

# MAKE WOMEN LAUGH



How To Make Any Woman  
Laugh At Any Time, Any Place,  
And Any Way You Like

Martin Merrill

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How To Make Any Woman Laugh  
At Any time, Any Place,  
And Any way You Want

By Martin Merrill

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## Foreword

We can all agree that everyone has a sense of humor. It just comes in all shapes and sizes. As the saying goes, one man's joke is another man's poison.

Some people may be better at expressing humor that suits more people's tastes. Some people are just less adept in saying the right things at the right time. And if one doesn't exercise his or her sense of humor often, he or she goes into a vicious cycle where he loses even more sense of humor. However, no matter what kind of bores you've met so far, you know that **everyone** is born with a sense of humor.

But here's the key point: what can you do with humor?

Sure you can have fun with it—or else why do people pay for the comedy shows and those comedy channels? You can also use it to reduce tension, find a great bargain, and keep your children in their seats...you name it!

There are a thousand and one uses of humor, and they always (supposedly) lead to an ultimate goal—laughter.

Laughter is powerful—**much more powerful than most people have ever imagined... and will ever know.**

Let me explain.

Human beings have an obsessive desire to remain consistent. It is psychologically impossible to dislike the person who has already made you laugh genuinely for more than 5 times, because humans can't handle the incongruity between laughter (liking someone) and disliking someone.

In other words, women tend to get closer to a guy who has consistently made them laugh! This not only occurs at a logical level (*"oh, being with him gives me so much joy and I want more"*), but also at a subconscious level (maintaining consistency). Once we were made laugh by someone, it would be very inconsistent if we still maintained an antagonistic attitude towards that person.

Therefore, **I use laughter to make women fall in love with me.** And the more women I could make laugh, the better I get.

But I realize that I can't possibly make all the women in the world to fall in love with me. That's why I wrote this book for you. That's why I've decided to share my techniques of making women laugh.

I only have this **one** question for you: why **must** you learn to make women laugh? Since you've bought this book, you've made a commitment. And I made a commitment too—to make sure you get the most out of this book and completely transform you into a much more humorous and attractive person.

Yeah I know being funny would be a nice quality to have. It would certainly benefit many aspects of your life, and blah, blah, blah...

But would it really matter if you stay the way you are? It's nice to be humorous and all, **but why can't you settle for whom you are right now?**

Maybe I sound crazy, but what I really want you to think about is this: is making women fall in love with you through laughter a **must** for you or a **should**?

We never achieve our shoulds. (*"I should exercise more", "I should stop watching TV now", "I should improve my public speaking skills"...*)  
We only achieve our musts (*"I must finish this project by Wednesday or I'll be fired", "I must leave now or I'll miss my plane"...*)

**We all get what we must have.**

So **must** you be a funny guy?

**Intolerance of your present condition can ignite changes just as tolerance of your current conditions will prevent changes.**

# **Part 1**

# **Overview**

## Introduction

### ***“What Kind of Book is This?”***

Since you have bought this book I assume you are smart and have no time to waste. So let me point out the most important fact of this book—**it is not a book for entertainment**. (Sounds interesting, doesn't it? A book about being funny isn't funny...)

I've done my best to chisel away all the fluff which would otherwise have been there for pleasure reading purposes or simply to blow up the content to make the book look thicker (or “longer”, for that matter).

I want you to have the right mentality when reading the book. **This is not a leisure bed-time reading**, nor is it going to offer you an abundance of anecdotes. If you want leisure reading, go surfing the web.

I want you to get the most out of the time you can afford to spend on this book and I'll promise to make every word worth while. I don't want to waste your time by making you read paragraph after paragraph of useless information.

All you need are some tricks and techniques and then you just **have to go out and apply them!**

In other words, this is a book that is **condensed with years of experience, research, and tried-and-true techniques**, and it's up

to you whether to skim through it or read every page carefully to get the most out of it.

This book is certainly not about theory. It is designed to improve or transform you. It is primarily designed to work (as opposed to entertain). Some of the exercises involve intense mental practices and may appear a little bit strange (“bizarre” if you will) at first. But you have to trust me on this one.

Do exactly as I tell you and remember: ***the more you participate, the more you get.***

## ***Overview of the Book***

I'm sure in your entire life so far, you have made many, many, many women laugh, and sometimes you can get pretty good at it—sometimes with a particular woman or under some particular circumstances.

This book has a very specific objective, which is to show you:

**How to make women laugh and fall in love with you through laughter.**

It aims to provide you with a systematic and fool-proof approach to fully unleash your potential to **make women laugh and fall in love with you**. Of course, by the time you can do that you'll have had tons of fun and become a more attractive. Those are the **secondary gains**.

**Part one** of this book gives you an overview as well as the right humor mentality before you start delving into the techniques.

**Part two** equips you with the knowledge of dealing with women in a more general sense, which serves as a catalyst to humor and laughter.

**Part three** shows you the basic mechanism of humor and ground knowledge of making women laugh.

**Part four** deals with continual perfection of your skills to make women laugh and other topics such as dealing with frustration and rejection.

Don't treat this book only as a reference. It is designed to empower you with the ability to make women fall in love with your own style of humor. **Treat it as a course and participate 100%**, otherwise you will not benefit fully from my years of experience and research.

## ***What Else?***

Keep in mind humor doesn't work all by itself. **It has to be supported by other qualities and works only if certain conditions are met.** For example, you have to be able to start a conversation and get it going in order to demonstrate your sense of humor.

Are you the kind of guy who is brave enough to stop any beautiful women on the street and pick up a conversation with her at ease? That's called confidence (or being "out-of-your-mind", whatever you call it).

Many men talk unsatisfactorily. They often say things they don't **mean** to and frequently regret about what they **should** have said and **could** not.

You see, making women laugh is not just about knowing the techniques and applying them. It's also about an **inner game** you play with yourself constantly.

And that's why a portion of this book is devoted to the topic of becoming a good conversationist in general. Wouldn't you want that—to be able to talk to anyone comfortably and make everyone like you?

Making women laugh **at your will** requires hard work and practice. I once asked a friend of mine who is popular among women why he's so good at making them laugh, and he replied, "Experience." Being an inquisitive guy, I then asked where he got all his experience from. He

said with a grin, "***by boring the heck out of lots and lots of women.***"

## Three Simple Steps to Being Funny

### *One - Open Your Mind and Absorb*

First of all I ask you to maintain an open mind and give yourself a chance to absorb everything taught in this book which is the culmination of my years of experience and research.

Take your time to digest the materials presented in this book. Mastering just 1 or 2 techniques will bring you a great deal of improvement, but attempting to apply them all at once won't be as effective and beneficial. **Be patient.**

I suggest you read this book at least **3 times** while putting at least **60%** of the techniques to use in your own life. While reading, reflect on what you did right in the past—did you stumble across it on luck? What could you have done but never did in the past? How would you handle it again if you were given a **second chance**?

Imagine some real-life situations and do some **role playing**—either with yourself or with a friend (no, it's **not** silly)—or you can go straight to the world and get instant feedbacks.

## ***Two - Shift in Mentality***

**You will never become a funny guy until you see yourself as one.** And whether you see yourself as a funny guy depends a lot on what you say to yourself.

An average human being talks to himself or herself about **800 times** a day, including those “silent words” you say to yourself.

And what do you say to yourself on a **minute to minute basis**? Do you always **talk light-heartedly to yourself** with humor, or do you bore yourself to death? Have you already put yourself into the Norma Joe category or do you seriously consider yourself **“God’s gift to women”**?

**Words are mirrors.** If you see yourself as a funny guy you’ll naturally find unlimited inspirations and confidence to instill laughter into life. If it’s the other way round, you’ll see things as dull and lifeless.

And do you know that funny guys actually joke with themselves **all the time**? To them humor is not a technique to employ in specific conditions. Instead, it is a way of life.

**To those guys, making women laugh is as simple as being themselves!**

Wouldn’t you want to be like that? See yourself as a funny guy and start talking to yourself like one.

### ***Three - Take Massive Action***

Take action.

**Take action. Take action. Take action.**

I'm sure you have heard this phrase a thousand times and I won't insult your intelligence by ranting more on this.

Just remember—reading through this book several times you can become a great **theorist**, but that **doesn't do you much good** if you just sit there and keep imagining things.

At times, you might be tempted to say, *"yeah, I know that stuff..."*,  
*"I've read all those..."*

Chances are that you **understand** it—but don't **know** it—if you are not doing what you know is right, you don't know it.

So take action. **Make mistakes.** (Hey you **should** be prepared for that!)

Once you have got used to rejections you won't fear them any more. We tend to bloat up the fears of that we haven't yet fully experienced.

The fear, the worry, and the stress all come from **making them more daunting than they really are.**

What is rejection **to you**? What is rejection from women you **hardly know**? What is rejection from a **completely stranger** to you? Do you **understand** it? Do you **know** it?

Making women laugh should be fun and rewarding **if** you're mentally prepared for what it takes to **make women laugh and fall in love**. It can be a numbers game... we'll talk about that later.

**Take action.**

## The Humor Habit

You'd certainly agree with me that **successful habits define successful people.**

Likewise, **your future is determined by your daily routine.**

If you don't form a habit of constantly practicing things you want to be good at, you'll never be. And if you don't control your habits, you'll end up being **controlled by them.**

Therefore, as you discover more and more techniques in this book, I want you to commit to **developing the habit** of joking with yourself constantly.

Apart from that simple day-to-day act, practice **constantly** by exploring opportunities to role-play with people around you **in your own imagination.**

For example, one thing I found particularly effective is talking to the host when listening to the radio or talk shows on TV. Just imagine yourself to be live on the show. What would you say or act to be funny? You should practice the techniques taught in this book **one by one** as you go along.

And modify the techniques taught in this book to suit your own personality and style. What I offer you here are the tested-and-proven formulas that **worked for me.** They will almost definitely work for you

too. But in order to fully unleash your power of humor you need to constantly fine-tune the details on your own.

# **Part 2**

# **Dealing With Women**

## Universal Laws of Women

Before delving into the tricks and techniques, let me point out some basic laws of how women behave.

I don't want you to just go out and dump all your knowledge onto them. You gotta know the **smart** ways of making women laugh. You gotta know how to use the least effort to produce the most laughter—and keep it going. Don't waste your effort by using the wrong tricks on the wrong women.

So here are the ground rules in “dealing” with women.

### ***Women are Emotional***

They care more about how they **feel** than how they **think**. Generally, women tend to be **less logical** than men. (That's why laughter is extremely important and why good humor works on them most of the time.)

Have you ever seen hot babes giggling nonstop at some other men's jokes which **aren't funny to you at all**? Did you find yourself thinking, *“Hey, that joke wasn't funny at all...what's wrong with her?”*

See? You were using **logic**.

Whatever can amuse a particular woman **is** funny. Period. Focus on the **emotional** effect on women, not **logical** effect.

What delivers emotion? Not words themselves, but **pictures** these words create. In order to make a woman **feel** you need to send mental pictures to her mind. **Use very descriptive and evocative language to make her feel amused.**

Women interpret humor differently and laugh for different reasons. And most women are easily disturbed by ideas that **they are not used to.**

It's a natural **self-protection mechanism.**

For example, if they laugh at sexual or ethnic jokes openly in public, their images would suffer more than men do. That's why a woman is less likely to laugh at "unorthodox" jokes. So keep in mind that you (as a man) find funny may completely fail to entertain a woman.

Even if you chose the right material, you may still fail to make her laugh. There is still one step missing. A woman must **want** to be made laugh by you in the first place—

**It's illogical. It's counterintuitive.** I know.

But have you ever stopped to give some thoughts to what women like in general? Astrology, romance novel, window shopping, female magazines (have you read one before?)...those should tell you something.

Women don't stop to think *"Hey, this joke is cleverly constructed so it's logical to laugh at it"* and then laugh. They are intrigued not only by what's said but also who said it and how it was said.

It happens all the time that a woman finds a man's joke to be funny **merely because she likes him, vice versa**—if she doesn't like you she won't consider anything you say as funny. That means you have to work a lot harder if you fail to build rapport with her during the initial encounter.

**Women are emotional and not logical.** Play by this rule.

## ***Women are Instinctive***

Do you know that a woman typically decides her relationship with another man in the **first half minute** from meeting him? That's why "first impression" is emphasized so much by so many dating experts.

A woman almost always knows "**instinctively**" whether you can be a lover within minutes.

If you've made a good impression upon her, good for you! The humor techniques you're about to learn will almost certainly work big time following that; if you've not made a good impression, move on to the clear goal of obtaining a favorable impression with humor in the next few minutes or **as quickly as possible**.

Women are instinctive. You should use it to your advantage.

## ***Women Want to be Dominated***

The reason women like power and fame is that they are looking to be dominated by the **right** kind of men. It's nature. It's in the blood.

All they need is a good reason. Being made laugh is a good enough reason.

Do you really think women want to control the men they like? Of course not.

The fact is that one of the sexes always dominates the other. This is true everywhere in nature. It could be the male dominating the female or it could be the other way round...

What about the human society?

You have the answer.

Women sometimes take on the "dominant role" only to sift through the guys to find the ones they are willing to be controlled by.

Why do women "play hard to get" only in the beginning and not after the relationship?

You have the answer.

Usually this happens to a woman at a subconscious level, so never ever point it out to her. She might “get offended” if there’s not enough intimacy between you and her yet.

### ***Women Want to Feel Smart***

Here comes the “manipulative” part.

If you are able to craft and present pieces of information together to a woman so that she can “get it” or say “oh, that’s how it works”, you have more power to make her laugh.

There are usually two means you can do this:

- Release critical information one by one in conversations so that she’s feeling as if she’s “solving a mystery”. Women love that. And that’s why short stories often work better than one-liners.
- Sometimes instead of telling jokes with obvious punch lines, crack a joke that takes her some time to “get it” (many adult jokes will do the job). You might want to keep an amused look the entire time so she doesn’t think it’s just a lame joke.

## ***Women Want to Picture Things***

This is also referred to as the **imagery technique**.

Basically, women love to **picture** things in their minds. This is in tandem with their inclination to **feel**.

Paint wonderful picture to women with your words. If you're also in the picture, congratulations, she'll fall for you very soon if not yet.

Use evocative and poetic language to **arouse** imagination. Intersperse in your speech words like these:

- *Pounding*
- *Pure*
- *Wholeness*
- *Compassion*
- *Throb*
- *Swift*
- *Quiver*
- *Hailstorm*
- *Eternity*
- *Never-ending stretch*
- *Tremor*
- *Crush*
- *Twist*
- *Mind-boggling*

You can train your ability in describing things in evocative languages by reading some novels. Just one good book will give you many great ideas. I highly recommend *Anne Rice's* novels. She wrote a series called "*The Vampire Chronicle*". It's crazy stuff. But you gotta admit she's a master at making her readers fantasize, which is exactly what you want women to do.

## Start Talking to Women

**Start talking to women with a clear and precise objective in mind.**

Upon first contact the goal is to break the ice. Second contact is to establish trust and build rapport. Third is to develop romantic feelings. Fourth is to develop a next date...along the way it is crucial that you keep yourself focused on the outcome.

By "contact" I didn't mean "date"! Contacts compose the sequence you should follow to make women fall in love. All contacts can happen one after another the first time a woman meets you. In fact, the faster you move into the relationship, the more wildly women fantasize, and the better for you.

### ***The 3-Second Rule***

I heard about the 3-second rule long ago and it never ceased to amaze me. Simply stated, the 3-second rule **commands** you to approach a woman you like in 3 seconds after noticing her. For example, a hot babe catches your eyes at a party or a bar. Immediately you should smile at her and start walking towards her. You are allowed a "buffer time" of no more than 3 seconds.

If you stick to the 3-second rule, you'll establish an image of decisiveness and strong confidence. **Women love such**

**demonstration of masculinity.** Also, in 3 seconds you won't have time to think of the excuses why you shouldn't take action.

This rule always brings me pleasant surprises especially when I started out because women (even the hot ones) reacted so much more positively than those times when I allowed myself more time to muster up my courage. **Test it out and you'll never regret it.** Maybe for the first time you'd say, *"I really did that! But hey, that's me... I'm glad I did it anyway!"*

Here's a trick that **never failed me.** You can approach a woman as soon as you see her and say, *"Remember me?"* She'd invariably reply, *"No."* and you can say, *"You will!"* The next time you walk by her (maybe in a few minutes) you can say, *"Remember me now?"* and add *"...from just now..."* and smile.

You'll love it.

What would happen if you miss your chance? What else can you do apart from cursing yourself?

Well, you can always go back to her and use this line:

*"Do you believe in love at first sight (pause) or should I walk by again?"*

## ***Pick Up Women***

Michael Cunningham, a psychology professor at the University of Louisville, spent many years studying the success rate of various approaches and pick up lines. In the 1980's he sent graduate students out to bars to do "field research" and the findings were not too surprising.

He found that the direct approach was the best. **The most successful line was, "I feel a little embarrassed about this, but I'd like to meet you."** **The runner-up line was, "What do you think of the band?"** **Running a close third was the obvious, "hi."** It worked nearly as well as the others.

