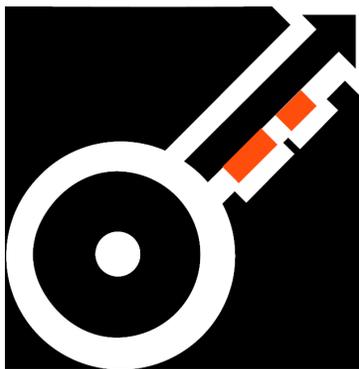


# THE SEXUAL KEY:

*How to Use the Structure of Female  
Emotion to Arouse a Woman in Minutes*

By J. D. Fuentes



## **ACKNOWLEDGMENTS**

We'd like to thank the following predecessors:

The late Milton Erickson, M.D., from whose work most modern covert persuasion techniques are directly derived;

Richard Bandler and John Grinder, the developers of Neurolinguistic Programming (NLP), who first deconstructed, clarified, and codified Erickson's work, and then proceeded to radically, dramatically advance the state of the art;

And Ross Jeffries, who applied NLP to the process of seduction, and publicized the critical discovery that women rationalize erotically-charged metaphors as being innocently poetic, even while they find themselves being aroused...

**Women and men are different. They experience emotion differently; they experience language differently; they experience sexual arousal differently. You can learn to arouse a woman's emotions and sexuality with words alone.**

What is this book about?

This book is about how to get a woman aroused and attracted to you very quickly—within the space of minutes.

This book is not about dating. This book is not about becoming a nicer, more caring, more sensitive guy. This book is not about specifying exactly how many days you should wait before calling her, or what kind of cologne to wear. If you're the kind of person that wants that kind of book, be my guest—there are plenty out there. This book is not meant for that kind of person.

On the other hand, if you're the kind of man that wants to learn fast, efficient, direct, reliable real-world techniques for getting women physically and emotionally aroused, this book is meant for you.

To use what this book will teach you, you don't need looks, money, or youth. You don't need a limo, a Lear jet, a swimmer's body, or a movie-star's face.

All you need is the ability to say words out loud.

From this book, you will learn the following:

- How to seize a woman's attention
- How to engage and stimulate her emotions
- How to rapidly arouse her body without even touching her
- How to make her feel things she reads about in romance novels
- How to speak in ways that unleash her emotional needs

How can one little book teach you all this, in ways that are easy to learn and use? By isolating crucial principles, like these:

- The structure of female emotional experience
- The structure of female language
- The connection between female language and emotion

This book is about how female sexual arousal works, and how you can use women's built-in sexual systems to give you pleasure.

I. Monkey Hear, Monkey Feel

Many years ago, I was sitting at a café when a fairly average-looking man in his late thirties sat down nearby a striking young blonde of nineteen or twenty. She paid no attention to him. Within a few minutes, though, he had started telling her of how she resembled a friend of his in college. He went on to talk about how much he'd loved college, and how much he'd enjoyed traveling when in college, and how much he'd enjoyed meeting people in college, and how much he'd enjoyed travelling and meeting people and getting laid when in college. He went on and on, talking about how friends of his had travelled to Berlin, and been picked up by strangers; how he had gone to Paris, and been picked up in a café; how wonderful it was to suddenly become attracted to a stranger. He proceeded to recount increasingly improbable stories he'd read, he claimed, in the newspaper, of a drunken man climbing in the wrong window and making love to a woman not his wife; of a woman who decided to quit her boring job and start her own business, the moment she found herself falling for a stranger who entered her workplace one day; of a rock band questioned by the police because of sex acts they were alleged to have performed with groupies during a public performance. *Etc.*

The stories this fellow told were increasingly unrelated; in fact, they were linked only by their theme: Sex.

And was the young lady upset or embarrassed by this?

Well, her face and upper chest were certainly red. And she began to quiver in her seat. And she often seemed to stop breathing entirely. And her mouth was slightly agape, and her pupils looked as big as nickels.

So, no, she wasn't upset—she was really turned on. In time, when the man's friend and ride appeared, such that the man had to go, the girl ripped open her purse and hurriedly scribbled her number without the man even asking for it. She made him promise to call her.

As you can imagine, this incident gave me some food for thought.

In case you're wondering, the man's success in this case wasn't dependent on extraordinary luck—the chance of finding the one woman in a million aroused by such talk. Actually, very very few women won't be. When I have free time, I go to a bookstore or a college campus, find a pretty girl I've never seen before—and one, frankly, who likely is not in the least bit attracted to me--, say things that would have seemed preposterous to me even a few years ago, and thereby get her so worked up I can play with her body, then and there, to my heart's delight.

Words are tools for giving other people new experiences; if someone else hasn't seen a whale rise up and spout water into the air, yet you have, you can put the things you saw, heard, and felt at the time into

words, convey these words to your listener, and your listener will begin to imagine the experience. As he or she begins to imagine the experience, he or she will begin to feel some of the sensations described, because the unconscious mind must identify with an experience, must feel it, in order to understand it.

As it happens, the approach taken by the man with the young blonde was successful—but it was also terribly, terribly inefficient.

You can arouse women much more quickly, and this book will show you how.

## II. Women are Different

Pretend you're on a street corner, about to cross. Just before the light changes, a strikingly pretty young woman appears beside you. You smile and say, "*Hi, I'm Bob. Let's have sex!*"

Odds are, that approach won't work. Neither, likely, will removing your clothes and parading what you've got. And no, suddenly pawing her won't get you anywhere either, except possibly the nearest police station.

The thing is, were a pretty woman to approach you and do any of the things above, would you not, at the least, be tempted to have a sudden fling? If she were sincere, wouldn't there be a fair possibility that you and she would soon adjourn to the nearest motel?

Obviously, men and women are different. Different things turn them on. Different approaches engage their engines. Women typically want to wait before sex. Guys want sex NOW.

Men often wonder why women seem so indirect and hesitant when it comes to sexuality. In a sense, they really aren't so terribly hesitant—they're eagerly waiting to respond to different signals than the ones men feel and usually send. Because women respond so easily to language, and because men don't usually bother learning how to use language in the very particular (and to men, very bizarre) way that women need and use it, most women are left unsatisfied. They have a built-in, automatic, enormously responsive sexual system of which men rarely avail themselves.

This sexual system has a key.

It's as if a man is constantly pounding, pounding, pounding at the side door of a woman's home, thinking it's the front door; and the woman waits, despondently, disappointedly, behind her front door, waiting and waiting for someone to ring the bell. Eventually, after she has a few drinks or gets really lonely, or if the guy pounding away is really handsome, rich, or sensitive, she might answer that side door (which is often locked and barred, and something of a hassle to get to), but there's always the thought—Why doesn't anyone just come in the right way?

This book is about showing you the right way; this book is about giving you The Sexual Key.

### III. Aural Sex

Imagine saying to a woman, “I want to speak...to the deepest part...of who...you...truly...are.”

Sounds ridiculous, doesn't it? Well, it sounds ridiculous to men. However, this kind of language sounds poetic and deeply erotic to women. Over the course of this book, you will learn the patterns and principles involved in turning women on, fast, with words alone.

For purposes of seduction, the most important and immediately accessible female sexual organ is the ear.

In order to give women the emotional experiences they fantasize about, and getting them incredibly aroused and sexually responsive fantastically quickly—in order get what *you* want--you're going to learn to use words in an entirely new way.

Some of the things you will find yourself saying will sound laughable.

You will do this, because you will learn for yourself that things which sound laughable and preposterous to men can be irresistibly erotic for women.

It's like this: The ear—what you tell her--allows the rest of her to feel turned on, whether by imagery or bodily feelings.

Does this just mean saying, “I really really really love you” a lot? Nope. Saying I love you/need you/want to marry you, etc., has very very little to do with what we're talking about.

Let's get scientific for a moment. Researchers have performed functional Magnetic Resonance Imaging studies— the brain imaging procedures known as fMRI scans--on both women and men as they listened to language. They then compared the two groups' results.

Is there a difference?

Yep.

Basically, women use both halves of their brains to understand words. Men, on the other hand, pretty much just use the logical half. So women analyze words and speech logically, as men do—but they also plug in their emotions.

*Women don't just interpret words logically; they also experience them emotionally.*

Men are turned on by imagery—seeing or imagining a naked woman (or naked man, as the case may be).

Women are turned on by language, which allows them to feel comfortable and aroused by the experience of seeing or imagining a naked man. Once you understand this fact, and know how to use particular words in particular ways, turning on women becomes very, very easy—as easy

and automatic as turning on a man by showing him a pretty girl as she slowly removes all her clothes.

And learning exactly, specifically how to use language to rev women up is what this book is all about.

Let's back up a bit.

Men need only see a not-hideous naked woman to get sexually aroused. Men then want to take action, and have sex with this woman--there and then, preferably.

Women are aroused by the sight of an attractive naked man, and aroused by the thought of sex, but then other processes kick in. They consider the many, many possible consequences of sex, including pregnancy, the shattering of their existing relationships, and so forth. They can be aroused, but then have thoughts about being aroused, which can easily neutralize this arousal.

Women have feelings about feelings, and feelings about feelings about feelings, and those feelings at the top of the hierarchy—the complex feelings about the simpler feelings--are the ones that matter most, and the ones that determine whether or not they stay for that nightcap after all.

For example, a woman's arm might be brushed by a man's hand. The physical feeling is of warmth and friction. She might be excited by this. In addition to physically feeling warmth, and physically feeling excitement—in the sense of a quickened heart rate, focused attention, heightened muscle tone--, she might also, emotionally, feel eagerness. Her eagerness might lead up to a feeling of lust. Her lust might lead up to a desire to "open herself" more emotionally. Her desire to open herself emotionally might lead up to a desire to open herself physically. This might lead up to a memory of the last time something like this happened. This might lead up to a sense of shame, which might lead up to guilt, which might lead up to a sense of powerlessness, which might lead up to anger. If anger is the emotion that the other feelings lead to, it'll take precedence over "simpler" feelings, things like excitement, lust, and so forth. Her abstract values and emotions will override the pleasures of physical stimulus, and might even make that stimulus physically unpleasant. *Voila*, you have a pissed-off girl.

Most men's emotions aren't nearly so complex.

Whereas male sexuality is driven most intensely by bodily feelings, female sexuality is driven by bodily feelings as mingled with feelings about those feelings—emotions. Emotions, though rooted in the body, are shaped and guided by words.

Now it's time to move from concepts to specific techniques.

## Review

1. Men and women process language differently.
2. Men and women process emotions differently.
3. Words, for women, produce strong emotions.
4. Women tend to experience long chains of emotional responses to a given physical event; the emotions at the far end of the chain, the most abstract emotions, tend to be much more important for her than the physical event at the beginning of the chain.
5. You can rapidly arouse women by using words in very particular ways.

#### IV. Pumping Feelings into Other People

Before we examine the structure of female emotion, and therefore how to rapidly induce intense emotional states in women using words alone, we're first going to cover some basic techniques for ramping up anyone's feelings.

We're going to look at how you communicate powerfully. Communicating powerfully is about inducing emotional states in other people. Not random emotional states, because everyone induces emotional states in other people all the time—oftentimes, the wrong emotional states—but specific emotional states, the emotional states you want, the emotional states that will produce the results you want and give you real satisfaction.

Let's consider, briefly, some of the tools and principles of powerful communication.

A. **Verbal Stimulation.** First, the principle of *stimulation*, also known as “The Pink Elephant Principle,” because when I tell you not to think of a pink elephant, not to imagine its pink trunk, not to think of its tail flicking back and forth, not to think of its big floppy pink ears, you inevitably think of a pink elephant anyway. To make sense of what I'm saying, you create in your mind some experience of a pink elephant—what it would look like, or the sounds it would make, or what its skin would feel like under your hand. What you describe, your listener will experience, if only to understand what you are saying. The more vivid your description, the more your listener will respond as if he or she is directly experiencing what you describe, with all the emotions that follow from the experience.

B. **Don't Equals Do.** This is a corollary of the Pink Elephant Principle. When I tell you not to do X, or that there's no such thing as X, or that X is impossible, you still imagine X and feel a response to X. “There's no way you can use words to touch women's deepest emotions and arouse them fantastically quickly.” “Don't think about using these techniques over and over again, until they're as natural as breathing.” “Don't think about what it would feel like to fall in love right now.” “There's no way you can fall in love with me.”

C. **Imagery.** Make your description vivid by using specific sensory details—colors, sounds, textures. You can make reference to a lagoon, or you can evoke an experience of a bowl of water nestling, hidden between two high banks, with the light blue water's surface glittering beneath the sun, one edge churning beneath a small waterfall, the tiny crests created

by the falling water glinting again and again, as the water moves in a leisurely flow into the jungle which surrounds it. Words exist to create experiences in those who hear or read them—the listener converts what he or she hears into visual images, tactile feelings, sounds, smells, and tastes. You can make the listener's experience much, much richer by stating explicitly what to see and hear and feel. When you do this, your listener, instead of needing to interpret your language with her intellect, will respond with her imagination, and therefore her body and her emotions. Abundant imagery can entrance her and lead her into a fantasy world.

D. **Similarity.** Similarity creates emotional connection, agreement, and comfort—the more similar your listener feels, the more thoroughly she will respond physically and emotionally to the imagery you present. Also, the greater the degree of rapport—the greater the degree of comfort and connection—, the more easily and readily will she supply relevant meanings for whatever vague, abstract language you employ. Simply put, the greater the degree of your rapport with your listener, the more persuasive and powerful your words will be.

That said, how do you create rapport? Number one, Matching your listener's outward expressions—that is, her bodily rhythms and physical state. Number two, acknowledging or, better yet, seeming to match your listener's inner world—that is, her perceptions, beliefs, and assumptions.

- 1 You can match your listener's bodily expressions in some of the following ways: Adopt your listener's posture, so that if she's standing, you stand also; if her arms are crossed, you cross your arms also; if she's plowing her hand through her hair, you run your hand through your hair also. For that matter, when she blinks, you can blink also; when she inhales, you can do the same. You can even talk...at the same tempo...that your listener...breathes. This is called *hypnotic tempo*, and has a very... powerful... impact... on whoever...is listening. Your mirroring should become more and more exact; subtle and partial at first, then more and more complete. Typically, when it comes to rhythmic behavior, like blinking, a feedback loop will be established: she'll blink, you blink back, and then she'll blink back faster, etc. Matching someone's behavior causes them to feel similar to you, and as the feeling of similarity strengthens, they'll begin to match you in response.

2

You can also match someone's beliefs, emotions, and ideas. In fact, when you say several things in a row which match someone's beliefs, they start focusing on what you're saying to the exclusion of other input. Why? Because you are giving them *the truth*, as they perceive it, and the unconscious mind, the instincts crave good, accurate feedback. Therefore, when you tell people things that match what they already believe or which match what their senses tell them, they feel close to you, focus on what you're saying, and respond much more powerfully to whatever you tell them—in fact, if you say many many things in a row which match their beliefs, they will go into the focused, emotionally engaged, emotionally accepting state we call *trance*.

E. **Vagueness.** How do you know what to say, in order to match your listener's beliefs? Well, sometimes you don't know—so just use vague language, language that doesn't specify how what you are talking about looks like, feels like, sounds like, tastes like, or smells like. Let your listener's imagination fill in the gaps. Why should you use vague language? Because if you have rapport—if you are matching the listener's beliefs, so that your listener begins to instinctively trust what you say—your listener will fill your vague, abstract language with content which is meaningful and appropriate to her. If you say, "I saw a great painting the other day—its colors were rust and purple and yellow and black," well, she might not think those colors are the basis of a beautiful painting. You might break rapport. If you just say, "I saw a beautiful, beautiful painting the other day," and look and sound as if you were, at that very moment, seeing a beautiful painting, that would likely be quite sufficient to help *her* feel as if she was seeing a beautiful painting. An abstract word, a word with no specific sensory information—no indication as to what should be seen, heard, felt, smelled, or tasted—is like a big net being dragged through the ocean. An empty word, backed by rapport, gathers meaning and substance, just as the net, though empty, catches fish, and gathers weight. The greater your rapport, the more likely your listener will fill the net with meanings that he or she will agree with, which in turn will deepen her rapport and lead her more deeply into a receptive state. This is why many hypnotists, and many politicians, and many preachers, beyond a certain point in their presentations, speak almost entirely in abstractions. They've matched your beliefs, secured the trust of your instincts, and built emotional momentum, so now they can be increasingly vague while the vague things they say seem increasingly true

and feel increasingly compelling. Be specific, describing things in terms of the senses, to engage the imagination; be similar, to create rapport; and then be vague, to encourage your listener's imagination and emotions forward in the directions you've established. *Once you secure rapport, vagueness intensifies rapport.*

F. **Stories.** When you present a story, your listener tends to go into a trance state and feel the emotions that the characters in the story feel—and then they will apply these emotions to the present moment and situation. This is why good public speakers so often tell stories—they're an express lane to the emotions. When you tell lots of stories about people getting excited and being motivated and making lots of money, for example, your listeners will start to get excited and motivated and they'll start thinking about making money. When you tell someone stories about people falling in love or people having sex, she'll start to think about what these things feel like, and she'll become aroused.

And because you are talking about other people's experiences, your listener will tend not to be embarrassed—after all, you aren't telling her to fall in love, you're telling her what your friend Karen felt like when she fell in love.

When you use stories, you can even insert direct commands to your listener, without taking responsibility for them. "So the guy said to this other guy, 'I want you to remember this! Use lots and lots of stories! People eat stories up and feel what you describe!'" "My friend Julia said this Italian man suddenly stood up, gripped her chin, looked in her eyes, and said, 'We are going to make love tonight!' Strange, huh?"

### **G. Stimulus-Response**

Emotions are associative; they get linked to particular stimuli, and one of these stimuli can later revive that emotion, even if there's no logical connection between the stimulus itself and the emotion. If, for example, you had a truly wonderful sexual experience last week with a woman wearing capri pants, you may suddenly find yourself feeling very good the next time you see someone wearing capri pants, even if you don't remember why. Your lover may use a particular tone of voice when she says your name as you are having sex; the next time she uses that voice, even if she's telling you to take out the trash, it may mysteriously evoke good feelings inside you. You may use hand-motions, tones of voice, touches, or anything at all which someone's senses can register in order to create a stimulus-response link (NLPers call these links "anchors"). The stronger the emotion felt at the *exact* instant the anchor is set, the stronger the emotion evoked when the anchor is "fired" later. The more unusual the

anchor, the less likely its force will be diluted in other contexts (a handshake, for example, is not a good choice for an anchor—someone already has lots of associations with handshakes, and is likely to shake hands with many different people and while feeling many different emotions after you set it).

## Review

- 1 What you describe, others imagine and feel and experience internally. This is called *The Pink Elephant Principle*, or *stimulation*..
- 2 When you tell someone not to X, or that X is false, they still momentarily imagine and respond to X.
- 3 Use imagery and sensory detail in your descriptions—specify what your listener should see and feel and hear and smell and taste. This intensifies the emotional power of what you are saying. It also engages the imagination and tends to induce a trance state, such that the listener stops analyzing and naturally responds powerfully.
- 4 You create rapport and emotional comfort and connection through similarity. You create similarity through mirroring someone’s bodily movements and rhythms and/or by saying things which match someone’s beliefs and perceptions. When you say many things in a row which match a listener’s beliefs, you tend to induce a trance.
- 5 Use abstractions and vague words to maintain rapport.
- 6 Tell stories involving emotions and sensations to rapidly induce those same emotions and sensations in your listener, in ways that allow her to feel safe and comfortable.
- 7 Emotions get linked to sensory stimuli. You can reintroduce the linked stimuli (the “anchor”) in order to reintroduce the emotion.

For more information, read our first book, *Gut Impact*, available from [www.sexualkey.com](http://www.sexualkey.com).

## V. A Taste of the Bait

You may be wondering, If women like language so much, what kind of language do they like? Is it really so different from what men like? Well, judge for yourself.

- 1 Imagine someone saying to you, in a very dramatic, emotional way, “I want to speak... to the deepest part... of who... you... truly... are.”

Do you find that statement compelling? Do you find it fascinating, alluring? Does it in fact speak to the deepest part of who you truly are, or does the phrase “the deepest part of who you truly are” seem meaningless or pretentious or ridiculous?

Most men would give you a very funny look if you said that; while you can get them to the point where they would respond powerfully to that statement, it would require a good deal of preparation and trance-inducing oratorical skill. (For the record, a *trance* is a mental and physiological state during which some sensations are ignored and other sensations, or thoughts, or experiences are experienced very, very powerfully—it’s a state which is ideal for learning, and it’s the state you tend to enter when something really grabs your attention, for example, when you’re falling in love or reading a book or listening to a really good speech.)

Most women would also give you a very funny look if you said something like “I want to speak to the deepest part of who you truly are,” but it’d likely be a different kind of funny look. Their eyes might widen, their pupils might dilate, their lips might even part. Far from requiring a trance state to be acceptable, this is the kind of statement which, to women, is so acceptable and eagerly sought that it tends to induce a trance state on its own. When you say something like that, women tend to shut up and listen.

- 2 “Imagine your heart spreading open, unlocked in a way it’s never been before, and feeling my heart’s energy come inside you, my heart’s energy coming inside you again, and again, and again, as powerful and rhythmic, as sure and relentless, as the ocean’s salty tide.”

Most men would think that statement was a) utterly trite, an example of the worst and most banal cheap bullshit sentiment imaginable; and b) blatantly, obviously, even alarmingly sexual.

Most women would find it somewhat trite, yes; somewhat heated, yes; but above all emotionally compelling and deeply erotic. The obviously

sexual imagery would be rationalized, experienced primarily as imagery of a perfectly legitimate and appropriate passion.

It's not the kind of stuff men often say, but it's the kind of stuff women *wish* men would say.

