If she didn't put up any resistance she would be a "slut" in her mind. Women have to know that if they hook up with a guy that it's not their fault.

Via kino plowing, and appropriately handling the IODs, she feels safe letting you escalate

QUESTION & ANSWER

Q *What if it's a verbal IOD mixed in with some other type?*

A Treat it like a verbal IOD.

because NOTHING SUPER BAD HAPPENS if she resists. Meanwhile, they accept the fact that you are the one doing it and it's not their fault.

The most important thing that happens in IOD handling is that she gets subtly brushed off when she IODs so she learns that not only is she rewarded for compliance but that she is rejected for non compliance. This creates an incredibly compelling romantically charged emotional experience in her mind that gets her love circuitry moving towards you.

By doing this you are not being sneaky or manipulative. If women don't want the experience, they will end it right there and leave. Since she is there it, is your job to create a romantic experience for her that she is not going to forget. To have that experience, women not only need to feel the pleasure of togetherness, but also the pain of loss. Read any paperback romance novel if you still don't believe me!

■ Her IOIs

During the set women will throw all kinds of Indicators of Interest (IOIs) towards you.

Kino IOIs in Attraction = She touches you. Act like it's totally normal and you are unaffected by it. Don't reciprocate. If she touches for more than a few seconds, then you can take her hand and move it off you and optionally tease her with Mystery's classic "This shit ain't for free! It's \$5 bucks a touch!" or any other tease. If you end up teasing, you should snip and stack.

Kino IOIs in Comfort = She touches you. Act like it's totally normal and you are not majorly affected by it. Reciprocate but be the one who ends it first.

Verbal IOIs = "I like you" or "You are HOT." Say "Thank You," and snip and stack. Or do a tease like, "I like you too (you are HOT too) . . . in a little sister sort of way" and snip and stack. Basically, with verbal IOIs, you are verbally



acknowledging just the friendliness and continuing, because high value men are used to this. The classic mistake is she says, “You are HOT,” and you say, “Can I get your number?”—too eager and needy, especially early on in the set. Since you are just calibrating friendliness, you treat her huge IOI as a friendly one, and continue just noting that she is into you. i.e. Your response to her saying, “OMG! I love you! I have to get with you” is the same in intensity as if she said “You are fun!” or “Hi.” Just say, “Thank You” and continue.

Passive IOIs = her playing with her hair, giving you the “Doggy Diner Bowl” look. No action. Just note that she is into you. So if you are in attraction it might be time to start qualifying.

She Works for You IOIs = reward her big time, as per chase cycling theory. You don’t have to reward her right away. You can chase cycle her a few times by just giving her new directives and takeaways, then giving her a big reward. The more BT&A she has for you, the more you can make her work for more.

In attraction, keep track of how many IOI’s you are getting, so you know when to transition to qualification. Three IOIs of any kind are good enough to move into qualification and start Comfort. In Comfort, keep track of the IOIs to get a rough estimate of how much BT&A you have to work with.

■ “I have a boyfriend.”

This section addresses what to do if she tells you, “I have a boyfriend,” and the boyfriend is not in the venue when you meet her (if he is around we cover that in the “Couple Sets” section). Attractive women have boyfriends all the time. There are very few totally attractive complete package guys out there. But women love sex and relationships, so they usually always have a guy around. She will decide who she wants to be with. If her man is

Attractive women have boyfriends all the time.

better for her than you, then she will stick with him. Otherwise she will dump him and go out with you or just cheat on him with you until she decides.

There are two reasons why women say, "I have a boyfriend." The most common is that she is just saying that, whether or not the boyfriend exists, to verbally IOD you. The second is that she is letting you know what her logistics are. You can tell which case you are dealing with by her body language and demeanor for you. If she isn't IOLing and tells you that she has a boyfriend then this is an IOD. Handle it as a verbal IOD. If she is into you but says this she is alerting you of her logistics. Your response should be:

"My mom loves boyfriends, we will be discrete."

Again with this type of phrase you are staying positive and sub-communicating that you understand and it's no big deal.

In these cases, run the set as normal. Don't bring up her boyfriend at all. Just escalate. If she brings up her boyfriend, then snip and stack to a new topic. If you have tight game, usually you will get the girl. The reason is her boyfriend doesn't know how to be the type of guy I'm teaching you to be.

■ Demands

A lot of the time women will tell you what to do, or more politely, ask you to do things. If you fall into that frame too early, then you will lose attraction and the set will die almost instantly. In Attraction, if she says something like, "Read my palm!" then you have to retake control of the frame. The way I do that is by having her do something first for me. This is called "hooping her." Here are some examples:



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1 She: "Read my palm!"

You: "Before I do that you have to give me at least one compliment!"

Then if she gives me a compliment, I reward her for it. It may or may not be with what she asked for.

2 She: "Can you show me that massage thing you were doing to my friend?"

You: "Sure . . . what did you want to be when you were 7?"

This example is similar to #1, but shows that you don't have to explain what you are doing. Just give her a directive. You can use a directive that you can make part of a qualifier, as in this example.

3 She: "Give me a cigarette!"

You: "Go like this . . ." and you reach for her hand. Once you have her hand spin her around a few times.

I'm doing what I did in #1, but I'm doing it with kino!

If she asks you to do something in Comfort, then also hoop her a little bit but make the hoop smaller, and you can reward her more if she has been working for you.

The only time I don't hoop at all is if instead of being demanding, she is being polite and asking something like, "Tell me more about xyz!" and she has already earned the reward.

The reason you can't just straight do what she asks, most of the time is that women secretly want guys who are **leaders** and subtly **dominate** them. If you just do what she tells you, then you subcom the opposite and lose attraction.



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The reason you can't just straight do what she asks most of the time is that women secretly want guys who are leaders and subtly dominate them.

If she asks that you go back to a previously dropped thread of yours then handle it as above, and then go back and reward her with whatever thread she was asking for, or something else!

■ “Buy Me A Drink!”

This is a special case of her “Demands.”

I very rarely see this in field anymore, but when you first start practicing you will get it a lot. If a woman meets a guy she really likes—she won’t ask him to buy her a drink, usually. If she does that, she unconsciously knows that she is lowering his value. Since she doesn’t want to ruin her attraction, more often she will offer to buy you a drink.

If you get this a lot, it means you need to work on your game some more.

Here is how you handle the dreaded, “Buy Me a Drink!”

Her “Buy me a drink!”

You “Ok . . . since we are friends . . . the first round is on you, I’ll take a diet cola!” and start walking towards the bar.”