On the other hand, many other "experts" claim that pick up lines simply don't work. Monica Moore, Ph.D., professor of psychology at Webster University in St. Louis, as quoted in *Sex: a Man's Guide*, by Bechtel is one of them.

Dr. Monica has been studying courtship issues since 1978 and claims that women have sized you up and decided whether or not they will sleep with you **within the first few seconds** of meeting, despite the pickup lines you use.

She commented that *"picking up women is more of a process than an event. It is a sensual dance between a man and a woman, enticing the other into deeper and deeper levels of intrigue and sexual tension."*

Here's my take on this: either opinion could be true. Pick up line may work or may not, just like body language. But that's not the most important thing.

The most important thing is whether you have the courage to risk rejection. No one in his right mind likes rejection, but the truth of the matter is that if you're only willing to pick up a woman with absolute certainty you'll probably never pick up one, because we **simply don't know** whether our pick up lines or our body languages are right, **until we test them out.**

Let's put it more logically. If you don't take action, you definitely won't get the women you want. If you do, **you might or you might not.** Where does your only chance lie? Well, logically we all know that. It's the emotional impediments that stop us from approaching (beautiful) women.

You need to **step out of your own shoes** and take the role of an observer. **Treat everything as an experiment. See yourself as a "dealer" instead of a "player"**. And don't forget—the power of humor you develop as you read through this book will dramatically lower the risk of rejection.

You can always consider practicing first before going out to the real world (but just don't use it as an excuse to avoid taking action). Simply record yourself saying a pick up line either with a tape recorder or a computer. Pretend you are meeting a new woman. What would you say and how would you reply? Play it back to hear yourself, adjust

the details, repeat until you're half-ready (you might never think you're ready enough) and then go out to test it out.

## ***Build Rapport with Women***

Rapport is a relation marked by harmony, affection and mutual respect. When you're in rapport with a woman, she'll treat you the way she treats a close friend whom she's ready to confide in. With an overwhelming urge to understand as well as to be understood, she'll find everything between you and her agreeable.

Potentially, you can make her do anything if there's a strong rapport between you and her. She'll look at you as though she's looking at herself. In some instances, she'll think she's found her "soul mate".

Moreover, when two people come into rapport naturally, their body language tends to coincide. They begin to "speak the same language". And they seem to go through the same kind of emotion and exhibit similar reaction to environment and any other external event.

In order to effectively build rapport with a woman, you should start to **pace** her, or **mirror** her actions. Simply perform similar or even identical actions as she does. For example, if she frequently gestures with her left hand while speaking, do the same. Believe me, 99% of the time she won't notice it. If she does notice, you've probably overdone it. Just tell her something like, *"Oh I'm sorry I didn't realize that"...* with an innocent look.

It'll be as if you are holding a mirror up to her so what she sees, hears, or feels matches her reality and **she sees another self in you.**

The two of you will "become one".

Here are some suggestions on rapport building with a woman:

- Autosuggestion. Repeat this line silently: *"We're like each other and you can count on me."* (No, it's **not** silly) Some people call this "affirmation", and it's a technique **salespeople** often use to increase confidence (*"They'll buy from me, they **will** buy from me..."*) as well as what **motivational speakers** tell their audience to.
- Pace her speech rate. It might feel unnatural at first, but you'll get used to it in a few minutes and it'll become an automatic part of your own behavior. And don't worry. She won't notice it.
- Practice rapport building systematically. It's a good idea to practice pacing one thing at a time: posture, facial expression, mood, gestures, speech rate, and so on. After you become adept at pacing, you will be able to do it without thinking about it.
- Practice rapport building frequently. Building rapport in real life whenever you can. For example, you can practice sitting in the same position as a woman you're watching. Modify accordingly of course—you don't want to sit with legs crossed all the time.
- Develop a strong **sensory acuity**. When you practice rapport building and pace other people's body language, tonality... pay attention to how the other party reacts and how your own feelings change as you adopt different or even conflicting body languages. This will sharpen your **sensory acuity** in identifying how women are **feeling** during contacts.

## ***Flirt With Women***

**Most women can tell instantly whether you are flirting with them or not.**

When you are not flirting you are just holding “normal” conversations and observing all social norms and courtesy, but when you are flirting you are **playing** with her, and it’s obvious (at least you **should** make it obvious) that you are not being serious.

For example, if you say to a woman *“Hi, you look very attractive. You probably have a boyfriend, right?”* in a normal tone, you’re not flirting. But if you say *“Hi, I realize that you’re not getting attention from men... so I thought it’d be polite to come here and pay attention to you”* in an **obviously** joking tone...you’re flirting.

All I’m saying is that there is a big difference between normal conversation (reads: boring and never leading to **sexual tension** and attraction) and flirting. In most cases the latter comes after the former.

Keep in mind that flirting is **“adult verbal play”** but does **not** equal “sex talk”. The latter is a big no-no in most encounters whatsoever. By starting a sexual innuendo too soon, you’ll probably never get the chance to continue the conversation, **contrary** to what many Hollywood movies want you to believe.

Needless to say, humor is the central element of flirting. If you can crack a joke at any time and make a woman laugh while at the same

time direct her **gradually** towards sexual content, you are one step closer to bringing her to your bed.

Check out my bonus booklet “Flirting Mastery” to become a “flirting machine” (if that’s what you want).

## The 4 Types of Women

First, let me point out that different women demand different strategies from you to make them laugh. What's funny to a woman could completely turn off another one or **to the same woman in a different situation.**

You can divide women into 4 broad categories:

1. Women whom you come into contact with and will disappear in a short time if you don't establish connection, such as those you meet in bookstore, supermarket, bus stop, etc. Frankly speaking, your ability to make her laugh is not as important as other "picking up" skills, though humor is still the best weapon.
2. Women whom you meet for a brief time on a regular basis, such as the cashier at your local store, your neighbor, etc. Your ability to exercise your laughing power is critical.
3. Women whom you are going to be with for some time just once, such as in a meeting, social gathering, party, etc. Here humor serves as a great tool to connect the two of you.
4. Women whom you will be meeting for some time for many times, such as classmates, your tennis/dance partners, colleagues (stay away from that in my opinion), etc.

For the first two categories, your ability to deliver an appropriate joke **with brevity** is the crucial factor, which, combined with other skills

such as flirting and asking for phone numbers (outside the scope of this book but there are plenty of free tips online for those) can give you more opportunities to demonstrate your humor.

For the next two categories, you can take your time and plan well in order to reach a higher “hit ratio”.

You need to follow your instinct at first in choosing a more universal joke or one-liner to make women in the first 2 categories laugh, whereas you can slowly **adjust the flavor of your humor** to match the taste of women in the latter two categories.

## All Roads Lead to Laughter

There are many ways to make women laugh.

You can do so by making a woman **feel** happy such as sending her flowers, talking sweetly to her and make her **feel** in love. You can make a woman laugh by making her **feel** intrigued such as telling her a story, performing magic tricks, or showing her an exquisite painting. You can also make her laugh by tricking her into a funny situation or a funny realization such as making fun of her or asking her lame riddles which she'd never be able to solve...

The possibilities are endless. And in order to qualify as a funny guy, you should be able to:

1. Think funny (creativity)
2. Talk funny (tonality)
3. Write funny (wisdom)
4. Act funny (body language)

I'll lead you through all these aspects in the rest of this book.

## What Makes Women Laugh

The first question we need to ask ourselves is *“what makes women laugh?”* or rather, what makes people laugh?

As Ken Dodd pointed out, *“A laugh is a noise that comes out of a hole in your face. – Anywhere else and you are in big trouble.”* Well, why do we as human beings laugh after all?

We often heard the phrase, *“I can’t help laughing at it.”* But we seldom heard such saying like *“I did my best to laugh”,* or *“try to laugh a bit more.”* That is because the harder you try laughing, the less likely you will succeed.

There is so far no biological explanation of the true mechanism of laughter, but there are a handful of basic psychological factors contributing to laughter, which itself can be categorized into many kinds.

Some guys talk about the **"art"** of making women laugh.

Sure, they can call themselves "artists" as they like, but the **problem** is... once something becomes an art, you won't have rules to rely on and you can't **measure** the results. Making women laugh suddenly becomes an **uncertain** event.

But the fact is...Making women laugh is a **science**.

I've devoted the past 5 years of my life to study the science of making women laugh, which involved tons of textbook theories. It could get quite intimidating, dry and technical, opposed to what you might think.

I came to the conclusion that human beings' reactions to different types of "humor stimuli" are **predictable**. And there are tested-and-proven methods to match a humorous line and a subject's education, personality, and cultural background to create laughter. **Any man**, regardless of looks, intelligence, education, and personality, can learn the mechanism of humor and laughter and develop his own style of humor.

Remember that last time you met a long-lost friend and laughed at things that happened long ago? It could be an anecdote involving the teacher you disliked. To someone else outside your social contacts it might not be funny at all. **You laughed because you can find incongruence between two things, which may appear perfectly normal to someone else...**

So here goes the more formal reason of laughter:

**The human brain cannot accommodate two fundamentally conflicting ideas at the same time. The logic of our minds needs to give vent to such tension, released through laughter.**

That explains why a restrained laughter doesn't feel as good as an unrestrained one.

And what factors could possibly induce such a conflict?

- Punch line: whatever you heard at last is in conflict with what you thought. This is also called a **surprise**, which can be of many kinds:
  - Unconventional: something that contradicts the custom. For example, if you see the sentence, "*Mary had a little lamb*", what comes to your mind? And what do you think happened to Mary?

Now here's the punch line: "*Her gynecologist had a heart attack*".

And how about this: "*two fish in the tank*". What kind of picture do you see?

The second part: "*one fish to another, 'do you know how to drive this thing?'*".

You see, we laugh because of our inability to take those ideas as "normal" and absorb it.

- Ambiguity: when a word has different meaning under different circumstances.

For example, "*Do you agree with sex before marriage?*"  
"*Not if it holds up the ceremony.*"

The preposition "before" can denote different amount of

time, depending on how you perceive it. In this case, we were again tricked into a conflict between two possible interpretations of the same word.

- Thinking about an “inappropriate” implication. For example, the word “*it*” often comes with a sexual connotation. Once we relate sex to especially something serious we cannot help laughing because it is both **hilarious** and **inappropriate**.

Consider this one: *“Have you finished the book I lent you?” “Can I give it to you later?” “Sure, but can I have my book back too?”*

- Contradictions within a joke. The most obvious type of conflict and typically a trick on socially agreed meaning of a word, phrase, or idiom.

*Patent: “Doctor, I’m going to die in 50 seconds.” Doctor, “Hold on, I’ll be with you in a minute.”*

You and I both know that “one minute” here doesn’t really mean exactly 60 seconds. The joke forces us to think “one minute” in speech is really just one minute and one minute only, thus introducing a conflict with our past experience.

- Exaggeration. Needless to say, something that is out of proportion will be in direct conflict with its agreed perception. We say “that is not possible” and then laugh because that is incongruent with our experience. We usually hear people say, “...*is so...*” and that can be frequently used as a basic structure in

exaggeration jokes.

For example, *"He is so stupid that he has the intelligence of a walnut."*

- Pacing. Also known as "the rule of three." I am sure you have frequently heard of the jokes involving 3 people of different nationalities. And that is an instance of pacing. It works in this way: the first 2 subjects are reasonable, albeit increasingly unbelievable, but the third delivers an extreme conflict. You probably have read jokes starting with "3 people on a train" or "3 people on an island"...

Here's another one which you might have seen before:

*One day 3 people were stuck on an island with cannibals. The cannibals said, "If you do what we say, we won't kill you". So the 3 people followed the orders from the cannibals.*

*The cannibals said, "Go into the forest and pick 10 pieces of the first kind of fruit you see".*

*So the first person came back out of the forest with 10 apples. The cannibals said, "Stick the apples up in your ass without making a facial expression". The person then frowned in pain after the second apple, so the cannibals killed him.*

*The second person came back out of the forest with 10*

*cherries. The cannibals said, "Put the cherries up your ass without making a facial expression". The person then started laughing on the tenth cherry, so they killed him.*

*In heaven, the person with apples asked the person with cherries "why did you start laughing at the tenth cherry? You were almost there". The person replied, "I saw the third person come out with pineapples."*

- Stereotype and insider jokes. We laugh usually because we know something is not true and sometimes we laugh because we realize that the description is **exactly** right. We find it funny because *"it was not supposed to be like that, but it is indeed like that!"* (if you know what I'm talking about.) Again, **conflict**. Such stereotyping jokes can be simply created by telling the plain truth, as Mark Twain said, *"Get the facts first. You can distort them later."*
  
- Superiority, stupidity, absurdity. These perhaps belong to an altogether different category of reasons for laughter. Here we laugh because we feel good about ourselves, such as when we compare ourselves to stupid acts or absurd ideas. This is also why we don't tend to laugh (as hard) when stupidity befalls on ourselves.

# **Part 3**

# **Tricks & Techniques**

## The Right Humor Attitudes

### *An “Inner Game”*

Becoming humor is like playing an “inner game”.

It might disappoint you... But you can't acquire humor as fast as you would a piece of toy. There is no magical button to push to make you humorous. How funny you behave is determined by how funny you think. Do you think it is possible for a guy who talks to himself in the most grave and serious tone to be humorous in front of others?

In order to be truly humorous you need to develop a playful mind, because what goes through in your mind has a direct impact on how you view this world (also know as “internal representation”) which in turn affects your words, tones, movement, facial expressions, etc.

**You won't become super funny overnight.** Just like everybody else you have to go through the process of gradually becoming more and more humorous each day.

**One step at a time.** Each step needn't be big, but make sure you keep on advancing with faith. **Just one step, however small, will do.**

And you need to **loosen up**. If you don't, even if you succeed in forcing yourself to be “funny”, chances are you'll appear unnatural. One good way to release tension is to learn how to control **breathing patterns**. Have you wondered why *Yoga* and *Tai Chi* place so much

emphasis on breathing and even Special Forces are trained in that? Because breathing has an enormous impact on your state of mind. Practice breathing (again, it's not silly) whenever you can will effectively improve your ability in taking control of yourself in various situations. Soon you won't feel the butterflies in your stomach when trying desperately to cook up something funny to say.

Even after acquiring all the tricks and techniques I'll reveal in the rest of the book, you might still get nervous when trying to attract women with humor for the first few times. It can happen on a subconscious level as you're not accustomed to the identity of a totally funny guy yet. You must repeatedly encourage yourself and use the power of **autosuggestion**.

In addition, you need to tell yourself that you **genuinely** want to make women laugh. If you aren't genuinely interested in making women laugh or not convinced that you can, you probably won't.

### **Autosuggestion**

Autosuggestion is a process in which you train your subconscious mind to believe something, or systematically schematizes your own mental associations, usually for a given purpose.

It is usually achieved by convincing yourself through words and mental pictures, or visualization of what you would like to believe.

**Autosuggestion is most commonly accomplished by presenting**

**your own mind with repetitive thoughts (negative or positive), until those thoughts become internalized.**

Autosuggestion aims to transmute thoughts into beliefs, and even into actualities. Visualizing the manifestations of a belief, verbally affirming it, and thinking it using one's "internal voice", are typical means of influencing one's mind via repetitive autosuggestion.

It is a central concept in the legendary book *Think and Grow Rich* by Napoleon Hill.

Autosuggestion is normally thought of as a deliberate tool, but it can also refer to an unintentional process. So tell yourself right now, that you can soon be a master at making women laugh. Visualize how you can do that. Imagine a few situations where you can make the women you like laughing their heads off.

Call them fantasies. But don't question the validity or correctness of what you do. **Only ask about its usefulness.**

## ***Internalization***

Set a few goals in this area for yourself and write them down.

There is a world of difference between murmuring silently to yourself and **putting your words down on paper**. When you write your goals down, you are making a commitment. Now say them out loud to yourself. (If there are other people around and you are not comfortable doing it now, make sure you do that later when you're alone.)

For example, say the following out loud, *"I commit to devoting at least 3 months to the science of making women laugh. I will abide by the rules and participate 100%. I will be confident, positive at all times, no matter what happens."*

Print it out if you want, and repeat the statement 3 times each day for a week until it is **internalized**—that is—until you **firmly** believe it and it becomes **a part of you**. Remember, the subconscious mind is an intriguing and wonderful gift that humans have.

Once after you wake up, once during the day, and once before you sleep. Each day this activity will take you no more than 2 minutes but will definitely create extraordinary results.

## ***It's Your Show***

**A correct mindset is the key to making women laugh.**

A correct mindset will always carry you along even if you lack the skills. When you are with a woman (especially a pretty one), monitor your state of mind closely.

You shouldn't be worrying about whether you are attractive enough to her or how you measure up to other guys or whether what you're about to say is funny to her at all.