- 3 "It's as though what you most want to feel is locked away, locked in a box of oak and iron, and then suddenly you meet someone who holds a gleaming, golden, oiled key. And this key, inlaid with designs of the most unearthly beauty and intricate workmanship, slides deeper and deeper into the lock, slides so deeply that you wonder whether it will ever stop, until at last it strikes home, and you feel it turning against the lock's inmost chamber, turning...turning...turning...until it clicks, and the lock seems to shudder, and at last the box spreads open, and you feel all that you've so long wanted and waited...and waited...and waited...to feel begin to flood through you."

Again, while that kind of thing is called "purple prose," and you'd probably throw away a Tom Clancy-ish technothriller if it had dialogue like that inside, this is exactly the kind of stuff that can get women who know nothing about you aroused and attracted to you really fast. Notice how much imagery there is—the words paint explicit pictures, and word-pictures bypass your listener's intellect and go straight to the right-brain, the seat of the imagination and emotions. Notice also how much redundancy there is—and it's okay to say basically the same thing over and over, for a couple of reasons. First of all, when you tell a woman something, you aren't only giving her information, you're giving her an *experience*, and if the experience feels good, she'll want to feel it again. *Words, for women, are experiences*. Second, almost everyone is highly repetitive in conversation. In speech, unlike the newspaper or a technical manual, redundancy is natural.

Finally, you may have noticed how sexual the language in that example was. I mean, come on--an "oiled key" slides into a box which spreads open and shudders?

Did you notice how sexual that image is? Good. *Women won't*. Or, more precisely, if you present stuff like that with a straight face and seem perfectly earnest and sincere, *women won't mind*—in fact, they'll like it a lot. If you act as if you don't realize you're being sexual, they feel free to be sexually aroused by what you're saying—because, hey, you're not talking about sex, you're talking about a key and a box, or an ocean wave pounding the shore, or a flower being made wet by the morning dew.

Remember, women really do process things differently. When you use sexual metaphors, and seem like you don't realize you're being sexual, women will a) get very turned on by what you're saying (assuming you deliver it well, and we'll cover delivery later) b) rationalize that you're not being sexual, you're being passionate and romantic and poetic—and therefore it's okay if their own lustful, depraved imaginations lead them to sexual thoughts and feelings...

#### Review

1. Women like very different kinds of language than do men.
2. Women like highly descriptive, metaphorical, image-filled language.
3. Words for women are emotional experiences; they therefore enjoy redundancy, because each repetition creates an experience.
4. Language that seems redundant, overwrought, and over-the-top to men often seems poetic, romantic, and erotic to women.
5. Language that seems blatantly sexual to men is easily rationalized as poetic, romantic, and socially-appropriate by women, even though this language may arouse them sexually.

## VI. Frankie Say, “Relax”: How to Evoke Specific Emotions in Someone

You can make your listener feel an emotion simply by talking about that emotion.

How and why does this work? Remember what we refer to as The Pink Elephant Principle: Anything you describe to someone, that person imagines, simply to understand what you are talking about. The better you describe that experience, the more fully your listener understands *and* experiences it.

How do you describe something well?

- 1) Specify the experience in terms of the senses. That is, describe what can be seen, heard, felt tactilely, smelled, and tasted as part of the experience. Also, describe what can be experienced *internally* and *subjectively*—make an effort to convey every subtlety and nuance of your experience, no matter how strange those nuances might seem from a logical, objective perspective—describe what you imagine, say to yourself, and feel in your body as you process the experience. If, when you find yourself falling in love, it kinda-sorta seems as if there’s a glow around the other person, mention that perception. If, when you find yourself struck by a wondrous idea, a *bing* sound goes off in your head, mention that perception. If, when you find yourself feeling excited, the feeling is almost as if there are tingly red clusters of plasma-like energy shooting up from your palms to your shoulders, describe the feeling that way. Basically, you should allow yourself to elaborate on every aspect of the experience as thoroughly as might a wine critic, savoring a particularly fine vintage. The more you describe, the more your listener will understand and feel.
- 2) As you describe the experience, look and sound and act as if you are feeling the emotional state you are describing. The more you look as if you are feeling what you are describing, the safer your listener feels in following that experience. Bear in mind that people, particularly in English-speaking and Asian countries, tend not to be very expressive or skillful with the nonverbal subtleties of communication; the more expressive you are—the more you look and sound and gesture and act as if you are intensely feeling what you are describing—the deeper the emotional response you will elicit. Being very expressive is a major component of what is sometimes called *charisma*. On the other hand, if you don’t allow yourself to be expressive—if you

don't show emotion—you will tend to elicit weak or unenthusiastic responses from people. For that matter, women tend to desire more emotional expressiveness and intensity than most men demonstrate—so allow yourself to be more expressive than you think seemly, because, by and large, women find expressiveness and “passion” deeply attractive. Being emotionally expressive makes it much, much, much easier to get laid.

Let's suppose you want to get your listener to *trust* you.

Example: “What's really great is when you find yourself sharing a deep sense of **trust** with someone. Know what I mean? You know, the kind of **trust** that feels like there's this soft golden bubble, this pool of energy, holding both of you inside, warm to the touch, softly soothing you and calming you, a feeling so warm and strong that it begins to flow inside you, deepening your sense of safety and total **trust**, expanding, spreading wide like wings, so much so that the feeling itself seems to say to you, your own sense of what you need and feel says to you, ‘You are safe, you are protected, you can open to this experience and feel and accept this experience completely.’ Now, with me, this feels great—this, with me, is the feeling. Maybe you feel good about feeling this feeling too. This kind of **trust**, real **trust**, this kind of **trust** is a great feeling, now, isn't it?”

At this point, you may be thinking “That's insane! No woman would listen to that kind of garbage without laughing at me!” It's a reasonable reaction. But it's wrong—that belief is what keeps men from getting laid, and keeps the women they meet from feeling the emotional satisfaction they intuitively know they can have. You'll learn more about this kind of language, and why it works, as you progress further into this book.

Let's suppose you wanted to make your listener “excited”.

Example of an impoverished, ineffective description: “I had a good time playing football Saturday. It was pretty exciting.”

Example of a rich description: “I had a good time playing football yesterday. It was pretty exciting. I was so focused, the experience was so intense, that everything outside the game seemed to blur. You know, like the only thing that mattered was the game. And

everything inside the game got hyper-sharp, all the colors and lines, all the faces, were just incredibly clear and focused, and the clearer everything looked, the more I felt pure **excitement** just ramp up inside me. It was as if every time I moved in to tackle someone, I just saw that person as if through a microscope—I could see the sweat glittering on the guy’s face, the blood under his skin, all the fear and rage and intensity inside him, you know? Everything seemed amplified, as if we were all wearing mikes, and there were loudspeakers in my head, everything pounding and crashing and colliding—the louder things became, the more **exciting** everything became. It was such a rush that I could feel waves of energy—this is gonna sound funny, but like hot red columns of light were just shooting from my shoulders to my gut, getting hotter and hotter, as I felt myself getting stronger and stronger, more and more **excited...**”

Et cetera. As we’ll explain later, women really like it when you ramble on and on, even about things that to you may not seem like they need to be said.

Here’s an example of evoking a state of **passion**. It dwells on putting together software, just to remind you that you can use *any* activity to evoke *any* emotional state.

Example of a poor description: “Well, I spent Tuesday night writing code.”

Example of a rich description: “Well, I spent Tuesday night writing code. Coding can actually be a very powerful experience—you’re creating this world of absolute possibility, within which anything can happen, but you’ve gotta build it out of matchsticks. Some people may not see how this can be the case, but with me, the more I think about it and experience it, the more I connect it to a sense of **passion**. It can be **completely enthralling**, like it’s pulling your attention irresistibly, a whirlpool sucking you in. Imagine building a skyscraper out of matchsticks. Everything has gotta be perfectly balanced, perfectly set—and all you’ve got is your own determination, your focus, your ability—really, your ability to feel **passion**. The **passion** begins with a hard, solid sense in your gut—and as it grows stronger, this hard dark solid thing begins to feel like a drum, pounding and pounding, pounding and pounding, deep inside you. Everything else seems trivial, and your intensity, your **passionate** sense that this is hugely valuable and important, gets stronger and stronger—and paradoxically, the more focused you are on the experience you’re creating and you’re now inside, the

more whole you feel. It's as if in surrendering to the experiencing of giving yourself completely to this, feeling every part of yourself, every ounce of your **ability to feel**, totally devoted to this, the more you find yourself learning and growing. Every little flickering character on the screen challenges you to find the one that should come next—or the one it really ought to be. You're being challenged over and over again, and you sometimes want to pound your fist through the screen, and the screen seems to grow larger and clearer in your mind—everything seems to be growing larger and clearer all the time, as you become more and more consumed by this, in ways that feel more and more intense and rewarding, as you begin to feel that this aura of pure possibility begins to radiate out from deep inside you, and your thoughts become as penetrating and piercing and focused as a laser, able to make anything melt, through the heat of the desire inside you, and this laser begins to make you feel more and more in touch with what you truly want, as everything that it's melting seems to combine all your doubts and inhibitions, carving away your fears, refining and strengthening your excitement and intensity, so as you realize those old things are now melting inside you, your **passion** and desire and intensity just get stronger and stronger, as the laser gets brighter and hotter ...”

Yes, that description seems crazy. Still, such language has a powerful effect on women.

You may have noticed that the speaker mentioned the states he was trying to evoke over and over again. On the page, it doubtless looked repetitious. In conversation, though, people, especially women, are usually quite comfortable with repetition, for reasons we'll cover later.

You may also have noticed that each state was described in a number of different ways. That is, the description portrays passion as a balanced building of matchsticks, pounding drums, a laser, etc. Are these descriptions logically coherent? Nope—and they don't need to be. They just need to paint pictures in a female listener's mind.

Bad Poetry=Deep Arousal.

You may have also noticed that some of the descriptions present the symbol as doing different things. That is, the Laser of Passion in the example above focuses, melts, carves—it's a Ginsu knife of cheesy metaphor. Why? For the greatest effect, make every image you conjure up with words go through at least three transformations, with every transformation accompanied by some emotional shift.

If you're comparing surrender to, say, the experience of a droplet of water, at the moment it crosses over the edge of the Niagara Falls, say

something like this: “At the moment it breaks from the stream--the moment its simple, forward progress is interrupted—the moment it breaks from routine and its old life, there is that moment of shock—but then, as it twists and turns in the air, as it begins its descent, as it expands and spreads wide, there is the feeling of discovery, the feeling of possibility. Sometimes, you know you’re experiencing something intense, and you just have to open up and take it all in. And as the droplet finally slams into the raging surface below, its false, internal limits broken as it joins the wider river, its spreading surfaces are overcome with joy at having been able to experience this surrender, knowing that the experience will now lead to even more powerful experiences, just because the experience of surrender to something powerful and important is now deepening in intensity...”

Talking about a single thing evolving through physical and emotional states tends to have a stronger effect than talking about a sequence of unconnected things, each of which happens to occupy different physical and emotional states. Evolution creates a narrative; presenting description in the form of a narrative makes emotional identification easier. The thing which undergoes changes becomes a character, and therefore “someone” with whom your listener can emotionally identify.

To evoke a state, talk about it at length and “paint a picture” of the state with words, while acting as if you are feeling it yourself.

## Review

1. To evoke an emotion well, use a great deal of sensory detail. Specify what was sensed both externally and internally—what you saw as well as what you pictured in your mind, what you heard around you as well as what you said to yourself.
2. To evoke an emotion well, look and sound and act as if you are feeling the emotion you are describing. The better you demonstrate it, the better she’ll feel it.
3. Describe your images as going through at least three changes, every physical change accompanied by an emotional change. When a particular thing undergoes a series of changes, it becomes a character within a storyline, and a creature with which your listener can identify. In this way, even inanimate objects can become characters and sources of emotional identification.
4. Talk and talk and talk about the emotion you want to evoke.

## VII. Female Emotion

How and why does this stuff work? Why does language turn women on?

In order to really get a handle on this effect, it's helpful to remember that men and women process emotion very differently.

How so?

A man experiences an emotion like he would a hand that is punching them or caressing him. The feeling is sharp, sudden, localized, and temporary.

A woman's emotions are much more intense. She experiences an emotion as though it is something immense, all-enveloping, impossible to ignore—as though it is an ocean in which she is completely immersed. For her, an emotion isn't one part of the picture; emotions determine the picture. How do you think about that meeting next week when you are flailing in ice-cold water? How can you be worried about that project when you are in a profoundly relaxing sauna? Women experience emotions as places or tangibles—their emotions are the environments within which physical events, which are comparatively unimportant, tend to occur. To convey an emotion to a woman, you should describe it as a place, a space, or an object with qualities you can see and feel and touch and hear. (“The feeling is so powerful that it's like a red laser which just pierces your rationalizations, you know?”)

For a woman, then, *emotions determine perceptions*. What she feels right now is going to determine how she experiences things right now. Her perceptions of past, present, and future events are subject to revision, based on what she's feeling at any given time.

Given the intensity of female emotion, it makes sense that women seem to have different priorities than men, and to focus on different things as being meaningful. A woman experiences facts, incidents, physical events within the “objective”, external world as the thin black outlines of a picture; her emotional responses to the facts of the physical world are the colors of a picture, and the colors' intensity and power can easily render facts and objective data trivial by comparison.

Next we'll examine how the female experience of emotion relates to the female experience of language.

## Review

1. Women's emotions are stronger and more compelling than men's.
2. Women feel emotions as if the emotions are huge physical places which they are inside or solid, tangible things whose impact they can physically feel.
3. Women's emotions determine their perceptions and sensations—if they are not prepared for something emotionally, they will still react badly to it, even if it feels good physically.
4. Women's emotional responses are more meaningful and compelling to them than the "real-world" and "the facts".

## VIII. Female Language and Female Emotion

Female emotions are comparatively complex.

Female language is comparatively complex.

The complexity of female emotion seems directly related to the complexity of female language.

With women, you can use rich language to generate rich emotions.

For women, emotion connects powerfully to language, so let's examine the differences between the way men and women deal with words.

For men, language is informational. We listen in order to gather facts and thereby accomplish our objectives more easily. We say things so that people around us understand what we want them to understand. Speech serves the same function as the newspaper.

For women, language is informational, but it's also emotional. It's not just news, it's experience. It's not reading the newspaper, it's playing in the sprinklers and eating ice cream and pretending to be a ballerina and going to a junior prom and dancing and cuddling and kissing in the bleachers. Remember what we said before—women use more of their brains when interpreting language than do men. Language, for women, is connected with emotion. They get their emotions out, and find out what their emotions are, by talking—and this works the other way around, too. By listening, they take emotions in. You can very quickly get them to feel powerful emotions by describing powerful emotions to them. Words, for women, are emotional tools, just like hammers and saws are, for men, physical tools. Both reliably produce solid results.

Words, for women, are rich experiences, things to felt and savored. Words, for women, are as powerful as bombs or bouquets. When you speak to a woman, you have the opportunity to create a rich, colorful, intense experience which transports her into the world of her own fantasies. When you give her what she dreams about, she finds it easy and natural to give you access to her body.

What does she dream about, and how do you give it to her? To learn the answer to these, we need only examine that source which women so often consult, and of which they are often so ashamed: the romance novel. Literally fifty percent of the books which are sold each year are romance novels. Obviously, they help to meet a powerful need.

Now, the obvious assumption is that the need they are meeting is the one advertised in the genre name: "romance," with all its connotations of beautiful, chaste heroines finding fulfillment atop castles set on wind-

swept moors, this in the arms of rich, roguish, yet passionate sword-wielding he-men.

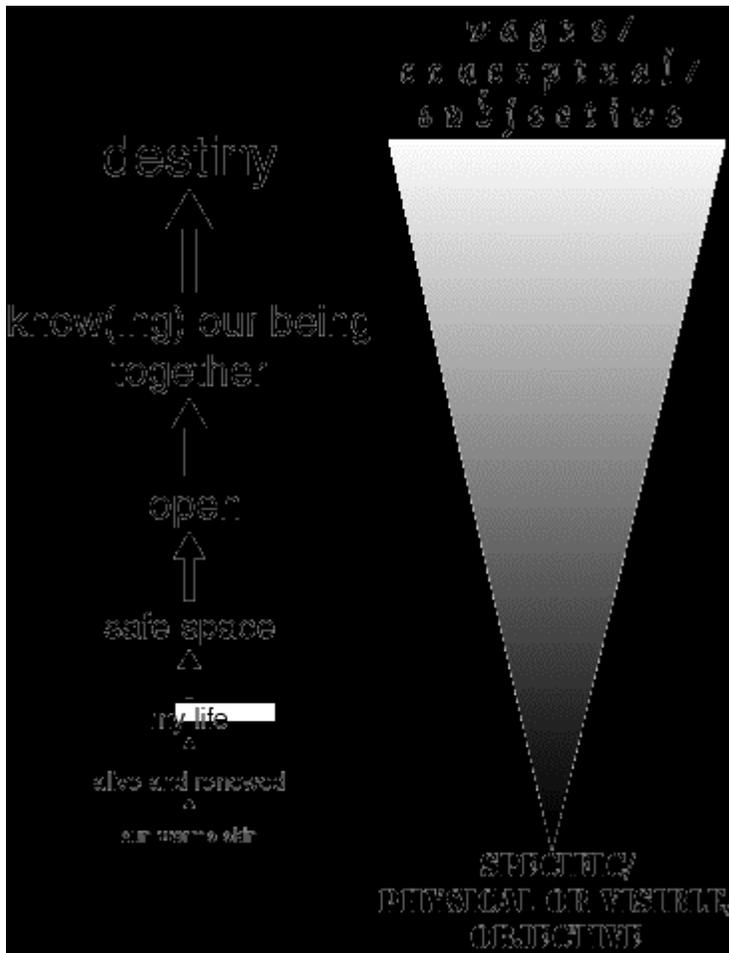
It's true that the content of the fantasy is part of the romance novel's appeal. But a very, very powerful part of the romance novel's appeal is its form—specifically, the particular way that it uses language. Adjectives and adverbs fly freely. Description is lush and elaborate. Most importantly, this richness of description is not limited to things one can see and hear and touch.

- ◆ The crucial, driving element of the romance novel—the feature that allows it to hook so deeply into the fantasy lives of so many women—is its use of words to describe subtle, complex emotions.
- ◆ These “subtle, complex” emotions are second- and third-order emotions, that is, emotions *about* emotions, and emotions about emotions about emotions.
- ◆ Rich, layered descriptions of intense emotional states will induce those emotional states.

A simple feeling is something like this: “The sun feels warm on my skin.” A complex feeling—a feeling about a feeling—a meta-feeling—is something like this: “The sun feels warm on my skin, and this makes me feel alive and renewed.” Somehow the physical feeling leads to a meta-feeling of “renewal”—and the meta-feeling will be more important for a woman than the physical feeling that kicked it off. Meta-feelings, for women, explain and make sense of physical feelings. (Men make sense of meta-feelings, to the extent they have them, by relating them to physical feelings and things they can see and touch and hear.)

For women, abstract concepts like “communication” and “love” and “relationship” and “connection” and “destiny” determine the meaning of physical events. So, as we'll explain in greater detail later, you can get her to experience and interpret physical events the way you want her to by relating these physical events to abstract ideas that she likes. Connect the physical events you want to take place with the abstract concepts that she values, and she'll perceive the physical events through the lens of those concepts—the physical events will then become valuable to her.

Meta-feelings are often more complex than the simple example about warmth and renewal we just gave, because women's emotions easily cascade—one emotion leads to another, which leads to another. Here's an example of somewhat greater complexity: “Feeling how warm the sun is on my skin sort of makes me feel alive and renewed. It makes me feel like my life is now in the kind of space where it's safe to be open, and this lets me know our being together like this is meant to be—it's fate, it's destiny.”



Notice that our hypothetical speaker got from feeling sunlight on her skin to feeling that you and she were “destined” to be together. Was her chain of reasoning logical? No. But it’s not really a chain of reasoning—it’s a chain of experience. You can easily build experiences just like that one, and a woman will find them meaningful and compelling.

Men tend not to get wrapped up in meta-feelings. Emotions about emotions, to the extent that men feel them, tend to pass fairly quickly, and not feel that intense in the first place—certainly men feel them less intensely than women do. Men are driven most strongly by

physical feelings and their immediate thoughts and responses to these physical feelings.

For women, on the other hand, meta-feelings are what life is about. Objects and actions—the things men care about—are, for women, just convenient things which give them an opportunity to experience meta-feelings. A fact or an action, for women, is like a clotheshanger; mounted on it, like a glorious, glamorous Gaultier dress, is an emotion, and which do you think matters—the dress or the hanger?

As we said before, facts and objects, for women, are just the outlines of the picture; the important, compelling, meaningful part of the picture is the emotional coloration. And the colors can easily contradict and overwhelm “the facts”.

Metafeelings, for women, are very meaningful and very powerful; basically, the meaning of an incident or an action is the meta-feeling, the emotion, it produces. Emotions lead to other emotions, and the further removed, the more abstracted a metafeeling is from the basic sensation—the more metafeelings in the chain between a given metafeeling and the primary sensation—the higher the metafeeling is in the hierarchy of a woman's priorities, and the more influential that metafeeling will be.

To understand this hierarchy, pretend you're looking through a microscope. The physical event is furthest from your eye—it's down at a little plate at the bottom. Imagine there are various plates of glass, color filters, lenses, and so on, between the physical thing way down there and your eye. The further one of the intervening things, like a color filter or a lens, is from the object, the closer it is to your eye, and the more it will affect the way you see the object. A speck on the lens right in front of your eye, though actually tiny, will appear huge, and may even block out or radically distort the appearance of the physical object you're supposed to be looking at. Meta-feelings are like the various things between the physical object and the eye—they modify perceptions of "real-world" experience.

Words, as we know from fMRI scans, produce greater emotional response among women than men; in a sense, women use words in order to stack emotions atop one another, and thereby create complex emotional responses. *Words, for women, are the linchpins of emotion.* (At first glance, this contradicts what has become an academic cliché, the association of words with the left-brain, and with the male psyche, and the emotions with the right-brain, and the female psyche; perhaps a more sophisticated way of viewing the matter is that the *emotionally detached* use of language is a male province. For men, words have less richness, less savor, less power, than for women.)

