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PRESENTS**

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**GET A FUN SEXY GIRLFRIEND
IN YOUR BED - AND IN YOUR LIFE
-IN 30 DAYS OR LESS**

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Fast Track Coaching Kit

Month 5 Cheat Sheet

Storytelling

We're going to be covering some pretty important stuff here this month in terms of your ability to converse with women and talk to women. I'm going to cover specifically in this segment storytelling, and I want you to really take notes on this one. This is an important section.

It's going to take a little bit of elbow grease from you to, of course, view these things I'm going to talk about into your game, into your conversations with women, but this is one of the most important ones because, well, storytelling pretty much demonstrates anything you want.

You can use it to show your character indirectly. You can choose it to exemplify your traits, the things you think are important about you. You can use storytelling to communicate in a way that just reaches women right off the bat.

When you think about it, storytelling is the most important facet of our lives beyond getting our essentials taken care of with things like food, water and shelter. Of course, storytelling is important because it gives our lives meaning.

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You can think about how far our cultures had to go with no written form but storytelling. They did it by mouth. It was passed on from generation to generation. They would tell stories around the campfire. The Native Americans did and just about every culture in the world had at one point learned how to tell the stories.

Stories are the fabric of a lot of our cultures, and think about just how we used storytelling today. Everything from urban myths to YouTube viral videos, they all have a story to them.

Stories are pretty much the most essential element of conversation too with women because you can use them in so many different directions. Anyway, needless to say, I'm pretty sure you're already sold on the need for storytelling.

So there are three kinds of guys:

- There are talkers.
- There are listeners.
- There are conversationalists.

These are actually three kinds of everybody. Women have these three kinds too. There's people who like to talk. Men have taken so much information. There are listeners who prefer to hear and listen and nod and go along and not talk that much, and there are conversationalists that really do get off on the interaction, the back and forth of conversation.

Most guys that I've met tend to lean towards the listening side. We like to listen or nod and we'll go along with it, especially when it comes to women, you feel like you just have to.

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Talkers, well, those guys who like to do that too. When we are around with other guys, we like to talk, but when it comes to male-female communication, we need to be more conversationalist.

Guys simply aren't talkers by nature, which breaks the cycle. We are more stoic. Most women do the talking and listening pretty well. They handle that side, and that's the way they communicate.

It's part of their essential makeup that women do this, that they interact. It's how they communicate. It's how they basically view their lives and experience their lives is through the talking and emotional.

You have to understand, there are a lot of women that you have to make up the difference for, meaning that you may have to do more listening than talking or more talking than listening, depending on the situation.

Initially when you meet a woman, it depends on the environment, but you may have to really pony up a lot of the upfront communication, the upfront conversation. This is particularly true when you're meeting a woman in an environment that is not normally a singles environment. It's a little bit more of what we call cold market environment.

It might be at the grocery store. It might be at a department store. It could be anywhere on the street. Those kinds of environments require you to be a little bit more savvy and handle the whole conversation thing a lot better, and put more of the energy into it than she does.

Now, this, of course, is not necessarily true in warm environments, and you shouldn't have to. As a matter of fact, if you're struggling to get a conversation going on a warm environment, that's a surefire indicator right there that there's something not quite dialed in about your game or she's just not digging it.

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The key to becoming more of a talker and engaging women in conversation is very simple, it's storytelling. It's a simple storytelling. Storytelling is nothing more than relating your emotions and your experiences or other people's emotions or experiences through drama.

It's emotional themes of stories, and I want you to choose these when you're designing your stories. This is the first step in creating a story. I want you to look at these themes. On your first story, you're going to want to choose one of these particular themes.

The first theme is discovery, of finding something, of discovering something. You'll recognize some of these things, by the way, in movies. You'll see these in themes in books. It's a very important thing to be able to recognize themes in movies and what their archetype is because all stories fit into very simple modes, very simple modes.

The next one is wonder, wonder and amazement. Another theme might be bravery, talking about something involving bravery. Imagine, it doesn't matter what the story itself is as long as this theme comes out in the process.

Gain, getting what you want or somebody getting what they want or getting what they are going after, ambition is communicated in this one. I really like this particular theme.

Happiness where you communicate achieving happiness, maybe something that taught you about happiness and how important it is or something like that.



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Pride and accomplishment. Bragging without bragging is what I like to call it. Not having to brag, you can show off your accomplishments by using this one.