Instead you should maintain a mindset of a **funny talk show host** (if you aren't sure what I mean, just watch a few such shows and model the hosts). **You should be the one in control whereas she is just a guest.** When you're equipped with such extraordinary mindset, you don't have to worry about any unpleasant consequences and everything will seem to "go as planned".

**She is in your show.**

## ***Overly Funny***

Ironically, although humor is one of the top criteria women use to choose lovers or husbands, trying to be funny **all the time** is a top killer of relationship.

No doubt humor is a main ingredient of the love potion, but it takes other things to hold relationship together. Women also need the **feeling** of peaceful romance, the **feeling** of safety, and the **feeling** of understanding while being understood. I call those “quiet happiness”, an indispensable element of love. Remember I said humor is not everything?

Pay attention to what’s going on. Are you making her feel that you are more of an entertainer than a lover? Where is the sexual tension? Are you abusing the power of humor?

You can usually tell by simply observing her body language closely. We’ll talk about this later.

## The Right Body Language for Humor

### *Tonality*

You've probably heard of the so-called "**55%, 38%, 7% rule**" which states that 55% of the meaning of communication is body language, 38% is in tonality, and 7% rests in the words themselves.

Is it really what you thought it to be?

### **Here's the part you may not know...**

Professor Albert Mehrabian, Ph.D., of the University of California, Los Angeles (UCLA), is credited as the originator of the "55%, 38%, 7% Rule".

He and his colleagues conducted studies on communication patterns and published them in professional journals in 1967.

In their study, subjects listened to nine recorded words, three meant to convey liking ("*honey*", "*dear*" and "*thanks*"), three to convey neutrality ("*maybe*", "*really*" and "*oh*") and three to convey disliking ("*don't*", "*brute*" and "*terrible*"). The words were spoken with varying tonalities and subjects were asked to guess the emotions behind the spoken words.

The finding was **simply** that tone carried more meaning than the individual words themselves. But Mehrabian combined the statistical results of both studies and came up with...

You guessed it — the "55%, 38%, 7% Rule".

And I bet you had a gross misunderstanding of this "rule".

The reason I'm telling you all those is that I want you to look at "**The Humor Tonality**" in proper perspective.

I wish we could assign a specific number to how we make women laugh, **but we can't**. Your tonality might account for as much as 60% of the overall effect of your speech, or it might only account for 15% in certain situations.

What I can tell you is that your tonality often **determines** whether you're funny or not. Have you noticed that some guys are "*good at telling jokes*"? But have you ever paid attention to their voice quality when they made everyone laugh?

Your tonality has to be upbeat and suggest funniness if you want to be good at making women laugh.

Think for a moment how **a funny talk show host** would speak to women. How about a professional stand-up comedian? A movie star? A priest? A politician? You can play different roles when talking to women. And **that** can be very funny.

Vary your volume, pitch, speech rate, etc. to match the conversation topic, mood, and surroundings. Control your breathing rate so you appear casual and assured. If you find it hard to control your speech, **use your gestures as pacers**.

For example, you can speed up or slow down your hand movements to help varying your tonality to convey a wider range of moods and meanings. More often than not, the tonality (as well as body language) in which you say something funny has more impact on the listener than the actual content.

Let's also talk about something called **sub-context**. Have you ever noticed that many skilful joke tellers like to make pauses? In that moment of pause, they create sub-context of suspension and funniness. Have you also noticed many stand-up comedians often show a particular look—astonished, annoyed, dazed—depending on the story they tell on the stage? And they often like to “freeze at” those looks without saying anything as the crowd goes wild. That's the power of sub-context.

You also need different styles of tonalities in different situations. Here're some useful tonalities you'll probably need.

### **The Soothing**

It's the kind of “breathy” voice which couples often converse in. When two people like each other, they also tend to speak in soothing tones.

Exhale more while speaking and lower your volume as if you want to express your affection through your voice. We speak with soothing tonality when no threat is present, which is the main reason why we tend to speak to a child with this type of tonality.

### **The Baritone**

The typical voice of the hero in a Hollywood action movie. Baritone voice or tone is perceived as masculine, calm, and being in control. Lower the pitch of your voice (but make sure you're comfortable) and slow down. Make pauses during speech to convey a richer meaning beyond words.

You can practice this though singing. If you've ever listened to a choir practice varying the whole gamut of pitches at will, you should have an idea of how to do that on your own.

### **The Energetic**

The typical "Anthony Robbins voice". Speak with enthusiasm and at a faster rate if you can deal with it.

The energetic voice is also breathy but to the opposite of soothing. You speak with an energetic tonality as though you're deliberately suppressing your emotion, which can actually magnify the impact.

How would you tell small kids an adventure story? It'll be something like that. Just tone down the exaggeration a little bit and you're good to go.

### **The Dramatic**

If you've ever watched a Shakespeare play, you know what I'm talking about. There's a lot of variation in the voice quality and a strong exhibition of different emotions. And remember how Agent Smith talks in the movie *Matrix*? That's dramatic.

The dramatic tonality is not suitable for general conversation. It is used to add humor or dynamism to the conversation occasionally. You should couple this type of tonality with a reasonable amount of acting (which we'll talk about later). Don't overdo it otherwise you may annoy or even scare the woman you're talking to.

Practice by acting out any drama you see on stage or television. Or you can read out those play scripts in the most dramatic voice possible. You might even want to record yourself and fine-tune it so it doesn't sound unnatural or scary.

## ***Posture, Gestures and Movement***

They say actions speak louder than words.

That is absolutely true.

Since the content of your speech only accounts for less than 10% of your communication, whether or how much you can make women laugh is more often determined by the way you talk to them. You will certainly agree that even the funniest joke in the world recited by a dull voice with a rigid body language may not make any one laugh, whereas a funny guy can make women laugh genuinely with one single gesture.

In other words, your posture, gesture, and movement don't just **enhance** the effect of your communication but **determine** it.

On the other hand, women can tell a lot just from your body language (posture in particular), so you have to use powerful and purposeful gestures with a confident posture when you're communicating with women.

To achieve a humorous effect, you need to adopt funny and dramatic body language. Observe how Jim Carrey acts in movie and model him.

Also, make sure she "gets it", instead of mistaking your acts for real awkwardness.

Here's a trick to increase the intimacy between you and the woman you're talking to in a subtle way. Move closer to her gradually and naturally during conversation. If you speak with more and more enthusiasm and affection, she won't notice it. If she backs away a little bit, try again at slower rate. But stop if it happens more than 3 times.

The distance between two people talking has an enormous impact on the development of relationship, often at a subconscious level. Many people don't realize that. If you want proof, experiment moving away gradually from a friend and I bet he or she will move towards you to maintain the distance otherwise it'll be uncomfortable.

Most of us know that the more intimate two persons are, the nearer they stay to each other, but few realize the reverse is also true. **And humor works best at these times to diffuse tension and increase intimacy.**

If things go well, try touching her a little bit. First on the forearms or shoulders... Or you can touch her accidentally. Such simple actions can do wonders.

Here're some more tips on posture and gestures. Remember, when it comes to body language, it's all about **details**:

- In order to project a confident image, walk upright, keep your head up, and hold your shoulders back
- Slow down movements from time to time because that creates mystery and intrigue
- Show that you're open and inviting by opening your palm and arms

- Check her body language to ensure she's comfortable
- Nod your head frequently. Research shows that nodding will effectively increase the conversation duration. It also helps building rapport tremendously.

## ***Facial Expressions***

The human face is controlled by a large number of different muscles and can display a multitude of emotions through facial expressions.

Research shows that men with more aptitude in controlling their facial expressions as a means to communicate are professionally more successful.

I believe such men are also more successful with women.

And there is no doubt that facial expressions play a crucial role in making women laugh.

In the humor context, facial expressions are more than smiling or gazing into a woman's eyes. A facial expression sends non-verbal cues, signals laughter, and is the most direct and powerful tool in conveying to her that you're a funny guy and laughing is the right thing to do.

Actors typically have richer facial expressions than average people. Just observe stand-up comedians on stage and you'll realize that their facial expressions contribute a great deal to the overall "humor effect". Even if you turn off the sound when watching them on TV, you may still know when they are saying something funny.

## Basics of Humor

### *Fitting the Conversation*

Be natural. **Never attempt to stage a joke.** Cracking a joke is so different from acting in a Shakespeare play.

No matter what type of jokes you tell, they should be relevant to either what just happened or what was said last. If **your jokes come out of nowhere, she won't appreciate it.**

One-liners or short jokes usually work better than long ones because they fit conversations better. In fact, if you plan to tell a long joke, it'd better be **really, really funny and appropriate.**

### *Timing*

Sometimes, it's not what you say that makes her laugh and how you say it, but also **when** you say it. Have you ever been in situations where you said something totally normal in a funny situation but your friend laughed? You could have said anything at that moment and it might still sound funny.

That's why timing is critical. What is funny a minute ago might not be half as funny a minute later. You **must seize the right opportunity to demonstrate humor at the right time.** It may be just a few seconds, but those few seconds are all you've got.

That's why forming a humor habit (as we talked about earlier) is so important when it comes to making women laugh.

You also need to know the right time to stop. After you've made a woman laugh, **cool down a bit**. Use your joke to spin conversations towards a new direction, and repeat the process. In that way you won't appear to be pleasing her all the time while you can still show your "humor creativity".

That means you need to develop a **sensory acuity** by observation. A woman's posture, facial expressions, eyes, gesture, leg movements, etc. all serve as distinct clues to tell you **when** to make her laugh. Sometimes by just looking at her parted lips or tense facial muscle, you can gauge whether it's a good idea to say a particular line at that moment.

There are situations where you shouldn't be funny at all. I'm not just talking about socially unacceptable scenarios such as delivering a gag during a funeral. In fact, within a single conversation there are times when humor is simply inappropriate. Your jokes would work better if you save them for later.

### **Sensory Acuity**

A person's thought process is very closely tied with his or her physiology. A dog senses your fear... How did it know if you didn't tell it? That's the dog's sensory acuity.

If a friend is depressed, most of us can tell without even talking to him or her. This is especially true with couples. When a husband appears fine to everyone else, his wife can tell he's under stress or unhappy because he talks unusually (he could be either talking less, talking more, talking about strange things, acting agitated, or faking cheerfulness) and only she can tell something is wrong with him. That's sensory acuity.

We all pick up clues from body languages such as slumped shoulders, eyes downcast, head down, lack of animation, etc.

So what are our chances in demonstrating our sense of humor? If every time we only have a few seconds, how often can we make women laugh?

**The truth is... Most men aren't aware of the countless opportunities in life to be funny.**

How much different is the life of a humorous guy from that a boring guy? Do you seriously think external events happening to them are completely different in nature? Of course not. The differences lie in their **reactions** to the same type of events. One sees something as interesting or funny whereas the other takes it for granted.

But don't be discouraged. Relax. Remember what I told you about taking actions? Tell a couple of jokes to a woman and don't expect too much at first. You'll get better faster than you'd expect.

## ***“Test Water”***

Different types of women may find totally opposite things to be equally funny.

Knowing what type of humor suits a particular woman’s taste is critical in making her laugh. You never want to feed the wrong jokes to offend her instead of entertaining her. Even after you’ve successfully made her laugh, if you still don’t have a clue of what she likes and what kind of humor works on her, you might just miss a step and end the show.

Therefore, find as much information about her in this aspect as possible. Keep a mental record of the jokes she laughed at when you’re communicating with her (I’ll teach you a few awesome memory tricks later in this book), so that you can always return to the same type of jokes since you know they’d work on her.

Don’t just **deliver** a joke to woman. **Target** her with the right humor.

Of course, we can’t tell what kind of humor works on her right at the beginning. So we need to “test water”.

## ***Tell Universal Jokes First***

You can easily tell if she’s not in a mood for jokes and if she has a special taste. Your first objective is to locate her “sweet spot” for humor.

There are many types of so-called universal jokes which are safe to tell anyone. They typically involve kids, hobbies, animals, nature, etc. Go with them and you can never be wrong.

Years ago, there was this research conducted by *Laugh Lab* to identify the funniest universal joke. After hundreds of thousands of votes they had a winner:

*A couple of New Jersey hunters are out in the woods when one of them falls to the ground. He doesn't seem to be breathing; his eyes are rolled back in his head. The other guy whips out his cell phone and calls the emergency services. He gasps to the operator: "My friend is dead! What can I do?" The operator, in a calm soothing voice, says: "Just take it easy. I can help. First, let's make sure he's dead." There is a silence, and then a shot is heard. The guy's voice comes back on the line. He says: "OK, now what?"*

## ***Never Show Your Trump Card Too Early***

Have you met people who would say, *“I’m gonna tell you a joke”* or *“here is a joke for you”* ... which almost never worked?

Never begin a joke by indicating it is one, such as *“I got a great joke”*, *“let me tell you something funny”*, *“you are gonna love this joke”*.

Think for yourself. When you were told this the last time, did you really laugh whole-heartedly or did you force yourself to laugh though it didn’t meet your expectation? And did it put pressure on you?

Sure, it can possibly win a few “sympathy laughter” but disclosing your plan to tell a joke will invariably destroy all the tension you intend to build.

**In rare cases, you do need to suggest you’re joking**—when people miss the punch line or totally don’t “get it” (usually it’s because of your overly serious tone or manner).

If such tragedy happens, your best bet is to smile or make a face **right away** to indicate it’s a joke. If the same thing happens more than twice for the same joke, do not tell it for some time. Although you find it extremely hilarious at the moment, you might soon look at it in different light.

## ***Smile. Don't Laugh.***

If you laugh at your own joke, you may spoil the punch line.

You can smile, but don't laugh.

This is common sense, but it's sometimes hard to follow. That's why comedians sometimes practice telling their jokes so many times until they get bored and won't laugh at the punch line.

Here's how you can practice. Pick a good joke. Stand in front of the mirror and tell the joke to yourself with some acting. Do it until you won't feel the urge to laugh at the punch line. This will get you used to telling a joke while looking at someone. There's a big difference between **reading** a joke and **performing** one. Observing your own performance will improve your body language.

If you feel like losing control when you're telling the joke, try **not** to stifle your laughter. Instead, casually pick a filler (for example, *"well, that's how everything happened so far...and...um..."*) and think about something else not funny at all (for example, *"what's the color of the wall? Who invented the telephone? What day is it tomorrow?"*).

Just concentrating for a split second on something that is utterly unrelated to the joke will help you continue the delivery of it.

## ***Contingency Plan***

Worst comes worst, you don't get any laugh at all. What's the big deal?

Well, **it's no big deal**. But how about turning it around and make it into an opportunity for laughter? That's why you always need to "prepare for the worst".

Think of how you can relieve yourself from the awkwardness. Many people use, *"o—kay—not funny..."* or *"yeah, you guys must be thinking... arrrgh, not funny at all"* and act if devastated.

My favorite is, *"Okay that was the joke. Now you may laugh..."* If you do get a laugh then, make bow and an exaggerated smug face if you want to.

You can even insult the listener if you're bold enough. Roll up your eyes and say something like, "I knew it! This is the kind of response you get from a New York girl...", assuming she told you she's from New York—it can be any information she's disclosed to you so far—that's the exaggeration technique which we'll talk about later).

Those are so called **saver lines**, which usually work pretty well with woman. But don't count on saver lines. They are, after all, "the last straws".

Remember I told you not to laugh at your own joke? Well, here's the

exception. If no one laughs, you laugh. Then they'll think they are stupid because they didn't laugh.

And they'll laugh.

## What Jokes to Avoid

### *Sexist, Ethnic, Religious Jokes*

Stay away from them.

Stay away from them as far as possible especially when you're with any woman you don't really know.

Even if you succeed in making her laugh, you won't leave a positive impression (and usually the opposite). The fact a woman laughs at your joke doesn't necessarily mean she likes it. It could be a release of tension or mere courtesy.

And it certainly doesn't mean she likes you. So many men are mistaken on that.

### *Joke About Her*

You **can** joke about a woman. In fact, you **should** joke about her in certain situations.

But **never ever** joke about a woman **in a group**. No matter how much you can prove you are "just kidding", it is not funny to them because she'd feel singled out.

In fact, jokes rarely work on a whole group unless everyone is from the same background and already familiar with one another. You

shouldn't try pleasing all the women in group. You have to choose a target and isolate her sooner or later—unless you just want some laughter to boost your ego.

### ***Lame Jokes***

A word on lame jokes.

They only work for women who are already familiar with you, or when women realize you are **deliberately** being lame (such as claiming to be the “king of lame jokes”), otherwise you might as well not tell the joke.

### ***Make Mental Notes***

Once funny. Twice boring. Thrice awful.

You never want to repeat your lines to any woman, otherwise she'd think you're boring (even worse, desperate) instead of funny.

Some people find it easier to simply tell new jokes every time, but the truth is... the best jokes are always the ones that worked on the most number of women and should always be kept in your “repertoire”.

Later in the book I'll teach you a mnemonic technique called “absurd imagery technique”. You can use that trick to make a mental note every time you tell a joke to a particular woman. That way you'll never forget which jokes you've told to whom.

## ***End With the Funniest Joke***

Why does a magician always end his performance with the most visual magic trick?