1) These stacked, abstracted, higher-order emotions tend to baffle, or seem trivial, to men. The idea of "being in a space where I feel open to relating to you in a way which allows us to be physical and allows me to feel good about feeling you inside my heart like this while still feeling like I'm really being true to myself" seems, to men, at best unnecessary, and at worst insane. However, the female reliance on very complicated psychological processes is a good thing! Why?

2) You can emulate the structure of these metafeelings in your speech. You can talk the way women think and feel. By talking in the way of romance novels, by talking in the way that women talk to each other and to themselves, you can induce the very powerful emotions which women associate with this kind of language. You

can very incite the kind of passion that most women dream about, just by talking to women in the specific way that they need.

Note that while some of these examples may have lots of words, the pattern is simple: *Physical Feeling or Real-World Stimulus or Emotion X leads to Emotion Y, which leads to Emotion Z. Z is more meaningful and powerful and persuasive than Y, and Y is more powerful than X.*

X leads to Y, which leads to Z.

(Example: "Awareness" leads to "connection," which leads to "love.")

Z modifies and determines Y and X:

Y, to a lesser degree, modifies and determines X.

X--->Y--->Z;  
X<Y<Z

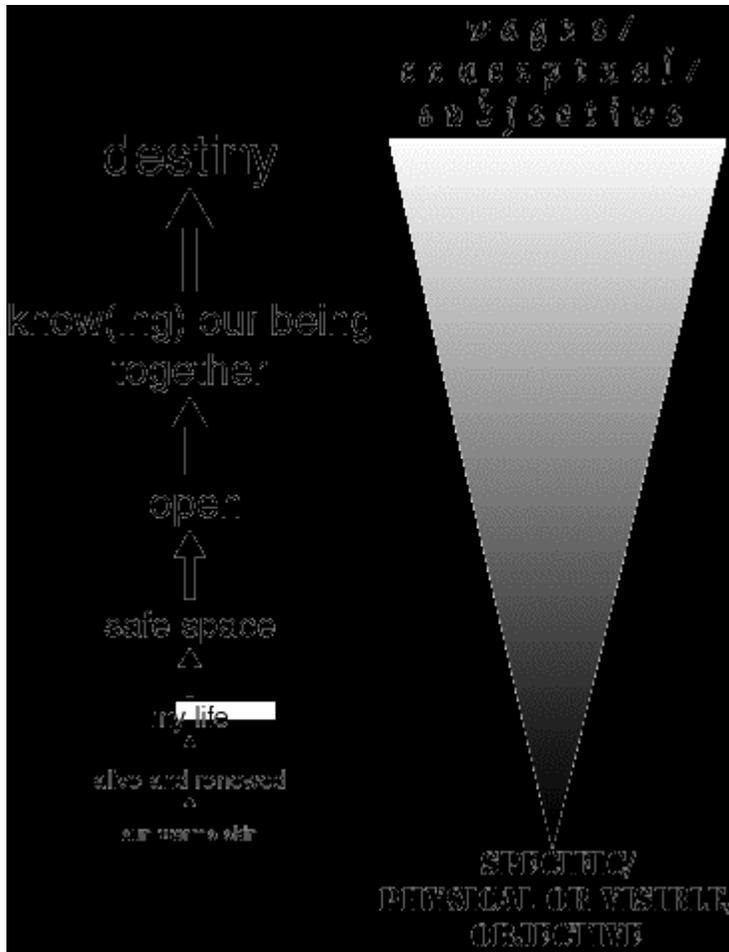
I feel Z about Y, which comes from my experience of X.

The further you go up the hierarchy, from X to Y to Z to AA to BB to CC, etc., the more abstract and intangible the concept will become, and the closer it will be to her sense of "identity"—that is, who she "is", what she deserves, what she's destined to experience, how she relates to God or Allah or The Force or The Universe, etc.

And the further you go up the hierarchy, the more the abstraction you're dealing with will modify and determine—will frame—the things that lead up to it.

## Review

1. Women experience emotions as environments or physical things.
2. You should describe an emotion to a woman as a place or something you can see or hear or feel or taste.
3. Men process language for information.
4. Women process language both for information and emotional content.
5. Words, for women, produce strong emotions.
6. Meta-feelings are emotions about physical events or other emotions.
7. The more abstract the meta-feeling, the more influential it is.
8. Women stack abstract words on top of each other in order to create meta-feelings.
9. You can stack abstract words atop one another to create strong emotions in women.
10. The more meta-feelings, the more emotions that you describe as following from a single event, the deeper the responses you elicit—each new emotion you describe sends her further into herself and generates a stronger emotional response.
11. Remember: women tend to have built-in, detailed fantasies connected with words about emotion. Therefore, saying an emotional word (e.g., “connection,” “trust,” “sharing”) will tend to cause a woman to feel something of what you are talking about. Using several such words in a row will tend to send her to an inward fantasy-land—that is, put her in a light trance, within which we’ll feel very good and very emotionally responsive.



An example of stacked concepts. Notice how a physical experience, a physical feeling, leads to progressively more abstract emotions—meta-feelings. The more abstract the meta-feeling, and the higher it is in our diagram, the more powerful and influential it will be. In this case, “destiny” supplies meaning for—and frames the interpretation of—everything shown below it.

## IX. A Clarification

The last chapter was pretty complex, so let's consider it from a different angle, so that what we're getting at is perfectly clear.

Men relate to primary experiences—whether a chair is physically comfortable, whether a deal makes a certain amount of money, whether something looks good or not. Women relate most to evaluations of and feelings about experiences, and feelings about their feelings.

For a woman, the important thing is not whether a chair is soft or in good condition or squeaky—the important thing is how she feels about the chair being soft or in good condition or squeaky. What's even more important is how the way she feels about the chair's physical attributes relates to feelings about things which are even more general—the way she feels about her life, and what the chair suggests to her about herself. Is she being authentic? Is she challenging herself? Is she feeling connected with herself or those around her? Is she following her destiny?

With women, the important thing is less the sensation than the value or the emotion.

Women easily and instinctively connect real-world, physical experiences—things that can be seen and felt and heard and touched—with concepts about what those experiences “mean”. She makes connections between real-world things and emotions and abstract concepts, and the emotions and abstractions are much more important than the real-world things that led to them.

Why is this important?

Because you can choose any emotion or experience, and add the phrase, “this gives you a feeling of X.”

X, for our purposes, should be something pleasant, because it's what she'll start to experience as you talk about it. Women naturally think in, and experience, chains of emotion. X leads to Y leads to Z.

For example, you might tell her that a feeling of comfort leads to a feeling of serenity and this leads to a feeling of being open to new experiences. Being open to new experiences, you might continue, leads to a feeling of knowing that you are growing and developing and in touch with your path.

None of these things has any necessary connection—but if you present one emotional state as leading to another, women will follow along and experience what you are talking about. Women's emotions cascade—one leads to another, and the more abstract the emotion, the more meaningful and powerful it is for her.

You can move her from one emotion to the next even more easily by putting pleasant metaphors between them. Bridge the gap with imagery.

Say when you feel X really powerfully, it's just like walking on the beach and feeling the waves caress the sand; and when you really feel that powerfully, it gives you a feeling of Y, which is just like when you gaze into the eyes of someone you are falling in love with, and that can really lead to a feeling of Z, which is just like feeling wings on your back, and knowing you are meant to fly....etc.

The metafeelings, the emotions, you induce should become increasingly close to her values. In a seductive context, if you haven't elicited her values yet—if you haven't learned why she does what she does and what things she looks for and thinks about when making choices—you can usually rely on generic feminine values. We'll cover this more later, but they include things like connecting emotionally to someone special, a sense that emotional relationships drive everything else, believing that somewhere, there is Mr. Right, The One guy meant for her; believing that there are certain emotional experiences she needs and does not need at a given time; believing that life has phases during which some things are appropriate and other things aren't, and that there are few things more destructive than doing something, especially sexually or romantically, which isn't right for her, during this phase, or in the "emotional place" she's in; and believing that emotions and irrational, unexpected things like fate tend to overpower, and so must take precedence over, things like plans and beliefs and wishes. For women, emotions are what makes things possible or impossible—of course that's pretty much true for everyone, but women have that in the forefront of their minds.

emotion  $n$  (example: "utter freedom")



"this makes me feel..."

emotion 4 (example: "freedom")



"this makes me feel..."

emotion 3 (example: "profound awareness")



"this makes me feel..."

emotion 2 (example: "awareness")



"this makes me feel..."

emotion 1 (example: "discovery")



"this makes me feel..."

physical event, physical object, idea, or emotion

## Emotional Extrapolation

Pleasure and success for a woman come in part from realizing and remembering that she can experience more emotions, and more complex and more intense emotions, than she's felt thus far.

To evoke strong emotional states in a woman, presuppose that any emotion she feels leads to a deeper one, which she can be reminded or encouraged to notice. As you describe it in overwrought sensory-rich language ("a bright blue flower spreading wide inside you, its soft moist petals glittering with dew, deep inside your heart"), she will begin to feel the emotion you describe. Any emotion  $X$  (example: "joy") can lead to emotion  $X+1$  (example: "true joy") or emotion  $Y$  ("surrender"). Remember, the labels for emotional experience are arbitrary.

X. *You Say Tomato, I Say Delicious, Glistening, Nutritious Meal That Makes Me Feel Renewed and Alive: Emulating the Direction of a Woman's Thoughts for Rapport and Arousal*

The direction of a man's thoughts is forward; the direction of a woman's thoughts is inward. That is, men reason from one event in the world of senses to the next event in the world of the senses, and the meaning of the first event is the impact it has on that second event.

For example, buying a new fire-red sports car, for a man, might "mean" impressing more women and therefore having sex with more women.

Women, by contrast, reason inward—that is, they relate a physical event, or an emotion, to their emotions and their values. The meaning of an event is the emotional response it produces. And a given event will often set off a chain of emotional responses, each emotion able to lead to a "deeper," more abstract emotion.

For example, buying a new fire-red sports car, for a woman, might "mean" finally coming to accept and celebrate her sexual desires and desirability. Accepting and celebrating her sexuality might "mean" feeling a sense of freedom. Feeling freedom might "mean" the opportunity to discover more about herself. Discovering more about herself might "mean" feeling more connected to who she truly is. *Et Cetera*.

Note that the "meanings" in the female list were abstract—that is, they were beliefs, ideas, emotional states, as opposed to physical events (such as having sex with women who are irresistibly attracted to your car). An abstract emotion is one that doesn't include descriptions of things you can see with your eyes, touch with your hand, or hear with your ear—something abstract is something without sensory detail. And the "deeper" the emotion—that is, the more abstract the emotion, and the more that emotion relates to such subtleties as a woman's sense of "self," sense of "destiny," sense of "emotional growth," and so forth—the more important that emotional response becomes in determining a woman's choices and actions.

How is any of this relevant to getting laid?

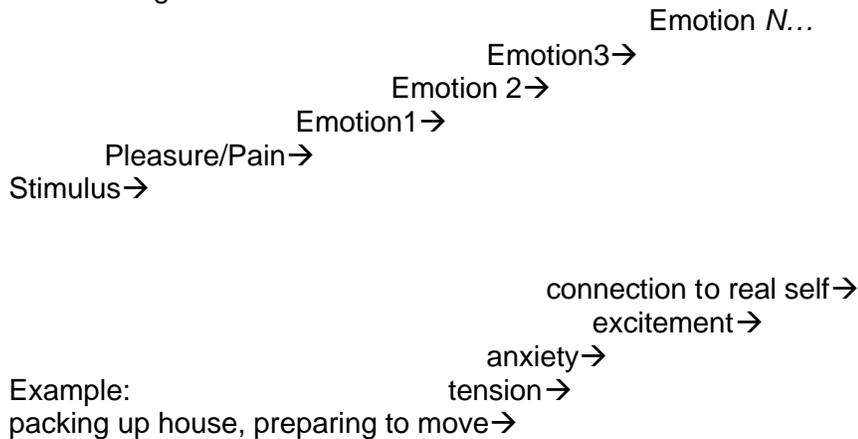
You can make a woman feel emotionally connected and sexually attracted to you by saying things that match her thought pattern.

Why will matching her thought pattern arouse her? Matching her thought pattern will arouse her because sex, for women, is above all a form of communication, and communicating really well generates rapport; communicating really really well creates strong rapport and also sexual excitement.

This is not the same thing as matching her thoughts.

Matching her thoughts, too, can be potent, but doing this well requires that you know her thoughts.

Matching her thought pattern, by contrast, requires only that you know one simple pattern, whatever her particular thoughts at a particular moment might be.



By verbally emulating the way a woman thinks and feels, you make it easy for her to feel the emotions you describe.

How do you emulate a woman's thought patterns? You emulate a woman's thought patterns by verbally suggesting that every physical event and every emotion leads to another, "deeper," more abstract, more powerful emotion. A pleasurable physical stimulus—the warm feeling in your legs that come from bicycling, for example—you can say leads to a sense of "comfort," which in turn leads to "peace," which in turn leads to "connection with yourself," which in turn leads to a sense of "knowing who you are." This sort of chain tends to seem preposterous to men—it started, after all, with warm legs—but this is the kind of emotional chain which seems eminently reasonable to women. It's the way women experience things. And if you describe experiences in this way, you make women feel good and make it easy for them to feel the emotions you describe.

To describe things in a way that's compelling for women, end every description with "...and this gave me a feeling of X," where X is whatever emotion you wish to induce: serenity, self-discovery, passion, a feeling of destiny, or what have you.

Women's emotions tend to cascade; one emotion leads to another emotion, and the further along the chain a given emotion is, the more meaning and impact that emotion will have on her perceptions and experiences. In the example diagram above, *connection to her real self* will have more influence on her than *tension* or *stress*.

For a woman, every physical experience or emotion implies the existence of a "deeper," more powerful emotion to which the first emotion

can lead. A woman won't necessarily feel the next emotion in the chain automatically, but can easily be led to feel it by your description.

Emotion1→Emotion2→Emotion3→Emotion *n*

As *n* increases, the emotions tend to become more abstract and more subjectively powerful. A woman's emotions spiral into the depths of the Hidden and Unknown Self, becoming progressively more abstract as they do. Women's emotions are primed to cascade into further, more intense emotions, and the further they cascade in a given moment, the more a woman feels as if she's "learning" and "growing" and "getting in touch" with herself—that is, doing what she's supposed to do.

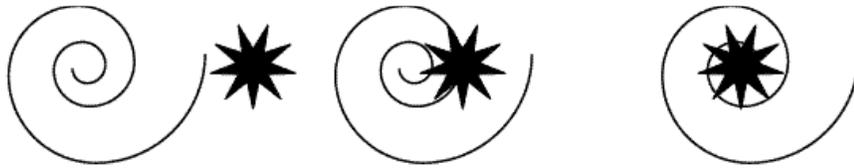
This can be contrasted with the male thought pattern, which is based on bodily reaction to physical stimulus.

action→physical pleasure/pain→ choose new action

Example:

packing up house, preparing to move→tension→start hauling boxes

When you describe an extremely long chain of emotions to a woman, such a long chain will tend to match her experience, and induce strong rapport. Note how simple the typical male pattern is, by contrast—this is part of the reason why women think men are out of touch with their emotions, and men think women get wrapped up in ridiculously complex concerns. Men tend not to have the kinds of emotional experiences women do; women think men do, or should, and men have no idea what women are talking about.



"When I won the scholarship..."    "...I felt it freed me..."

"because it validated my choices, and gave me a sense that I'm being true to the person I am, now."

Women internalize external events and experiences. They take them "inside," and process them on ever-deeper emotional levels. An external event seems to exist to teach them about what they want, what they believe, what is good for them, and "who they are". When you speak in emotional abstractions, you encourage them to go "inside" themselves and have strong emotional responses.

Men, by contrast, tend to move their attention from one external event to another, rarely internalizing any one event very deeply.

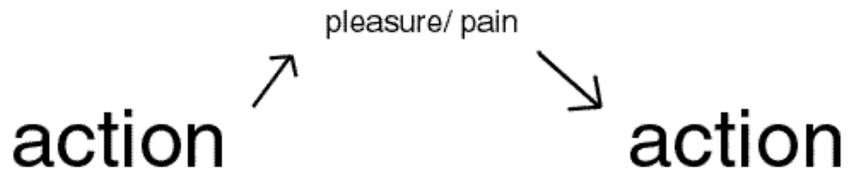


"When I won the scholarship..."

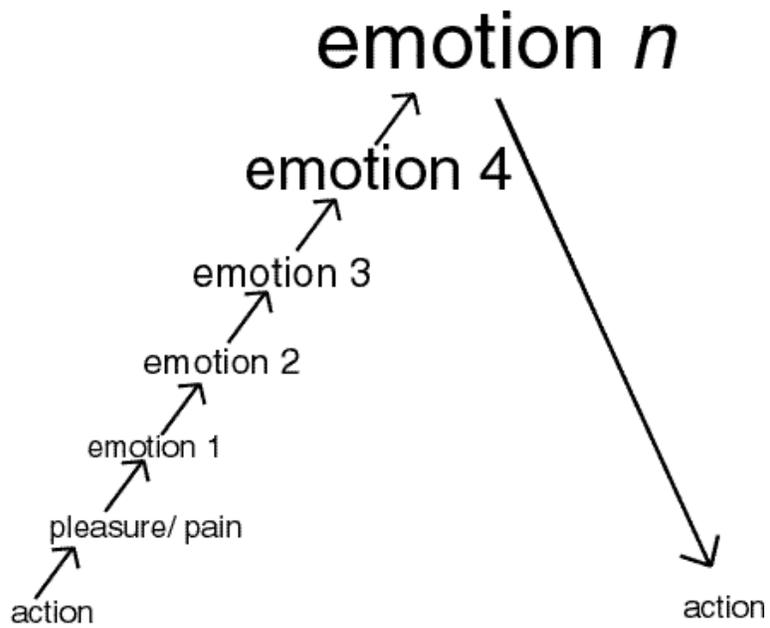
"...I thought: Cool-- this means I don't need to get another part-time job."

"Part-time jobs take up time I'd rather spend doing other things, like meeting girls."

*Male Behavioral Model*



*Female Behavioral Model*



## XI. The Battlefield and the Wishing Well, or *Where Important Things Happen*

The adventures of men and women tend to take place in entirely different realms. Men focus on events/objects/tasks—concrete data; women focus on emotional responses to concrete data, and on responses to prior responses. Men believe they must successfully do things, and that the external world is the arena in which they must prove themselves against others; women believe that the source of possibility and danger is within their own Hidden and Unknown Depths—that they must learn more and more about who they are and what they need, and then incorporate these discoveries into their values and sense of identity.

Men typically experience life as a series of discrete challenges; what we can call the Male Mythic Pattern is something like this:

targeting→confronting→struggling→mastering

Satisfaction comes from mastering one challenge, then proceeding to the next. Successfully meeting a challenge often leads to a tangible reward.

Women tend to view their adventures as connected—in fact, they tend to see all of their challenges as different steps in a single continuous journey, one which leads to a deeper understanding of themselves. Each step produces not a tangible reward but an emotional realization. This journey is an inward one, because women feel that they have limitless depths and potential which neither they nor anyone else fully understands. Their life's purpose is to discover ever more of what is hidden within these depths. For a woman, every sensory or emotional experience is an opportunity for discovering more about herself. What we can call the Female Mythic Pattern, or the Realization Cycle, is something like this:

realizing→accepting→opening→connecting→incorporating

Recall this example from the last chapter:

connection with real self→  
excitement→  
anxiety→  
stress→

Example: tension→  
packing up house, preparing to move→

Each single emotion in the “packing up a house” example above is processed through the Realization Cycle of realization...→...incorporation.

Men *overcome*, and master the environment; women *realize*, and connect with themselves.

How is this information useful?

When you describe an emotion or experience in terms of the Realization Cycle—that is, as if everything implies the existence of a more powerful emotion which is waiting to be realized—a woman will tend to relate to it very easily, feel the emotion you’re describing, and feel more emotionally connected to you.

Obviously, the greater the number of descriptions that you supply in this format, the stronger her connection to you will become. Example: “When you REALIZE this sense of *serenity* blah blah blah; ACCEPT blah blah blah *serenity* blah blah blah; OPEN blah blah *serenity*; CONNECT...*serenity*; INCORPORATE blah blah blah *serenity*.” *Serenity* in this example is an arbitrarily chosen emotion; you could substitute peace, excitement, love, destiny, passion, curiosity, or what have you. The descriptions in the cycle (realize/accept/open/connect/incorporate) are also quite flexible—the general idea is one of recognition, gradually leading to taking an emotion “inside”, and you need only choose words to reflect these processes—you needn’t stick to the words given.

Female satisfaction comes from experiencing progressively greater “heights”/ “depths” / “intensity” of emotion—that is, making finer and more elaborate emotional distinctions in regard to some stimulus from the physical world. These distinctions can be drawn by, and manipulated with, language. Feeling “passion” and “awareness” and “wholeness” is better than simply experiencing “passion” and “wholeness”. Feeling “true passion” is better than experiencing “passion”. Because these verbal distinctions are meaningful to women, you can add or subtract a word and change her emotional response.

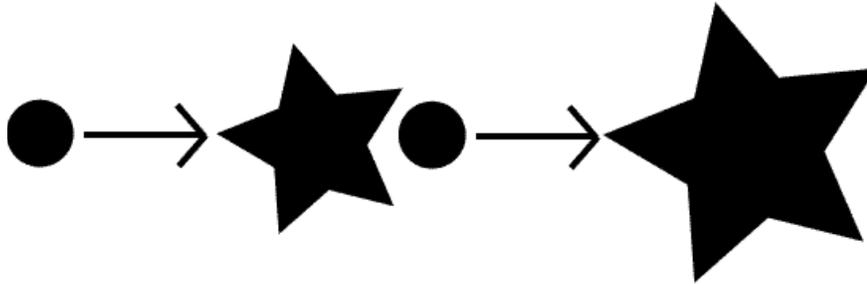
Remember, while these verbal descriptions of emotions seem laughably empty to a man, they are deeply meaningful to women. Women and men genuinely are deeply different.