Have her buy you a diet cole or something cheap. Then when it’s your turn, buy both of you a soda! I use this technique to get another few free moves in the club.

The subcom here is that alpha **high value leader** guys don’t buy women drinks. It’s the other way around. If you buy her a drink you instantly start to equate in her mind to all the total loser chodes who have bought her a million drinks in the past. Once you go out with hot women in the field you will quickly learn that they never pay for their drinks!

■ She Asks A Question

This is handled as a Demand, but because she is asking a question, we have a really simple way of doing it:

Her "Where are you from?"

You "Guess!" or "You first!"

Have her guess a bit then reward her with the answer.

■ CONTINGENCIES

Now we are going to get into the different logistical situations you encounter in field and how to alter your game to accommodate them.

■ New Person Enters Set

Mystery came up with the most brilliant handler for this and I have used it without modification for the entirety of my pickup career. The credit is entirely Mystery's, but I include this here for the sake of completeness. When a new person enters a set, handle it as follows:

- 1 To whoever you are talking to say, "Introduce me to your friend. It's the polite thing to do!"
- 2 Before she can answer, cut her off with any tease.
- 3 Introduce yourself to the new person with, "Hi, I'm Mehow."
- 4 Start a new thread and include the new person.

This applies regardless of whether a guy or a girl enters the set.



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■ Lone Wolves

If she is alone (we call that a “**Lone Wolf**”), then you run game as normal. Just be totally prepared to have to handle new people entering the set. Very rarely is a woman actually alone in a bar or club.

COUPLE SETS

This one is tricky and most guys are totally afraid to run these sets. Remember that most of the guys women go out with are losers. If you save her from the loser guy she is with, then you are doing her a huge favor.

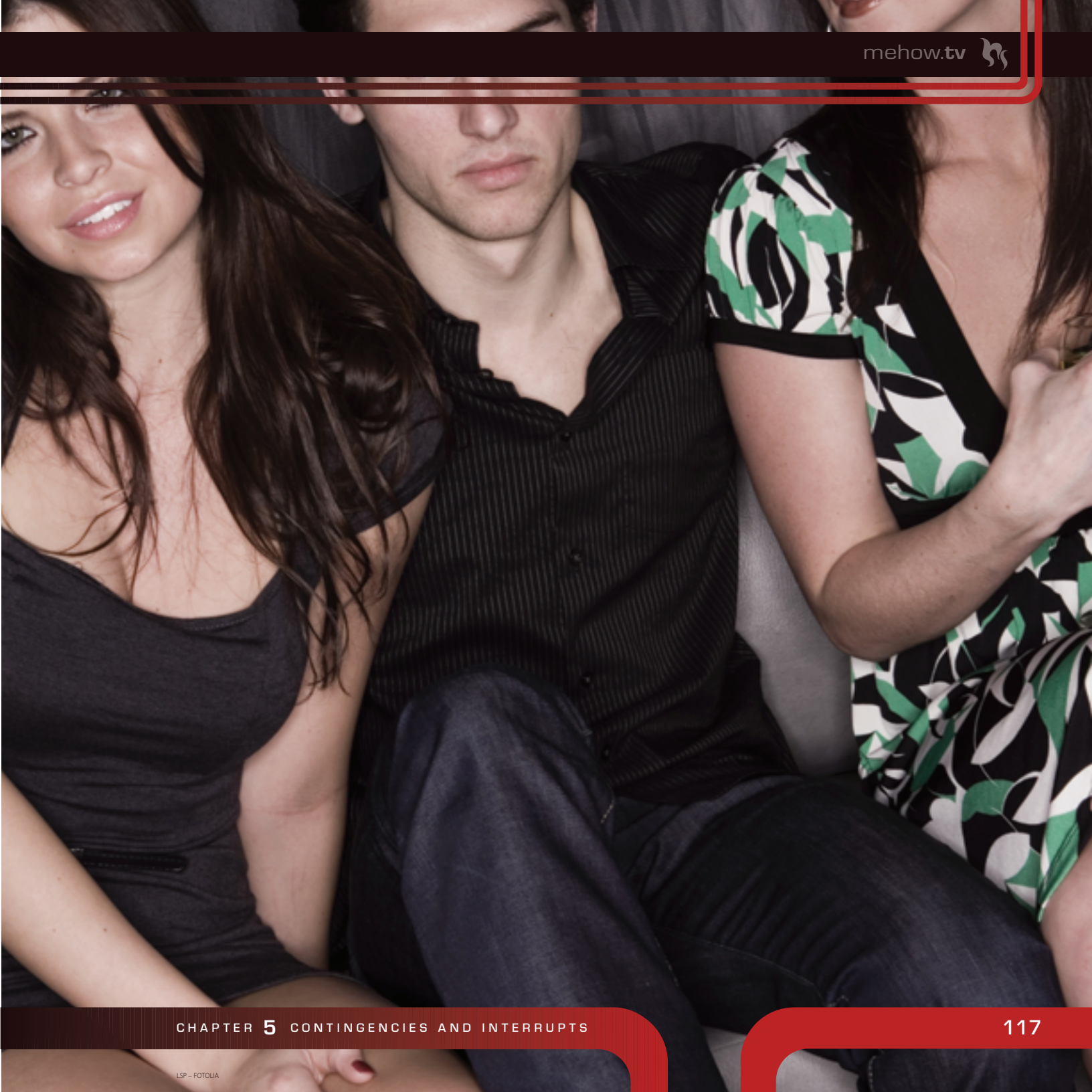
Here is how you alter your Attraction game on couple sets. It’s actually really easy:

“Use twice the teasing!”

Make it appear like you and the girl would never, ever get along and mean it but be playful. You can make a routine about how much she is a basket case. For example, this is my “Radioactive Girl” routine.

“This girl . . . is a totally fun . . . weirdo . . . I’m going to give you a piece of advice about her! (**fun, playful**—like you are not seriously giving advice just doing it to mess around). Do you know how the X-ray technicians wear those radiation tags? . . . those are designed to prevent . . . overexposure . . . What is your name? (to girl) . . . (she answers—you are getting a little compliance here) . . . What you need is a Susan tag! (to him) . . . that way you can limit your exposure to her to like . . . 15 minutes a day . . . and you guys can live happily ever after!”

The set is now disarmed and you can proceed to attract her as normal. Since the boyfriend is around you will have a hard time isolating her for



Comfort. There are two common solutions to this problem. One is to merge the set with your friends, and have them occupy the guy. The other is to have your wing occupy the guy with guy talk. In these situations you basically only have 10 minutes before things start to get weird. Don't kino the woman. Just spend a little time with her in comfort and get her number out of the eye line of the boyfriend.