A magician's final master trick should evoke in the audience a deep awe as well as an unsatisfied desire to see more, so the ending climax will makes the performance truly unforgettable.

And professional magicians never get carried away by spectators' cheering and then disappoint them by performing tricks that don't live up to their expectation.

The same goes for humor. Deliver your funniest jokes at the end or else the woman you're talking to is bound to be disappointed.

If you stop at the right moment she'll keep on thinking about you when you're not around. And **it's during that period** she'll fall in love with you.

## There are Only a Few Jokes in the World

Of course, humor is not merely about telling jokes. But jokes play a key role in the world of humor.

Perhaps you feel overwhelmed by the thousands of jokes out there, most of them being dry and lame. You may wonder how to sift through them to find the good ones to make women laugh?

The truth is... **there are only a few jokes in the entire world.**

What do I mean by that?

You see, there are only a few archetypes or original models of jokes. With only a handful of joke formulas and basic humor elements we can produce all different categories of jokes.

I'm sure you have heard the joke "How many [       ] does it take to change a light bulb?" The blank can be "lawyers", "doctors", "mathematicians", "policemen", or any profession. And that's a basic joke formula.

Another example is called "pacing". You may have heard jokes which illustrate the tragedy of three men where the first is hapless, the second more unlucky, and the third the extreme case of all. That's another basic joke formula.

How come they're not in 2, 4, 5 parts? Very simple, 3 is the tried-and-true "golden number".

## Humor Characters

### *Different Women, Different Strategies*

Although there are only a few jokes in this world, you need to adopt different styles of humor in order to make different types of women laugh and fall in love.

An essential marketing concept states that one has to fully understand the **needs** of a specific market and provide it with a **corresponding solution**.

Similarly, in the process of attracting women with humor, we must design different **funny personas** to make different women laugh in their own way. There're more than one right ways to make a woman laugh. One of them is the most **effective**.

**Different women demand different strategies.**

## ***Play a Character***

Women are adventurous too, despite influences from culture and education.

**There is a wanton self in every woman.** And they want to meet different men.

Well, I admit that's not true for **every** woman. But it is true for almost every hot babe out there—Get my point?

Women like men who are at times **dramatic** (they themselves can be dramatic all the time, for that matter), and they like men who can act and entertain.

**That's why you need a character to play.**

The most important thing is to stay in your character long enough. If you are playing serious, don't smile too much, or you'll spoil it. Staying in your character means that your looks, gestures, and catch phrases must consistently match the role you're playing.

If you are communicating with a hot babe who's got used to always getting her way with other men, I'd advice to act a little bit arrogant and stay that way. Don't smile at her more than necessary.

You can choose either a "profile" or "character" you're already comfortable with or one that you would like to test out. And tonight

you can be “the secretive guy” – a spy wanted by seven countries – for example.

Of course, I’m not asking you to be a jerk and actually act like a real spy. I’m telling you to assume the persona of a spy (reads: mysteriously attractive guy with a great sense of humor). And please, never ever tell her you are a spy. **You may joke about that but just don’t be lame.**

**The key is to be playful.**

Sometimes it’s a good idea to show her, through facial expressions, body language, tone of voice, etc., that you are just playing with her. She might even play along with you. If she does, well, congratulations!

So what are some of your choices?

### ***Joke Teller***

The type of guy who’s just full of jokes. Any type. Any topic.

He seems to find everything funny in one way or another. He laughs all the time and can easily spur laughter from people around him.

### ***Aggressor***

The type of guys who’re constantly making fun of others and seldom of themselves.

They can often get quite abusive, but believe it or not, some women love that.

## ***Stupid Guy***

There are several advantages of faking stupidity, and there are many ways to do it.

An especially humorous way is the usage of so-called **malapropisms** — twisted, wrong, and often comic usage of language, usually assisted by contradiction such as:

*“One word: no way!”*

*“For your information, I’d like to raise a question.”*

*“The restaurant is so crowded; nobody ever goes there any more.”*

*“The trouble with the other countries is—they are all being run by foreigners.”*

Have you watched the sitcom “Friends”? Joey Tribiani is a typical stupid guy.

Or sometimes, totally absurd **usage of wrong word**. For example:

*“I’ve got to consecrate myself on this newspaper.” (concentrate)*

*“He is the very pine-apple of politeness!” (pinnacle)*

*“He had to use a fire distinguisher.” (fire extinguisher)*

*“Even Napoleon had his Watergate.”*

Or **demand the impossible**:

*"Listen slowly."*

*"Take your time but hurry up!"*

*"Always go to other people's funerals, otherwise they won't come to yours."*

And faking **plain stupidity** may be very effective:

*"I want to win 100 or 105 games this year—whichever comes first."*

*"I always thought that record would stand until it was broken."*

Very few people in the real world actually commit such stupid mistakes. And that's what made your statement particularly funny.

The recently successful Ali G is an expert at malapropisms, check out the speech he delivered to a group Harvard graduating students in 2005 at <http://www.hbo.com/alig/harvard.html>.

### ***"Wise Guy"***

Observe for yourself, how often people act like wise guys:

*"It ain't over till it's over."*

*"We are not where we are right now."*

*"I'll see you when I see you."*

*"You can observe a lot just by watching."*

*"I didn't really say everything I said."*

Sometimes it could be true wisdom:

*“When I was a boy of fourteen, my father was so ignorant I could hardly stand to have the old man around. But when I got to be twenty-one, I was astonished by how much he'd learned in seven years.”*

### ***Intellectual, Reserved, Nerdy Guy***

This is the one role in which you can afford to be “not playful”. Such type of guys usually “make fun of” themselves. (We’ll talk about that more when we reach “choosing your target”.)

They always talk in a matter-of-fact tone even when mentioning some of their painful yet absurd experience (either true or made-up) while appearing totally objective and detached. For example:

*“I told my sexual experiences to my friend who owns a software company. And he made it into a game.”*

### ***Story Teller***

If you have many funny or absurd stories to tell, go for it. By doing so you also establish a presence of a so-called alpha male.

## **Alpha Male**

You have seen it on Discovery Channel. Many species have a dominant

male who owns all the females in the group, whereas the other males get none. Many males never get to be an alpha male.

Often it seems like you know guys who are dominating the group. You'll even see a woman hanging out with some guy and end up with always the same guy—the guy who plays the role of the alpha male, while the others are submissive males.

An alpha male knows that women and people in general want to be with him so he doesn't shy away from having conversations and meeting new people. He doesn't worry what others think about him. He takes control of a situation with authority. You'll hear him telling story after story.

He knows that if he is in a group of guys and a group of women, he will be the one women choose to be with, and everything else is just a self-fulfilling prophecy.

Alpha males tend to be funnier and take up the role of making others laugh.

Some women dislike this type of talkative guys who seem egoistic. But to my knowledge most women prefer to meet someone in the club who can tell lots of jokes and anecdotes.

Just be careful of one thing though—don't tell stories or jokes for the sake of telling them. If your stories are just a stream of short pieces flowing out of your head whenever you think of one, you may easily confuse a woman (especially under the influence of alcohol).

In other words, don't deliver a potpourri of funny stories. Rather, arrange them in a reasonable sequence and do your best to confine them to a common theme.

### ***Actor, Comedian, Talk Show Host***

Being an "actor", you use your voice, body language, and facial expressions to make women laugh. If you are already someone with dynamic body languages or an amazing "facial contortionist", good for you! If you are not, you might want to develop the ability.

Go practice in front of a mirror. Make a face. Wink at yourself. (Again, this is **not** silly.) Test out for yourself what kind of acts are comic yet not offensive.

Voice quality is also crucial for actors and comedians. You need to master the art of varying the speed, tone, and quality of your own voice. Practice by recording yourself like the way you practice your pick up lines, as I mentioned earlier.

### ***Serious Guy***

Sometimes you can act offended, which will most likely trick her into making an apology, which is the right time to surprise her and make her laugh. In most cases she **has to** laugh in order to release the tension. It's a natural physical response of all humans.

## ***Imitator, Impersonator***

By mimicking famous people or those whom both of you know, you not only win her laughter but also her appreciation of your creativity and this “special skill”.

Most men don't realize they have a flair for imitation. We are taught when we were young that it is “bad” to make fun of other people so that's why we forbid ourselves to imitate others. But it's really quite simple and in fact most of us do so once in a while. Remember the last time you imitated someone you didn't like? Didn't you make fun of the irritating salesman and the annoying actress by imitating their manners?

Learn some new accents. It does require some practice though. And you may want to choose 5 – 6 favorite actors and accents as your part of “repertoire”.

You can log on to the *International Dialects of English Archive* at <http://www.ku.edu/~idea/index2.html> to listen to nearly every accent of the English language. Personally, I recommend Scottish, Irish, British accents, as they're easy to recognize and master.

If your imitation of characters or accents makes a woman laugh, you score big time.

## ***Magician, Juggler, Fortune Teller, etc.***

Magic absolutely **fascinates** women. It has never failed in my case. Even the simplest tricks, when handled well, always make them laugh. They'll keep bugging you (*"How did you do that!"*) if you refuse to let them know more. And no, you should never disclose your tricks.

Also, many women are big believers of fate. If you know how to read palm or astrology (you can basically learn them in one afternoon), why not use it to make them laugh? You can also crack some joke while you are holding their palms. For example:

*"Let me see... Your life line is pretty long... I'd say you'll live beyond next week... Your fortune line indicates you are not rich—else you wouldn't be here... and your heart line tells me you'll believe anything I tell you right now..."*

The boldest I've come across so far is this (and I don't recommend it):

*"... um... this line? This is your blowjob line... it tells me..."*

## **Piece Them Together**

As you can see, there are only a few jokes and humor characters in the world. Similarly, there're altogether a handful of basic humor techniques.

If you have learned performing magic before, you'd know that grand illusions are often combinations of simple tricks.

**Making women laugh is just like that.** Keep that in mind as we delve into the specific humor techniques in the following chapters.

**You combine simple things to produce wonders.** So treat all the basic techniques of humor which I'm about to show you as a whole package of interconnected elements.

After you have mastered all of them, you can create your own style of humor with those "humor building blocks" at will.

## Find the Right Target

Once you can locate the right target to joke about or the topic that she finds funny, you've already succeeded halfway.

### *Make Fun of Yourself*

This is probably not surprising to you. The most appreciated humor and the safest is self-depreciating humor. Why making fun of yourself (in a positive way of course)? Because it is **the least offensive subject**, it shows you're easygoing and also brings many other benefits.

By **Rule of Reciprocity** she would soon reveal her inner world, or make fun of herself, which means you two are a lot closer than when you first meet.

### **Rule of Reciprocity**

The rule of reciprocity applies in all culture and states that when someone gives you something you will feel obliged to return the favor. This rule evolved in societies as a binding mechanism, as "give-and-take" is advantageous to the survival and success of the group as a whole because it creates bonds of obligation among people.

*"One of the most potent weapons of influence around us is the rule for reciprocation. The rule says that we should try to repay, in kind, what*

*another person has provided us.”*

*—Robert B. Cialdini, author of The Psychology of Persuasion (William Morrow, 1993)*

Brainstorm for yourself **right now**.

Take a piece of paper and write down your weaknesses and strengths, the interesting things that happened lately. I'm sure you are able to crack a dozen jokes on those easily.

I'm serious. Don't put it off. Write those down **now**.

## ***Women in a Group***

You might have noticed that a woman in a group tend not to respond to humor very well sometimes. That's **social proof** at work.

You see, if she reacts to you favorably too soon, she risks losing her status in her peer group because then she would appear too easy (or worse: the *easiest*) to entertain or please (too "cheap"). So even if she likes you, she won't respond to you as favorably as she would if she's by herself.

How do you deal with that?

Keep in mind that you eventually have to isolate the woman you want to talk to. It's not smart trying to make a woman fall in love, whether using humor or not, when she's in a group.

Here I offer you two very practical tricks to accomplish the task.

- Simply gesture her to come to you. There could be two interpretation of her action if she comes. First, she's easy to "summon". Two, she's the special one in the group.

From experience I know the second is true most of the time.

After she comes over you can ask with a smile, "Are those your friends?" She'd say yes. And then you say, "You all look gorgeous, but I think you're the prettiest...just take a look at them..." and she will.

At this moment wave to the entire group with smile and say to her playfully, "Smile and say hi!" Chances are she'll be obliged to do that.

At this point you can say, "Pleasure to meet you. Please pretend that you don't know me after going back." She'll probably say something like, "I **don't** know you in the first place!" To that you can reply, "Good acting. That's what I mean!"

If you do this very happily (make sure she realizes you're just playing not a jerk by using the right body language) and confidently, she'll be attracted and intrigued by you immediately.

To the group of her friends you appear to be an acquaintance of hers. But she'll tell them she has never met you before but she can't release what you've told her either (because you've told she's the prettiest among them). What's more, during this process, **her social status is raised by you.**

- If you think the above sounds a bit crazy, approach the group with a friend (I don't recommend going alone, because however heroic you might appear, you have less chance—which is not smart—you gotta be clear what your objective is) and have him attract the attention of the group while you can selectively talk to the girl you're interested in. Your friend probably won't get anything out of it except for some good practice. Hope he'd be okay with such sacrifice.

## ***Others or Other Things***

When choosing a target other than yourself, keep this in mind: whichever target you choose, it should serve to reinforce her idea, ideology, status quo, **or pre-existing prejudices**, otherwise it won't work. **Avoid being offensive and insulting at all times.**

Generally speaking, it's much better to joke about someone or something that both you and she are familiar with. That's why people often assign names of politicians, movie stars, professors, common friends, etc. to the characters in jokes which otherwise aren't funny.

Find out what type of people she likes and doesn't like. If you don't have a clue, choose places and ideas as targets first.

For places, talk about cities and countries. Always keep a lookout for the stereotypes of cities and countries:

*New York is noisy, fast-moving, happening. Paris is romantic. England is all about Shakespeare, Big Ben, bowler hat, bad weather, old-fashioned gentlemen...*

For ideas, "attack" current issues. Newspaper never fails to provide enough material for joking. Also, **women love sophistication**. So philosophy is a good choice. Don't be mistaken that philosophy is always boring and insipid. It can be fun as well—if you know how to make fun of it. Use the list of **logical fallacies** (check out the bonus "Logical Fallacies") as both a weapon to analyze her speech and other people's argument as well as material for jokes.

For people, celebrities are good topics, but again, find out who she doesn't like first before making fun of any of them (you may even consider making fun of her by comparing her to one of the celebrities—it's a kind of flattery some time).

Finally, a word on sex. Let's face it: sooner or later you'd have to and want to deal with this topic. However, bear in mind that rushing to it will do you more harm than good.

You don't want to appear too flippant or desperate, but at the same time you always want to remind her of your role as a potential lover.

## The Power of Stereotypes

A stereotype is—

- Simplification
- Exaggeration
- Distortion
- Generalization

—of common characteristics possessed by members of a group, exaggerated to the point where it becomes funny.

Have you noticed that comedians often use stereotypes to make the audience laugh?

Observe how predictable certain scenarios on TV are and how the talk news reporters and show hosts adhere to the same thing over and over again to make you laugh.

For example, how many times in 007 movies did the villains show Bond their entire evil plans before failing miserably? Bond always broke into the scene and got caught but never executed immediately. The villains always put him through some kind of death machine which never worked. What about Bond women? Aren't they the same women with different hairstyles?

Point those out or imitate them. You can make women laugh this way very easily. And that's the power of stereotypes.

## The Power of Facts

After talking about stereotypes, let's take a look at plain truths.

To a certain extent, stereotypes reflect the truth, don't they? Even if she bursts out laughing and say, "Oh, you are *so* mean," deep down they still identify a certain group of people based on your stereotypical description, right?

And sometimes stating the plain truths is very powerful, especially truths on things women hate to admit or feel too embarrassed to admit.

Truths include things that are funny in nature which we frequently **take for granted**.

Have you ever wondered why "*hot dog*" is not a dog, "*flammable*" and "*inflammable*" ("valuable" and "invaluable") mean the same thing, and "*terrible*" and "*terrific*" means the opposite?

Be more observant and discover new meanings in life. She'll think you're a sensitive, creative, smart, interesting, and fun person to be with.

The power of facts can be combined with exaggeration technique which we'll talk about later. (I'm going to mention this over and over again in this book: don't isolate techniques. Always do your best to

**combine them to strengthen the overall effect and create your original materials.)**

For example, *“My professor used to publish 7 books per year. If he were alive today, he’d only publish 4 or 5. And he’d be 94 years old.”*

## The Power of Words

Playing on words is one of the most ancient form of humor and is considered more intellectual than, say, stupidity jokes or toilet humor. (I'm by no means disparaging toilet humor. Often it works better than intellectual ones depending on which type of women you're interacting with.)

Not surprisingly, playing on words bear different degrees of funniness to women from different cultures.

There are culturally and personally "acceptable" and "unacceptable" ideas. Two totally incompatible things may be laid side by side without a problem in one culture but not in another one.