Surprise is a good one.

Pleasure is, of course, great to communicate because it's one of those things that you can set the tone of the conversation with and you can kind of infect her with a certain sense of pleasure.

Humor is very important to throw in. I'll talk about a little bit more about that in a bit.

Surprise and mystery is also very important. Now, all those ones I just talked about are good themes for the early stages of building attraction. Those are good ones. They are the most energetic.

Let me go back through them again because I want you to see these one more time.

- Discovery
- Wonder
- Bravery
- Gain
- Happiness
- Pride
- Surprise
- Humor
- Surprise and mystery

Those are the ones that are really good for attraction. For building connection, you want to use these themes. Themes of patience,

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security, closeness, peace and tranquility, caution, love. Those are very good themes for establishing the more comfort side of it.

So you start with the other ones, the attraction ones first, and then you bridge into the ones I just talked about.

Negative themes, you should reciprocate for turnaround. Let me explain what I mean by that. If a woman brings up a negative theme in conversation or a negative vibe in the conversation, you got to go along with it a little bit, but only enough so that you can stop and turn it around.

Because if you just try and turn it around like she starts talking about something that's a downer right off the bat and then you try and turn that around, you look at her and go, "Oh, that's kind of a downer. Let's talk about this instead."

It feels too much like you just grabbed the wheel from her hands and spun the car out. You've got to do judiciously.

This is what we refer to in martial arts as redirection. If somebody tries to throw a punch at you, you don't just try and block it and bash it with your arm because that hurts both of you. You try to take the energy, absorb a little bit of it, and steer it in the process. That's redirection.

Okay, some of these negative themes you're going to find they come up. Never bring them up yourself, but you've got to notice them, reciprocate a little bit, and then turn it around.

In other words, if she talks about, let's say, confusion, she's confused in her life. She's just feeling confusion and then she starts to get down and you see her state start to change as she talks about it, because this is how it works with women.

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What you're going to do is you'd go along with that for a little bit. You'd say, "You know what, I've been confused on a few things in my life recently too, but what I found is that, you know what, if I just like write on my journal or if I talk to somebody about it, I'm usually able to come up with a solution. It's never going to confuse for very long."

Do you see what I did there? I took the topic and I went along with her for a little bit, but then I've steered it and redirected it towards positivity. Here is a few more themes that you want to avoid or redirect.

Stress, of course, that will come up. Somebody is going to a bar and you're going to meet them and it was a bad day for her, so she starts drinking and she talks about stress. Again, turn it around. You've got to have the reins on the conversation, meaning you steer it.

Loss, fear, pain, hate, envy, unhappiness, anger, and incompetence. These are especially important. Again, only use that theme if they do it first and then you need to go along with it for a little bit to keep the rapport, but you always want to redirect.

Now, the next step in building process after you get that theme picked out for your story, let's say you have a story. Well, I'm going to give you an example story. This will be the easiest way for you to understand this.

The next step is to come up with a subject, meaning you can come up with this. Actually, you could rip this straight out of Amazon.com's Kindle book categories. Go and look at the book categories on Amazon.com on the Kindle section or just the book section.

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You'll see how they categorize books. Those give you the popular types of books that are out there with things like sex and love, entertainment, movies, celebrities, pop culture, this one is especially good for attraction conversation and initial conversation because it's very light, very fluffy.

There's health, diet and fitness, again, a great thing to talk about when you're trying to actually establish a little bit more on the rapport side I found.

Style and fashion, that's good too to talk about. Food, you can never go wrong talking about food. Stuff, just talk about stuff. Physical possessions and how they came to be in their lives, not in a greedy, fixated "I'm a materialistic person" kind of way, but stuff from the aspect of what does the represents, how you got the stuff, how the stuff came into your life.

An important rule here, tell stories that are personal to you. It's really important because you're going to care about them and they will resonate more.

There is a guy that who's a friend of mine that I coached when I was up in Seattle. This was quite a few years back that I remember sitting down with him at the table. We went to go out to have breakfast together and talk about it because he wanted some coaching.

So he wanted to pay me with some coaching. I said, "Great, we'll go out tonight, and we'll talk about it. I wanted to sit down and talk with you a little bit about where you're at." Because I have to know where their heads at before I go out and start working on their particular game with women.