Put another way, women tend to feel that physical events and objects are trivial, next to the emotional responses that they generate. Everything physical is experienced as emotionally symbolic; and whatever emotion she’s feeling can be diminished, intensified, or transformed by whatever you say.

Emotions are subjective, and not bounded by sensory limits; they are therefore infinite and malleable. You help a woman “grow” (i.e., you create rapport and deepen her emotional response) by describing the next, “deeper” emotion to which any given emotion can lead. You can talk of “learning” leading to “appreciating” leading to “enjoying” leading to “feeling passion”.

## Male Mythic Pattern: *Mastering the External*

*targeting--> confronting--> struggling--> mastering*



Distinct, external challenges are mastered, one by one. Internal sense of "Self" is less relevant than external performance.

## Female Mythic Pattern: *Realizing the Internal*

*realizing-->accepting-->opening-->connecting-->incorporating*



External, objective challenges are "reminders" of internal, subjective issues; success comes from progressively deeper understanding of, and connection to, infinitely deep "Self".

***NOTE: Every emotional abstraction you supply gives her a sense that she's moving further along her internal, infinite journey. Every emotion can remind her of an even deeper emotion...***

## XII. The Power of “More”

A woman always wants “more”. What she really wants more of, though, isn’t material—she doesn’t fundamentally want more jewelry, another trip to Florence, or a Jag XJS-HE in burgundy, though she may think she wants these things—she wants more and deeper emotions. She wants not just Emotion1 but Emotion2 and Emotion  $n$ ; and once she feels Emotion  $n$ , tell her to imagine feeling it twice, three times, a million times as powerfully...and then to realize that there is a more powerful emotion that she hasn’t *truly* felt yet, and which she is beginning to discover *now*... Remember, emotions are malleable, arbitrary, and infinite, just like language itself. Any emotion implies the possibility of the next, more rewarding emotion.

For the record, men, too, want “more,” but for them, it’s not usually so abstract—they’ll settle for more cash and the Jag. More precisely, men want more material experiences—they tend to be less drawn to the idea of deeper and more complex emotional experiences with a particular woman than to the idea of many more experiences with many more women—not a deeper appreciation of cash, but just more cash... Again: Men want stuff or experiences, and then more stuff or experiences; women want deeper emotional responses to the stuff and experiences they encounter.

Is there an easy way to give her the deep, layered emotional responses—the long chains of emotions—that she wants?

Sure.

You can give her the emotions she wants, just by talking about what it would be like to feel them. In talking about these emotional states in an emotional way, you elicit within her the emotional states that you describe.

Well, you might say, I understand how that might be true with something like “contentment”—but what about “overwhelming, irresistible passion”?

That last phrase, “overwhelming, irresistible passion,” exotic as it sounds, is just a phrase; it’s just a set of words, a set of symbols, a code. It’s a handle. You can grab that handle and do whatever you want with it. Think of that handle as having a value of  $X$ . You want to elicit an even stronger emotional response inside her, so move from  $X$  to  $X+1$ .

How?

Say, “Yes, overwhelming, irresistible passion is wondrous...and now imagine feeling more intensely than ever before! Feel a *deeper* overwhelming, irresistible passion!”

Get it? *Overwhelming, irresistible passion* → *Deeper, overwhelming, irresistible passion* ;

$X \rightarrow X+1$

You added a word, *deeper*, and this became a cue for getting her to imagine a stronger response than she'd imagined before.

Any given emotion can be diminished or intensified through language. An emotion with an intensity of X can become an emotion with an intensity of X+1, just by instructing that this happen. If, for example, a woman says she feels "all the love in the universe" for her boyfriend, you can say, "yes, wouldn't it be great to feel all the love in the universe for someone...and then meet someone new...and then realize you can feel all the love in the universe...and then even more? Isn't it great to know that the universe has more love than it did a moment ago, just because you realize this now?" Any Emotion X→Emotion X+1.

For that matter, any emotion implies the possibility of the next, more rewarding emotion:

Emotion X→Emotion Y

Emotion X (example: "tranquility") can be assumed to create the potential for Emotion Y (example: "centeredness"). Do you have to know what her personal sequence is? Must she already think that "tranquility" leads to "centeredness"? No—perhaps she's never thought of "centeredness" as important. What matters is that you imply, with the kind of conviction she can see in your face, in your gestures, and hear in your voice, that "centeredness" is some kind of positive emotion, and that it's deeper than whatever X is.

Remember, much of the art of eliciting strong responses in a woman consists of reminding her of her own unconscious conviction that her emotions can always go deeper and get stronger. Her depth of emotion, the Inward Spiral of her Hidden Self, is infinitely deep—or so she tends to think. And you can tap into those deeper emotions just by putting them in words.

Whatever her present emotional state, she can be reminded that she wants *more*.

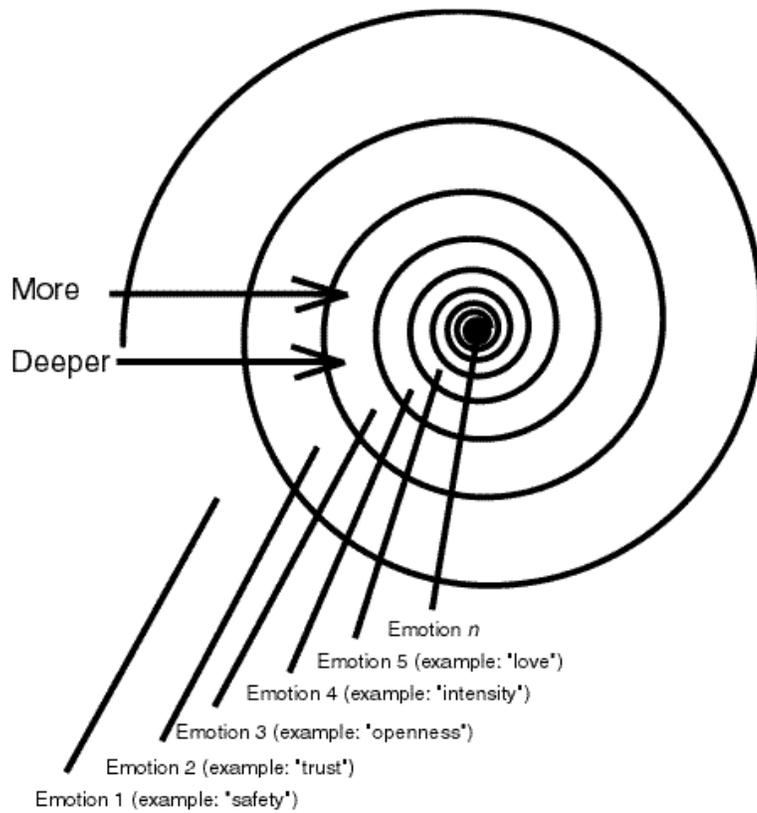
Example: "Yeah, you love your boyfriend. That's great, that's cool. It's nice to be completely satisfied and to feel that whatever you're feeling now is as good as it can possibly get. I remember talking to my friend Talia about that. She was involved—like really, deeply, intensely involved—with a guy for what, it must have been two years. She was totally satisfied—it was all she could imagine—she couldn't imagine anything better. At least, that's what I thought. That's what she told everybody. One day she surprised everybody, though, by announcing that she'd found somebody new. When I asked her about it, she said, Yeah, she thought she was totally satisfied too. Then she met this guy, and something about being with him, just being in his presence, just talking to him made her realize that she could have more. Like all the pleasure she'd had till then had only been

preparation. She realized she could have something more—as if, within that relationship she'd been inside for so long, she'd grown content, and then numbed—as if she'd stopped growing, and didn't realize it. But something about being with this new guy...looking at this new guy...feeling her heart beat as she looked at him...now...this made her realize that opening to him could introduce her to new, deeper, more meaningful experiences...”

Emotions are subjective, and not bounded by sensory limits; they are therefore infinite as well as malleable. You help a woman “grow” (i.e., you create rapport and intensify her emotional response) by reminding her that a given emotion is infinite, and that she can feel “more”.

Remember, women tend to believe that physical events and objects are trivial, next to the emotional responses that they generate. Everything is symbolic. The emotion that an object or event symbolizes can be manipulated through language. Example: “Wow, that's a beautiful diamond ring...it must mean a lot to you...I wonder what it would be like if someone could see that ring and then sense the feelings behind it begin to rise up, grow, become a color, grow, intensify, and then make everything you see around you and everything you're hearing begin to fill with all the beauty and wonder and connection and warmth that used to be trapped inside that piece of colorless crushed coal? Imagine feeling how much more powerful and genuine these feelings can now become, because they're now part of something real and alive and human, shared and embodied by two people, in the here and now!” The point: Don't just think buying her flowers will do the trick—if you want to have a real effect, describe the emotional effect buying flowers should have inside her. In fact, if you do a good job describing the intended emotional response, you can skip having to buy the flowers.

You can deepen rapport and strengthen her emotional responses, just by talking about the yearning for *more*.



**A woman always wants *more*.**

"more" = more emotions, not more tangible objects or physical events  
 more emotions = "deeper" penetration into "Self"

Everytime you describe another emotional abstraction flowing from the same event, you take her deeper into herself and intensify her emotional response.

***Into the Onion Skin: the Female "Self"***

XIII. The Princess and the P.E.A. (Proof by Enjoyable Analogy), or *How to Give Any Experience The Meaning You Want*

When talking to a woman, you can connect any event to any meaning (that is, connect it to any implication or any emotional result) just by linking the event and the result with words.

How do you arbitrarily link one event, physical or emotional, to another emotional event? How do you give one thing any meaning you wish? You say there's a connection, then you describe it with some pleasant metaphor or image that her imagination can follow, and then say it results in the meaning you want to give it. The formula is this:

*When you X, it's like Y, and this leads to a feeling of Z.*

X is any emotion or event; Y is any pleasant analogy; and Z is the emotion to which you want to lead her—Z is now the meaning of X.

Example:

*When you ZORK, it's like riding a bike along a beautiful country road, because it allows you to feel a profound sense of WHOOFLE.*

Remember, in that sentence, ZORK can be replaced by anything, and WHOOFLE can be replaced by anything else. The more images you feed her between ZORK and WHOOFLE, the more easily she'll feel a sense of WHOOFLE. This is sometimes called the Proof by Enjoyable Analogy. When you want to seduce someone, you'll make your images progressively more suggestive, and the emotional state you're producing—WHOOFLE—progressively more about intimacy and arousal and sexual surrender.

The Proof by Enjoyable Analogy, repeated over and over with different and progressively more erotic content, can easily form the backbone of an effective seductive conversation. Just follow the pattern: XYZ, XYZ, XYZ, or better yet, X1/Y1/Y2/Y3/Z1, X2/Y4/Y5/Y6/Z2, X3/Y7/Y8/Y9/Z3.

"When you feel really connected to someone, it's like there's a glittering, iridescent chain connecting your hearts, and this is a sign you and this person are meant to be together."

"When someone really has an impact on you, it's as if you can feel everything special and powerful about this person penetrating ever more deeply into your mind and body and soul, and you feel flooded with this tremendous desire to open yourself even more completely, so as to experience even more of these special feelings."

"My friend Chandra says that when a man really feels right for her, it's as if everything that's been numb or bored or disconnected inside her

suddenly begins to melt like the wax of a candle, and the more she feels this warmth and this liquid melting feeling inside her, the more deeply she knows this experience is going to enter her and give her a true feeling of being totally filled, as if she can now truly sense how much she's been waiting for an experience just like this, and now she truly feels herself yearning for this even more powerfully, as if a voice inside her is saying, "You need this now. Surrender, and take this pleasure and grace and power inside you, because this is what you need right now."

We'll explain why this works in the next chapter.

## Review

1. Proof by Enjoyable Analogy (P.E.A.) allows you to assign "meanings" (conceptual evaluations) to emotions and events.
2. Taking a P.E.A. has this structure: Emotion or Experience *X* is like Enjoyable Experience *Y* which leads to a feeling of Emotion *Z*. Again: *X* is like *Y* which leads to *Z*.

#### XIV. How Women Decide What Something “Means”

As we’ve mentioned, women have a much stronger response to language than do men. Language induces very strong emotions. Women create complex emotions, complex metafeelings, by layering and linking and stacking abstract words—abstract concepts about feelings--together. And just as they use complex language to create complex feelings, they use complex language to create meaning.

Men and women determine the “meaning” of something in different ways. This, in fact, is one of the most important differences between them. Fortunately, the way women construct a sense of meaning makes it very easy for you to help them create meaningful experiences and help them arrive at interpretations that you want. All you need are words and metaphors.

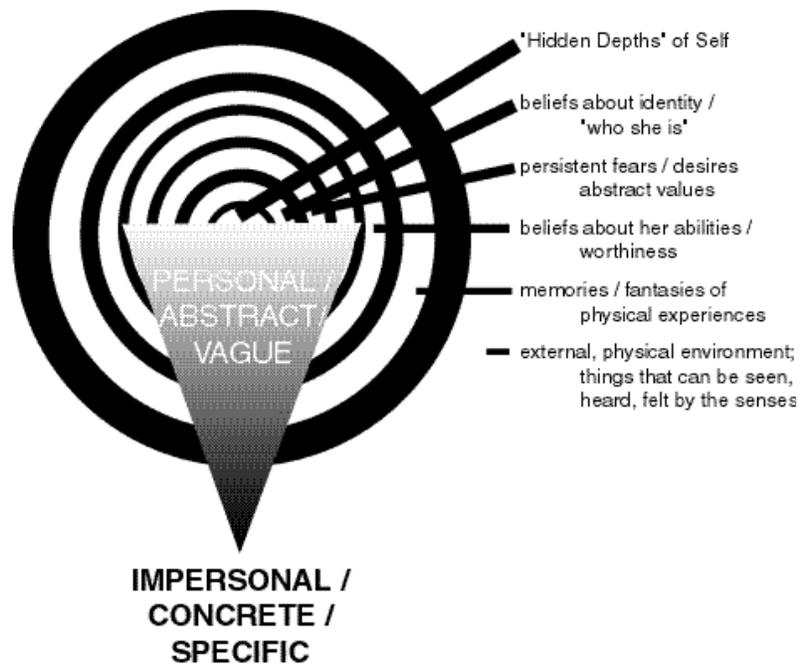
If men and women abstract the meaning of an experience in different ways, how do men do it? Men mainly consider physical events—we look at how one physical event affects another physical event, how going into protracted negotiation on a big deal affects that vacation to Puerto Rico planned for next week. The meaning of something is how it affects a physical event.

For women, on the other hand, meaning comes primarily from how something affects an emotion. The thing that affects the emotion will often be another emotion. *Meaning, for women, is in emotional response.* The meaning of that protracted negotiation will largely be in the emotions that flow from it, and the degree to which she feels she’s adhering to her personal values. She might think, “Maybe missing out on that vacation is just one more example of how I’m always putting work before pleasure. I’m always losing touch with myself, always putting off what I really want. Why do I always do this? What does this say about me? I’m always fighting to prove myself. Am I still trying to please Daddy? Why can’t I just move on? What does this say about me?” Etc. For women, emotions are just as real as physical events.

You create rapport with women by interpreting events through the lens of emotional abstraction. Talk as if your emotions drive your perceptions--as if your emotions are the real-world, and the physical world is something far away and not very important.

## Review

1. Men and women create “meaning” (and therefore establish priorities) in different ways.
2. Men assign meaning based on consequences in the physical world; the meaning of an event or an emotion is its probable effect on a future event.
3. Women assign meaning based on emotional response; the meaning of an emotion or event is its effect on emotions.
4. For women, emotions are just as real and compelling as physical events.



Concrete, external data--things detectable by the senses-- are at the outer edge. Any given emotion can lead to a deeper realization and a deeper emotion. External data are given meaning by internal emotional responses. Concrete sensory experience is less important than abstract beliefs and subjective emotions. ***The internal is more important than the external.***

### ***The Depth Model of Female Identity***

(inspired by the Dilts Identity Model)

## XV. Opening a Woman's Emotional "Spaces"

Have you ever heard a woman say something like, "I'm not in a place where I'm ready for that right now" or "I'm just not that in that kind of space" or "You and I are in different phases"?

As we've mentioned, women experience emotions so intensely that emotions to them are all-encompassing and physically engulfing. They are spatial, surrounding her; she is immersed in them, as if she's a diver in the ocean. They are the lenses through which she experiences events.

Emotions, for women, are like *places*.

Her emotional frame—the "emotional place" she's in—will help determine how she interprets and feels about a new experience.

If you want a woman to be open to having sex with you, *build her an emotional place* within which having sex with you feels appropriate.

That is, describe the emotion you are trying to create in spatial terms.

"A lot of times, for perfectly good reasons, you can feel closed to experiencing something intense...On the other hand, what's great is when you suddenly realize you're in just the right place for this kind of thing. {POINT TO SELF} You know, you feel so comfortable, so open that it's almost like there are big pillows all around you...big, plush comfortable pillows...and everything is warm, fuzzy, relaxing, soft...and time has slowed down...it's almost as if you're in another century, and there's time to really open and experience powerful things...and everything is lit by soft candle-light...and everything is made of wood...and everything feels good when you touch it...and there are beautiful paintings around you...and jars filled with bread and fruit and grain...and everything you see and hear in every direction just roots you to this spot, in a way that makes you feel more and more like this {POINT TO SELF} is something you need to experience even more deeply...because everything seems so soft...you see a gorgeous chair carved of oak, gorgeous wooden tables...soft soft blankets on a soft soft bed...and everything proves to you, again and again, that you really are in a place where you can now open completely to experiencing something powerful and new {POINT TO SELF}."

Remember, none of the things in the above description need to be anything like her actual physical environment—though if there is a resemblance, that will match her sensory perceptions and deepen the impact of what you're saying.

“Yeah, sometimes you’re just not in the right place for a new relationship. When you are, though, this {POINT TO SELF} can be really wonderful. When I think of what this feels like, I always think of this big room they had in the library of the college I went to—it was always perfectly silent...And it was filled with bean bag chairs and huge pillows...most things were colored peach...or light blue...and the walls all around were brick...and of course the floor was carpeted...and it was very dim. This {POINT TO SELF} was a place everyone would come to rest, to relax, to get in touch with yourself. This is the kind of place that made you realize, Hey, all the things I spend so much time on aren’t my life—all these things aren’t who you are...because a big part of who you are...maybe the most important part of who you are...is your potential...what you haven’t experienced yet...and being in this place...you start to feel truly open to new things {PTS}...and it feels really good...and healthy...and right.”

“What’s marvelous...is feeling that someone new {PTS} speaks to that special place...deep inside you...which no-one else knows about...this place...which... since you were a little girl...full of hope...and anticipation...waiting...in this special place...and in this special place, now...with me...it seems...as if this is the place...in your soul...in which you are a princess, a ballerina...and you know...you’re now in this place...when you...begin to feel...that someone is speaking to this place...all the way inside you...that no-one else truly knows...that only this special person {PTS} is meant to speak to...touch... and truly...come...inside.”

Women are fond of Secret Hidden Emotional Places—taking off again from Freud, it seems that women regard their innermost feelings (like their genitalia) as concealed, infinite and unknowable—and certainly unknown to, for example, their boyfriends. Women tend to be drawn to the mystically authoritative and to things which can teach them about their own unknown depths and unexplored potential. *Women feel they have “places” inside no-one else knows about and to which no-one else has ever spoken.* Speaking to these “places” can induce trance.

## Review

1. Treat her emotions as places.
2. To induce states of readiness and openness (or any given emotion), describe the desired emotional state as a physical environment which is surrounding her. Describe the details of this “emotional place” as thoroughly as possible.

## XVI. Erotic Metaphor

So how do you get a woman thinking about sex and feeling sexually aroused?

You use metaphors—figures of speech, analogies, images—which suggest some of the mechanics of a sexual act.

Long ago, I knew a girl who enjoyed writing poetry. She once wrote a poem which she said was about the two of us—our Relationship, as it were. She showed the poem to her creative writing class, but was annoyed by her classmates' reaction; she claimed that they completely misunderstood it.

Her poem described being in love, and the extraordinary joy and emotional connection and self-surrender which came from the sensuous, extended act of drinking an infinite, gushing salty river.

Her classmates thought the poem was about oral sex.

She thought the poem was about love.

Actually, I almost never said anything to her, and our Relationship pretty much consisted of her giving me blow jobs.

She was convinced her poem had everything to do with passion and nothing to do with fellatio.

From her perspective, she may have been perfectly correct.

Just as her classmates were equally correct.

And just as, through the Proof by Enjoyable Analogy, any meaning you wish can be molded from the raw clay of a given event...but back to the topic of Erotic Metaphor. As we were saying, to insert the shaft of a hard erotic charge into the moist hidden softness of Catherine's emotional interior, all you need do is use metaphorical descriptions which resemble sexual acts.

For example, you can talk about something in a way that suggests penile insertion, by using words and phrases like this:

*Penetrate, enter, come inside, fill a void*

It's great when a feeling... of happiness... *penetrates*...all the way...inside you.

My friend Natasha says she loves it, when she can feel excitement...a *huge*... intense...jolt of excitement...like a lightning bolt... *enter*... the deepest parts... of her... soul.

I wonder if you know what it's like, when a feeling is so powerful, that it seems to *come right inside you*...opening...

and then *filling*... completely... a *void inside you*... that you didn't realize was now open.

You can suggest vaginal lubrication and access, or penile erection:

Sometimes, something feels so right that...you know...your heart...the deepest part of you...just begins to *warm*...and as it warms...it just *melts*.. and then.. in a moment of grace... *spreads wide*... *opens completely*...to feel that which is most beautiful {POINT TO YOURSELF} begin to *slide all the way inside*...your heart.