The same goes for an individual.

This technique is about discovering new meanings of "words and sayings" which we normally refer to as clichés.

You must train yourself to be more observant in order to find clichés everywhere. There are so many wonderful things happening around us—yes, they are great materials for your humor resources!

Just listen to how people speak. How many times do you hear clichés everyday... especially in movies?

## Clichés in Movies

There's an abundance of clichés in movies—not only the lines spoken but also the repetitive themes and scenarios. That's why we some times say, "that movie was so boring that I could tell the end after the first 15 minutes.

That's good news for you, actually. Next time when you're on a date and go watch a movie, you'll have plenty materials to joke about.

Here is a sample of clichés of heroes (including the one you'll see next time) in movies:

- If the hero has a psychological or physical problem which has prevented him from effectively dealing with problems, you can rest assured that this problem will disappear at an opportune time.
- The hero always misses the villain leaving the scene by seconds.
- Stripping to the waist makes the hero invulnerable.
- The hero will always be paired off with a female character. The sidekick never will.
- The hero's best friend/partner will usually be killed by the bad guys three days before retirement.
- The hero's new wife will be mowed down by 80 machine guns right after the wedding or during the honeymoon.
- Heroes can go without food or sleep or toilet breaks, with no measurable drop in physical or mental faculties, for at least 72 hours.

- The hero will always have a small trickle of blood in the right corner of his mouth after a fight. His lip will never be split in the middle, and his upper lip will always be invulnerable. He will wipe the blood from the corner of his mouth with the back of his hand, and then look at it. If his face displays any other injury, it will usually be a small abrasion on his right cheekbone. He will wear a band-aid on this for one day, after which it will be miraculously healed.
- The hero will always refuse the assistance of friends or medical personnel after a fight.
- If the hero gets into a second fight, his most injured body part will always be punched or kicked.
- A hero will show no pain even during the most terrific beating, yet he will wince if a woman attempts to clean a facial wound.
- When a hero is paired with a weak sidekick, that sidekick will invariably save the hero's life at a crucial moment, or show remarkable proficiency with weapons in a key scene.
- If the hero is a white male and has an assistant/sidekick who is either not white or not male, the assistant/sidekick will die, preferably in an act of heroic sacrifice.
- If the movie hero has a sidekick and he mentions his family in the first two minutes of the film, the sidekick will surely be killed.
- The movie hero is (almost) always divorced, but he still has some contact with his ex-wife who tells him that she could not stay married to him because she loves him too much.

In real life, we often hear:

*"Always look on the bright side of life"*

*"To be or not to be"*

*"Live and learn"*

*"Live and let live"*

*"C'est la vie"*

*"What goes around comes around"*

*"Don't worry, be happy!"*

*"Laughter is the best medicine"*

*"Carpe diem"*

*"I'm caught between a rock and a hard place."*

We even have clichés for clichés!

*"No one owns clichés"*

*"Clichés are never new"*

*"Clichés sound better in a foreign language"*

*"A cliché just describes the feeling or the pretended feeling, it does not change it"*

*"There is truth in every cliché"*

*"Avoid clichés like the plague"*

I have included here 3 basic ways of playing on words. Use them at your discretion and choose the type that suits both the situation and her disposition the most.

## ***Double Entendre***

Double entendre is arguably the most flexible way to play with words. It is so easy and can be performed on most of our vocabulary.

“Puns”—something we hear frequently—is the most common form of double entendres. Countless words in the English vocabulary have different meanings.

Take the word “fit” for example, it can either mean “suit (in size, color, etc.)”, “healthy”, or “competitive”, so if a jeans company claims its goods to be “*survival of the fittest*”, they’re saying two things at the same time: their jeans fit your legs nicely and their quality (or other factors) are among the best.

Another example is the word “strange”. In English it can mean either “odd” or “newly-acquainted”. So you can always claim:

*“Every night I have a strange girl—the same girl—she’s just strange.”*

More often than not, those innocent-looking words are great source of double entendres, such as “it”. “It” for some reason can have strong sexual connotation. It is an art to **direct a woman’s thoughts to sex** without actually talking about it. For example:

*Doctors do it with patience.*

*Publishers do it by the book.*

*Bankers do it with interest.*

*Carpet layers do it on their knees.*

*Elevator operators do it going up and down.*

A similar word is "in":

*"Isn't it great to be in June?"*

*"Yes, but her sister, Barbara, was even better."*

But be careful, a large portion of double-entendres are moderate at their best. If not using well, you'll appear lame, which is worse than not saying it at all.

There are many frequently used vocabularies which can serve as source of ingenious jokes and brilliant lines, like the following. (Notice how often people say that and how easy it is to joke about them):

*"I went to Harvard."*

(Yesterday—to the bookstore)

*How long does it take to finish reading law degree?*

("L-A-W-D-E-G-R-E-E. Finished! That's 3 seconds.")

*Can you put this uncapped bottle upside-down without spilling water?*

(Hold it over your head—"up", at your side—"side", then lower it—"down". You're done.)

Pick out words in her speech and joke about it. You may want to keep a straight face to increase the comical effect.

A special usage of double entendres is the construction of phrases such as “pretty ugly”, “old news”, “silent scream” (most of which have become cliché in nature). The technical term is called “**oxymoron**”. They are really some witty sayings we hear every day. For example:

*Acute dullness*

*Act naturally*

*Clearly confused*

*Found missing*

*Liquid gas*

*Modern history*

*Open secret*

*Resident alien*

*Second best*

*Taped live*

*Unbiased opinion*

*Vaguely aware*

*Virtual reality*

Some are purely playing with the multiple meanings of a word:

*“What do you call a deer with no eyes?”*

*“No-eye deer.” (Sounds like “no idea”.)*

*“Did you hear about the guy who lost his left arm and leg in a car crash?”*

*“He's all right now.”*

*“Where do you get virgin wool from?”*

*“Ugly sheep.”*

## ***Literal Meanings***

The funny thing about every language is the extension of its vocabulary's literal meanings. We speak according to a set of social rules and apply various meanings of English words based on specific scenarios.

You can create funny sentences by using the words differently yet conforming to grammar rules.

For example, the word "*call*"—it can mean either "*telephone*" or "*refer to*". So next time she says, "*Call me a taxi/doctor*", you can simply call her "*a taxi*". (e.g. "*okay, you are a taxi/doctor*".) If she says she'll go "*window shopping*" with her girlfriends, inquire how many windows she plans to buy.

You may have heard of that famous "riddle"—"*Can you say the capital of all fifty states in less than a minute?*" (Can you say "*the capital of all fifty states*" in less than a minute? The answer is 2 seconds. This is similar to the "law degree" example mentioned in the previous chapter.)

Another classic example is "*not to tell*" something. The implication of not telling something is that it should be kept as a secret. There are two ways to joke about this:

1. State you can't tell her/someone else that... (reveal it) (e.g. "I was told not to tell you that she made fun of you yesterday... oops...")

2. State you can't tell her something... and that "something" is false. For example:

*"I'm not allowed to say that my family is very rich."*

*"Why not? It's nothing to be ashamed of."*

*"Mainly, because we ain't rich."*

You can substitute all kinds of things here including the size of your manhood to get her to think sexually (only after you've developed a certain level of intimacy).

A handy preposition is "in". So if next time she asks you to join her *in* a cup of coffee you can reply, *"sure, if there is enough room."* Or if she says, *"Yesterday I talked to John in my pajamas."* You can ask her, *"How did he get into your pajamas?"*

Girls like to ask: *"what kind of husband or boyfriend should I get?"* Just tell them, *"Don't touch other people's husbands or boyfriends. Go get a single guy."*

If you are good at public speaking and next time somebody asks you whether you have stage fright, you can reply, *"Believe me, it's not the stage that frightens me... It's the whole audience that scares the hell out of me."*

If you keep looking out, the possibilities are endless.

## ***Clichés***

We take so many clichés for granted every single day.

As we nod our heads in agreement to those popular sayings, most of us are unaware of their “humor potential”.

By misinterpreting clichés or by stating the overlooked truths following many clichés, you can demonstrate to her you’re a creative and thoughtful person. For example:

*“If 1000 monkeys sat typing at 1000 type writers, they’d produce Shakespeare—and the smell would be horrible.”*

*“The pen is mightier than the sword—and incredibly easier to write with.”*

*“If you can fool all the people some of the time—that’s good enough!”*

*“If at first you don’t succeed—modify your goal.”*

## Act “Silly”

The more well-known term is “silly” nonsense. But again, when a woman says you are “silly” it can be either an indication of dislike or an affectionate term meaning “you are cute!”

*When I was six, I was your age.*

*Watch out! Water on road during rain.*

*This camera only works with film inside.*

*Don't use the hairdryer while showering.*

*Please line up alphabetically by height.*

Here's my suggestion for you: **act silly from time to time** while taking on the dominant role **most of the time**.

Women are frequently attracted by **the combination of virility and innocence**. I don't know exactly why but here's my speculation:

Masculinity fulfills a woman's desire to be dominated (as we talked about earlier) and **acting** silly satisfies her maternal needs. At the same time, the peculiar combination of the two creates a strong sense of mystery and contradiction—which almost every woman loves.

## Paired-up Sayings

This particular category of humor is what I call “intellectual humor”. You should tell these jokes to reasonably smart women who can appreciate language games.

People usually agree such paired-up sayings are “witty”, “smart”, or “wicked”. Paired-up sayings are frequently featured in “*thought of the day*” section of many websites.

There are many interesting examples of paired up phrases in life other than idioms and rhetoric speeches. For example, in the Cockney dialect of the east end of London there are plenty of paired-up sayings where substituted words even rhyme with each other. For example, “*bed*” is “*Uncle Ted*” and “*beer*” is “*pig’s ear*.”

### Cockney

Speech of London's Working Class characterized by the dropping of “h” and *Cockney Rhyming Slang*, among others. Often imitated by bigots to present the Working Class as simple, uneducated and incomplete. This parroting is called *Mockney*. True Cockney must be born within the sound of the Bow Bells of St Mary-le-Bow church, Cheapside.

The above paragraph in Cockney would be:

*Lor' luv a duck! Speech ov London's Workin' Bottle an' Glass*

*characterized by da droppin' ov "h" an' Cockney Rhymin' Slang, among uvvers. Often imitated by bigots ter presen' da Workin' Bottle an' Glass as simple, uneducated an' incomplete. This parrotin' is called Mockney. Irish stew Cockney must be born wivin da sound ov da Bow Bells ov St Mary-le-Bow church, Cheapside. Know what I mean?*

We often hear sayings such as *"when the going gets tough, the tough gets going"*, *"if you fail to plan, you plan to fail"*, *"some people eat to live, and some live to eat"*. Thos are all paired-up sayings.

Perhaps the most famous paired-up saying is John F. Kennedy's *"ask not what your country can do for you. Ask what you can do for your country."*

Certain universal paired-up saying can come in handy. For example, *"I've got what it takes to take what you've got" and "nobody cares how much you know till they know how much you care."*

The problem with paired-up sayings is that most of them have already become clichés. But don't worry. This is a great opportunity to use your imagination and **surprise her**. For example, when you see her hesitating to do something, you may say, *"Relax, you have nothing to fear except fear itself—and your dad, of course."* (Supposing that's *exactly* her concern as you were told.)

A trick of exploring opportunities of paired-up saying is to develop a habit of switching word sequence in popular sayings. Just experiment

with them for fun. You'd be surprised that there are countless sayings to play around with.

Another way to construct paired-up saying is to explore the close relationship between synonyms and antonyms. For example, *"women sweat but ladies perspire"*. Dave Barry had a famous saying, *"you can't be young forever, but you can be immature forever."* Los Angeles Times once wrote, *"The only thing more disturbing than a neighbor with a noisy, old car is a neighbor with a quiet, new car."*

Make sure the woman you're talking with really appreciates and enjoys such **"word play"**. If that isn't her cup of tea, don't give it to her. Give *coffee* instead.

If you are interested in this type of humor, here is an exercise for you: when you are bored (such as when you're waiting in line), list down in your mind some words in pairs and start constructing sentences with them. Add in synonyms and antonyms to see what happens. It'll sound crappy at first, but you'll get better very quickly.

## Surprise Her

When women are pleasantly surprised they laugh. Many times we laugh to cover up our embarrassment because we “got it wrong”. (By the way, subconsciously we don’t expect ourselves to “get it right” in the first place... or where is the entertainment value? And that’s something you should take advantage of.)

I’ve mentioned before an element for laughter called “surprise”. Here we will discuss it in detail.

Every “surprise joke” you tell a woman is a short story. But don’t tell a story for telling’s sake. Whatever story or lines you use, your objective has to be setting her up (make her arrive at a false conclusion) before revealing the “correct answer”.

It works because her brain cannot accommodate both ideas (her own conclusion and what you reveal to her) at the same time. She **has to** laugh to release the psychological tension.

Humor columnist Dave Barry is a master at reverse. Just read his old columns and you’ll notice that reverse is his typical way of starting a piece of humor writing, which never failed to grab the readers’ attention and set the mood for laughter.

Direct her to the wrong ideas very naturally before telling her something totally against her assumptions. The keyword here is “assumptions”.

Playing on her assumptions is a simple 3-step process:

1. Identify the typical implication of anything you're about to tell her. It's only natural to take things for granted, but if you ask hard enough, you can derive new meanings from almost anything. This step explores opportunities to mislead her.
2. Send her thoughts to the wrong direction using conventional words or phrases. This is called "**tacit agreement**".
3. "Reveal the truth". Say something which fits perfectly with what you stated in step 2 but she never expected.

### ***Linguistic Trick***

You can use the "loopholes" of the language to trick her into thinking in a particular way. For example, tell her:

*"I have a brother in Harvard Med School."*

As soon as she hears this, what kind of a mental picture have you created in her mind? Probably a scholarly figure... smart, a bit nerdy, wearing a pair of glasses, and maybe a lab coat.

She might then ask:

*"What is he studying?"*

It's all natural—based on conventional interpretation of the sentence you've just said to her. However, you merely said "*in*" Harvard, right?

The English language has tricked her, because your next sentence would be:

*“Nothing, they are studying him.”*

Every word is logical and consistent with available information. And it effectively denied her original perception.

### ***Reinforce***

Often you can tell if someone is about to express an opposite view of what he or she has just said. For example, if your girlfriend suddenly starts to tell you that you’re a nice guy... you know something bad is coming up.

We frequently imply what we’re about to say with certain words and tonality. When you say, “I used to think...” It implies you don’t think that way any more... Get my point?

And that’s an assumption you can take advantage of. Tell her something like:

*“When I was young, I thought that money was the most important thing in life. Now that I’m old—I know it is.”*

*“When I was younger, I thought that pretty girls like you all have bad manners. Now that I’m old—I know it’s true.”*

*"I believe that sex is a beautiful thing between two people. Between five, it's fantastic."*

### ***Self-contradict***

It is possible to tell a woman two seemingly contradicting things and still make sense. The contradiction is funny because it is also logical.

That creates conflict in her mind and she **has to** laugh. For example, when you two are talking about a common interest (book, movie, album, etc.) say something like:

*"This is a great book/movie/CD that I'd definitely want to add to my library/collection. Some day I may even read/watch/listen to it."*

Or tell her a funny and surprising story. Here's one I especially like:

*"I was almost killed by three thugs last night. But Peter saved my life. He came and said, 'Okay boys, that's enough!'"*

### ***Predict Her Expectation***

In situations where you are able to predict her expectation, surprise her by saying something that is totally against her expectation.

For example, when your date has come to an end, ask her if she had had a good time. She'd of course say yes and expect you say something along that line. But instead you can say, *"Well, we'll put an end to that."* (And smile.)

The trick here is to take advantage of social conventions. Socially acceptable behaviors are **always predictable**. For example, if you tell a woman:

*"My girlfriend just ran away with my best friend."*

What else can she say except, *"Oh I'm so sorry to hear that."*

And then it's time to say in a frustrated tone, *"God knows how much I miss my friend!"*

## Going Against Convention

### *Announce Your Next Move*

Announce to a woman your next move. And it has to be “socially acceptable” as well as stated in a playful and exaggerating manner.

It creates a funny moment because the woman knows what you want yet **she can't really reject your next move because “you're just kidding”**. And once she laughs, she can't possibly decline you as it'll be **inconsistent**.

For example, you can drive away a woman's reluctance of giving you her number by saying:

*“Don't worry. I'll only call you 9 times a day.”*

If everything is going on pretty well between you two, you can get closer to her and say:

*“Don't panic, I'm **only** going to kiss you... and that's all.”*

Remember what we talked about pick up lines? The simpler (such as “Hi”), the better. And here's one that has worked for me:

*Can I try a few pick up lines on you? (Give some good ones and some lame ones.) OK, I have just one more line for you: Can I try a few pick up lines on you?*

## ***Switch Roles***

We all know that women tend to be self-protecting. Your job is to break down her defense (and pride as well). One funny way to do so is to take on an even more defensive role and accuse her of what men are normally accused of. For example, you can ask her:

*“Is it safe to talk to you? You are not a scary person, are you?”*

*“I’m not sure if I should come with you. Who knows if you might rape me or something...”*

Again, **do** make sure she’s aware that you’re **just kidding**. You never want to be considered as an **average jerk**.