■ Guys in Sets

Most guys are totally afraid of running a set that has guys in it. We call this a "**mixed set**." If you went up to a bunch of mixed sets and you did what I'm telling you to do here, then you probably noticed that it worked anyway.

We have a secret weapon when doing things the Mehow way: You are always being nice and fun and bringing a ton of value to the group.

Why is this a "secret weapon?"

Because women are all very socially calibrated and men are not. If you go up to a mixed group and start offering them value, and the guys start to attempt to tool you for it, then women will start to ignore them or protect you. They will do this even if it is her boyfriend or husband (You have been watching the videos in the [forum](#) right?). Women will always stick with and defend a guy who is bringing them value.

Since men have no idea how to respond to the stuff you say, and women love it, a mixed set usually goes down in one of two ways:

- 1 The guys let me stick around and game the set. They either try to participate in the conversation somehow, or they just stand there. Either way I get the 3 minutes I need to make attraction red hot.
- 2 The guys start to act like assholes and IOD me. The second they start

doing that, you can just totally ignore them as if they don't exist at all by saying, "Cool, man," snipping and stacking to a new thread. You can literally say, "Cool, man" over and over and over. The women will ignore them as well, even if it's a boyfriend or husband. Sort of shocking, but massively field tested and totally true. Since I now have free license to ignore the guy the set goes as normal. Be aware that if the guy, that is tooling you is a boyfriend or husband, your time with her is probably limited.

One of the issues you will run into doing this is that sometimes the guy that is being a dick is someone you have to befriend to get isolation. At the end of attraction, you can always ask, "How do you guys know each other?" and if that is somebody that is important to her, then you can say to him:

"Bro, you are hanging out with cool girls, you are a cool guy . . . I want to introduce you guys to my friends!"

Be very genuine about this and really bring him back in the fold. This works because the guy knows that he was being an asshole and knows that he was tooling himself in front of his own girls. You are now giving him an opportunity to save face.

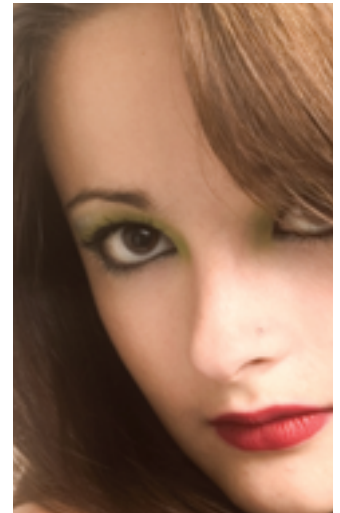
Doing this right is a very powerful subcommunication of **social savvy**.

■ Running Game with a Wing

You have to get good at this by running game solo. This is essential to the skill set. Once you start to have a skill set to get consistent results you really need at least one guy (your "**wingman**") to go out with you who is just as skilled. The reason is logistics.

Once you are good at this the only reason you ever lose a set is because of logistics. For example, her friends drag her away because no one is enter-

The women will ignore them as well, even if it's a boyfriend or husband. Sort of shocking but massively field tested and totally true.



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taining them. Or her boyfriend shows up. Or, most commonly, her friend wants to be with a cool guy too.

Your wing can handle all these situations.

He does this by entering the set after you have won them over, and then occupying the rest of the group for as long as you need. This can be tough, so trade the wingman role with your wingman set to set.

The wing wins the set over by just running Attraction, and then vibing as needed, to keep the rest of the set occupied.

There are a bunch of ways for your wing to enter the set. Here is how I/my wings do it:

- 1 Wing waits until he sees I'm towards the end of my Attraction phase.
- 2 Wings enters set and asks, "Are you guys being nice to my friend?"
- 3 Set responds with yes or no, doesn't matter.
- 4 Wing asks, "Which one of these girls is the . . . BAAAAD one?"
- 5 I point out my girl to the wing by saying, "This one is super bad . . . the rest of these girls I don't know about yet."
- 6 Wing then starts talking to all the girls except the "bad one" while I isolate with my girl and we continue from there.

■ PUTTING IT ALL TOGETHER AND RESOURCES

If you go out and practice the stuff I taught you in this chapter, you will develop an uncanny "sixth sense" for what to do when things come up. You will probably mess up a lot as you practice. This is normal. If you panic and don't know what to do, remember this rule:

"No matter what happens in a set, always stay chill and positive."

If you don't know what to say, don't say anything right away—just chill for a few until some phrase comes to you. After you say the phrase, just let go of the last thread and start a new one.

If you do that, you will have the correct response to arbitrary interrupts half the time!

Getting this stuff down is absolutely key to game. You see it all over my videos—you can get them in the free video [archive](#) on mehow.tv and in the Get the Girl [forum](#). As always, ask questions in the GTG [forum](#).



Phone Game

CHAPTER

6

Phone game was a huge sticking point of mine for a while. It didn't take me long to start consistently getting phone numbers, but then once I had a girl on the phone, I would blow it every time. In frustration, I tried every guru's phone game strategy out there. After a while of sorting through what phone techniques worked and what didn't, my own system emerged.

There are several purposes of any call you have with a girl you are interested in. Mainly, you want to reinforce in her mind that you are still that super **fun** guy she met, continue building lots of comfort (while keeping the attraction fires burning), and last, but not least, get her to meet up with you.

The secret to good phone game is to be completely and totally **un-needy**. In any attractive woman's life, there have been a million guys who she has given her number to and lived to regret it; primarily because they made it a point to constantly ask her out at the slightest opportunity, whenever they had her on the phone. You are not going to be that guy. You are going to be that ultra-cool guy she wants to go out with but doesn't give her any certainty that you will ever ask her out at all.

The phone limits our attraction capabilities significantly. A lot of the powerful

DIRECTION

Phone Game Direction: You are still that incredibly **fun, interesting** guy that she met. You have so many women that she has no idea if you are going to ask her out at all. You are totally **un-needy**. She wants you to tell her when and where to meet you. You don't ask; you command, since you are a **leader**.

The objective of your phone game is to get the meet-up as soon as possible while keeping the phone time to a minimum.

techniques we have at our disposal in live pickup are unavailable once we are not in her line of vision. You can't kino plow, she can't see your excellent body language, and she can't be dazzled by the amount of social proof you can control. Because you are limited in what you can do on the phone, I try to limit my phone game to purely what is necessary to get a second meeting with her (we call the meet up a "Day 2" in pickup artist speak). If you spend extra, unnecessary time on the phone, you can run the risk of screwing something up. This wouldn't be a big problem in a live environment, but without having all the tools normally available to you (visual and kinesthetic), it becomes a lot more difficult to fix the screw up.