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It's never about just their game with women. Again, one of the big mistakes that a lot of guys make is they think that it's just about what they're doing with women to get women interested. It's rarely that. It's rarely ever that. It's usually something behind the scenes that they are not seeing.

Whether it's a conversation ability, their overall social skills, it could be just sense of awareness of what's going on in the conversation. It could be their own state of mind. Guys that are divorced sometimes are not in the right mindset to be meeting women quite honestly, or out of a breakup even, or maybe even too long without a woman.

Well, this guy we sat down and talked at breakfast, and one of the things he was talking about was he had this great story. I'm talking about stories and how important they are and then he said, "I got this really great story that I use to talk to women about."

And he told me the story, and I thought it sounds like a good story, but there's something a little off about it, so I looked at him and said, "Did that happen to you?" And he looked at me and goes, "No, it's somebody else's story."

I said, "Well, dude, right there, yeah, it's a great story. But I can tell there was something wrong because it wasn't your story. I mean, what if somebody asked you a question about that?" It's something to do with a pumpkin incident or something like that where they were out on Halloween smashing pumpkins.

It was a clever little routine I'm sure he picked up on some forum somewhere, but it just rang inherently false because it had nothing to do with him, and it didn't happen to him. He didn't experience that in any

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way because you can tell there's no real emotion behind it. He was just parroting it out.

That's when I said, "Look, you've got to understand, these stories have to be your own. Even if it's not quite as clever a story, it's that one that's not quite as clever is going to work better if it's yours than one that's a hell of a lot more clever that's not yours. It's just the fact of life."

So find a source event for your story. This is another step in the process is to look back in your life and look for good event to pull it all together. The event doesn't have to be literal. It doesn't have to be exactly how it happened, but it forms kind of like the basis of the story.

Childhood, I find is a really good option because there are so many examples of how you learned things. We all look back at our childhoods and figure out how we learned or didn't learn something, or what traumatized us, and pretty much most of our lives is just getting over our stuff in childhood. Childhood is always a good option for this.

So outline it on paper. Keep it very simple, straightforward, and just the basic elements of the story, where it starts, where it goes and where it ends.

I'll give you an example here. I call this my standup story, and I will tell it to you, it's about this kid in the theater and his dad who wouldn't do anything. The theme here is a little bit of bravery, a little bit of standing up for the little guy, which we can all relate to, and I know it's one of those themes that resonates with women especially.

I'll tell it to you like I'm going to tell it to women. You know, I was just thinking about this one time that I was out of the theater, and I was hanging out with a couple of girls that I know, and we're watching – I

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can't remember what the movie was now – oh, I think it was one of those Michael Bay movies. It might have been a *Transformers* movie or some action movie.

Anyway, so we're sitting there and we're really getting into the movie, and look, I just happen to look over during this little part of the movie, and I know there's a kid who sat next to me, of course, and his dad.

There is a guy right in front of the kid, actually not right in front, he's just off the side a little bit, but he has arm off on the seat. So the kid, he is trying to get up to see over the guy's arm. He couldn't see over this dude's big fluffy coat and his big arm, and the guy was pretty big.

You could see the kid was trying to like hold himself up. He was putting his hands on the armrest of the chair, and he's trying to see over this guy's arm. I'm feeling bad for the kid because he can't watch the movie, and his dad is doing nothing about this.

That's the part that really got me mad. It was that his dad wasn't doing anything. So I'm looking at this and I'm like, "You know what, I got to say something. I got to do something."

So I just reached over and I tapped the guy that's sitting in front of the kid and I tapped him on the arm. He looks over his shoulder and I just pointed to the kid and he kind of gotten the point like, "Oh, the kid can't see." So he puts his arm down. The kid can see now, and both the kid and the dad were both appreciative.

I felt good because now the kid could enjoy the movie. He kind of gave me a smile. I was kind of like my good deed for the day, and so that's my story. I talk about the movie over the theater. I give them some details.

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I usually give them a little bit more detail like we're eating popcorn. I'm trying to lick all the butter off my fingers, things like that, to just kind of put them into place and the setting. I talk about how I'm happy and I'm enjoying it until I notices that the kid can't enjoy it and I'm thinking about the dad and basically I'm trying to communicate his cowardice.

Then I talk about how I tapped him on the shoulder and he moved his arm gladly and the kid appreciated it as well as the dad, and of course, sometimes I'll even overemphasize and balance what makes sense.