## ***Reject Her***

Men tend to get over-excited as soon as women start to show some affection or enthusiasm. When a woman ask you, “Hey, you wanna come to my place to have a drink?” most men would be more than happy to accept the invitation immediately.

I’m not saying you shouldn’t. But before you do, you can keep a straight face and say *“I’m not sure...can I trust you? Promise you won’t harass me.”* And show her you’re joking as soon as you finish the sentence by smiling or making a face at her.

## Tell Her in 3 and Only 3 Parts

The number 3 seems to have a mythical power of a comical construction. You probably have noticed that many jokes use **triples** in which the first two instances build up tension and the punch line serves as the climax.

How many times have you heard the various stories about 3 poor guys among whom the third one suffers the most? Or 3 stupid guys among whom the third is the biggest idiot?

For some reason, 3 is the optimal number. 2 is insufficient to establish a pattern whereas 4 would be repetitive and dilute the mood.

### Pacing

The “rule of 3” is by no means restricted to humor. It is frequently employed in speeches, writing, and paintings (notice the triple here). And we usually raise 3 examples to make a point.

It is sometimes referred to as **pacing**.

Here is a classic joke using this “rule of 3”:

*Three men were standing in line to get into heaven one day.*

*Apparently it had been a pretty busy day, though, so St. Peter had to tell the first one, "Heaven's getting pretty close to full today, and I've been asked to admit only people who have had particularly horrible deaths. So what's your story?"*

*The first man replies: "Well, for a while I've suspected my wife has been cheating on me, so today I came home early to try to catch her red-handed. As I came into my 25th floor apartment, I could tell something was wrong, but all my searching around didn't reveal where this other guy could have been hiding. Finally, I went out to the balcony, and sure enough, there was this man hanging off the railing, 25 floors above ground! By now I was really mad, so I started beating on him and kicking him, but wouldn't you know it, he wouldn't fall off. So finally I went back into my apartment and got a hammer and started hammering on his fingers. Of course, he couldn't stand that for long, so he let go and fell-but even after 25 stories, he fell into the bushes, stunned but okay. I couldn't stand it anymore, so I ran into the kitchen, grabbed the fridge, and threw it over the edge where it landed on him, killing him instantly. But all the stress and anger got to me, and I had a heart attack and died there on the balcony."*

*"That sounds like a pretty bad day to me," said Peter, and let the man in.*

*The second man comes up and Peter explains to him about heaven being full, and again asks for his story.*

*"It's been a very strange day. You see, I live on the 26th floor of my apartment building, and every morning I do my exercises out on my*

*balcony. Well, this morning I must have slipped or something, because I fell over the edge. But I got lucky, and caught the railing of the balcony on the floor below me. I knew I couldn't hang on for very long, when suddenly this man burst out onto the balcony. I thought for sure I was saved, when he started beating on me and kicking me. I held on the best I could until he ran into the apartment and grabbed a hammer and started pounding on my hands. Finally I just let go, but again I got lucky and fell into the bushes below, stunned but all right. Just when I was thinking I was going to be okay, this refrigerator comes falling out of the sky and crushes me instantly, and now I'm here."*

*Once again, Peter had to concede that that sounded like a pretty horrible death.*

*The third man came to the front of the line, and St. Peter asked for his story.*

*"Picture this," says the third man, "I'm hiding naked inside a refrigerator..."*

What's my point? My point is that if you have something funny to tell her, maybe it's a good idea to **arrange it in 3 parts** so as to enhance the humor effect. For example:

*"You know, you are like an angel—you are constantly up in the air, continuously harping on something, and have nothing to wear."*

*If you want to be seen—stand up;*

*If you want to be heard—speak up;  
If you want to be appreciated—shut up.*

This “rule of 3” also has some “do’s and don’ts”:

1. Don’t make the same joke about the same thing more than 3 times
2. Don’t talk about more than 3 things in a short time. You’re a funny guy, not a professional comedian. (I can’t say that for sure, but you know what I mean.)
3. 3 minutes is probably a nice timeframe for your jokes.

The nice thing about triples is that they can be used together with 2 other techniques I’ve already introduced to you:

1. Surprise her
2. State the simple (and logical) truth

For example:

*“You remind me of beautiful face, silky hair, great body—you have none of those.”*

*“In a typical day, if you feel great for just one hour, be totally alert for one hour, do smart things for one hour—you are still dumb for the rest 23 hours.”*

## Illusion of Improvisation

So you've delivered a great punch line and won some laughter. But it's not over yet.

You have an even better chance since you've already created the "momentum" for laughter. It's the best time to tell **a second joke whose setup is fed by the previous punch line.**

It'll receive even more laughter.

This is sometimes called the **topper technique.**

Better still, you can create a **second topper** by leading her to yet another joke based on the second punch line.

This simple maneuver gives her an illusion of improvisation which will make you appear funny as hell to her.

Here's an example:

*Question: How many steps does it take to put an elephant into the fridge?*

This is the setup as most people know the answer:

*Answer: 3 steps—open the fridge, put the elephant in, and close the door.*

*Question: Okay, so how many steps to put a giraffe in?*

Now she'd start to wonder—isn't it the same 3-step process?

*Answer: Open the fridge, take the elephant out, put the giraffe in, and close the door.*

*Question: All the animals went to the annual gathering except one. Which one?*

Normally, women would have no clue what to guess.

*Answer: giraffe. It's still in the fridge.*

*Question: How do you cross the river where the crocodiles live without being devoured? There's no bridge over the river.*

Again, she'd have no idea. Actually, she wouldn't want to know the answer too early, because she expects herself to be entertained. If she arrives at the right answer naturally, where's the entertainment value? (This happens on a subconscious level and works in your favor.)

*Answer: just swim across it, since all the animals except giraffe went to the annual gathering.*

Before you go to any social gathering next time, prepare a few good "multifold" jokes (you can create some on your own by working on the punch lines using the techniques taught in this book) and deliver them

in such a way that you not only boost the level of laughter one after another but also show an illusion of improvisation from a quick mind.

## When She Wants to Laugh

Have you ever noticed that, in many occasions, once you've made a woman like you and created a *"momentum of laughter"*, she'll keep on laughing again and again? And the more she does it, the better you feel, and the funnier you become.

Similar things frequently happen in groups. When friends are joking around with one another, things that are remotely funny suddenly appear hilarious as hell.

People attempted to explain those phenomena with many different theories. Sigmund Freud wrote, *"The most favorable condition for comic pleasure is a generally happy disposition in which one is in the mood for laughter"* whereas some talk about the release of "laughing gas" (Nitrous Oxide) from the body or interference of brainwaves...

Whatever the truth is, if a woman is in the mood for laughter, don't let the chance slip away. Keep the momentum going and escalate the level of intimacy between you through touching (as we talked about earlier).

Better still. Anchor her to this laughing mood and anchor yourself to this particular woman or scenario if you want to.

## Anchoring

Anchoring is an application of **Pavlov's Reflex**, a conditioned reflex first explored by Russian scientist Pavlov. The core of his experiment was as follows:

Pavlov rang a bell, gave a dog some food, which made the dog to start salivating. After a few times of repeating the process of ringing a bell, offering food and getting the dog to salivate, he eliminated the offering of food from the process. He rang the bell without giving the food.

**The dog started salivating nonetheless.**

The explanation was that by always ringing a bell while offering food, a conditioned reflex is created, causing salivation by simply ringing the bell later on.

The same conditioned reflex can be created in a woman, namely anchoring. You can anchor her while she's laughing next time by, say, gently touching on her elbow, so that next time you repeat this action she'll feel like laughing.

Sounds fun, doesn't it?

## Make Her Feel Superior

*“Women are fakes”, some people say. “And vanity is their best friend.”*

It is a basic need for human-beings (and women especially) to feel superior. It might sound cynical but is in line with my years of careful observation. The fact that so much black humor involves death and physical injuries (comic in nature and never graphically violent) also proves this point.

The German has a word “*Schadenfreude*” which literally means “joy at other people’s suffering”, and women have a basic need, usually occurring at a subconscious level, to feel superior over others. We can help them with that by ridiculing the intelligence, social status, or physical disadvantages of the characters in our jokes.

Here the word “superior” is looked at from a narrow angle. Women like to **feel** superior to the characters in your jokes. Laughing at imagined misfortune (deliberate cruelty) in jokes is somewhat like watching the little cat suffering in *Tom and Jerry*.

Ever wondered why there are so many ethnic jokes including a vast amount of blonde jokes? What about those jokes mocking at an array of professions?

You can test her acceptance to such type of humor by telling her something like:

*“When I die, I would like to go peacefully, in my sleep, like my grandfather did. Not screaming and yelling like the passenger in his car.”*

Before you intend to make her laugh by making her feel superior, make sure she doesn't have an issue with ethnicity jokes, profession jokes, comic cruelty, etc., because **Conscious aversions can be strong enough to prevent laughter and generate negative impressions.**

## Funny Exclamations

This is a common trait I discovered among funny guys. They all have their distinct favorite phrases and funny exclamations.

*Wow, wham, bang bang, yuck, yohooo, blah blah blah...*

*Oh that explains it, in-ter-rest-ing, right—on—...*

Develop some of your own. You can get a few clues from those creative “sound effects” in most Hollywood action movies often given out by “the funny partner” of the hero (See, that’s another movie cliché). Do you do that often? If not, I suggest you test it out.

At first you may feel shy or weird saying “meaningless” words. But remember what we mentioned earlier about taking action? If after testing you decide it’s not for you, just stop it and you have nothing to lose. But chances are you’ll feel **livelier** as you give out those simple funny exclamations.

For example, “okay” is a most frequently used word and can be uttered with so many different tones. When a woman attempts to explain to you a complicated concept or find stupid excuses, just simply say in a dragging tone, “o—kay— ” with an upward ending. It’ll be funny. Test it out.

This is just a small and simple action, but it can be more powerful than you thought. Many women regard such manners as charming and cute. You’ll be surprised.

## What to Do With Stupid Jokes

Let's face it. There are plenty of stupid jokes around. Shall we just leave them alone?

Absolutely no.

The difference between a **skillfully** humorous guy and a normal guy is that the former knows how to make use of **anything**, including places, people, environment, mistakes, accidents, and lines that a woman speaks, and even stupid jokes.

For example, here are some pretty stupid pick up lines:

*Are your parents thieves? Because they stole the stars and put them into your eyes.*

*Are you tired? Because you've been running through my mind all day long.*

*Do you have a quarter? Because my parents told me to call them when I found the girl of my dreams.*

Now the question is: how can you turn them around and make women laugh?

Those pick up lines are, hands down, really lame. But they could be funny if turned into a casual comment in the middle of a conversation. For example, if she starts to talk about anything to do with morality,

you can say, *“I hope you didn’t get those ideas from your parents who, I think, are thieves.”* She’ll probably be shocked and ask where you get that idea from. And then you can answer, *“Because they stole the stars and put them into your eyes...”* It’s the same line... with a big difference.

If she starts to complain work or other things, you can say, *“Yeah, I can tell you’re tired, coz you’ve been running through my mind all day.”* (If it’s the first time you meet her change it to *“you’ll be even more tired tomorrow coz you’ll be running through my mind all day.”*)

If she starts talk about money, use the “quarter” example.

You get the idea. Stupid jokes or lines won’t be stupid if they fit the conversation. They may even sound cute. You can also enhance the dramatic effect through an exaggerating tonality and show her you’re just kidding (I can’t emphasize this enough).

## Pretend That You Know

This is what many people call “bullshit.” It’s somewhat like the technique of faking stupidity, only that you are using your “own way” to explain things. For example:

*“Carpe diem”? Yeah, I know. It’s Latin, meaning “purple squirrels”.*

*She’s vegan, which is Latin for “freak”.*

The trick here is to bring in a totally unrelated concept or object in order to explain something you don’t know (if you do know about it that’s even better) in the most ridiculous way. The funny effect is created by the linkage between two conflicting items, usually one serious and the other absurd. (Remember I told you about how the human brain cannot accommodate two conflicting ideas and must seek relief through laughter?)

Keep doing that and you’ll probably get a slap on the back or an affectionate “stop it...”

## Quoting

This is a technique commonly used by comedians and humor columnist. A quote can either come from a real conversation or an imagined one.

### ***Act it Out***

Act out an imaginary conversation between two characters. It could be a simple yet funny dialog between a funny guy and a stupid guy.

You can also stage a dramatic “performance” in response to the conversation between you and her previously. For example, you can make fun of men’s general fear of approaching a woman:

*You: You women are so impolite.*

*She: (Smiling) Why?*

*You: We as men are often willing to show appreciation towards women like you with innocent attempts. But here’s what usually happens:*

*(In a deep masculine voice) Hi, have I seen you somewhere?*

*(In a shrill, annoying and feminine voice) Yeah, right. That’s why I don’t go there anymore.*

## ***Read Mind***

You can pretend to be able to read a woman's mind by "uttering her thought" based on your assumptions which has to be funny

There're abundant opportunities to continue a woman's previous line in a joking fashion. This is especially helpful if you feel some awkwardness has crept into your conversation. For example, if you just said something wrong and she looks a bit offended, immediately pretend you're her inner voice and half-cover your mouth (as if telling a secret) and say with a comical tone, *"Oh my god! I can't believe he said that!"*

Or when the two of you see someone who is rendered speechless in a certain situation, you can tell her something like, "Wanna know what he's thinking right now?" and then act out some funny lines. Do this in a secretive way and get closer to her. Remember what I told you about the impact of physical proximity on the level of intimacy between two people?

When you act out conversations, pay extra attention to your facial expressions, tonality and body language. Since it's about acting, you have to do it properly to achieve desired effects.

## ***Hilarious Quotes***

Knowing lots of funny quotes, just like having a mental collection of classic jokes, can often come in handy. (**Check out the bonus booklet “Hilarious Quotes”**. It’s a handpicked collection of the funniest quotes I’ve ever come across.)

For example, women like to talk about age. If you know the following quotes you can find ways to pick out any of them to make her laugh:

- *When I was born I was so surprised I didn't talk for a year and a half.*
- *As you get older three things happen. The first is your memory goes, and I can't remember the other two...*
- *The secret of staying young is to live honestly, eat slowly, and lie about your age.*
- *Everybody wants to live forever, but nobody wants to grow old.*
- *One should never trust a woman who tells her real age. If she tells that, she'll tell anything.*
- *When you become senile, you won't know it.*
- *Like many women my age, I am 28 years old.*
- *Common sense is the collection of prejudices acquired by age eighteen.*

You don’t even have to attribute the saying to the correct person. You can always say something like: *“...as my uncle Joe used to say...”* or *“if my father knew about this he would say...”*

## Exaggeration

Exaggeration occupies a critical role in all humor techniques and is one of the most effective ways to make women laugh.

**Overstatement** and **understatement** are the two sides of this coin.

### *Overstatement*

An overstatement simply talks about things that are impossible or unlikely to happen. For example:

*“My house is so big that you have to spend 3 days walking from the front door to my bedroom... Wanna come to take a look?”*

*“The scarecrow scared the crows so badly that they brought back the corn they had stolen two years before.”*

For most guys, overstatement shouldn't be a tough task. We are dealing with it on a daily basis. It's everywhere. You just have to pay attention.

With overstatement you can claim any of your achievements in the most absurd scenario. For example, if you want to be described as very “heterosexual”, you can simply say:

*“I am so heterosexual that if you look up the dictionary you'll find my name in the small print under that word.”*

I used the word “heterosexual” as an example because it describes a state (like the word “dead”) which doesn’t have a comparative. (There’re no “more heterosexual” or “more dead”). This creates a funny effect since the woman you’re talking to cannot picture *how much more* “heterosexual” you can be than normal.

The rule of thumb is to construct an impossible world where animals talk and people do all kinds of bizarre things. You can claim that your dog or book talks or you have \$1 billion in the bank. For example:

*“When you were young you have nobody to take blame. One day my father came into the room and asked me who had been smoking his cigarettes, so I had to tell him the truth. It was the dog.”*

What is the easiest thing to exaggerate? Numbers! When you want to say “a lot”, “many”, be more “specific”—pick an actual number that almost sounds real (you can even add a “roughly” or “about” in front just to make it sound more “convincing”)—that’s how the comical effects come about.