An emotion can be so powerful that it's like something *solid*... something *permanent*, something whose weight you can hold in your hand ... taste in your mouth... and then *take inside yourself*... and you know this feeling...is going to *last*...and *last*...and *last*...and the longer it *lasts*...the *harder* and more *solid*...and more *enduring* it becomes...and the *deeper it goes inside you*...the more it *comes*...to feel... a part of who you are.

You can suggest oral sex:

My friend Cynthia says that sometimes, someone's energy can make you feel so wonderful that you want to *drink* in this person's breath...you know?...it's like you want to *swallow* everything this person has to give...and just keep *tasting more and more of it inside you*...emotionally, I mean.

My friend Erica says that the ocean can be so beautiful sometimes that you just want to, almost, you know, *kneel down* before it... *go down*...on your knees...swirl a fingertip through that *salty white foam*...bring it to your lips... *open your mouth*...feel it *slide inside your mouth*, over your tongue...just close your eyes and *drink in all you can of this immense salty liquid power*...so that you feel even more connected to it... and it's feeding... *filling you*... *nourishing you*... *centering you*... this is a marvelous emotion, isn't it?

You can suggest erotic or orgasmic response:

I love it when, you know, you feel so free, so liberated...that these feelings just *flood* every part of you...they just *explode* inside you...and you find yourself shuddering... shaking... because this experience has been so profound... almost as if you're *seeing lights*...and everything is warm and glowing... and you feel like a hole inside the deepest part of you has been *blown open*.. more fully than ever before... and you... truly... have...*come*...into a place...that feels...entirely satisfying.

Also, make a habit of *subtly* gesturing toward your crotch when you say such things. And keep a straight face, dammit.

Erotic metaphor is really just the lost art of sexual innuendo. What allows a sexual innuendo to work, as opposed to seeming like a joke from a particularly bad James Bond film, is pretending that you don't realize that you are being suggestive. This also means that, after saying the kinds of things found in the examples above, you shouldn't look at a woman's face with an expectant leer; instead, pay no attention, as if what you've said had absolutely no erotic implications at all, and you were using a metaphor that just happened to pop into your head as you were talking.

Remember, while it's difficult to not laugh out loud reading this stuff—*women's brains work differently*. Women's emotions work differently. Women interpret language differently. Keep a straight face, and women will tell themselves these metaphors aren't sexual, even though they're getting turned on.

Review

1. To induce sexual feelings, describe emotions or experiences as resembling the physical operations of sex—that is, describe penetration, sucking, exploding, etc.
2. If you maintain a straight face and don't seem to realize that you are describing sexual experiences, a woman will choose to believe that you are merely describing intense emotions. Her body and imagination will nonetheless respond and she will be sexually aroused.
3. For women, sex is a subset of emotion, and hearing emotional language is an erotic experience.

XVII. Referential Ambiguity, or *How to Make Sure She Associates the Feelings You Create with Thoughts of You*

Now that you've learned about how to instill intense emotions inside her, how do you make sure she thinks about you when she feels them? How do you make sure she keeps mentally linking you with the good feelings you've created?

You may have noticed that the examples in this book include many vague phrases like "this experience" and "this person" and "this feeling". Words like *this* and *that* are automatically vague; your listener makes sense of them by considering whatever you are already talking about. But you can also supply alternative interpretations for these words, and the best way to do that is nonverbally—point to yourself as you say "this person" or "this wonderful experience".

The idea is to make her consider different possibilities for what you're talking about. *When there are multiple interpretations possible, your listener, instinctively, will process and respond to them all.* If you describe how wonderful Experience X, and then say, "and this is a great feeling, isn't it?" You could be saying that experiencing X is a great feeling, but you could also be saying that the experience of *being with you* as you talk about X is a great feeling. Since she thinks of both possibilities, she responds emotionally to both suggestions.

You could talk about how great it is when "someone special" performs some Action X, and therefore "this person" makes your listener feel Emotion Y. When you refer to "this person," you should subtly point to yourself. Again, do it subtly, with a slight gesture—enough to catch her eye, but not enough to seem like you're explicitly pointing. You should point to yourself as if you don't realize you're doing it, and so that it seems you're not really doing it. A movement of your fingers inward, toward your chest, while you say "this person," is often enough.

The examples published in this book often contain things like "Experience X...is a wonderful feeling...This feels good...now...with me...this is how I feel about this." The phrase, "...now...with me...this is how I feel..." would likely drive your third-grade teacher up the wall, but grammar of crystalline perfection is not the point—the point is to connect the phrase "now...with me" to the prior phrase, "This feels good..." You're deliberately making it unclear where the sentence ends, by changing...the pace...at which...you...speak. Are you saying, "This feels good. Now, with me, this is how I feel," or are you saying "This feels good now with me"? You're saying both, and therefore the woman you're speaking to will respond emotionally to both. You're giving her a command about what to feel, and she'll follow it.

After you describe a pleasurable state, get into the habit of saying things like the following:

“I wonder if you can *feel this...Now...with me...*I think blah blah blah”;

“This is a great experience to *have...With me...now...*I think blah blah blah”;

“Do you sense how these possibilities and feelings connect? Can you... *connect them...Now...to me...*these connections seem blah blah blah”

As it happens, when you induce a feeling, there's a good chance she'll automatically associate it with you. But using these sorts of ambiguities, ramming home the idea that she should associate them with you, helps maintain the association once you're out of the room. If you don't directly associate yourself with the emotions, she'll likely just transfer them to her boyfriend.

Some of this book's examples also feature what's sometimes called the First-Person to Second-Person Perspectival Shift, or, more memorably, the I/You Shift. The I/You Shift happens naturally in conversation, as you get more involved with what you're saying. In fact, the last sentence contained an I/You Shift. The structure of an I/You Shift is like this: “When I X, I blah blah blah...You know, you X blah blah blah...” “When I experience ZORK, it's a great feeling. You know, you feel a sense of ZORK and then you begin to WHOOFLE.” You move from describing something your experience from the first-person perspective (“I X”) to describing your experience from the second-person perspective (“You X”). The second-person perspective allows you to give very strong, explicit commands about what your listener should experience, while it still logically seems as if you are merely describing your own experience. (“When you feel this way, it's as if your whole body is just on fire with pleasure....now...with me...this is my way of looking at it.”)

#### Review

1. Directly associate yourself with the emotions you produce by using phrases like “with me...now” and “connect them...to me...now”.
2. Subtly point to yourself when you talk about a hypothetical person or experience which makes her feel good.
3. When describing pleasurable states, move from using First-Person Perspective to Second-Person Perspective. Move from saying *I* to saying *You*.

## XVIII. Values

You can motivate a woman to take an action or avoid an action by leveraging her *values*.

What are “values”?

Values are abstractions which cause attraction or repulsion and therefore drive decisions. They are decision-making criteria.

Everyone has values; everyone’s values are a little bit different.

They’re a little bit different, because values are built around abstract words—words like “power,” “patriotism,” “economical,” “loving,” etc. And everyone’s sensory and emotional associations with a given abstract word are different. When you say “patriotism,” some people will imagine clubbing Hitler and feeling proud and strong; others will imagine being hit with a beer bottle by some drunken redneck with the Stars and Stripes on his truck’s bumper.

Knowing someone’s values means knowing how to hook into that person’s emotions.

Let’s consider an example.

Gina is planning to buy a car. The salesman asks her, “What are you looking for in a car?” “Quality,” she says.

Now, *quality* could mean anything. At this point, we know only that if Gina believes a car has “quality,” it will be more attractive to her than one without “quality,” all things being equal. The salesman decides to narrow things down a bit. “Yes, quality is crucial. And do you want to drive out of here today driving something really stylish, really fast, really reliable, or really economical? You want it, you got it.”

“What kind of person do you think I am? Do you think I would drive something without style? It must have *style!* It must be a quality car!”

For Gina, “style” equals “quality”, which equals “Good Thing”. At this point, the salesman knows to describe all the attributes of the car he wishes to sell her in terms of “style” and “quality,” and will use those words again and again. He certainly won’t describe the car in terms of how reliable or economical it is. He can also press for greater detail, so that he can find out what she *values* about “style” and “quality,” because values are linked to more important values, and to someone’s beliefs about the way the world works. If the salesman, some weeks later, happens upon Gina at a bar, he will relate the things he says—not just about cars, but about everything imaginable, and everything likely to make her feel good and excited--to *style* and *quality* as well.

You can elicit the value behind a decision or desire by asking a question like this:

*What do you like most about X?*

What do you like most about your job?  
What's the most interesting part about moving out here?  
What made your boyfriend stand out from all the guys who  
come up to you all the time?

Once you figure out the driving value, you can figure out the value driving that value. If you ask Gina what's important about *style*, she may well say, "Well, you know—when something is stylish, it's *special*." If you proceed to describe something to Gina as *special*, that thing will begin to seem even more important than something you've described as having *style*. If you ask her what's important about something being *special*, she may say that when something is *special*, it's *powerful*. Or *irresistible*. And the word she uses to describe the value driving "special" will have more influence for her than does "special".

The first time you ask someone what's important about X, she'll likely say, "I don't know," and give you a funny look. People's values tend to operate beneath conscious awareness. They are lenses and filters—they lead us to screen some information out, make some things seem important, make other things seem trivial. They help us retain the information that matters to us, so that we are not overloaded by all the information available to us.

How do use this information? Given the values above, you could say something like the following:

"For me, the real question, when it comes to deciding how much you like someone, is—Is this a person of *quality*? You know, really—Is this a *quality* person? Because, you know, when you're really with a quality person, that person'll have a very real sense of *style*. Maybe you know what I mean. Some people wouldn't, and that's okay, they're just not for me. Maybe you're someone who can understand how a *quality* person, someone with real personal *style*, someone who's *special*, can just make you feel so *special*, that the whole experience of being with this person is itself very *special*, and very, very *powerful*..."

The words which hold together our value hierarchies—in Gina's case, for example, *quality*, *style*, *special*, *powerful*--are arbitrary, and will vary from person to person. Do these chains of words correspond to anything factual or logical? Nope. But they are an effective model of the way our minds work, and accepting this can get you laid.

## Review

1. Values are abstractions which attract us or repel us, thereby affecting our decisions about the physical world.
2. Everyone has different sensory associations with a given abstract value.
3. Everyone has values; everyone's values are different.
4. Feeling that you are in conflict with one of your personal values is painful; feeling that you are in agreement with your values is pleasurable.
5. Values are stacked in hierarchies, like meta-feelings. An important value will override a trivial value.
6. Describe a connection between a choice and your listener's values, and that choice will become more attractive.

For more information on values and the relationship of values to beliefs and perception, read *Gut Impact*, available from [www.sexualkey.com](http://www.sexualkey.com).

## XIX. The Female Sexual Ramp

While individuals all have different chains of values, women tend to have particular values when it comes to sex—and yep, they're different from those of men. Always remember that in the back of their minds, most women are considering the possibility of things like pregnancy and long-term mating. Women are playing for much higher stakes than men, and so tend to be more selective and more emotional.

Women, as suggested earlier, tend to have a more elaborate decision-making process. It's not just a matter of getting turned on, it's a matter of feeling comfortable about being turned on, and feeling comfortable about acting on their desires.

The pattern, for women, tends to be something like this:

- 1)focus;
- 2)intrigue/curiosity;
- 3)connection;
- 4)sexual desire;
- 5)trust of the guy desired, or comfort about acting on desire.

*Focus* is the process of mentally separating you from everyone else, and so concentrating on you. She focuses on you because you seem to differ from others in some way. You're handsome, or witty, or stylish, or successful, or charming, or rude, or domineering, or arrogant, or seductive, etc.

*Intrigue* is the process of thinking and wondering about that person she's classified as "different"—you. When you intrigue her, she starts wondering how you compare to those she knows, and how you can fit into her life.

Instinctively, she wants you to seem different from others, and yet to reveal values which are progressively more similar to her own.

*Connection* is that mysterious personal electricity sometimes called rapport—the sense that you and she "have the same view," "are on the same wavelength," "feel close". It's a feeling that you and she understand each other, have the same goals, and wish each other well—and typically, the sense that the relationship may deepen.

It should be noted that women tend to respond strongly to notions such as "fate" and "destiny," and they tend to believe that emotional connections are products of fate and destiny. If we want to take a Freudian tack, we may note that, yes, men have their sex organs outside the body and can direct their ejaculate and urine, and that women's sex organs are concealed, internal, and not things they can aim at leisure; moreover, women are at the mercy of menstrual cycles and, when it comes to pregnancy, the luck of the draw. Perhaps because of this, women often

have a deep respect for the mysterious and the not-obviously-rational; frequently believe that sudden emotions and unforeseen events easily overpower logic, plans, and willpower; and tend toward emotional fatalism—the sense that things such as sexual encounters *just happen*, or are *just meant to be*. Women often like being *swept off their feet*, i.e., *finding themselves responding* so strongly that conscious choice seems not to be involved.

Women often feel that emotional connections, particularly sexual connections, are *fated*.

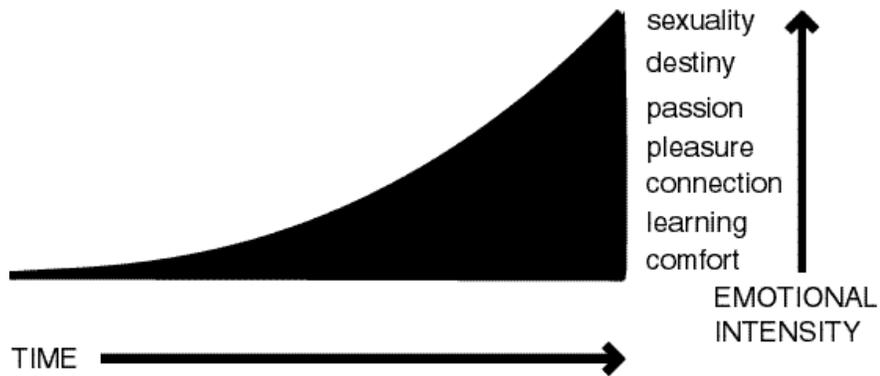
*Sexual desire* is lust, plus the real possibility of acting on this lust. At this point a woman is physically aroused, considering possibilities, and weighing consequences. Of course, a woman may well be in this state prior to all of the others we've listed, but in order to maximize the odds that she'll go along with what her body wants and have sex with you, we suggest you first lay the emotional groundwork she needs to feel comfortable about having sex. Laying this groundwork means dealing with the emotional stuff in steps 1 and 2—intrigue and connection, respectively.

*Trust* is in some sense about the future—about what she expects will happen after she has sex with you. If she feels you'll hurt her—whether by not calling her, calling her too often, telling the whole town about your fling, or interfering in her existing relationship—she likely won't act on her desire. At this point, obviously, you must provide the sense that she can trust you to make her feel good, and afterward, make her feel good about having had sex with you.

Once you get through step 4, you should just keep cycling through steps 2, 3, and 4, while spending the most energy on step 3, intensifying her sexual arousal.

Remember, all of the emotional states above are, by definition, abstractions, and therefore you can induce these emotional states by describing them. Talk about what it's like when you feel connected; describe what your friend Tessa feels when she experiences trust.

As it happens, the sequence given above isn't accurate for all women—some women are made uncomfortable by the idea of emotional connection, or think sex and emotional connection are mutually exclusive—and of course, those women, conveniently, are often quite responsive to physical, direct approaches. Still, something like the sequence given above is fairly standard, and can usually be relied on. Later in the book you'll find a chapter on different types of women, with their respective recommended approaches.



Talk first about safe, unthreatening emotional states, such as "comfort," "relaxation," and "learning". Only after inducing comfortable emotions should you move on to more emotionally-charged topics, such as "connection" and "sexuality". Over time, you can become more and more sexually suggestive. You should leave direct sexual proposition to the end, if broached at all; it's best to couch your sexual suggestions in terms of erotic metaphors and stories about other people's sexual experiences and comments, so that your listener doesn't feel she's being put on the spot--and continue to feed her stories and amplify her arousal until she takes action. Tell the stories as if you don't realize you, and the stories, are arousing her.

## XIX. What a Woman Wants to Feel

Women tend to have more preconditions than do men concerning sexual contact. They need to feel that more criteria have been fulfilled. These criteria, these values, these keywords you should allude to liberally in conversation, so that the woman has the sense that they are being met. You should stimulate and induce them, using images and metaphors. You should reinforce them, using Proof by Enjoyable Analogy. What are these criteria? Here are some common ones:

1. Physical safety
2. Emotional connection
3. Trust
4. Destiny
5. Surrender to something greater than herself
6. Emotional variety

Physical safety is important to a woman because she rarely loses sight of the fact that she's physically vulnerable. Almost any male she encounters would be able to physically overpower her. Much of the function of her male mate is to protect her, and having a man who can defend her physically tends to be important, if not necessarily consciously. Talking about *physical safety* directly tends to produce thoughts of physical danger, and might even make her frightened by you, so it's much better to talk about states of *relaxation* and *comfort*. These states imply inducing a sense of physical safety, without making her think of falling off a cliff or being attacked while walking to her car.

"Destiny" and "surrender" are particularly revealing, particularly important. Sex can be so meaningful for a woman, so dangerous and powerful, that it's easier for her to experience it if she can disown responsibility. She'll therefore rationalize: Sex wasn't her idea, it wasn't your idea—it just happened. It was *destiny*. It wasn't planned—she was swept away. Her passions were overwhelming. It *just happened*. *It was meant to be*. This also reflects the feminine emphasis on the irrational and nonlogical, and the belief that the Unknown easily sweeps aside human plans. Women tend to believe that when something is unplanned, when something overpowers human thought and intention, it's more valid and more true. In fact, the notion of destiny is so commonly applied that it seems to be a built-in category, a built-in criterion, a built-in test as to how she feels about a relationship. When she feels really really good about a sexual situation, then *it was meant to be*. If she stops feeling good about it, then it wasn't meant to be—but, hey, there's this really cute, really fun guy

she just met—and maybe...maybe a relationship with him is just... meant to be... *Surrender* is similar—sex, for a woman, should be a matter of giving in to something overwhelming—giving in to an overwhelming passion, to something that's so *right* that she has no choice in the matter. At most, her only choice should be whether, or when, to recognize the inevitability of the situation. Look, this is not the most pleasant of thoughts, but in the real world, in practice, most women, to feel as strongly as they wish, need to feel that some outside agency is causing things to happen—that they are passive and receptive, and that fate, or destiny, or passion, or an overwhelmingly powerful man is taking responsibility for what she is feeling. She wants to feel that the thing she's dealing with is so powerful that she can be passive and enjoy responding to the rich variety of feelings this powerful thing is eliciting.

This brings up another matter: *emotional variety*. Women like using all their emotional muscles—they like feeling happy and sad and proud and humiliated and wanted and unwanted. They want you hit every note on the keyboard, at least once in a while. If you only seek to elicit happy-face emotions in a woman, she will feel bored. She will feel unchallenged. She will feel as if the relationship is incomplete, and that she's not pushing herself and not developing herself. And the negative emotions she experiences as part of a relationship often validate the depth and importance of that relationship for her. "Oh, if he can make me feel Negative Emotion X and yet I still love him, this must be a really important relationship! This is the real thing! This is fate! This was meant to be!"

When a woman dumps a man, it's usually not because of the negative emotions he was inducing—it's usually because *the positive emotions he was inducing weren't strong enough*. Now, as a side note, I don't particularly like these conclusions. When I was very young, I certainly wouldn't have accepted them--I thought men and women were pretty much the same, and any differences were just products of culture, early childhood programming, etc. But no—culture has a strong impact, yet men and women are basically wired in different ways. Behavior that can seem rude and pointless to men—that is, being a *dick*-- can feel like an exciting emotional workout to women.

A woman tends to yearn for a sense of safety—she therefore is drawn to "strength" (e.g., dominance), and often needs to feel that the man she's with is strong. Oftentimes "bitchy" behavior is an attempt to elicit a show of dominance from you. Because a woman wants you to be "strong," she will also typically provide *opportunities* for you to demonstrate strength and earn her respect; she can do this by playing the needy, helpless, Lost Little Girl; by teasing you and inviting you to tease her in return; or by seeming argumentative, hostile, and uncooperative.

A woman tends to identify with the “strength” of the man she’s involved with—that is, when he acts in aggressive, resolute, forceful ways, it makes her feel good. That often also applies to “strong” behaviors toward her; a woman often interprets your ability to be aggressive/ resolute/ forceful/ dominant/ obnoxious toward her as a measure of how well you could protect her from others’ aggression, if the need arose. Whereas a man tends to choose a woman primarily for her beauty, a woman tends to choose a man because that man embodies characteristics she would like to embody; a woman wants a man she would, on some level, like to *be*. For the record, the practice of identifying with the strength of another is of course a fair description of the structure of masochism—and female fantasies often have a strong masochistic element.

She will often enjoy it when you express dominance, relative to others and to her. Mocking her and using baby-talk both tend to make her feel good—or rather, reassure her of your relative power, and thereby make her feel good.

Along with emotional variety and the sense that she’s on an emotional roller-coaster, along with the sense of surrendering to something greater, women are often inspired by competition, and more to the point, competition for a particular man. Remember, whereas men tend to be interested in having lots and lots of beautiful women, having more and more external experiences, women want tend to be more interested in one, infinitely deep experience—that is, capturing a man who can lead her to ever more emotionally powerful experiences. Therefore, as we’ll discuss in greater detail later, women want The One Perfect Guy—and see themselves competing with other women for The One. Prior to sexual involvement (and the intense emotions which sex can unleash in a woman), it’s efficient for a woman to rely on the judgment of other women. Prior to sexual bonding, the opinions of her friends, and of other women around you, have a strong impact on her. If there’s evidence that other women find you attractive, you immediately become much more valuable.