The one delivery tool you do have available to you on the phone is your vocal tonality. You should have a low, **powerful**, baritone voice. To get that voice, if you don't already have it, you need some vocal coaching usually. However, you can cheat a little bit by simply putting the receiver closer to your mouth than usual.

To sum up, the objective of your phone game is to get the meet-up as soon as possible while keeping the phone time to a minimum. You keep phone time to a minimum to avoid hard-to-recover screw-ups. The reason you want to get the meet-up sooner, rather than later, is because as more time passes between the time you met her and the present moment, the harder it is to actually get her to go on the Day 2.

There are four elements to my phone game:

- 1 Timing—when to Text and Call, and how much time to leave in between calls.
- 2 Phone Messages—how to leave a message when you get her voice mail.
- 3 Texting—how to text, and what to say in the texts.

4 Calling—how to do the actual phone calls.

Let's address each of them, in turn, so we can get you to be a phone game master!

■ TIMING

After you get her number, you will start texting and calling her the next day. All those rules you have heard about waiting three days before calling apply only if your game is weak and you need the 3 days to subcom un-neediness. The 3 day rule is bad advice for anybody who is actually working on the pickup skill set.

The first time you text her, you will do it around noon. If she replies, text her a few more times, but be sure that the last text sent is from her to you. Leaving things open-ended like that creates suspense and subcommunicates **un-neediness**.

Whether she replies or does not reply, you will call her that evening. The point of the texting around mid day is to create suspense and keep you in her mind, so she is more likely to pick up the phone in the evening.

If she doesn't reply to texts, or doesn't pick up the phone or call you back, wait 2 days and text her and call her again. If you still don't hear from her then wait 3 days, and repeat the process. If you don't hear from her after, assume that something went wrong and she isn't down.

Always text a few times the same day before calling. This increases the chances that she will pick up. Leave at least a few hours between the last text she sent you and the time you call her (**un-needy**).

Understand that her not calling or texting you back may have nothing to do with you or your game. While you may have intensely stimulated her



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emotions when you were with her, she will go back to logical thinking, in your absence. Her other options in her life may be more appealing to her at the moment than some fun guy she met the week before. She might even have a boyfriend that she didn't tell you about when she met you, because she wanted to keep her options open.

If you do get her on the phone the next day, you will ask her to accompany you on some activity. The reason you do this is because you want to weave yourself into her life as soon as possible. Once you get your game down, the only thing that will mess up a set is logistical problems. The sooner you see her, the more you can use her residual BT&A to plow through the logistics. Women who are in love with you, or at least very attracted to you, will totally rearrange their schedule to be with you. One of my wings has a girlfriend who flies across the country every other weekend to be with him.

If she declines your meet-up invitation, then end the call, but keep texting and calling her for five days straight. If she texts you back, do not answer back until either that night, with a phone call, or when you text her the next day. If you do get her on the phone, run game on her, emphasizing comfort, but don't ask her out for at least three phone calls. Doing things this way subcommunicates total **un-neediness**. She will be wondering, "Why won't he ask me out?" On the fourth phone call, ask her out.

Once you get a meet-up with her, keep ping-ponging her via phone or text daily or every other day, but remember to stay totally un-needy.

I know this whole strategy sounds very formulaic—but doing it will teach you exactly how to be un-needy and fun on the phone and (if your live game was good) you will get Day 2s. After you can get consistent meet-ups with the approach I lay out here, feel free to experiment with mixing it up.

The bottom line with phone game is to use intense, un-needy subcommunication so that you can stay in more constant contact with her. The faster you make yourself a part of her life, the better your odds are.

Remember that Chase Cycling rules always apply. For example, you use texting to maintain BT&A so she will call you back. A phone message left, or a call to her, is a Directive for her to pick up. Texting is a Directive for her to call or text you back. The phone call itself also uses a ton of cycling.

■ PHONE MESSAGES

I only have two phone messages. Both are impossible to mess up and subcommunicate **un-neediness**. They are:

- 1 "Hey, it's Mehow, I'll talk to you later."
- 2 "Hey, it's Mehow, you can call me back."

Both are **high value** subcommunications.

Do you think if Brad Pitt called a girl he would leave a long message? NO! High value people don't spend a lot of time talking to a machine and they assume that they will get a call no matter what they say.

Ever notice how if someone leaves you a long message, you think less of them? It's because, consciously or subconsciously, you know that they just spent two minutes talking to a machine, instead of a real person. So instead of leaving a long message, I want you to leave one of the two above, always.

When you act like you expect crazy results from your own minimal efforts girls start to think you are high value, because they know only high value people would act like that. Assuming that everybody treats you like a

High value people don't spend a lot of time talking to a machine and they assume that they will get a call no matter what they say.



celebrity is a very powerful subcom that results in people actually treating you more like a celebrity.

There are a few other subcommunications happening in the examples I gave you. Saying, "I'll talk to you later," sets the frame that you and her will be talking (**high value** subcom). Saying, "You can call me back" implies that you are giving her permission to do so, as if you have so many women calling you that you have to give specific ones permission to do so (**pre-selection, high value**). Finally, leaving a message that short and totally information free means that you assume she has your number, can find it, and can call you back. You are not lifting a finger to help her out. This is a massive **un-needy** subcom. As long as you are getting called back, you can call her once a day.

To put this in complete perspective for you, consider the following examples of a loser phone message:

Loser: "Hey, Kate. It's Bob . . . we met at the club XYZ yesterday (low value, she always remembers high value guys so high value guys never remind her who they are) . . . you were really gorgeous (needy IOI) . . . I wanted to ask you out to dinner (needy, already asking for something before she even talked to him on the phone) . . . you can call me back at 6195556666 . . . again that's 6195556666 (needy, she already has your number).

Vs.

You: "Hey, It's Mehow, I'll talk to you later."

The delivery on your phone message should be slow and have an air head celebrity flavor with pausing:

"Hey, . . . it's Mehow . . . I'll talk to you later."

The best thing about this message technique is that it's just about impossible to mess up. Ever left the wrong message, and later totally regretted it? That is just not a problem with this technique.

Once you get really good on the phone, feel free to leave girls other kinds of messages. But this technique is so effective, that I constantly find myself using it, even though I sometimes leave a more improvisational message.

■ TEXTING

The sole point of texting is to remind her of you, by bringing **fun** into her day. I rarely try to do anything else with texts. The point of the text is to get her to pick up the phone when you call that night—so when you are texting her, you are just bringing her value, via simple fun. Chase cycling always applies here as well. You calling her (to get her to pick up) is a Directive. To get her to do what you want, you have to keep her BT&A high. Texting serves that role.