Overstatements work especially well with surprises. Have you ever heard someone say something like, “A is a lot more than B, C, and D... **combined**”? The last word is usually where the surprise as well as exaggeration is. So always be on the lookout at the end of your statement for an “additional tag” that serves as both an exaggeration as well as a surprise. More examples:

*“Vatican is so small that if you compare Europe to a building, it would be the male toilet on the 3<sup>rd</sup> floor... the 2<sup>nd</sup> cubicle... under the toilet seat”*

*“500 people immediately signed up—and those are only their wives.”*

## ***Understatement***

On the other hand, understatement might acquire a bit more finesse. An understatement works by deliberately reducing the actual impact of truth and thereby creating a funny conflict. For example:

*“The result was released and I got a D. That wasn’t **exactly** what I had hoped to see. ”*

*“He jumped out of the window. As the room was on the sixth floor, you can imagine his **surprise**.”*

The British comedian Ali G addressed a group of Harvard students in a graduations speech: *“For those of you who don’t know... UK is a country **more than a hundred miles** from here.”*

Interestingly, the British believe that the underclass overstates and the upper class understates. In other words, after seeing a good movie a lower class English guy would say, *“My God, the movie was fantastic! I totally loved it!”* whereas the upper class English guy would say, *“The movie wasn’t bad... No, not bad at all.”*

And you can make understatements in reply to women's question to produce some comical effects. For example, next time when a woman says to you, *"Hey, your hairstyle/shirt/report is not bad."* Instead of saying, *"Thank you!"* you could say, *"Well, it wasn't meant to be."*

You can also use understatements to make fun of her or flirt with her in a reserved way:

*"If I could only see one miracle, just one miracle. Like a burning bush, or the seas part, or your invitation to dinner..."*

## Be Illogical

A woman sometimes laughs also because she suddenly doesn't know how to respond to you. This frequently happens when she becomes fully aware that you're being deliberately unreasonable but she just can't pinpoint the **logical fallacy** in your argument.

There are a few major categories of logical fallacies which you can, with a little bit of practice, master. Once you are able to do so, you can quickly spot the errors in her speech and joke about it. (Don't go overboard though.)

### Logical Fallacy

A logical fallacy refers to a flaw in the structure of a deductive argument which renders the argument invalid, but it's often used more generally to describe an argument which is invalid for any reason other than structural flaws, such as an error in the premises.

Notice a logical fallacy in a deductive argument does not affect the argument's premises or its conclusion. In other words, facts don't necessarily lead to one another. Conversely, logic doesn't imply fact. For example:

*Mike wants to date the hottest girl at the party.*

*The hottest girl at the party is Emma.*

*Therefore, John wants to date Emma.*

In reality, John may have a conflicting goal of avoiding Emma, meaning that the reasoned answer may be inapplicable to real life.

Recognizing fallacies in everyday arguments may be difficult since **arguments are often embedded in rhetorical patterns that obscure the logical connections between statements.** Informal fallacies may also exploit the emotions or intellectual or psychological weaknesses of the audience.

Having the capability to recognize fallacies in arguments will significantly increase your flexibility when dealing with women.

Make sure that when you are pointing out her logical fallacies, you are saying them in a joking, friendly, and unobtrusive manner.

Don't be unreasonable by saying something like this (though it's a funny logical fallacy itself):

*"Some of my women friends say I'm a sexist, and I always say that's absolutely not true and that's not something they should ever worry their little heads about."*

And make sure she didn't take you seriously and think you are a senseless moron. Use **saver lines** if she doesn't get it (the most frequent line is *"That's a joke...and a bad one, obviously".*)

There're countless ways of being illogical. For example:

- You may choose to say something that is clearly contradicting itself, for example, *“In order to be a good guy, I had to be honest. And by the time I could fake it, I knew I was a good guy.”*
  
- You can fake stupidity by joking about how long you want to live: *“I want to live for at least 100 years, because you seldom read obituaries about people are over 100 years old.”*
  
- You can make use of **circular reasoning** when you are explaining superstitious stuff to women (somehow most of them are crazy about supernatural things), *“The Pope says horoscopes are just supernatural mumbo-jumbo. He’s bound to be skeptical—he’s a Taurus.”*

## Misinterpret Information

It's similar to faking stupidity. She laughs after realizing that she was totally misunderstood and her meaning is twisted into some foolish statement.

For example, if things are really going well between you two and she asks, *"Do you want to go into my bedroom?"* Instead of getting all excited you can tell her as if you don't get it, *"No. I prefer to stay here with you."*

When the two of you decide to go out and she says, *"I can't pick a date"*, you can reply, *"Who do you want to bring as a date?"*

Don't restrict your misinterpretation to words she says. You can virtually twist any piece of information. Just make sure you don't sound truly stupid. For example, nowadays you see numbers printed on t-shirts. If next time she wears one with a pretty big number like "162", point at it and ask her, *"How did they know you're 162 pounds?"*

## Get Sexual

### *Talk About it*

When sex is combined with humor, it is rarely offensive. So don't be afraid to talk about it—in fact, you **should** talk about it. That's where you want to end up, isn't it? But if you all of a sudden switch to sex-related topic it'll be too abrupt.

A common mistake many men make is being too cautious as they start talking to women. They stay far away from sexual topic but later on get impatient with all the "nice talk". And then they rush into it. No wonder things don't work out.

Instead, you should **gradually** increase the sexual tension between the two of you, so that the entire process of "sexual escalation" feels perfectly natural to her.

So how do you broach the subject of sex? **Just joke about it.** For example, you can tell her straight away how you feel about sex:

*"I think sex is still absolutely **sensational** to me, especially in the winter."*

Moderately "shock her" while at the same time testing her limits at sexual jokes. You can get a good clue from her body language. (Interestingly, women become very incapable of controlling body language when it comes to sex.) Pay attention to the muscle tension of her chin and whether her limbs are stiff.

**If her reaction is negative, halt it immediately**, because neither humor nor sex can be forced.

Certain self-deprecating sexual jokes can be helpful and less “offensive”. For example (this one utilizes “the rule of 3” and the power of words):

*My ex-girlfriend walked into my room the other night and told me to take off her blouse.*

*Then she told me to take off her skirt.*

*Then she told me never to wear her clothes again.*

## ***Transposition***

A common technique is called **transposition**. It means using a “buffer word” to substitute certain “improper terms” to reduce the possibility of offending a woman. There are as many euphemisms for hardcore terms as there are for a penis. For example, Robert Wohl once said, “*I call mine by its God-given name—Vesuvius*”.

## ***Sexual Words***

There are also certain words with strong sexual connotation, such as:

*blow, suck, coming, swallow, screw, finger, feel...*

Those words provide you with a great many opportunities to use sexual innuendos. Of course, you have to make sure the timing is right and the words do fit in the conversation, otherwise it'll feel awkward and work against you.

### ***Hardcore Flirt***

When you two “progress further” and her mind is already turned into a highly sexual mode, start flirting with her more explicitly. For example:

*You: "Have I shown you my magic watch?"*

*She: "No, what does it do?"*

*You: "It tells me you are not wearing any underwear."*

*She: "Well it must be broken because I am wearing underwear!"*

*You: "Hmm... It must be an hour fast."*

But always remember:

### **Get sexual, not obscene.**

You might even want to look out for opportunities to accuse her of “having a dirty mind”. Believe me... The effect can be absolutely comical.

## **Trick Her**

It is our nature to laugh to cover our embarrassment.

It's purely psychological.

If you can trick her into saying or doing something she is not supposed to (either stupid or inappropriate), mostly likely she'll laugh. But avoid doing so at the early stage of contact, because we also have a natural self-protecting mechanism to shun away from those who have tricked us. And it's purely psychological too. Only start to trick her when there's already some good rapport between you two.

If you trick her in a fun and friendly way, her embarrassment will not only make her laugh but also draw her closer to you.

## Make Fun of Her

Women laugh in embarrassment when they flounder in public or if their innocent mistakes have been exposed. In such situations, women release their tension through laughter.

You have to spot the correct type of women (usually with high self-esteem and those who are already pretty comfortable with you) to make fun of. As a general rule, it's more practical to make fun of beautiful (and often overbearing) women than homely (often with low self-esteem) women.

You can either induce tension (for her to release through laughter later) or help her laugh away her already existing anxieties. For example, if you see her eating a "sinful" chocolate ice-cream, you can either make her "uneasy" by saying, *"oh, this is great food since it adds more substances to you"* or you can put her more at ease by saying, *"don't worry, I eat it all the time and I'm only 162 pounds."*

Two universal topics to make fun of her on are technology and physical appearance. For some reason, most women tend to be less technology-savvy and are contented with falling behind technology trends, as if being smarter at technology is less feminine. And no matter how pretty a woman is, she is always concerned with more than one aspect of her look.

Sometimes, the goal of making fun of her is to really flatter her in some way, because *"men fall in love with their eyes and women fall in love with their ears."*

## Funny Imitation

### *Imitate People*

People who can imitate very well are generally humorous. In fact, there is a whole class of comedians who specialize in imitation. Good imitation produces hilarious effects.

Unfortunately, funny imitations serve as a means to ridicule others most of the time. Remember the last time you laughed at your friend's funny imitation of your weird teacher... or President?

But the truth is... Ill-willed imitation **may** trigger some laughter; positive imitation **always** wins laughter as well as appreciation.

Let me repeat this again: The fact that a woman laughs at your sarcasm doesn't necessarily mean she likes it. It backfires most of the time.

As a result, the number one rule of imitation is that your imitation should never be offensive. Avoid attacking someone else with exaggerated imitation.

That doesn't mean you can't be ironic. It only means that your joke should suit her tastes and you two should share common opinions on certain issues. For example, if she doesn't favor George Bush it'd be okay for you to imitate and even exaggerate Bush's accent and speech, vice versa.

So make sure you obtain her opinions on controversial figures before you attempt to imitate them.

## ***Fake Accents***

About two thirds of all people are able to recognize a slight foreign accent and half of them can imitate “popular” accent without practice. Believe it or not, imitation of a particular accent would not only make her laugh but also add charm to you.

There are basically two things about an accent: **pronunciation** and **intonation**.

Pronunciation is determined mainly by the vowels (a, e, i, o, u in English). If you can imitate the way a foreigner pronounce the five vowels in English you are half way there. (For example, a French would typically pronounce a as “a” long “ah” as in hard without the rhotic “r” so “have” sounds like “hahve”).

The rest half is their intonation. Strange enough, foreigners from the same country tend to conform to the same tones upon making a statement, asking a question, expressing surprise, etc. For example, the Italians speak in a typical “downward-downward-downward” tonality as in “*mama mia!*”

Finally you must know how to pronounce words with the foreigners’ “favorite part” of the mouth. For example, the French typically

pronounce through their noses, so “push” the sounds into your nose when you imitate the French accent and, if you want to, exaggerate it.

Just practice along with some foreign videos and you’ll soon get the hang of it.

# **Part 4**

# **Perfection**

## **Useful Applications of Humor**

The possibilities are endless. Humor can accomplish so many wonderful things beyond getting you laid. Here're just two examples.

### ***Elude Her Questions***

Very often you need to use joking as a means to avoid answering her questions.

If she asks whether you are single, you can say:

*"No. I'm dating a girl now... (Staring at her) Apparently she's not aware of it."*

### ***End Quarrels***

You can use humor to ease the tension if you get into quarrels with women. But make sure you don't sound sarcastic. There're various techniques to use, mostly based on logic and rhetoric.

## Modeling

One of the most effective ways of learning to be funny is simply do what experts do.

**Model** other funny guys.

Start off by copying exactly what they do. They're good at making women laugh for a reason. And that reason itself is worth close observation.

Pay attention to what they say, how they act, and how they use their tonality, body language, gestures, facial expressions, etc. There might be many things you don't agree with or don't understand, but you should only judge their approach after you've managed to copy exactly their style. Only then can you say, *"I've done the same. But it's not producing the same results. It might not work for me."*

When you're with some other funny guys, imagine yourself "stepping into" his shoes and act together with him. You may find it strange, silly, or discouraging (especially if that guy is really good) at first, but you'll find yourself improving at a much faster rate than if you only take on an observer's role.

## The Best Way to Memorize Funny Materials

If you want to be **superbly** funny, you can't solely rely on humor resources you've developed yourself. Let's face it—there will be a number of topics outside your daily exposure. But the fact that you don't play golf doesn't mean you can't joke about the sport, and that you haven't been to UK doesn't mean you can't kid about the English people.

You need to leverage on the best jokes already told by others while "stay original". You need to have a good way of storing funny materials in your "catalog" and be able to recall them at the right time so that your humor is both funny and relevant.

You should keep learning new humor materials so that over time you become funnier and funnier and you have more and more to joke about. One day you'll reach a stage where humor becomes automatic.

So what's the best way to memorize funny materials?

The answer is **Mind Map**.

### Mind Map

Mind maps were traditionally used for learning, brainstorming, memory, visual-thinking, and problem-solving by various professions. Some of the earliest examples of mind maps were developed by

The British popular psychology author, Tony Buzan, claimed to be the inventor of Mind Map, based on the general semantics of science fiction novels, such as those of A. E. van Vogt and L. Ron Hubbard.

He also used popular assumptions about the cerebral hemispheres in order to promote the exclusive use of mind mapping over other forms of note making.

He then used it as a way of helping students make notes that used only keywords and images.

These are the foundation structures of a Mind Map, although these are open to free interpretation by each individual:

- Start in the centre with an image of the topic, using at least 3 colors.
- Use images, symbols, codes and dimensions throughout your Mind Map.
- Select key words and print using upper or lower case letters.
- Each word/image must be alone and sitting on its own line.
- The lines must be connected, starting from the central image. The central lines are thicker, organic and flowing, becoming thinner as they radiate out from the centre.
- Make the lines the same length as the word/image.
- Use colors and your own code throughout the Mind Map.
- Develop your own personal style of Mind Mapping.
- Use emphasis and show associations in your Mind Map.
- Keep the Mind Map clear by using Radiant hierarchy, numerical order or outlines to embrace your branches.

*(The Mind Map Book by Tony Buzan.)*

Let me show you an example on how to efficiently memorize jokes (or anything else) for quick and easy retrieval later on.

Do keep in mind that there are countless ways of identifying keywords and drawing a Mind Map. What I'm about to show you is just one possible way.

### **Joke 1**

*A couple of women were playing golf one sunny Saturday morning. The first of the twosome teed off and watched in horror as her ball headed directly toward a foursome of men playing the next hole.*

*Indeed, the ball hit one of the men, and he immediately clasped his hands together at his crotch, fell to the ground and proceeded to roll around in evident agony.*

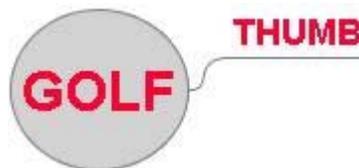
*The woman rushed down to the man and immediately began to apologize. She explained that she was a physical therapist: "Please allow me to help. I'm a physical therapist and I know I could relieve your pain if you'd just allow me!" she told him earnestly.*

*"Ummph, oooh, nnooo, I'll be all right. I'll be fine in a few minutes," he replied breathlessly as he remained in the fetal position still clasping his hands together at his crotch. But she persisted, and he finally allowed her to help him.*

*She gently took his hands away and laid them to the side, she loosened his pants, and she put her hands inside. After a short massage she asked him, "How does that feel?"*

*To which he replied: "It feels great, but my thumb still hurts like hell!"*

After learning this joke, you can draw something like this:



If you find the above too "sketchy", use this:



## Joke 2

*There was this guy who went golfing every Saturday and Sunday. It didn't matter what kind of weather it was, he was hooked on a round of golf on his days off.*

*One Saturday he left the house early and headed for the golf course, but it was so bitter cold that he decided he wouldn't golf that day and went back home.*

*His wife was still in bed when he got there, so he took off his clothes and snuggled up to his wife's backside and said, "Terrible weather out there."*

*She replied, "Yeah, and can you believe my stupid husband went golfing."*

Update the Mind Map as follows:



### **Joke 3**

*A husband and wife, out enjoying a round of golf, were about to tee off on the third hole, which was lined with beautiful homes. The wife hit her shot and the ball began to slice – her shot was headed directly at a very large plate of glass window. Much to her surprise, the ball smashed through the window and shattered it into a million pieces.*

*They felt compelled to see what damage was done and drove off to see what happened. When they peeked inside the house, they found no one there. The husband called out and no one answered. Upon further investigation, they saw a small gentleman sitting on the couch with a turban on his head.*

*The wife asked the man, "Do you live here?"*

*"No, someone just hit a ball through the window, knocked over the vase you see there, freeing me from that little bottle. I am so grateful!" he answered.*

*The wife asked, "Are you a genie?"*

*"Oh, why yes I am. In fact, I am so grateful I will grant you two wishes, and the third I will keep for myself," the man replied.*

*The husband and wife agreed on two wishes - one was for a scratch handicap for the husband, to which the wife readily agreed. The other was for an income of \$1,000,000 per year forever.*

*The genie nodded his head and said, "Done!"*

*The genie now said, "For my wish, I would like to have my way with your wife. I have not been with a woman for many years, and after all, I made you a scratch golfer and a millionaire."*

*The husband and wife agreed.*

*After the genie and wife were finished, the genie asked the wife, "How long have you been married?"*

*To which she responded, "Three years."*

*The genie then asked, "How old is your husband?"*

*To which she replied, "31 years old"*

*The genie then asked, "And how long has he believed in this genie crap?"*

Update your Mind Map. Here we can identify the common keyword "disloyalty":



#### **Joke 4**

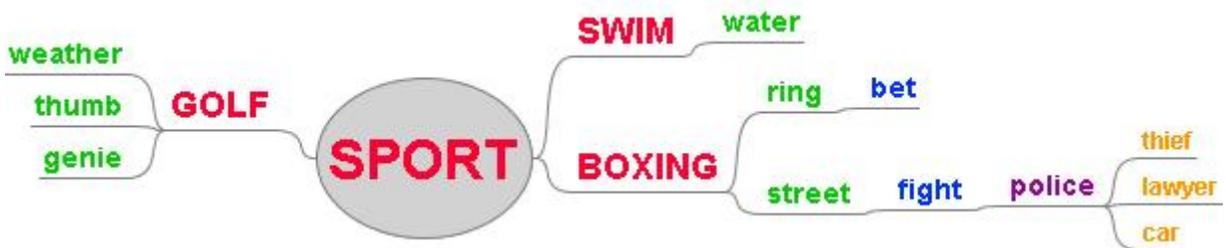
*A guy was in a cave, looking for treasure. He found an old lamp, rubbed it, and a genie came out. The genie said "I will grant you three wishes, but your ex-wife will get double." The man agreed, and said "I wish I had a mansion." The genie granted it, and his ex-wife got two mansions. The man said "I would like a million dollars." The genie again granted it and his ex-wife got two million dollars. Then the man said, "Scare me half to death."*

Since this joke is again related to "genie", we can add another child node to it:



Small mind maps can be aggregated into bigger ones and you can keep expanding a single node of a mind map to create new mind maps.