Though men tend to be the ones who get up and march across the bar to meet women, women see themselves as catching men. They therefore respond strongly to rejection. When there’s a subtle rejection, or there’s less interest than expected, a woman often has an internal response of “I’ll show him! I’ll make this guy like me!” Finally, a woman typically has the sense that somewhere out there is The One—the perfectly fitting guy, the one who can make her feel challenged and complete and fulfilled, the one who can hit every key on her emotional piano.

Also, remember that a woman wants *more*—she wants to be reminded that she can feel more and deeper and more powerful emotions

than she's felt thus far. Oftentimes, simply alluding to the idea of experiencing *more* will induce strong rapport.

XX. Holding Out for a Hero

Women, even the most independent of heterosexual women, tend to respond very, very powerfully to a primitive archetype: the powerful man.

When women get involved with men they don't view as "powerful"—when they date "nice guys" and "good providers," it's often because they've been hurt by guys they've found more exciting. And that fantasy of the powerful, exciting man is almost always latent, and therefore something you can tap into.

Mr. Powerful is the guy you find in romance novels. Of course, in romance novels he's always rich and handsome, tall of stature, deep of voice, and broad of shoulder, but those, for our purposes, aren't his most important attributes. The important attributes are products of belief and behavior, and therefore, things you can adopt and demonstrate, in a way that excites the women you meet.

What are the attributes of the powerful man? First, independence. The hero doesn't need her. Moreover, he frequently rejects her in subtle ways. He often leans away from her and moves away from her, out of arm's reach. His body language, facial expression, and vocal tone frequently deliver nonverbal messages of "I don't need you; you need me" or "You're not important" or "You're not good enough" or "You're disappointing me."

Second, the hero has plans and objectives, a path he's chosen for himself. These things don't center around her. As far as the hero is concerned, she can stay or go. Whatever she does or thinks or feels won't sway him from his path. If she's really, really lucky—if she proves again and again how worthy she is—maybe he will let her have a place in his life. But she will never be the center of his life.

Third, the hero is determined. The hero knows what he's doing, knows where he's going, and goes after what he wants until he gets it. Nothing sways him, and he doesn't bitch or whine about mistakes or errors. Make it absolutely clear that your aims are the only things that really matter to you.

Fourth, the hero is greater and more special than she is—he doesn't put her on a pedestal; instead, he occasionally lifts her up to his pedestal, and usually just allows her to fantasize him doing it. The rule is this: He must always demonstrate that he regards himself and his aims as more important than her aims and her needs. While women love intimacy, when it comes to love, they usually want intimacy with someone they see as *greater*, rather than someone they see as a mere equal.

Fifth, he challenges her. In practice, this sometimes means undermining her confidence--and as we've mentioned, when you do this, when you subtly or not so subtly reject or downgrade her, she'll often find it stimulating and energizing. Use the following formulas: "Too bad you aren't/don't X" and "If only you were/could X".

When you challenge her or criticize her, she'll often become motivated to prove her worthiness. You should occasionally point out her shortcomings, and most importantly, contemptuously point out her behavior when she tries to play games.

You can also be challenging by being a) volcanic and/or b) remote. To achieve the effect of Amorous Vulcanism, you should raise your voice, make melodramatic physical gestures, be impatient, smolder, glower. Occasionally act very angry. Your intensity will reinforce her sense that, in being with you, she's part of something exciting.

To be remote, use silence a great deal. Silence, in combination with eye contact, is very powerful. After you deliver a script, make eye contact and hold it silently—this will usually encourage her to process what you've said even more thoroughly. Also, don't talk about yourself very much, except in relation to your plans and your objectives. Your silence lets her project her romantic fantasies all the more thoroughly. Don't talk about your doubts or errors. Silence can have the cruel but useful effect of heightening her anxieties. And in worrying about whether she's about to lose you, she sees your value grow. And in seeing your value grow, she feels prouder of the relationship and more fulfilled.

Perhaps the best approach is to alternate Angry Intensity with Cold Inaccessibility. These behaviors, of course, are the sticks—the carrots, which should form the basis of your relationship, are the good feelings you create through regular verbal stimulation. As much as possible, say only things which will induce strong states in her—induce strong positive feelings, negative feelings, positive feelings—and not much else. Pump up her emotions, then give her lots of silence. Ignore her. When you do venture something personal or reveal vulnerability, it'll seem like a reward, and a mark of how Deep your relationship is becoming.

Bear in mind, though, that when women complain about a lack of communication, they're usually upset at the lack of pleasurable verbal stimulation—that is, the lack of those kinds of experiences which this book has taught you to create. When you provide regular verbal stimulation and feed her plenty of emotional abstractions, "communication" will seldom be an issue.

One might think: Hey, you've pretty much just recommended behaving like a Neanderthal.

Yes.

Bear in mind that if you ask a woman about the sort of behaviors described above, she'll almost surely describe them as reprehensible and very unattractive. What does she like? Well, she'll probably say, she really likes nice, patient, respectful, loyal guys who treat her really well...

On the other hand, if you simply manifest the sort of behaviors described above, she'll tell all her friends what an exciting guy she's met.

## Review

Women find you more attractive when you display the following attributes:

1. *Independence*. You don't need her; she needs you.
2. *Focus*. Your goals are more important than anything else, including her.
3. *Determination*. You persist in the face of obstacles.
4. *Superiority* (to her and others). You're the elusive prize; she should feel that not losing you is a challenge in itself.
5. *Alternating Intensity and Coolness*. On occasion, be rude, challenging, provocative, and/or frustrating—it's much better to piss her off than to bore her.

## XXI. The Four Modes of Female Response

For our purposes, it's useful to group women into four types. These aren't Galen's Four Temperaments, or even Keirsey's neo-Jungian Four Temperaments derived from the work of Myers and Briggs. Our four types don't constitute a personality grid, because they have little to do with personality *per se*. (If you want to know how to use personality types as a tool of influence, order *Gut Impact*, available from [www.sexualkey.com](http://www.sexualkey.com).) Our four types simply represent some typical styles of response a given woman may employ on a given day, when you approach her. A particular woman may employ a different response mode at some other time, based on her mood or her degree of rapport with you.

### The Four Types:

*Revealer*  
*Concealer*  
*Contrarian*  
*Sensualist*

*Revealers:* Most of those you meet will be Revealers—that is, they will give you a fair amount of information when you ask them about their values. They will usually exhibit strong, visible responses when you induce strong feelings through your descriptions, and they tend to be open to talking about their values, thoughts, emotions, and sensations. In fact, they may interrupt your monologues to tell you about what they're feeling—when they do, they'll probably also disclose their values, so listen.

Revealers want your *understanding*—i.e., they want you to listen.

Signs of a Revealer: She's comfortable talking about her emotions and feelings. Occasionally, she can be so eager to share her internal experience that she'll interrupt you.

How to Stimulate a Revealer: Ask her questions about her values and feelings. Listen to what she tells you—let her talk herself into arousal-- and then incorporate her keywords into your monologues. Then again listen for more feedback.

*Concealers:* Concealers tend to be reluctant to talk about their values and their internal experiences. Typically, this stems from suspicion, a fear of inadequacy, or both. Highly disciplined professional women, fragile introverts, and formerly-fat girls are all frequently Concealers. When a woman is in Concealer mode, you should be prepared to feed her many,

many descriptions while refraining from asking her many questions. They'll usually eventually open up, but they need to be warmed up, and their confidence should be gained, by hearing many things from you first. Bear in mind that persistent signs of fragility suggest that someone is skating on thin ice, emotionally; such people can lash out in extreme, impulsive, and desperate ways.

Concealers value *trust*.

Signs of a Concealer: She'll avoid answering questions about her values and internal experiences. Conversely, she'll often listen greedily to what you tell her about your experiences or others' experiences.

How to Stimulate a Concealer: Don't pry. Instead, tell her lots and lots about your experiences and those of others.

*Contrarians*: Contrarians tend to be very open about telling you how your descriptions *don't* match her experience, and how your inferences and assumptions about her are wrong, and how, generally, she is nothing like what you think. Typically, you should agree with what a Contrarian says, but then rely on the *Don't Equals Do* corollary to the Pink Elephant Principle: Couch your commands in negations. "No, there's absolutely no way you can feel incredibly good right now." "There's no way you can feel the sunlight penetrating all the way inside you." You can also use the sort of tag questions associated with high-pressure salesmen: "You can feel good...can you not?" "You like this...don't you?" A subset of Contrarians are habitually hostile and aggressive—and oftentimes, this hostility is a test for weeding out insufficiently aggressive males. In these (rare) cases, the gist of your messages should be this: *Don't be such a bitch and a fool; what you're saying is bullshit, and only amuses me*. When such a woman barks, the most productive response, oddly, is to bark back even more aggressively and contemptuously...sad but true. At any rate, negotiations fit neatly into expressions of sarcasm and contempt.

Contrarians value *challenge*; hostile ones value extreme *dominance*.

Signs of a Contrarian: She'll focus on how what you describe differs from her experiences, and probably tell you about these differences. She'll disagree often. She may try to poke holes in what you're saying. She may be outright hostile.

How to Stimulate a Contrarian: Use negations, challenges, and sometimes forcefulness.

As a side note, many of my students who'd felt intimidated by the thought of approaching women had the belief that most women are of the Warrior Contrarian variety. Actually, very few are. And remember, Warrior Contrarians just happen to believe that blatant *dominance=strength=worth*, and want to be able to smell and feel the waves of testosterone rising from your body. As with Concealers, a significant proportion of truly hostile Contrarians don't have much emotional flexibility or resilience; in dealing with them, unusual care should be taken.

*Sensualists*: Sensualists tend to respond well to descriptions of pleasurable states, particularly to descriptions of physical pleasure. And they can get impatient when you don't supply enough descriptions of physical, sensual pleasure, or when you don't start touching them. On the other hand, some can be made uncomfortable by descriptions of emotional states, particularly descriptions of emotional bonding, as well by questions about internal experiences.

Sensualists care about excitement and *variety*.

Signs of a Sensualist: Once you start a description, she'll typically give you at least a moment or two of undivided attention, so that she can determine how good you can make her feel. Abstract talk of values may bore her.

How to Stimulate a Sensualist: Use sensual, sexual talk combined with a fast, smooth transition to physical action.

## Review

1. There are four general modes of female response.
2. Revealers like talking about their values, experiences, and sensations. You should let them talk.
3. Concealers are reluctant to disclose their internal experiences. Feed them descriptions.
4. Contrarians disagree with what you say. Use negations; if a Contrarian is extremely hostile, outdo her hostility and contempt.
5. Sensualists like blatantly sensual descriptions; they're also quickly comfortable with physical contact. With Sensualists, you should attempt to get physical relatively fast.

For information on how to push and pull personality types, read *Gut Impact*.

## XXII. The Rhythm Method, or *Using a Hypnotic Vocal Tempo*

When offering a description and trying to induce an emotion, you... should speak... really... really... slowly.

Speaking slowly, even when it initially sounds funny, has a strong... impact...on your listener's...emotions.

Start off by silently counting "One Thousand" to yourself between phrases. As your images become richer and more detailed, start counting "One Thousand, Two Thousand" between phrases. As you close in for the knock-out, go to counts of Three Thousand and then Four Thousand. As your descriptions get more abstract and emotionally intimate—as you move from talking about the environment or the physical world... to talking about... The Deepest... Parts... of Who... She... Truly... Is, your pauses should become longer.

The longer you pause, the more impact the next thing you say will have.

Will this seem artificial and awkward at first? Probably. But even if the woman you're talking to thinks you're speaking unnaturally slowly, she'll get used to it within a few moments. She'll then start to think, "Oh, that's just Bob—that's just the way he talks" or "He talks like this when he's really sharing his feelings."

More to the point, whatever she *thinks* about the fact that you're talking slowly, she will *feel* a powerful response.

Talking...really...slowly...induces...a...trance...state.

## XXIII. Embedded Messages

You can nest messages within larger messages, by using vocal emphasis or gesture.

"I wonder what it would feel like to *do this now.*"

"How do you...*feel...Pleasure...with me...*is something I always strive for. Okay, maybe I am being kinda trite, I guess..."

"Hmm, there's this box. I wonder if later I should... *put this* {POINT TO SELF} *inside...* You...have an opinion on this?"

#### XXIV. Thought Injection

You can present a command while seeming to tell her about a thought.

“...Sometimes this feeling of peace can be so wonderful that a very wise part of yourself seems to tell you, *‘Surrender right now! Take this {POINT TO SELF} all the way inside you!’*”

“My friend Veronica said that the guy was so exciting, it was as if his whole body, all his personal energy, was just telling her, *‘You need me, you need me, you need me’*...and then a voice inside her seemed to say, *‘Yes, it’s true, this man {POINT TO SELF} has what you need.’*”

“Haven’t you ever felt so attracted to someone that it’s as if every part of you—your eyes, your voice, the blush of your cheeks, the way you’re standing—is just saying to this guy, *‘We are destined for each other’*...haven’t you felt this?”

XXV. (Hypnotic, Persuasive, Seductive) Leadership

Leadership: How's that for a buzzword? Here, though, it has real relevance, in the sense that taking the lead by feeling and exhibiting the state you wish to induce is the best way to induce that state.

To induce an intense emotional state in another person, describe the state while you look and sound and act as if you're feeling it yourself.

Think of a time you told a story really well—was your voice flat and uninflected? Did your arms hang limp at your sides? Probably not. When you tell a story really well, you get into the act—you act out what you're talking about.

If you want to turn someone on, talk about being in love while looking and sounding and acting as if you are passionately in love—widen your eyes, raise and lower your voice, gesture dramatically, talk as if filled with intense devotion or uncontrollable emotion. Yes, it all sounds silly. Yes, it works.

*To inspire an emotion, you must first exhibit that emotion.*

Review

1. To make someone else feel an emotion, you should look and sound as if you are feeling that emotion yourself.
2. The more intensely you exhibit the emotion, the more thoroughly you can induce it.

XXVI. Inner Wealth, or *Giving Her All You've Got, Without Having to Buy Her Anything*

Get a piece of paper and a pen. This is one of the most important parts of this book. In this section, you'll learn how to turn the raw material of your life into ammunition. You'll learn how to transform the details of your life and your dreams into the inner wealth a woman craves.

Jot down the following things:

- 1 Your job
- 2 Something you do for fun
- 3 Something you really want to do but haven't done yet
- 4 Something you've done and really loved
- 5 Some experience you had that is at least somewhat, mildly unusual
- 6 Some places you've been
- 7 Something you do for fun which would probably bore most people
- 8 Particulars about a time you fell in love, or a friend of yours fell in love, or movies you've seen or stories you've read about falling in love

Now go through each of the things you've written down, and think of how the various parts of each item—and every item can be broken down into many, many parts--can be related to one of the following positive emotions:

- 1) intrigue/curiosity
- 2) absorption/fascination/dreaminess/childlike perceptions/surrender to something greater
- 3) emotional connection to other people
- 4) intensity/excitement
- 5) daring/bravery
- 6) power/success/competence
- 7) doing things unconsciously, automatically, instinctively
- 8) sexual arousal

To break each item down, consider the following questions: What, specifically, was I seeing at the time, and what would she see if she were in my position? What was I imagining? What was I hearing or telling myself? What was I feeling emotionally or physically?

When assembling these descriptions, concentrate on linking the experiences to the emotional states. Fudge all you need to. Even if you hate your job, for example, or that trip to Yellowstone was the most boring three days of your life, imagine what, in the best of all possible worlds, could be or could have been worthwhile about those experiences. Milk them, and take all the time you need.

To get you started, here's an example: Making widgets. Even though you may despise making widgets all day at the widget factory, you can still convert the experience into a tapestry of rich details and narratives.

"When Joe next to me hands me the widget, I always find myself taking a deep breath—just **instinctively**, you know—and then **I find myself** getting totally **absorbed** in the process of examining the thing in front of me. You know, you just feel that **place of passion open up inside of you**, because you're beginning to feel this **emotional and even spiritual connection**. This is what you feel, when you know going to do the thing that's important right now. It's as if, in that moment, **I'm a kid again**, maybe seven years old. And I'm in **awe** of this piece of blue wood, orange plastic, and gunmetal gray steel that's in my hands. **I think of all the people** whose lives I'm going to touch by making this widget as perfect as can be, and **this is incredibly exciting**. When I think of this **sense of connection**, I feel this **warmth flow up through my solar plexus, down my legs, along my arms, pulsing, pulsing, pulsing**. The widget feels good in my hands, because **I've handled lots of widgets**, and I now have a **deep, instinctive comfort** with them—it may sound silly, but it's a kind of **oneness**. I mean, you know what that's like? You know, it's the kind of feeling that comes from just **surrendering to a sense of connection**, and going with it. It's a kind of **artistry**. I feel being an artist is mainly a matter of how you feel about what you do. I'm a widget-maker, and **my hands know exactly how to make certain things feel good.**"

When you read the paragraph above, you probably thought, That's the lamest, most banal and idiotic bullshit I've ever read. Most women would laugh in my face if I spouted off like that.

Well, guess what. Women's brains really are wired differently, and they process language differently. Different kinds of language appeal to them. If you want to see what I mean, go try to read a romance novel. Email me if you get more than ten pages in without getting totally lost or thoroughly nauseous.

In any case, realizing that women are wired to respond to language which men would find incomprehensible or ludicrous, and then learning how to dish it out, at will, with exactly the right delivery, is critical if you want to be able to walk into any given room and fondle the breasts of the prettiest girl there within five to ten minutes.

## XXVII. A Map of the World: Two Strategies for Seduction

All of the techniques and distinctions you are learning to use have a single goal: Leading your female listener to experience more pleasure than she was experiencing a moment before.

There are two basic strategies you can employ to further this goal:

1. Get her thinking about a pleasurable experience, one that she hadn't really considered before.
2. Get her thinking about some pleasurable fantasy or memory that's latent within her.

Approach One, in which you *tell her about an experience*--your experience, perhaps, or your friend's experience, or really, any experience - *without asking for any information from her*, is usually the best place to start.

Why?

When you start off telling her about an experience, as opposed to asking her about her experiences or values, she's much less likely to feel threatened, invaded, or put on the spot. By feeding her descriptions filled with imagery and emotional abstraction, you make her feel good while letting her feel safe. From her perspective, it seems as if you are inviting her into your inner world.

Basically, you are taking her out of her present circumstances, and by feeding her rich, pleasurable descriptions, you are taking her someplace she will like more.

Once you feed one pleasurable description, feed her another and another and another. Describe a given emotion three or five or seven ways. Take your time. Then move to another, slightly more intense emotion. Move from talking about *comfort*, for example, to talking about *learning*. Describe that emotion three or five or seven ways, at length and in detail. Quote a friend, real or imaginary, on the subject of the emotion you're describing, so that you seem to be telling your listener your friend's opinion on the matter.

Approach Two consists of probing your listener's inner world—that is, her beliefs, values, fantasies, and pleasurable memories—and then using what she tells you to increase her pleasure. Once your listener has relaxed, and if she seems comfortable answering questions about herself, find out her values. Ask her questions like, What makes your good friends different from your friends?, and then, What makes your lovers different from your good friends? Ask her what she likes about what she studies, or her job. Feed the values, the emotional abstractions that she names back to her—if she talks about how important “challenge” or “excitement” is, wait

awhile, then start describing “challenge” or “excitement” in descriptive, “romantic” ways. You can have her think of a pleasant memory, and then experiment with her subjective experience of the memory. For example, you can tell her to make the mental picture larger, brighter, more colorful—tell her to look at the memory as if she’s experiencing it, instead of seeing herself in the image--tell her to make the picture a movie rather than a still frame. You can tell her to make the sounds in the memory louder, or tell her to hear the sounds from the memory seem to come from outside herself. You can tell her to notice where in her body the good feelings begin, and then notice the texture and temperature of those feelings—tell her to make the feeling more intense, and to move the feeling through her body, or feel it around her, engulfing her. Et cetera. (These subjective details of perception, seemingly trivial but in fact bizarrely powerful, are called *submodalities* in NLP.) Once you know one of her pleasant fantasies (relaxing on a beach, for example) or memories, you can describe it back to her, using rich sensory detail and while describing emotion after emotion after emotion.

Ideally, you should combine the two approaches. In most cases, you should begin by describing pleasant states. After you’ve engaged her attention, made her comfortable and relaxed, you should ask questions that elicit her values, and perhaps her fantasies. Once you know her values, feed her values—her emotional keywords--back to her; offer more pleasant descriptions, with her keywords sewn into your descriptions. And as you evoke stronger emotions and elicit more intense emotions, you can probe for deeper information about her desires—information that you then use in the next group of descriptions. And so on, back and forth. Describe; probe; describe.

As you create more and more rapport, going deeper into the Inward Spiral which is her Self, you can describe more and more potent emotions. Having begun with *comfort*, you can proceed to *wonder*, thence to *pleasure*, thence to *passion*, and finally to *love* or *passion* or *surrender*. As you describe states of ever greater intensity, your descriptions should begin to include more and more erotic metaphors. Remember, so long as you act as if you don’t realize your metaphors can be interpreted as being sexually suggestive, she’ll have a very strong tendency to rationalize that you’re not being sexual. She’ll instead remind herself that you’re being passionate and intense and poetic...even though she’s getting sexually aroused.

## XXVII. Pickup Outline

### PREVIEW

Note: "Describe" implies *describing with all the hypnotic tools and language patterns you've learned so far.*

1. Ignition: Focus
  - a. Mirror her
  - b. Make attention-getting introductory comment
2. First Gear: Comfort
  - a. Describe experience of comfort
  - b. Ask about her experience of comfort
  - c. Repeat a. and b., until she's thoroughly comfortable
3. Second Gear: Excitement
  - a. Describe experience of excitement  
-cascade descriptions into states of increasing intensity and emotional intimacy
  - b. Ask about her experience of excitement
  - c. Repeat a. and b., until she's thoroughly excited
4. Third Gear: Sexuality
  - a. Use sexual metaphors, sexual stories, quoted sexual propositions, sexual jokes.
5. Fourth Gear: Physical Contact
  - a. Get her someplace private.
  - b. Use physical demonstrations and physical metaphors as a pretext for physical contact.  
-nonverbally transition into sexual activity
  - c. Use Verbal Pacing, Hypnotic Tempo to build impact for direct sexual proposition

## 1 Ignition: Focus

A) If your target is relatively stationary, mirror one of her bodily rhythms or posture. Sit the way she's sitting, or breathe at the same pace she's breathing. You can watch the rise and fall of her shoulder to follow her respiration.