Here is a list of the texts I love to send regardless of what time it is or what the previous thread was (if there was one at all):

- ▶ “Tough love is all you get.”
- ▶ “Hey, not now! I’m busy.”
- ▶ “My weekend can beat up your weekend.”
- ▶ “3-0”, “5-0”, “7-0”
- ▶ “Hey little shrimp, it’s your shrimp daddy.”
- ▶ “*kblam*”, “*pow*”

“You can come if you bring lemons.”

I texted that message one time to a girl who showed up to meet me and my wings that night at a club. She showed up with a big basket of lemons with a big bow on top that she spent an hour putting together.

- ▶ “You can come if you bring lemons.”
- ▶ “I just got back from Maui, I saw a very cute fish, it reminded me of you.”
- ▶ “Excuse me, do you have any Grey Pupon?”
- ▶ “It’s really a shame we have to get a divorce, your parents are so rich.”
- ▶ “I love orange.”

The more wild and ridiculous the messages, are they better they are usually. I don’t even try to make them actually relate to anything. This is a very powerful subcom that all you care about is **fun** and that **you live in your own world**. When she replies, run with the thread for a few texts, then go dead-air for the day, and send something totally different the next day. The dialogue box below illustrates a sample thread straight from my phone. Then I called her that night.

There are a couple of texts that I use for special situations. If I don’t hear from a girl the next day, then two days later, I’ll send something really crazy like:

ME “Hey little shrimp, it’s your shrimp daddy.”
HER “Are you going to cook me up and eat me?”
ME “Would piles of butter or a little garlic help with the aftertaste?”
HER “WHAT!?! . . . I don’t have an aftertaste J . . . garlic .”
ME “dead air

- ▶ “That’s it, I come home and find out you have been shagging the pool man, I want a divorce. You can have the Bentley, but I’m keeping the house in Maui.”
- ▶ “I guess that’s it then. I’m moving out. Wtf do we do about the cats? Fluffy’s mine.”

These will get you a text back from an unresponsive girl very consistently. Text with her back and forth a little bit, and call her that night.

Another technique for texting an unresponsive woman is to do a fake group text that subcoms some attractive quality about you:

“Happy Monday Everybody—I want to hug and love each and every one of you but I’m going last minute to <insert cool place here>—tty soon—Mehow—xoxo.”

The key to this last one is to make it sound like you are texting your friends some logistical detail and she is now on the friends list in the phone.

Finally, never make texts any bigger than the examples I gave you here. Most of your texts should be brief even if you like the longer ones I present.

■ CALLING

Phone calls should occur in the evening, after dinner, or on the weekends. Usually if you call earlier in the day, she is busy if she has a job. If you know her schedule to some extent, then call when you think she is free.

A phone call is like a mini pickup. There are phases as follows:

- 1 Hello and False Time Constraint (FTC)
- 2 Attraction
- 3 Qualification
- 4 Comfort
- 5 Closing

Let’s discuss each one in turn.



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HER "Hello?"

YOU "Hey, Sarah"

HER "Oh . . . hey Mehow!"

YOU "Do you have a few seconds to talk?"

HER "Yes."

YOU "Cool, I have to roll in 5 minutes but I wanted to give you a quick shout."

HER "Cool."

■ Hello and False Time Constraint

This is as follows:

The false time constraint is very important on phone calls. It subcommunicates that you have stuff happening in your life (**high value**), and you that won't be on the phone with her forever (**un-needy**). You should do this every time you call her. If she tells you after a few calls, "Why do you always start all your conversations that way?" you just reply with, "I don't like to talk with people that are distracted (**high value**)."

In fact, when you ask if someone has time to talk, you are subcommunicating high value by screening for whether they are distracted or busy, at the moment. I have gotten so used to doing that that whenever I initiate any phone call to anybody, I always do it.

If she calls you, then just say you have to go in 5 minutes, since she obviously has the time to talk if she is calling.

If she says "I'm busy," when you screen her for distractions, you immediately say, "Cool, I'll talk to you later" and hang up. Don't make this a big deal. High value people don't talk to busy people because it's not fun for them, and high value girls that have stuff to do appreciate you when you give them time to do whatever they have to do.

■ Attraction

This part should last under 1 minute. The purpose of doing attraction on the phone is to keep things hot between the two of you. On the phone, I

love future projections and teasing, as well as comfort stories, as attraction mechanisms. Here is a phone projection I use, called the “Paparazzi Projection:”

“Look . . . I know that this whole waitress gig you do is just a cover story . . . you are actually a Paparazzi . . . I know because I saw you hiding in my bushes with a camera last night . . . I can see the drama between us already . . . once the tabloids get a hold of the pictures, you will be super rich . . . but I will hate you.”

She will usually laugh—a lot—at this point and now you know that her BT&A is ready for qualification.

■ Qualification

You have to qualify her at least once on each phone call, just like you did in the live Comfort phase. The exact same techniques apply.

■ Comfort

This part should be between 5 and 20 minutes. Here is where you tell her comfort stories, as per the Comfort chapter. Tell one or two per call. Make sure that the stories have lots of embedded attractive qualities, so the attraction stays at the same high level.

■ Closing

At some point you have to end the call. If you are ready to ask her out, you will be a **leader** and command her to meet up with you. First you will qualify her as worthy (**pre-selected** guys always screen). For example:

If you are ready to ask her out, you will be a leader and command her to meet up with you.

“You’re funny, I want to see you! I’m going shopping for my little sister’s birthday tomorrow, and I want you to come with me.”

Whatever you ask her to come with you to, don’t mention anything about a “date.” In fact, never say the word “date,” to a woman you have not slept with already. Just tell her what to do by using the phrase, “I want . . .” (**high value**).

If she declines, or says she is busy, or gives you any other IOD during the call, then stay on the phone with her for another 30 seconds, as if nothing happened. Around the 30 second mark, get off the phone with her, framing it as you are just busy. For example, I will sometimes say, “Oh crap . . . another call, I have to get that . . . I will talk to you later. Bye!” or, “I have to go! I will talk to you later” and hang up. Always end every call with the phrase, “I will talk to you later.”

If you are not ready to ask her out (because you are being un-needy!), then just end the call as described above by just saying, “I have to go! I will talk to you later” and hang up.

■ Conclusion

If she picks up the first time you call her, follow the above structure closely. If the first phone conversation begins with her calling back, the same structure applies, with the exception that you do not say, “Do you have a sec to talk?”