In the above example, "golf" is just a frequently encountered trigger words for joke. Although it is the root of the above mind maps, it can still be the child node of many others.



So as you can see, it's very easy to develop mind maps and use them as excellent ways to grow your "humor catalog". A mind map is a perfect way of storing and retrieving funny materials because it resembles the human thinking process. Whenever a woman mentions a concept and you are in a mood to joke, you can keep on expanding related concepts to that keyword by going through the "mind map in your mind" and traverse them in both directions—going level up or down.

### How Do You Memorize This Mind Map Then?

Answer: Use a technique that I call “**absurd imagery association**”. It works in this way: relate two things in the most ridiculous way and visualize it as a mental image. Add in as many colors and sounds to accentuate the absurdity of the image. **Once you “see” it, it’ll be very hard to forget.**

Take the above mind map for example. How can we memorize “golf-thumb-genie”? One way is to imagine a blue genie sticking out this gigantic thumb in the air, waving. And the thumb is actually made from thousands of golf balls which are dazzlingly white. At the same time the genie is giggling (Just imagine the sound of it!) and jumping up and down.

You may visualize a different image containing the same characters and objects. The point is that the more **ridiculous and out-of-proportion** your mental picture is, the more easily you can remember it and the longer you can retain that piece of memory.

What works for me might not necessarily work for you. So always develop your **own** mind map.

## **Write to Make Women Laugh**

Writing is a frequently overlooked way of making women laugh. If you think writing is a negligible aspect of humor, I urge you to think again.

True, writing is not as personal, direct, and intense as face-to-face communication. It also carries a higher risk of misunderstanding

resulted from lack of visual cues. But written humor sure has many advantages over verbal humor.

Firstly, it eliminates mistakes in delivery, since you won't put your faltering, nervousness, or awkward body language down on paper.

Secondly, a woman reads your writing with her own **inner voice**... Who can be better at building rapport with her than herself? Her interpretation of your words, after her own "humor distortion", might be even funnier than your original meaning.

Thirdly, it's convenient, direct, fast, and unintrusive. Otherwise why are so many people spending so much time chatting online?

By writing I don't mean a formal letter or a beautifully hand-written essay on decorative paper.

### ***What Kind of Writing***

In fact, the more casual your writing is, the better the effect. Don't send her anything involving obviously a lot of work, which shows your neediness. (If later on you two "fall madly in love" with each other it'll be a different story.) Most of the time, a simple note on rough paper or email will do the trick.

## ***Points to Note***

Here are a few most important points to note when you are writing to make her laugh:

- Use your imagination. Since you're free from physical or environmental constraints, you should be as creative as you can by applying as many humor techniques as possible, or else you're just wasting your chance.
- The beginning of the writing has to be **really** funny. It sets the tone of your writing and catches her attention, hopefully.
- Establish a promising connection with her. Your objective is to make her look forward to future interactions with you, so you need to write in an entertaining and somewhat teasing manner.
- Apply the surprising tactic profusely. Nowadays people are constantly bombarded with so many messages each day that they're much less sensitive to "usual materials". You have to catch a woman's attention by surprising her with humor as much as you can.
- Check your work. You don't have the privilege of verbal modification during speech. But now you do.
- Keep it short. A long letter shows your neediness, whereas a pithy and sweet piece will whip her appetite and make her want more.

## Generate Materials for Laughter

After you become better at making women laugh, you'll be more concerned with finding new sources to generate humor materials.

The key is **using your imagination**.

By "imagination" I don't mean a one-time brainstorming session where your humor is tested against the woman you talk to.

I'm referring to those so-called "silly fantasies"—a daily activity of asking yourself hypothetical questions on everything you see, hear, and feel.

Look around yourself now. What do you see? Table, chair, lamp, book, or people? I want you to make up a funny story involving these objects. What would the chair say to the table beside it? Or what if your butt suddenly starts talking? Free your mind and make up a funny story.

The story might be absurd the first few times you do this, but please don't curse yourself. If you perform this routine consistently, you'll soon find inspirations pouring in. My experience tells me that your learning curve will start to rise sharply within 1 to 2 weeks.

Examine some popular humor columns. The majority of them are outright funny observations of current events or day-to-day activities that you and I often **take for granted**. Now it's time to start making a

conscious effort in creating funny stories, images, conversations, etc. from the material that you see and hear on a daily basis.

When you overhear other people talking on the bus, pretend you're one of them and try out some funny lines with yourself. You'll soon find it natural to respond to people with a good sense of humor, and you'll be surprised at your progress. Plus, it's a great way to kill boredom.

Another simple way to train your "humor muscle" is to join completely unrelated concepts whenever you can. It'll be very entertaining, and you'll understand why TV-shows like *"Whose Line Is It Anyway"* is so popular.

It also proves that humor is often about association of diverse concepts. (Again, imagination is the key here). For example, when you see milk, you may extend your thought to "breast-milk". What are the differences? Well, one difference is the "ingredient". Now you can go one step further and ask, *"If mother's milk was actually hazardous to some babies, where should they place the warning label?"*

Keep on taking these "**humor Rorschach tests**" and have fun!

## **After You Made Her Laugh**

Although this book is primarily about how to make women laugh, I'm pretty sure that is not your sole purpose. Most men are just looking for a way to "go further". In this section I'll give you some basics of following up your humor to establish a relationship.

### ***Cut the Conversation***

**Always end the conversation first.**

I'm sure you have heard the phrase "don't push your luck". After you've successfully made her laugh and given her a good time, end it immediately.

Yes, you heard me right—**Cut the conversation.**

Teasing her in this way can dramatically increase your chance of winning her. It's counter-intuitive and it works.

You see, after you've entertained a woman with your powerful humor, her "sensitivity to laughter" is bound to drop. In other words, she'll get used to the fun, and the next thing you know will be the change in her perception about your humor.

Many men simply don't know when to stop and thus letting good opportunities slip away in front of their eyes—without knowing it.

On the other hand, if you can stop before she reaches the “peak of fun”, the sudden withdraw of humor will make her want it more. She might even have all kinds of fantasies later on and start looking forward to meeting you again. At any rate, things will work in your favor.

Think for yourself for a moment. If she knows you are talking to her as much as she wants it—and in the whole process you are going all out to please her—what would she be thinking? **She doesn't need you any more than you need her.**

That's why you should lock the “winning” status by leaving her in a half-satisfied state. She would either think, *“Why? Is there anything wrong with me?”* (Especially if she's pretty and always gets her way) or *“When can we talk again?”*

What if she hasn't entered the state of needing you? First of all, you should know better than cutting the conversation **prematurely**. But if that happens, get on with it. It's been a great experience and you've had fun too, right?

There are plenty more fish in the sea and you'll have plenty of gorgeous ladies waiting for you. Think like an alpha male. (Remember what we talked about “alpha male” earlier?)

If you really like her, create other opportunities to bump into her again. That'll be your best bet, don't you agree?

## ***Establish Connection***

Don't be blinded by your immediate little success and let your ultimate goal slip your mind. Do you just want to make her laugh or do you want to "get to know her better"?

**At least** you can ask for her number.

You can simply say, *"Hey, I gotta go. Nice meeting you. How can we talk further **in your opinion** ("in your opinion" makes it sound less like a commitment)? Just write down your number here and we'll meet again."*

If you prefer to set a date on the spot, say something like, *"Gotta run. I'll be freer towards later this week. Friday—good day?"* Two interesting things here: First, you've made an assumption that she wants to go out with you. This works in line with women's unconscious desire to be **validated** by men. Second, you asked "Friday—good day?" and not "can we meet on Friday", meaning you're **not** really asking her out so it won't matter to you if she says no.

Keep on assuming a "superior" role and **never for a single second show your neediness**. It is a powerful mindset.

If you successfully send a woman into laughter while at the same time taking on a dominating role, she will recognize the situation either consciously or subconsciously. She'll treat you differently as much as you deserve. Such mindset will not only make you appear more

natural (which improves your body language) but also increase your chance of establishing a connection with her.

Once you've got her contact information, remember to conduct a post-mortem. Take a moment to think about what you have done right and what needs improvement next time. And always remember to use every successful experience to consciously boost your confidence level through positive **autosuggestion**.

### ***Follow-up***

Don't call her immediately. Wait for a while to increase her neediness. She would soon start to think again, *"What's wrong with me? Doesn't he like me?"* And once she starts to think in this way, she'll be on a steep slope to falling in love with you.

## **Complementary Qualities**

Finally, let me point out that humor is **one of** the top reasons why women are attracted to you but **not the only** deciding factor.

Because this book is about how to be funny to make women fall in love with you, I've devoted most of it on the topic of humor. But you and I both know that humor as an essential quality of a desirable man must be supported by other skills.

## ***Magic Tricks***

You may have seen girls laughing uncontrollably at magic tricks and how those skillful street magicians capture their attention and keep them laughing the whole time. Well, you can do that too.

Learn some simple coin (or banknote) magic. It'll be weird if you carry a deck of cards around, but no one will consider it strange to keep some money with you.

Many magic tricks are amazingly simple despite their stunning visual effects. There're plenty of magic books in bookstore offering solid content.

You can find plenty of free magic tricks online as well.

The problem is that learning magic through reading is a bit like learning swimming by watching. If you prefer more direct teaching and have money to spare, go to <http://www.PenguinMagic.com> to download some video tutorials.

## ***Astrology, Tarot, Palm-reading***

Most women believe in fate.

Don't ask me why. All I know is that they are absolutely **fascinated** by such stuff—and men who can tell fortunes.

There are some particularly good online crash courses on astrology. You can practically finish them in an hour (excluding the memorization time).

## **Astrology**

*Miriam's Crash Course in Astrology Basics*

<http://www.earthspirit.org/resources/nvastrob.html>

*Dr Z's Crash Course on Astrology*

<http://astrology.about.com/od/basicsofastrology/l/blbasicsb.htm>

## **Tarot**

*Crash courses*

<http://www.newagenotebook.com/Tarot/>

*Meanings of Tarot cards*

<http://www.themysticeye.com/info/tarotcardm.htm>

## **Palm-reading**

*Crash courses*

<http://www.newagenotebook.com/Palmistry/>

## ***Art***

Musical instrument, painting, poetry, and culinary (the “art” of cooking) are always desirable. You can’t make women laugh by playing guitar but you can surely impress them and even more so if you can make them laugh too.

## Dealing with Frustration

### *Disappointment*

Let's face it. You'll still be disappointed at times.

**It takes time to be funny.** Now here's the important thing: don't talk negatively to yourself (and this applies to every area of your life).

Have you ever had experience where you told yourself you were good at something and in turn grew better and better?

It works the other way round too. If after some small failure (which is bound to happen) you tell yourself things like, *"Forget it. I'm just not a funny guy"* or *"I'm not born with it"*—sure enough—you'll never become a funny guy.

### *Rejection*

The first way is to simply brush it off, like:

*"I have a boyfriend."*

*"Hey, we've just known each other for like 3 minutes and you already started to confide in me... What's this all about?"*

One effective way of handling rejection is the **"out of proportion technique"**.

- Visualize the people who were involved in your frustrating experience.
- Distort their appearances and as well as the surroundings. Play some funny “mental music” in the background. Imagine that everyone has turned into a clown dancing in the most foolish way.
- You’ll immediately feel much better.

## ***General Obstacles***

Here I’m going to teach another technique many psychiatrists use to deal with negative (or horrible) experiences. It will surely work even if the “out of proportion technique” fails you. In fact, **you can use this method to handle any frustration or obstacle.**

This method is based on something called “**sub-modalities**”.

Most of us think, feel, and recall things in the form of mental pictures. (Certain people, such as the blind, experience life in the form of mental sounds.) And sub-modalities are the various internal attributes of the mental pictures we construct in our mind on a minute-to-minute basis.

These pictures are extremely closely associated with our feelings. In fact, they are our **internal representation** of the world. By modifying the attributes of the negative internal representations we can shift our

feelings from frustration to motivation, fear to courage, sadness to happiness, and so on.

Now read the following instructions carefully before closing your eyes and carrying them out. If you find it hard to do on your own with eyes closed, go and find a partner.

1. Recall the last time when you were discouraged by dating or attracting women. Go back to that very point in time and feel it.
2. Construct in your mind the exact situation where you felt discouraged. Take a good look at the picture you have in mind.
3. Notice whether you are looking at yourself or looking at things through “your mind’s eye”.
4. Notice the size of the picture. Does the frame occupy only a small portion of the vision? How far is the picture away from you?
5. Notice the brightness of the picture. Were you in a dark room or were you reading by dim lamp by your desk?
6. Notice what posture you had, and your facial expressions. How about your breathing rate?
7. Are you hearing any sound? If not, what would you say to yourself in that situation?
8. For any of the question above, if you cannot remember, just imagine what you would do if you were placed in that frustrating mood once again.

Probably you don’t feel very good after the above process. I don’t mean to let you suffer from this exercise. But here’s an important point... Often we were discouraged only once, yet we intensified the

unpleasant experience by constantly thinking about it. And sometimes we think about it to the extent that any related actions become scary and we stop performing them.

Remember the last time when you need to do your homework as a child? The homework itself wasn't that bad, but by repetitively telling yourself it's such a horrible chore, you were convinced by ***yourself*** that it's better to put it off!

Now, read the following instruction again before following them one by one:

1. Repeat step 1 to step 8 of the above
2. Now imagine yourself manually altering the picture with the immense power of your mind
3. Change the viewing angle of the picture. If you were inside your body, step out, vice versa.
4. Change the size of the picture. If it was small, blow it up. If it was too near, push it away until it shrinks to a point.
5. Change the lighting of the picture. If it was dark, fill in light, until it is dazzling, vice versa.
6. Change your own body. Sit up, breath in confidently, and have a motivating look on your face.
7. Say to yourself in the picture, *"come on, we can do it!", "do it now!", "it'll be fun!",* etc.
8. Open your eyes.

Feeling much better now, right? Continue practicing this. Intensify the attributes of the picture in the second part, and experience the increase in your motivation level.

## Afterword

You probably have heard of the **Pareto Principle**, or the “80/20 rule”.

### Pareto Principle

The Pareto Principle states that in almost anything in life 80% of the consequences result from 20% of the causes.

The principle was named after the Italian economist *Vilfredo Pareto*, who observed that 80% of property in Italy was owned by 20% of the Italian population.

The implication of this principle is that the outcome is almost always determined by a small number of causes, which has been found to be true in many fields, such as sales. *“20% of clients are responsible for 80% of sales volume.”*

Although Pareto Principle is empirical, it gives us a clue upon making decisions and helps us discern situations more wisely.

It's the same with making women laugh and fall in love

**80% of your ability to attract women (with humor) is determined by your psychology and 20% by your techniques.**

See where I'm going? In order to excel at making women laugh, you need to have an extraordinary psychology and unshakable faith.

It's rather unlikely that you'll turn into a totally funny guy as soon as you finish reading this book. What I hope to achieve with this book is to create a momentum for you to acquire the power of making any woman laugh at any time, any place, and any way you'd like.

I've hold your hand this far and you need to carry on by yourself. Take action and practice what you've learned in this book. And keep on learning from your own experience—No one can help you with that.

I will do everything in my power to give you the best advice I can offer and share my own experience with you, so don't hesitate to inquire about anything under the sun related to making women laugh. Just drop me a line at [Martin@MakeWomenLaugh.com](mailto:Martin@MakeWomenLaugh.com).

Keep your faith. Keep your humor.