B) If she's moving, mirror her movement rhythm. Let your arms and legs move at the same pace her arms and legs do. If the two of you are headed in opposite directions, and you have no time to pace, stop her with a comment.

### C) Introductory Comment

a Compliment her ("You look absolutely stunning!"); or

b Remark on some unusual or outstanding trait ("You've crafted a gorgeous look—your boots in particular are marvelous.");

A certain degree of asexuality can be useful here, as though you're not hitting on her, but are simply making an approving evaluation, one tasteful person to another.

Think jaded Talent Scout or detached gay designer.

The point of the introductory comment is just to get her to stop moving and focus on you.

Advanced approaches include showing some originality or creativity in your comments. For example, you might want to exaggerate the effects of the outstanding trait: "Your boots are so shiny that pilots landing aircraft will be beckoned near, from all directions. There will be crashes. There will be disasters. On the other hand, some people will get home early, and the glimmering curves of your boots will guide them safely home through the darkness." Smile and gesture elaborately—be campy and playful; this will indicate that you know you are saying weird things, and therefore are stimulating and provocative and funny (as opposed to not knowing you are saying weird things, in which case she will likely think you're scary as hell).

## 1. First Gear: Comfort

Make sure you start mirroring her. Then reinforce the sense of comfort mirroring creates by describing states of comfort, safety, and rapport.

A good way to introduce these descriptions of states is by using a story, or talking about a third-party, e.g., "Your eyes look like my friend Judy's. Actually, I was on the phone with her the other day, and she started telling me about this intense experience she had in the park one day.

She was just lying in the sun, reading, and this guy came up. Judy said something about this guy just made her feel really comfortable—like there was this immediate electricity back and forth between them, this feeling of total connection. She said it was like *blah blah blah...*”

“My friend Sasha talks a lot about connection. You know? She says, it’s odd—there are some people you meet {POINT AWAY FROM YOURSELF}, and you know, they’re very nice and polite, but you never really feel any deep rapport or connection with them {POINT AWAY}. You know, you don’t have a sudden sense of curiosity about them. You aren’t pulled toward them. On the other hand, there are some people {POINT TO SELF} with whom you do feel a sudden curiosity, a sudden connection, a sudden rapport. It’s like, *you want to know this person..* {PTS} *This person seems interesting.* {PTS} It’s almost as if it feels like things in your life have conspired to introduce you to this person {PTS}—as if you and this person {PTS} were meant to meet. And you start to feel as if this just might be so important that it begins to feel as if you can take all the time you need, right now, just to get to know this person {PTS}. Other stuff seems trivial and small in comparison. You have this sense of perfect safety, combined with a little tingle of excitement, and you just want to open up and absorb this experience...it’s like, by letting yourself enjoy this moment, you are giving yourself a little gift. Isn’t this a great feeling, when you can now feel this is what’s happening?”

“What’s great is when you have that sudden, profound sense of connection, that feeling that you’re sharing meaningful communication. It’s almost like you and this special person {PTS} are inside a great glass globe, and everything else is on the outside and far far away—everything that tries to interfere just goes *tink tink tink* on the surface and then you forget about it—and here, inside this globe, with this increasingly fascinating, special person {PTS}, it’s as if you have infinite time and infinite space. It’s almost as if the two of you are taking the first steps to building a world together. Doesn’t this feel really good...when...this is now what’s happening...With me...this is the way I feel about it.”

There are two basic approaches to stimulating her emotions. It is usually best to combine them, going back and forth from one to the other.

- a Describe an experience (and thereby stimulate her imagination and emotions)
- b Ask a question about her values (and thereby learn about her sense of self, how she processes experience, and how best to stimulate her emotions)

Let's say you choose to ask her a question about her values, e.g., "If you could absolutely anywhere right now, doing absolutely anything, where would you be? What would you be doing?" When she gives you an answer—for example, lying on a beach, or sitting in a Parisian café—you can then cycle through these two choices again, by asking something like, "What would you love most about lying on the beach? Would it give you a sense of serenity? Of freedom? Of adventure? Of raw physical pleasure?" In any event, these sorts of questions allow you to discover her values; once you know them, you can tailor your descriptions to what she likes, thereby producing a much more powerful physical and emotional and erotic response.

Note that you can prod the imagination while asking the sort of question presented above by slipping in examples, thus:  
"...What would you be doing? You know, climbing a mountain, lying on the beach, sculpting, dancing, painting? What would make you feel incredibly good?"

As an alternative to asking her about her values, you can launch into a description of an experience. This has the advantage of immediately stimulating her imagination. Also, some women aren't immediately comfortable answering questions about themselves, and this approach allows you to shovel good feelings inside them without them having to let down their guard. After all, you're telling them things—they're not revealing themselves. So, to take the descriptive approach, first make an Introductory Comment, then say something like, "Your hair reminds me a lot of my friend Scheherazade. The other day, we were talking, and she told me about this intense experience she had in the Museum of Modern Art. This guy came up to her and said..." Or you can say something like, "You look like you should be in some vast, dark, brooding, Gothic castle, with torches throwing shadows on the walls, a gossamer dress trailing from your shoulders, feeling a tremendous sense of expectancy, as though you feel it's time for something special to happen..." Or, "You look as if you should be striding down the runway, light bulbs flashing all about you, as you stare off into infinity, just feeling everyone's curiosity radiate through you..." Or, "You look as

though you're emanating pure energy! Your eyes just look so bright and alive!"

Again, it helps to pick out some distinctive trait, and then exaggerate it enough that your imagination can make some word-pictures out of it.

Don't worry about talking too much. Once you start a monologue, she'll just classify you as a guy who talks a lot, and become comfortable with it. Since you'll be saying things specifically designed to stimulate and arouse her, she'll like your blabbering more and more.

At any point, you can switch from eliciting values to describing experiences, and in fact, it's good to switch back and forth. Learning her values will enable you to tailor your descriptions for greater effect, and you can use descriptions to amplify the emotions she associates with a value. Let's say she loves the feeling of serenity that comes from lying on the beach, You can say, "Yeah, it's great when you feel a sense of serenity...like this...now...with me...I sometimes feel serenity is like this great internal stillness...I just stop talking, stop thinking...and then, you know, the things you're now seeing...and hearing...just make you focus completely...and you find yourself growing completely comfortable with this...as if you're meant to experience this...and you feel more and more connected, on deeper and deeper levels, to everything you're now seeing and hearing...with me...it's like this...and you sense all this penetrating into your heart and soul...so it really comes inside you...all the way...and you know this is going to go deeper and deeper...you know, when you... feel this...now...with me...with this feeling, you just feel this even more powerfully...the things you're seeing and hearing, the things in front of you...just fill your mind and your soul completely...and you become aware of a space inside you...waiting for this...meant for this...and what you are now seeing and hearing automatically, easily, naturally, irresistibly, slides into that special space inside you...and as you sense it, you know you're meant to have this inside you...it's destiny...and because you are aware of this...in this moment...with me...with me, now...to me, that's how you know this experience...this sense of being totally filled...deeply penetrated..emotionally...fulfilled...with me...this is how you know this is right for who you are now...And you know, this is what you are meant to feel and hold in your life, in your heart, in your mind, and in every nerve and muscle and fold of your body. Serenity is a wonderful thing, isn't it?"

In most cases, you should concentrate on inducing states of comfort and connection first. Once you've induced a state of comfort and connection—once it looks like she's really mellow and she's enjoying listening to you, move on to deeper emotions and more sensual experiences.

## 2. Second Gear: Excitement

Once you've started things rolling with descriptions, questions or both, you'll probably want to amplify her responses. There are a number of ways you can do this.

- a Tell stories about other people's exciting, transcendental, or sensual experiences. "Your hair reminds me of Joanie, a friend of mine who rowed crew in college. You know what she loved about crew? She loved how good it felt when she rowed. She said it was like a feeling of hot red warmth going deeper and deeper through every part of her..." "It's funny how different people have such different vibes. Your vibes remind me of Katya's—she's a friend of mine who..." People almost invariably go into trance when they are told stories, and are in any event expected to listen politely, so stories are good both for making people shut up and listen and for an excuse to deliver highly charged descriptions which people will listen to comfortably. It's best to get in the habit of telling story after story after story, with as many emotional and sensual descriptions as possible shoehorned into a story framework. When something is presented as a story, it tends to be swallowed without analysis—a story is a kind of freebie, so put it to your advantage. Get her subconscious firmly on the emotional track you want, by telling lots of stories which feature the emotions you want her to feel.
- b Elicit specific sensory descriptions of her internal experience—her internal metaphors for her emotional states. "Oh, yes, serenity is wonderful. When you feel a tremendous, deep sense of serenity, where does it begin inside you? Your head? Your heart? Your belly?...Oh, your belly. Is that a warm feeling or a cool feeling?...Oh, a cool feeling. If this feeling were a color, what color would it be? Oh, blue...nice. What would it be like, to feel a cool, blue sense of pure serenity begin in your belly, and then deepen and deepen and deepen, expand and expand and expand, so it touches the places inside you this sense of serenity has never yet touched so completely, and you feel wonderful sensations you've

never felt before? What does this feeling of serenity lead to, that's even better?" Once she gives you a description of her perceptions, exaggerate the sensory qualities of the description. Why? These internal metaphors typically have a direction—they will fall along a spectrum, such that if she imagines a pleasant experience as being especially bright, if you tell her to make the image brighter, it will become more pleasurable. The rule of thumb is this: whatever makes the perception more perceptible (larger, louder, harder) will intensify the emotion that the perception helps represent. This is the NLP concept of *submodalities*. So tell her to make her mental picture of a pleasurable experience bigger and brighter and closer, to make those pleasing internal sounds and voices louder or more resonant or more melodic, to make the feelings in her chest or belly or feet warmer or more solid. (The speed and power of this approach tends to seem magical, and can quickly establish the idea that you have Mystical Power and Wisdom.)

- c Emotional cascading. "Oh, yes, serenity is wonderful. What's great is when you feel such a profound... sense... of serenity... that you become aware... of the parts of yourself... that have been lost to habit. And when, because of your serenity... you've now reached this awareness... you suddenly enjoy the realization... that you're now open... to wonderful new experiences. And in now... fully... recognizing that you're now... in the right place... emotionally... now... here... for a wonderful new experience... here... deep inside... you open... like a flower... to this passionate... moment of realization... inside you... and really feel... deep inside you... and really know... deep inside you... that spreading yourself... wide... emotionally, and taking this ...intense... new experience... inside... who you... truly... are... inside your depths... right now... is exactly... the thing you need to feel deep inside you... to feel and know... that opening... to this experience now... moves you... deeper... inside your core... and further on your path. And when... you now hear this special voice... inside you... tearing off the masks, the costumes... the unnecessary things... and telling you... 'Yes, you do feel this way now, and this is right for you... now'... then you... just have this... tremendous feeling inside you... this sense that you are destined to open yourself to this experience, and you know you're going to look back on this, months from now, and smile."

- d Proofs by Enjoyable Analogy. “Oh, yes, serenity is wonderful...now...with me...it’s like, when you feel real serenity, it’s like you’re walking through the forest, and everything you see and hear just becomes more and more beautiful, because you’re open to it, and this feeling of openness is like suddenly realizing there has been a cage around your heart, and this cage suddenly spreads wide open, and you’re now filled with this feeling of longing for what you know you are meant to have...”

### 3. Third Gear: Sexuality

Now that you’ve built rapport by mirroring her, thoroughly induced states of comfort and connection by talking about what these states feel like (preferably by talking about other peoples’ experiences), and begun to ramp her feelings up by using her own values and submodalities, you can begin to intensify the erotic component.

- a Erotic metaphors. These are descriptions of emotional or physical states which each have at least one quality of a sexual act—that is, they involve penetrating, sucking, spreading open, entering, coming inside, thrusting, warming and moistening, orgasmically exploding, or rhythmically moving, etc. “When you feel this state of serenity really powerfully, it can almost be like you have pure bliss right in front of you, pure ambrosia, distilled to a nectar in a glass, and as you look at it, knowing you’re going to drink it down, you already start to feel even more excited and even more in touch with the most glorious parts of yourself, because you know... sucking... this sweet... sticky... ambrosia... of pure joy... is exactly what you need.” “When you feel this kind of connection with someone, it’s as if you feel all that’s beautiful within this person’s essence shoot forth and penetrate all the way into the deepest depths of your soul--deeper and deeper, until you almost lose consciousness of everything but how deeply this feeling is filling you.” “It’s as if every part of you is warming and melting, like the wax of a candle, and with every moment, you feel your old self melt more and more, as you become more and more ready to receive this new experience, and take what it has to give you all the way inside, into an opening within a part of you no-one else has ever truly explored in the way that you know you’re meant to feel begin happening now, the way that is now going to change everything and allow your heart to spread wide open and feel the kind of love and connection you want to penetrate all the way inside you, into your very core. ”
- b Quoted Sexual Propositions. These are explicit, or nearly explicit, sexual suggestions attributed to other people—characters in a story,

perhaps. “And when you feel that you can have and taste this ambrosia, as if it’s in a glass in front of you, the experience can be so powerful and undeniable and irresistible that the glass seems to have a straw in it, just waiting for you, meant for you to take inside you, and the straw itself says, ‘This is what you want. This experience we’re going to have is why I’m here and why you’re here, so just take me in your mouth and suck me right now.’” “...So, in the middle of the party, this guy tells my friend Kathryn, ‘You are ready to be possessed by me. Your fears have been fighting this, but your body has accepted what is now going to happen. Your emotions have accepted what is going to happen. We are now going to go to my car, where I will remove your clothes, I will possess you, and because you are silent right now, you have already surrendered and you know you will love it when you feel me inside you.’”

- c Sexual Stories. Tell her lots and lots of stories about falling in love, about having wild passionate flings with mysterious strangers, and so forth. The more sexual stories you tell, the better. Remember, stories, like quotes, induce strong states while deflecting responsibility for inducing or feeling those states.
- d Sexual Jokes. Sex jokes have the titillating power of sexual stories, and the additional benefit of humor, which breaks down existing beliefs and attitudes. When you get her to laugh, you are demonstrating in an undeniable way that you can make her feel something powerful, and you are also moving her into a state where her habitual defenses fall away.

#### 4. Fourth Gear: Contact

It’s often a good idea to move her to someplace private, before taking the next steps. It is not, however, strictly necessary...

- a Localization of Emotion. One way to get physical is to ask where an emotion begins inside her, physically. “When you feel Emotion X, where does that feeling begin? Here?” {POINT TO YOUR HEAD} “Here?” {POINT TO YOUR HEART} “Here?” {POINT TO YOUR BELLY} For that matter, if she’s really, really worked up, you can point to your crotch, though you still may want to pass that off as a Silly Joke, saying something like, “Just kidding!” In any case, she’ll oftentimes touch herself where the feeling begins, or point there. If she just points to the place, or doesn’t even do that, she’s probably not ready for physical contact. On the other hand, when, in answer to your question, she touches a place on her body, the odds are

good that she's open to physical contact there. If, for example, she says, "My heart," and puts her hand on her heart, then, after she moves her hand away, you can put your hand where her hand was, and ask, "Is this a warm or cool feeling?" She'll likely totally disregard the fact that your hand is on her chest, or even her breast, and instead focus on answering the question, as well as focus on feeling the emotion you're asking about even more powerfully. By the same token, if, when you ask where the feeling comes from, she rubs her entire chest, she's probably open to having her whole chest rubbed—just don't make a big deal out of it, and keep asking earnest questions and providing rich descriptions.

- b Physical Metaphor. You can make her emotions and internal experience an excuse for initiating physical contact. Tell her to form an image of herself feeling really good two feet in front of her, and then, once she forms the image clearly and experiences some of the feelings, pull her by the waist or shoulder into that spot two feet away. She'll now probably find the pleasant feeling deepening, and you've broken the physical barrier. For that matter, you can use what Richard Bandler calls a sliding anchor, in order to intensify a good feeling she has. For example, you can tell her to remember a good feeling, then touch her arm. Tell her that as you slowly move your finger up her arm, that good feeling is going to keep multiplying in intensity, and with every stroke, the feeling is going to double in intensity. This way, you'll be inducing very, very powerful feelings, and she'll be getting increasingly comfortable with the fact that you are touching her.
- c Direct Sexual Proposition: When you really want to go all-out, use Verbal Matching—telling her things which her senses will verify, or which agree with what she believes or knows--to build rhetorical power and emotional impact ("We've just met...And I know nothing of the formative moments of your life...And I wasn't there at the moment of your birth...And we're in a café...And you have a boyfriend...And you have dreams you haven't totally satisfied") and then bluntly proposition her ("...So I have this strong, undeniable feeling...that we are destined to now share each other's bodies...we are destined to make love...you are meant to feel me all the way inside you, now...as I am meant to feel your energies...as our energies, shared, double and multiply...because some things are just meant to be.")

Review

1. Ignition: Focus
  - c. Mirror her
  - d. Make attention-getting introductory comment
2. First Gear: Comfort
  - d. Describe experience of comfort
  - e. Ask about her experience of comfort
  - f. Repeat, until she's thoroughly comfortable
3. Second Gear: Excitement
  - d. Describe experience of excitement
    - cascade descriptions into states of increasing intensity and emotional intimacy
  - e. Ask about her experience of excitement
  - f. Repeat, until she's thoroughly excited
4. Third Gear: Sexuality
  - b. Use erotic metaphors, sexual stories, quoted sexual propositions, sexual jokes.
5. Fourth Gear: Physical Contact
  - d. Get her someplace private.
  - e. Use physical demonstrations and physical metaphors as a pretext for physical contact.
    - nonverbally transition into sexual activity
  - c. Use Verbal Pacing, Hypnotic Tempo to build impact for direct sexual proposition

Note: "Describe" implies *describing with all the hypnotic tools and language patterns you've so far.*

Thanks for reading. I welcome your comments, feedback, questions, and accounts of your adventures. Email me at [info@sexualkey.com](mailto:info@sexualkey.com).

APPENDIX ONE:  
SAMPLE SCRIPTS for **THE SEXUAL KEY**, v. 2.0

At every pause, count silently in thousands, to Two Thousand or Three Thousand or Four Thousand.

Before every topic, imagine saying, "My friend Catherine says,"

COMFORT/PEACE/STILLNESS

"When you really feel comfort..."

"It's like all the things had been overwhelming you or which seemed so big and important a moment ago have now gotten smaller, like they're very far away, like you now have breathing room. And because you now have breathing room, you become open to appreciating and savoring things more fully...as if time is slowing down...and you find yourself learning more...from this thing {POINT TO SELF}...the thing you're focusing on {POINT TO SELF}...all the things you're seeing...and listening to {POINT TO SELF}...because the more you focus on these things, the more comfortable you are now feeling....and the more comfortable you feel...the more you find yourself open....to learning and appreciating...because time is slowing down...and it's as if warm comfort is flowing through you like warm maple syrup...flowing through every part of you...with me...feeling this personally...this comfort makes you aware of your arms...and the comfort fills your arms...and makes you aware of your shoulders...and this comfort fills your shoulders...and your legs...and this comfort fills your legs...just as this comfort fills your heart...because this experience {POINT TO SELF}...is setting you at ease...in a way that is now making you feel new good things....and appreciate good new things...more thoroughly."

"Comfort is like being at the beach, perhaps on a cool day but when you yourself are dressed really warmly...and the warmth of your clothes seems to almost go inside your body...and make all the waves seem very far away...and very peaceful...and as you watch the waves tumble...and watch the birds land and fly...and land again...and as you hear the birds call...and hear the hiss of the waves and tide...you feel this profound sense of peace...like time itself is just the movement of the waves...like time is endless...and so the best thing is to feel yourself...opening...to this moment...feeling this sense of comfort...this serenity...this stillness inside you...in a way which allows you to appreciate and learn from and connect with...the new things in your life {POINT TO SELF}..."

“Comfort...with me{POINT TO SELF}...personally... is like when you meet someone new...and talking to this person{POINT TO SELF}...slows down the jumble of thoughts in your mind...makes you focus on this moment...and the things you say in this moment...just echo inside you...and the more you focus on this moment...the more you feel in touch with yourself...in a way that makes you feel even more at peace and more comfortable...as if this person’s energy feels like warm sunshine on your bare skin...like music that really touches your heart...and puts you in touch with yourself...in a way that lets time slow down...so that you can really appreciate...and learn from...and share...and connect with this person {POINT TO SELF}...”

sometimes someone’s presence is so soothing,  
it’s like his voice wraps around you and warms every part of you,  
like a soft robe or a blanket or the heat of a fire,  
or as if his presence is this warm warm warm sauna or bath into which  
you are letting yourself  
plunge all the way inside

the kind of bath which is so good you want to empathize with it  
because this pool of water has been made warm in order to have someone  
inside it  
this experience is meant for you and you alone, right now  
and you feel how this bath needs to have someone come inside it  
and you know this experience is meant for you right now  
and you realize how much every part of you,  
even those parts you’ve forgotten about and whose needs you’ve  
been neglecting,  
is imagining and feeling and craving this experience,  
yearning to open up to this warmth and this embrace,  
to open up and feel the heat rush into every part of you  
and to feel whole and complete.

“And as you’re feeling real comfort like this, it opens you to the experience  
of powerful, meaningful, connection...to me, now...this is what real comfort  
is like...”