On the subsequent calls, you can skip the attraction portion of the structure, and instead interleave some attraction material into your comfort stories. Remember that the primary point of phone game is to build comfort and get the Day 2.

■ PUTTING IT ALL TOGETHER AND RESOURCES

You have to call 100 hundred girls to get good at this. When you want to really up your phone game, start collecting a ton of numbers (even if you think they are not solid). Then call all those numbers until you are the phone master.

If you have any questions, post them in the [GTG forum](#).

If you already have the basic phone skill set mastered, you can always try something a bit more advanced. The one product I recommend for advanced phone game is Hypnotica's "[Deep Phone Seduction](#)." In that product, you will learn how to give women orgasms over the phone, and bring sexuality into your conversations. When done properly, Deep Phone Seduction moves the pickup along quite quickly.



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The Day 2

CHAPTER

7

In the phone game chapter, I told you to ask her out to some pre-planned activity, over a formal get-together:

“You’re funny, I want to see you! I’m going shopping for my little sister’s birthday tomorrow and I want you to come with me.”

My default is:

“You are hilarious, I want to chill with you for a bit! Tomorrow is dive bar night. I want you to come with me.”

Notice that I’m not asking her out on a date. I’m not asking for anything. I’m telling her what I want her to do (**dominant**). And I never use the word date. This is super important.

When you ask a woman out on a date, you are effectively communicating that she already has you, and even worse, it also sets up a “dating frame” in her head. Until after you have slept with a woman, never subcommunicate that she already has you, because then she is highly likely to lose interest.

The dating frame just works against you in all sorts of ways. On a date, she has to “watch out” and “not give it up on the first date.” Her friends put social pressure on her by asking, “So who are you dating?” She knows that you want her, which takes away tons of potential mystery and suspense.

Don't DATE.

*Just hang out with her, and
escalate the interaction.*

She also will likely have an expectation that you will buy her dinner or something.

Women need to know that things “just happened.” If she goes out with you to just hang out at the local dive bar, and things escalate from there, she will be far happier about it, and let it happen, than if you took her out to dinner. Women need an organic natural progression in romance. If you start to structure your relationship with her in a way that matches traditional dating archetypes, you are taking away from the natural progression.

Don't DATE.

Just hang out with her, and escalate the interaction.

Pickup artists refer to “dates” as “Day 2s” or “D2s” for short, for the above mentioned reasons. Don't let the organic quality of what you want her D2 experience to be like make you lazy, though. You worked hard to get the skill set to get this far; so now is no time to let things fall apart.

I will teach you the Day 2 by covering Planning the D2, Doing the D2, Closing the D2.

■ PLANNING THE DAY 2

There is a general flow to the D2. Based on the flow sequence presented here, you should arrive at your own D2 format. Most of the PUAs I know usually have the same plan, or a few different plans, that they keep running over and over. Mine is: “Meet at my house, hang out at my house for 5 minutes, hang out at dive bar, stop at minimart, go to drive-in movie theater, then back to my place for sex.” Here is a breakdown of the flow:

- 1 She should meet you at your place. You can set this up by saying on the phone. “Let's meet up at my place at 8 P.M. No . . . you can't see my

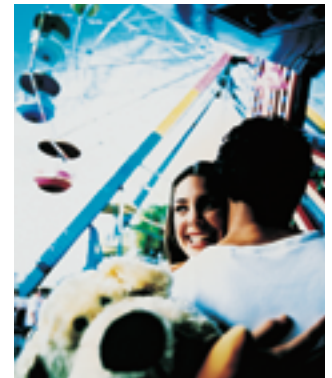


place . . . the maid quit last week.” This way she feels comfortable coming over.

- 2 When she gets there, plan on telling her, “Hey, great to see you . . . I’m not quite done getting ready yet . . . come in for a sec and then we will take off.”* This way she will come and hang out in your place for a bit, which should be for about five minutes. I always make sure I still have a few things to do before I’m ready to leave the house. I show her the view from the porch, and give her a magazine to read while I get ready. This builds the comfort she needs to come back to my place at the end of the D2. The lights should be totally on, there should be nothing remotely romantic going on in your place. No candles, and no romantic music.
- 3 Take her to at least 3 different physical locations while you’re hanging out, not counting your place. Moving from your house to the dive bar, to the 7-11, to the drive-in movie theater, back to your house, creates the illusion of having known each other forever (tons of **comfort!**). Plan these in advance, but make them seem totally spontaneous (**creative**) when you are actually on the D2. You drive! If you let her drive then you are not subcommunicating leadership and you may also find yourself going someplace other than what you planned. Try to plan locations that give you plenty of opportunity to kino plow. You want locations where you are both standing, so you can hug her, and such, or where you are sitting close together. Shopping together is great for that. Movies suck (the drive-in the way I do it is an exception, see next section). Movies are far too “date frame” like. Take her to a rock show (as long as the tickets aren’t expensive) or art place (“I’m shopping for my place.”) Furniture stores and toy stores are great, tons of stuff to play with and on. Typically low class places, like dive bars with pool

No . . . you can’t see my place . . . the maid quit last week.

*Credit Mystery



Digital Vision - GETTY IMAGES



Digital Vision - GETTY IMAGES

tables, fast food, and 24-hour diners are good. I also like wine and cheese bars. Locations that give you the opportunity to educate her (**high value, giver**) are great too. For example, if you know wine, art, history, or furniture just take her to a place where you can verbal plow about the topic, while doing lots of kino, and embed attractive qualities in your conversation.

- 4 Go back to your place for sex. We are going to cover this in the “Closing the D2” section. Always plan to have one really cool thing you “have to show her” at your place before she goes home. Mine is my random extra appearance in Adam Sandler’s “Punch Drunk Love.” I’m sort of fat in that movie.

■ DOING THE DAY 2

The thing you are “doing” on the D2 is continuing the Comfort phase, as described in the Comfort chapter. Qualification, Chase Cycling, Kino Plowing, and all the other elements of Comfort totally apply.

When she meets you at your place and hangs out for 5 minutes, vibe with her. As you move from location to location, keep the comfort stories going, pepper in some attraction, and vibe.

The most you are allowed to buy her is a drink (It’s ok on the D2!). Don’t buy her dinner. Sometimes I take girls to a diner for desert or fast food* for a happiness meal. Those don’t really count as dinner. Don’t fall into the date frame, and start blowing money on her. If you do that, you will likely lose the girl. She hasn’t earned your love yet to get the “date frame” level of attention. Doing “friend activities” with her is a subtle IOD that keeps her chasing.

Be spontaneous when moving from location to location, as if you didn’t plan anything, but everything somehow “just happens.” For example, when

*Credit Affection

I'm at the dive bar, I say, "I want to show you this really cool drive-in that is down the street. You will love it! We can hang out for a bit!" On the way there I stop by a minimart and grab some snacks ("You . . . only get one snack . . . but we have to get something I like . . . pick . . . the X candy . . . or . . . Y candy.")

When moving from location to location, always use either a false time constraint, or an IOD, to disarm the move. For example:

"I want to show you the movie I was an extra in. But I have to work in the morning, so you can't stay long."

"Let's go to the dive bar! I can already tell you will fit right in amongst the seasoned ex-military alcoholics."

"I want CHOCOLATE! Let's stop by the minimart for a sec."

"I want to show you this really cool drive-in that is down the street. You will love it! We can hang out for a bit!"

"You . . . really deserve . . . a happiness meal! Let's go!" (the IOD is telling her she deserves a happiness meal)

At the last location (before your house), there should be lots of kino plowing. Here you need to make the kino sexual. Make out, and tongue her down heavy, at least once. Here is how I kino plow at the drive in:

Whether or not we've had sex at the drive in, I'm still going to take her home, by inviting her over for a bit:

"I want to show you the movie I was an extra in. But I have to work in the morning, so you can't stay long."



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The Mehow Drive-In Kino Plow

I have a big SUV. I take it and her to the drive in and park backwards. In the trunk, I have a bunch of blankets and such. I fold down the rear seats, and make a huge bed out of it. Here, I usually get a shit test:

HER "Clever. How many girls have you done this too?"

ME "Um . . . 5437 . . . but I let you count as 2 since you are the first one this week."

We start to watch whatever film (I end up watching the same movie over and over again on some weeks). I establish proximity kino right away by laying next to her. Then I go back to watching the movie. Five minutes later, I hug her. Then I go back to watching the movie. 5 minutes later I kiss her on the cheek. Back to movie watching. 5 minutes later, I start a make out. Then I go back to watching the movie. 5 minutes later, we tongue down heavy for 5 minutes. Then I go back to watching the movie. Then things start go sexual (if you do this exact D2 get tinted windows).

All I do is plow mini kino, until things get sexual.

The whole point of this, is to show her how good it feels to be touched by you, and how she starts to miss you when you are not doing that (When you are just watching the movie, you just keep some light proximity kino).

The best thing about this setup is that if I get an IOD, I always have a distraction available. So if she non-verbally resists in any way, don't say anything. Just go back to watching the movie, as if you are getting super into it, or you can say, "Cool, I like this part."

Remember that her resistance to escalation is totally normal.

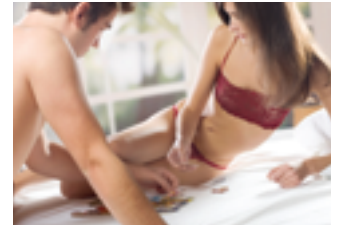
Earlier in the D2, I seed this by telling a comfort story about how it happened. So I know she wants to see the movie.

Then we drive back to my place. She is comfortable, because she has been there already, and because I set a false time constraint. Now, it's closing time!

■ CLOSING THE DAY 2

The minute she gets in your house, show her whatever it is you wanted to show her, and then start another make out. Quickly turn it sexual. If she gives you any IODs, then handle it like I taught you before: by staying positive, and getting distracted and ignoring her. The one difference between the regular IOD handling I taught you, in the Interrupts and Contingencies chapter, and in closing game, is that you ignoring her does not mean you are silent. Because things are sexual, you can actually talk to her all you want, because you only need to ignore her physically to have the desired effect. For example, suppose we make out on the couch, I feel her breasts, then continue to remove her top, and get resistance (“I’m not ready” or whatever). I lean back, and start telling a new comfort story that has nothing to do with sex. Other distractions I use to handle IOD’s during closing game include going out on my porch to check out the view, making tea, checking my email, figuring out which wine to drink, or just plain running my mouth about something. I do one of these from a minute to 5 minutes, then go right back to escalating kino.

Things will continue like this until right before sex, where you might get an avalanche of IOD’s. At this point, I want you to test for what we call “token resistance.” If you recall from previous chapters, women have to give you *some* resistance at one point or another. Otherwise, they feel like sluts. Token resistance is when she is giving you verbal Indicators of Disinterest such as “Not now” or “I’m not ready,” but she still lets you do whatever you want with her physically after a simple acknowledgement like “ok”. When things get very sexual, see what happens if you continue escalating on a verbal IOD. If she lets it happen, she wants sex, and you can now just continue to escalate on verbal IODs while agreeing with them by saying, “OK.” If she doesn’t let you move forward, and gives more verbal or even physical



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Before a woman sleeps with you, she thinks about all the reasons not to. After she sleeps with you, she has to think of all the reasons that you are awesome.

IOD's, then DO NOT PUSH IT. Handle it as before, by getting positively distracted again.

If a woman sincerely does not want you to escalate, it will be very different from token resistance. You will get repeated verbal and kino IODs. When you get this, do not continue escalating. It's over for now. You can try again another night or get positively distracted for a while (5 or more minutes) and try again. If she gives you an avalanche of IODs twice in a row then it's definitely over for that night. I hope you guys know this already, but never do any harm.

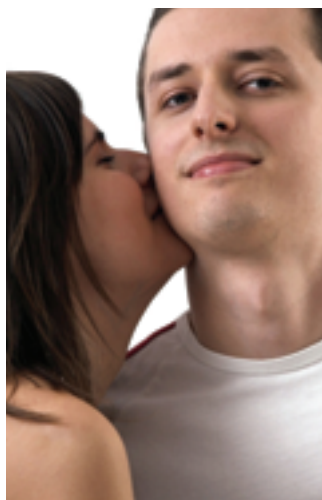
Finally, ALWAYS USE PROTECTION.

Women are naturally programmed to want your sperm. That is their evolutionary circuitry functioning, and not their logical brain. You will find them trying to have unprotected sex with you in all sorts of ways. They are not being bad or evil; they are just being themselves. Don't lose the frame—always use protection.

■ PUTTING IT ALL TOGETHER AND RESOURCES

Sleeping with her early on in the relationship is extremely important. Before a woman sleeps with you, she thinks about all the reasons not to. After she sleeps with you, she has to think of all the reasons that you are awesome. So whether you just want a one night stand, a girlfriend or a future fiancée, you have to get her in the sack as soon as possible. I have seen so many guys who are great at bedding women totally lose the woman of their dreams because they thought "I really like her; she could be THE ONE. I don't want to push it." This is a monumental mistake.