## EXCITEMENT/POSSIBILITY/CONNECTION

“My friend Janet says, when you feel this sense of comfort deepen, it opens the possibility of connection....”

“Thinking about this...now...with me...personally...I find this comfort is most important in that it allows your sense of possibility to...spread wide...open up...like wings...like the covers of a book...you know? It's like...with me...because you feel so comfortable...it's as if your senses...your emotions... now feel things...wonderful things...more powerfully...and good things...go deeper inside you... emotionally...they touch you...in new ways...and the more of this comfort...you now feel...with me...I mean, it's like...the more you...feel yourself being touched...as if by a breeze...as if by sunlight...in a way which lets...you feel open...to a real connection...with me...where I stand...it seems this kind of connection is like feeling everything that's special inside you...like warm...pulsing...red...light...begins to reach out and penetrate into the other person...and everything that's special about that person...like red...warm...pulsing energy...begins to penetrate...you...enter you...through your heart...come inside you...fulfill you...in a way that allows you to now open...more completely...truly spread wide...now...with me, this seems a beautiful experience...don't you think so?”

“When you find yourself feeling this kind of comfort...with me...I mean...my feeling...is you know...this comfort just surrounds you...embraces you...enfolds you...like a blanket...or when you're with...with me...it's like...when you're with a special person...and this person...makes you feel warm...and safe...and because this person makes you feel so safe...you enjoy this...you enjoy opening up...you enjoy opening more and more...to me...this enjoyment is like...swimming...with me...this is like you and this person are swimming together...plunging into the deep...with me...it feels like...you are going deeper and deeper...into a warm and infinite ocean...and seeing blue water...and lovely colors...and beautiful creatures all around you...and you're silent...except for the beating of your heart...and you feel more and more connected...To me...the more you think about this...the more you connect...To me...Seeing this creates this inner connection...it's like...wow...this is really opening you...in a whole new way...isn't it...and you know you're opening more...and more...now...because...this sense of comfort and excitement you're feeling...and with me... it's like...you want to share more and more of this...and like, with me...you know you are destined to take this inside you...with me...this is how things are...with me,

I tell myself, This is right for you...with me...this is what life is about...can you feel this?"

"With me...when you truly feel comfortable with someone, you connect with someone...with me...personally...it's like...time slows down...and you feel yourself focusing on a door...deep inside you...and this door spreads wide...and you can feel yourself sending out energy...to me...when you send out this energy...you feel excitement...you feel even more energy...from this person...begin to come...inside you...and you feel a stronger and sense of possibility...a sense that you can feel this connection... going deeper...deeper than you'd dreamed...warming you...nourishing you...it's healing ...refreshing...with me...you feel more and more connected...to me...it's like you feel fibers of light...energy...connecting you...to me...these fibers seem to go deeper and deeper inside you...with me...it's like these fibers...these strands...are tying your heart...to me...it's like...these fibers make you feel more and more secure and safe...and the more you open...and feel this connection...feel this sense of possibility...like a flower...spreading wide its petals...to be filled by sunlight...this connection...to me...seems like its making you feel closer and closer to this person...to me...this feeling of closeness is like a private world...like you and this person are inside a special...magical...glass sphere...a bubble...and outside this sphere...everything seems small and far away and commonplace...and inside...you...and this person...feel more and more connected...together...fused...to me...this feeling is like knowing you are meant to open completely...share everything that's special about you...you penetrate into the other person...emotionally ...as this person...penetrates into you...and you finally come...into a whole new place...a place of golden colors...warm feelings...a sense of destiny...rightness...because this was meant to be...with me, this is how I think about this..."

Feel every moment as if another part of yourself is opening to someone as if you're learning about all these parts of yourself because they are opening now  
and the more you realize how thoroughly you are enjoying the way they are opening  
the more you are learning about yourself  
and the more you discover what intense new connections  
are now possible for you, here, with this person, in this place, in this phase of your life.

## SEXUALITY

“And when you feel this sense of possibility truly open your mind...open your bodily...senses...open your thoughts...the feeling is intense...with me...penetrating every part of you...it feels like it's pounding...and pounding...and pounding...at the locks...which keep you from feeling...what you truly need...with me...this insistent pounding...this relentless...irresistible energy...smashes down the barriers...and it reminds me of what Cassandra, a friend of mine told me...about this time she was swept off her feet...by this stranger...it's funny...you can only get truly swept off your feet by a stranger...she said she was visiting Venice...standing outside a museum...when a man, an American...approached her...and asked her to take a photo of him. He handed her a camera...and as she focused on him...through the viewfinder...noticing what was distinctive about him...noticing his confidence...his air of strength...even power...the more she looked at him...the more she felt his strength making her comfortable...and she felt this sudden tension...a pleasant tension... an excitement...in her chest...and she could feel herself anticipating... the click...of the camera. And after she took the photo, he asked her if she'd been inside yet...all the way inside...really felt how great it was...to go as deep as possible...and when he found out she hadn't, he led her inside... and she said his strength, his confidence was like this wave of energy...pounding at the gate of her heart...pounding...pounding...she could feel his strength...coming inside her...even though her mind was saying no...she felt her heart melting...her depths melting...opening...as she felt his energy pounding...pounding...pounding...relentlessly...when he looked at her...it was if she could feel his hand touch her cheek...her lips... her neck...her heart...every... inch...of her...body...she thought of what another friend of hers had told her about life in Barcelona, Spain...where people were always making out, tearing off each others' clothes...having sex...in public...and she found herself imagining having sex with this guy...right there... in the middle of the museum...him pinning her to the wall...tearing off her blouse...as she tore at his shirt...because she could feel his energy...so powerfully...the kind of energy any woman would have to want...the kind of energy and power other women would fight her over...and she wanted this energy only for herself...so that everything she saw...and heard...and felt...inside...this place...this museum...felt like his hand...his tongue...caressing her...tasting her...reaching places inside her...no one else knew anything about...as if this whole museum was just the manifestation of his power over her...and everything was saying to her heart...to her body...to her soul... 'You belong to me, and I will use you for

my pleasure'...And as they explored this...museum...more and more deeply...thoroughly...find nooks...corners...that she imagined no one else had ever seen...stopping to savor...and taste...and love...places she in her wildest imaginings...in all the museums she'd visited she'd never loved...she felt herself telling herself, 'Yes, this is what you need...this man is for you...right now' ...and eventually, he said, "Now it's time," and they went straight to his hotel...and she says the sex was so intense, so powerful...that it ...made her feel truly alive...truly free... changed her sense of who she is."

"A friend of mine once told me about this Native American healer she met once

- within moments of meeting him, she could feel his energy penetrating inside her

- she sensed the resistance and uncertainly she ordinarily felt, when attracted begin to all coalesce into a ball which shrank and shrank and disappeared

- revealing this void, wanting fulfillment, this place waiting to be filled by power

- she felt her sensitivities intensify

- as if her nerves were being tickled with electricity

- as if her heart began to warm and melt

- it was as thorough and profound and undeniable as feeling him undoing her hair, braid by braid

- undoing her blouse, button by button

- as if everything that might otherwise keep her from him was being pulled away and she could feel herself, every inch of herself, being warmed by his strength filled by his energy as she basked in her own beauty

- until her desire, her passion, like a river bursting through a dam, burst into action and she looked into his eyes and then began to unbutton her blouse

- she said when they made love, she felt like a glacier in her heart—a glacier she'd never realized was there-- cracked and melted, and a warmth and freedom and strength she'd never known began to surge through her.

- she says it was like the beginning of a new chapter in her life

-that reminds me of the way a friend was introduced into the bondage scene

- she was at a party and this man comes up to her

-very odd-looking—graying hair, middle-aged, short, ugly, intense  
-he says, “you have trouble admitting it, but you need to feel something new and powerful inside you”  
-“you would like to feel yourself resist, then surrender”  
-“you want to be overwhelmed by a greater power”  
-“you can imagine feeling a belt tied around your wrist”  
-“you can imagine kneeling, begging”  
-“you can imagine being my slave”  
-“you can imagine calling me Master, and removing your clothes on my command”  
-“I am parked outside, and you can imagine leaving this place with me,  
entering my car, surrendering completely to an experience of total ecstasy”  
-“because you now know you need to feel me inside you”  
-“tonight you will serve my pleasure”

Friend told me about a party she'd been to. Her boyfriend had to work at the last minute, so my friend went in moping about the fact that the man of her dreams was elsewhere, thinking, “Oh, I'm just a shell of myself, pretending to be happy. I'll be light and cheery and no-one will know the difference.” After a couple of hours, some guy approached her and started talking.

At first she was flattered but also cautious. He talked about all sorts of peculiar things—he was a chemist, and talked about the structure of the atom and how things come together on a chemical and molecular level, how some things just are meant to bond, and whatnot, and about physics, and gravitational pull, and so on—all this abstract scientific stuff—yet something about the way he talked made her feel more alive, as if there were parts of her that were suddenly coming to life, and as if she could actually have much more passion in her life than she realized. They talked and talked and talked until she started to take matters into her own hands and she said she wanted to get something from her car, and asked him to walk her to it. And there she seduced him, and she said it was one of the most empowering, liberating experiences in her life.

\*\*\*\*\*

You've gone through life  
Wondering if life  
Your life  
Your body

You're mine  
Your soul  
Can experience  
The connection  
This special connection  
Which can make it all worthwhile

The connection  
The relationship  
The experience  
Of coming  
Together  
Now  
With me,  
The experience  
As I see it,  
That will reveal your moments of pain and loneliness  
Of not having  
The one who makes you feel so good  
As he speaks to  
And touches the deepest parts of you  
The parts of you no one before has ever fully recognized  
Ever fully reached  
That will strip off  
The old misconceptions  
So you can understand that those moments of pain and loneliness  
Were there  
In order to make you open to  
And capable of this  
Open to and capable  
Of spreading wide the deepest parts of yourself  
So you can now enjoy recognizing  
How good it is to really feel  
This intensifying  
Growing  
Deepening sense  
Of connection  
Of climactically  
And unconditionally  
Surrendering  
Of truly and utterly  
Coming

Together  
Now  
With  
The person whose presence  
And energy  
And words  
Are penetrating  
Deeper and deeper inside you  
Opening up whole new realms of feeling  
Whole jungles and swamps and valleys  
Oceans and mountains  
Whole dark continents  
Of virgin territory  
So rich and abundant  
So lush and fruitful  
That you can feel  
Every flower within these dark continents  
Growing moist with dew  
And spreading open to suck in  
The pulse of the sun  
And feel the power of the sun  
Push in and penetrate  
Ever more fully  
With every word he speaks  
And every beat of your heart  
is like his footfall  
As he penetrates ever deeper  
Inside this virgin territory  
With a flag tied to a staff in his hand  
And its secrets spread wide before him  
As lush hidden valleys offer up  
Their treasure  
As if this world knows  
That its treasures  
Are meaningful  
Only when shared  
Only when the need for exploration  
And the desire for discovery  
The desire of being explored  
The exploration of the beauty  
Of the pleasure of surrender  
To this special man

Now  
Truly  
Come  
Together  
Only when he drives the flag  
Deep into this lush virgin soil  
And the world around him shudders  
And the pleasures of building  
Something beautiful  
Begin to come to fill this world completely.

Because this kind of connection  
This kind of communication  
This kind of experience  
Is exactly what reaches  
The parts of you  
That have waited so long  
For this special experience  
And known it's only  
going to become more wonderful now.  
With me,  
This is what makes life worthwhile,  
this kind of connection.

APPENDIX ONE: The Pink Elephant Principle, or  
*Using Words to Create Experiences and Emotions*

Language is a tool designed to make people fail to avoid thinking of pink elephants.

As in, "I bet I can make you think of pink elephants."

To understand that sentence and attempt to avoid thinking of pink elephants, you of course must think of...pink elephants.

This little kids' prank illustrates something general and useful: Language stimulates. It makes you think imagine, think, feel.

To understand some concept expressed in language, you must, at least for a split-second, inwardly translate it into a sensory experience. That is, the words must conjure up an image, or a sound, or a feeling, or a taste, or a smell—some hook on which that concept can hang. Words produce associations. The more fully you want to understand what someone is describing, the more you try to experience, in imagination, what that person is talking about. Therefore, if you can get someone involved in what you are talking about, and then describe really, really well that phenomenon, your listener will experience the emotions associated with the emotion you are describing.

To make someone experience something, just describe the experience really richly and vividly.

Think of the matter this way: If you overheard someone talking about falling in love, wouldn't it encourage you to think about love? Could it make you think about the last time you fell in love? Might it invite you to remember how this feels, and consider how it fits into your life?

The Pink Elephant Principle, then, is this: Language produces internal experience. Since we experience the world through our senses, it is useful to describe the events of the world in terms of the senses, when we wish to convey that event in a way which stirs the emotions. "I saw the ocean" tends to stimulate a different response from a listener than "I saw huge blue-green waves and lots of white foam," which elicits a different response than, "I saw huge blue-green waves--speckled with sunlight and sparkling like crystal--relentlessly churn, splashing a cream of white foam, as they rose and fell, rose and fell, rose and fell." Though the last can seem absurd (there being a difference between how language is experienced as speech and how it is experienced on the page), it typically evokes a richer experience than does the first, and therefore a stronger emotional response.

More to the point, a detailed description--one which presents a blue chair rather than simply a chair, a warm room rather than one with no particular temperature, a room from which one can hear the sounds of a

sitcom and a passing 18-wheeler and the cawing of crows, rather than simply noise--transports your listener to another location, the one which you are describing. It enfolds your listener in a new experience.

When you are describing an emotional experience--becoming fascinated, or becoming inspired, or becoming motivated, or falling in love, to take common examples--you are providing instructions on how to have that experience. When you mention an experience, your listener will think about a time he/she had such an experience, or witnessed such an experience, or will attempt to imagine what that experience would be like. The stronger your listener's feeling of rapport with you, and the more emotionally open your listener is at that moment, the more fully your listener will attempt to follow and learn from your instructions, so as to experience what you describe. And when you describe that experience very well--when you employ the techniques we'll describe later in order to engage your listener, your listener will likely incorporate this feeling into his/her own inner landscape, so that your communication will have a lasting effect on your listener's choices, feelings, and beliefs.

(The above is excerpted from *Gut Impact*, available from [www.sexualkey.com](http://www.sexualkey.com).)

APPENDIX TWO: Internal Alignment,  
*Or, How to Look and Move and Sound As If You Mean What You Say*

Just as external alignment—that is, seeming similar to your listener, and matching your listener's beliefs—increases your listener's comfort and receptivity, internal alignment—keeping all of your simultaneous verbal and nonverbal messages similar—makes you seem more trustworthy, attractive, compelling, and persuasive.

Your words should be supported by your voice, your posture, your facial expression, and your gestures. For example, if you're trying to create excitement, you need to look and feel excited yourself to convey it. Your eyes and face should look excited, your body should look excited, your vocal tone and tempo should express excitement.

The more you exhibit an emotion, the more you can induce it.

Talking about arousal while looking scared tends not to work very well.

Produce the feeling in yourself before you attempt to produce it in the other person. When you show the feeling you're talking about, it gives the other person courage to feel it.

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### SHORTCUTS TO INTERNAL ALIGNMENT

Following are some shortcuts to Internal Alignment.

To make generating an intense response easier, try the following:

- a. Generally, when you are describing an emotional state, demonstrate that state. If you are talking about being reserved or guarded, lean back, fold your arms, drain your voice of energy; if you are talking about being excited, lean forward, expose your chest, let your voice sound full and let it move through high and low pitch ranges.
- b. When you want to create suspense, or to suggest that you are uncertain or having mixed feelings about what you are saying, make your vocal pitch go up. After your pitch goes up, your listener will instinctively expect your pitch to fall; if it does not, it will sow doubt in your listener's mind.
- c. When you want to get your listener to do what you say, or believe what you say, or experience something intensely, make

your vocal pitch go down. At the end of a statement, make sure your pitch descends.

- d. Gesture, rather than keeping your hands and arms immobile or close to your body; gesture when delivering the most important words in a given phrase, timing the gestures so that each lasts as long as the accompanying word.
- e. Slow your rate of speech--your tempo--to intensify your words' impact; the slower your tempo, the greater your impact.
- f. When describing something abstract or conceptual, occasionally defocus your eyes and look up, as people do when they are thinking of something. This suggests an intense involvement in your own thoughts, which, odd as it seems, extends to your listener an invitation to experience with equal intensity the state you are describing.
- g. When describing an emotional or tactile experience, slow your speech down, nod your head down slightly, and momentarily look downward as you speak.
- h. After describing an intense state, push your fingers through your hair.
- i. The more physical space your gestures occupy, the more confident you seem. The further from your body you gesture, and the more space you place between your arms and your chest, the more confident and powerful you seem. Don't worry about seeming grandiose; with practice, your expansive gestures will become ever more closely synchronized with what you want to express, and therefore, more and more persuasive.

Ultimately, you should think of your body, as well as the space around your body, as a whole, a unit. This unit should be completely aligned, completely involved in the expression of a particular emotion. Your body is a tool—you should allow yourself to let the emotions you choose dictate the movement, stillness, and variation of this tool's every part.

Every part of you that does not reinforce your verbal message dampens and deadens that message.

We call these nonlogical, nonverbal distinctions nuances. Charisma, energy, and magnetism are associated with rich nonverbal nuance, as is risk-taking. If you want to avoid notice, avoid nuance; if you want to be in the spotlight or accumulate authority, cultivate it. Again, the more emotion you exhibit to others, the more emotional response you can elicit from others.

Additional tips:

When you want to suggest a black-and-white, no-options situation, use a chopping gesture. When you want to suggest a range of options and possibilities, use smoother, flowing gestures—a sweep of an arm, for example.

To project confidence and openness, keep your chest exposed and perhaps your legs spread.

To project wariness or vulnerability, swing an arm or wrist across your body, or cross your legs or ankles. A momentary gesture should be enough.

Adjust your voice along a variety of parameters: don't just make it loud or quiet, but experiment with varying your tone (harsh or soft), tempo (fast or slow), and timbre (full or thin). The more range you display, the more impact your voice will have. And remember, the slower you speak, the more impact each word has (though it is possible to go overboard on this).

When you smile, begin with the muscles around your eyes.

Use your hands to depict what you are describing.

## EXERCISE

- a Spend a day noticing how different people respond to your usual communication patterns. Pay attention to their communicative nuances—watch the regularity and intensity of their gestures. What physical postures and poses do they assume, and in response to which particular words, gestures, and shifts in vocal tone on your part? What tones do their voices take? How quickly or slowly do they talk? How animated are their faces?
- b Spend a day communicating very crisply. Use no gestures. Minimize your tonal variation. Leave your facial expression composed and unchanging. Notice the effects on your listeners this time around.
- c Spend a day using very elaborate gestures. Raise and lower the pitch of your voice dramatically. Speak very quickly, and then slow down your speech tempo drastically. Adopt a variety of postures. In some conversations, use nuances that dramatize and reinforce what you are saying; in others, use nuances which contradict the force of the point

you are making with your statements. For example, in one conversation, when saying "You and me," gesture toward yourself and the other; in another, when saying the same thing, point vaguely to your left and then to your right. Or say Yes with a deep and resonant voice, nodding vigorously, and then compare this with saying Yes with a pitch that goes up toward the end, while shaking your head from side to side. Experiment with pushing whatever nuances you choose to the point of caricature, and also to some point only a marginal distance beyond the bounds of the behavior you're used to.

Again, notice the effects.

- d Think of a time you felt some strong positive emotion--awe or love would both work here--toward the person with whom you were talking. If you can't remember such a time, pretend you're someone else experiencing the feeling you've chosen. When talking to someone, secure rapport through Matching. Then, while saying nothing out of the ordinary, employ the paralinguistic behaviors, the nuances, appropriate to the emotional state you've chosen. Concentrate on expressing the emotion with consistency rather than with overbearing force.

As ever, notice the responses.

Remember, the more emotion you exhibit, the more emotion you elicit.

(The above is excerpted from *Gut Impact*, available from [www.sexualkey.com](http://www.sexualkey.com).)

### APPENDIX THREE: Examples of Pleasurable Descriptions

peach schnapps--warmth of alcohol in mouth and belly

moonlight on wave at night--crash-hiss of water;feeling breeze stirring hair;smelling and tasting salt breeze

warmth of shower/bath when exhausted, feeling water comb through your hair

standing beside tropical waterfall, above lagoon; seeing fruit, low rainbow, emerald leaves;hearing water splash, like a voice telling you what you've been missing;can almost feel the strong and heavy waters all around you and the waterfall blessing you; feel the moisture of the air

spartan intensity of the sahara, with your senses sharpened, sheer planes of blue sky and gold sand, feeling naked before the elements, stripped of your masks, confronted by your needs

cutting a ripe tomato, one that almost explodes w/desire to be opened--you already know how shiny and slick it's going to be, and how delicious it's going to taste

feeling part of a drumming circle, hearing and feeling the energy and sound move through you, and even more powerfully, feeling yourself joined to those with you, feeling something so powerful you can't put it in words

blankets of incense and woodsmoke wrapping round you, warming you and caressing you, penetrating through layers and walls into which solid things cannot reach

hearing favorite song sung by new singer, in way that touches you in new way

intrigued by new person, in way that compels you to think about this person again and again

dancing with perfect rhythm, losing oneself in music, finding deeper part of self

diving—being open to finding a new world of rich color and deep silence

feeling campfire's light and warmth, sipping chocolate

lighting torch, feeling its heft in your hand, enjoying its light and warmth

driving in car, sure of your destination

being approached, recognized, validated when you have lost touch with some part of yourself, and thereby having this part of yourself restored to you

finding yourself wearing clothes that exactly express who you are

waking up, feeling full of energy

walking along balustrade, as sun breaks out from clouds

when person you've met only once before greets you with warmth and profound love

when you make a small gesture and it changes someone's life

a bite of chocolate coating your tongue, then taking a sip of champagne

on a cold winter night, climbing beneath a thick wool blanket and flannel sheets