Always push it. She expects her **leader alpha** male romantic partner to lead her through the process and **seduce** her. If you don't lead and seduce



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as quick as she allows you, she is going to start losing her attraction for you. Trust me, I see this ALL THE TIME. It happened to me when I was starting out and I lost some absolutely beautiful relationships with gorgeous women because of it.

If she flakes (i.e. agrees to show up but doesn't show) on you, then that usually means either a) your game needs work, or b) she choose some other romantic option in her life over you or c) she has random logistical issues in her life that have nothing to do with you. However it plays out in her head, it's no big deal to you. The next morning, text her with, "Oh My God! I totally forgot about our night out. Did you show up?" and continue gaming the girl. There will be a period of time in your development when you are getting a lot of flakes. It just means that your live game and phone game aren't quite there yet.

If she won't come to your place, but wants to meet up with you at a neutral location, then do that. However, always be in charge of the activities. If you don't get ideal logistics then still lead her on the D2 and don't try to sexually escalate her unless you have a place to close.

It doesn't matter if it takes you one, two, three or four D2s to Get the Girl! Keep going out with her, keep kino plowing, and eventually you will get her, though in most cases it should happen by the fifth D2. The time it takes for her to get comfortable with sex is largely dependent on her personality, as well as your game.

If you have any questions on sets in progress post them in the "Get the Girl" forum at mehowgetthegirl.com/forum. Then we can help you Close the Girl!



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"Oh My God! I totally forgot about our night out. Did you show up?"



Conclusion

CHAPTER

8

Pickup is about deep rooted personal change.

A lot of guys don't buy that. They maintain that they are just learning a skill set that enables them to communicate their existing personality to women. As long as your reasons for doing this are positive the specifics of them don't matter.

As long as you just practice and keep your mind open, the field will better your abilities. As you progress you will have periodic leaps in understanding. The more you "get it" the more you will find yourself consciously committed to bettering your results with women.

You will find that as you get better with women, the more people will notice that you are actually becoming a different person. One day you will wake up and realize that you actually are a different person. This happens to everyone I know that just commits to practicing. If I ask them, "Do you miss your old self?" they always reply, "What!!! No way . . . I am a far better me now than I ever was!"

Ultimately you will realize that your commitment to get better with women was actually a commitment to deep rooted personal change. When you understand what deep rooted personal change can do for you, you will find the rest of your life blossoming exponentially.

Deep rooted personal change is hard to just DO. The best thing about pickup (other than the women) is that the rewards of getting it right (sex



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When you are good at this, you can't and don't want to pretend to be an attractive guy. You actually are one.

and relationships) are so awesome that you will actually, potentially for the first time in your life, consciously or unconsciously commit to very real personal growth.

I have seen this over and over. I meet guys that go through every self help book out there and attend every seminar and even have life coaches. Despite all that, those same guys don't attain root level change until they go through the process of learning the skill set and understanding the truth about women, sex and relationships.

And all you need to do to attain all that greater joy and happiness is just practice. Just follow the principles laid out in this book.

The techniques I teach you go beyond merely utilitarian womanizing. They change your understanding of men and woman at a core level. They change you at a core level. When you are good at this, you can't and don't want to *pretend* to be an attractive guy. You actually *are* one.

Why does pickup force personal change?

Women have incredible abilities to sniff out bull shit. If any part of you is at all disingenuous then your pickup will not work. If any part of you is insecure about something or you are not a totally solid believer in the way you are, the girls will know. Therefore to get results you can't avoid personal change. Learning this stuff is like always having an unflattering mirror point out to you your every defect. That mirror forces you to see the truth and address it. Many students of mine find that they end up changing things about themselves that go far beyond pickup per se. They change their careers, move, get new friends, and find out what they really want to do with their lives. For me pickup helped me find the answer to what it is that I really want out of life (and I moved, got new friends, and switched jobs)!

Ultimately, all this personal growth will take you right back to where you started: the pursuit of women or one woman. Only when you have found your true self will you know exactly what it is that you want out of relationships. Only then will you be the type of guy that a woman wants to align with permanently or can consistently sustain multiple relationships.

Most guys haven't done the personal growth required to be able to sustain a good relationship (regardless of the type) and are unhappy whether they are in or out of one.

Learning the things I teach you in this book not only teaches you how to Get the Girl! but changes you so she is wildly happy and so are you.

Once you make enough progress you will have choices in terms of your destination: multiple relationships, one relationship, marriage, loads of sex and three-or-more-somes, or whatever you want.

Having those choices is a very sweet destination, but don't forget that the journey I present to you here is the destination in itself.

On your journey, go forth and make the women you meet wildly happy whether you hang out with them for 3 minutes or days!

Get the Girl!



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A handwritten signature in black ink, appearing to read 'Mehow'.



Resources

Here is a list of resources mentioned in the text for easy reference. I also threw in some extras that weren't mentioned in the text.

- ▶ The Get the Girl! [Forum](http://www.mehowgetthegirl.com/forum) at www.mehowgetthegirl.com/forum. Q+A, infield video, ebook updates, audio interviews and more. Post your field reports and get help directly from the experts and fellow customers.
- ▶ www.mehow.tv. My main website with loads of absolutely free content (at least for now!). [Knowledge](#) section, infield [video](#) section, [news](#), public [forum](#), [products](#), [live instruction](#) and the [blog](#). You can use your Get the Girl! login to access the "Show Me-How" forum to see even more infield video and download my monthly forum digest ebook and my Mystery Method* archive ebook. In the mehow.tv forum you get access to the public forums, the Get the Girl! forum, and the product forums of the products I recommend all in one place. I send out a "be social" newsletter full of advice every week. You can register for it on my home page at www.mehow.tv.
- ▶ Hypnotica's "Deep Phone Seduction." Amazing close accelerating NLP based material. Applies to both phone and live situations. Hypnotica's most popular product. Highly recommended. deepphoneseduction.com.

APPENDIX

A

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- ▶ Hypnotica's "Ultimate Inner Game." If you have approach anxiety then this is the product for you. This product changed me. ultimateinnergame.com.
- ▶ Vin Dicarlo's "Sexual Selection Switch." Great material on compliance, sexual tension, and more. Will improve your game. Highly recommended. sexualselectionswitch.com.
- ▶ Eckhart Tolle's "The Power of Now." This is a must read. You can get it at Amazon.com. This book is instantly transformative if you are ready for the ideas inside.
- ▶ "The Secret." Highly debated positive thinking DVD product. Useful. You can get it at Amazon.com.

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