When I'm in a more high energy environment, I want to make things bigger like the guy that was sitting in front of the kid was like 7-ft tall and his arm was huge, and everybody is like intimidated. They're going to think he's going to try and punch out, and I'm like, "No, man. We are in a theater. He's going to be cool."

I'll throw in a little bit of humor to make it fun to listen to, of course, to make the overall story, but you get the point there. It communicated a theme. It's a theme that you can relate to, and if it fits in, it fits in. I'm not going to force fit that in there, but I have that story for when I need it.

It also tells a good quality about me because the woman is now going to know that I'm going to stick up for her when the time comes. I've got the guts. I've got the cojones to do the right thing at the right time.

So there you go, that's a little example of how you can use a story. Again, you've got to throw in some humor to make your stories fun to listen to. Nobody really likes a super serious story without a really good ending, especially in most environments.

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Humor just can't be taught very easily right here. I don't have the time to go into this and in great detail and so I'm not going to be able to tell you, "Here's how you'd be funny." But if you are interested, I encourage you to go on over to CarlosXuma.com/hsh, and they'll show you more about putting humor into your conversations.

Something else you need to do in your stories as you outline it. Well, actually, this is more in the actual telling of the story, and this will come more naturally as you get the hang of it.

A lot of guys are very reserved when they tell stories or when they talk. You've got to throw in some hand gestures. You've got to give yourself vocal emphasis. You've got to vary your tone, and you've got to give some good facial expression as you go along with it.

Don't feel stupid about this, just practice in the mirror. That's what I did. I practice all these wacky expressions. It just comes from when I was a kid, I would do this all the time. I'd make funny expressions in the mirror, and of course, being able to do that adds a new level and layer dimension alley to your stories. They just resonate so much more.

If you can, throw in voices and impersonations. I used to do this all the time with the kid too. It's how I would get a lot of female attention when I wanted it. I used impersonations. I'll be all goofy. I'd have my Southern accent. I played with these things.

Not everybody can do them, so don't worry about that. But where you can, throw in the voices. It's almost like you're doing a dramatic presentation of the story.

Seek feedback through check ins during your conversation. In your stories, every so often you got to stop. Don't you tell your story from

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start to finish without checking in with her. Check ins are very important in conversation.

Like at a certain point, you'll go, "Yeah." Or, "You see, do you know what I mean?" "Do you feel me? Does that make sense?" I tend to use "does that make sense," that's my own personal tick. I say that a lot.

But what happens is this will force them to respond and you'll make sure that they are engaged, that they are not tuning you out, or their attention isn't wandering someplace else. Check ins are very important.

Again, don't just entertain her, draw into the story, pull her in and make her a part of the story. If you can get a parallel or she even volunteers a parallel experience in her life, you want to jump on that and capitalize on it.

Another part of the story that you want to put in is open loops. Leave little unfinished bits of the story that they can get if they keep listening. What this means is, let's say, I'm starting out on a conversation and I say something like, "Well, she thought there's something off about this girl. Just wait to hear what it was in a second. Let me tell you what happens next."

So what I did there was I kind of planted a little seed. I said, "Well, she thought there was something off about this girl, but hang on a second, I'll tell you what that is." What are you going to do? In the back of your mind, you get this part of you that needs to know what that is. Even if you forget about it, your mind is still aching to find out what that was.

That's an open loop, and it's very important to put in your conversation because it keeps them engaged. It keeps them wanting more because there's unfinished business.

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There is an unfinished story. I'm sure you've seen this, and one of the best examples, of course, is the *Empire Strikes Back*, I think it's the best *Star Wars* movie. They always managed to cut from one storyline to the other.

There are two parallel storylines here. There's Han Solo and Leah and C-3PO and R2. They are together on the Millennium Falcon and then there's Luke up on Dagobah with Yoda and R2.

Those two separate storylines always managed to cut off and then the other one engages, and you want to go back and finish what was going on other one, but at the same time you're still interested in the one they've switched over to, and it's a great way of storytelling, and it's just brilliant device to keep you engaged. Other than that, it was still a great movie.

Feel free to add in subplots, and I call these micro-stories within your bigger story. In other words, like that story about the movie theater incident could also be a lead in to what happened to me later on after that movie.

I could state that. I could say, "You know, after we had a great awesome night together. I was hanging out with these ladies and we went to this party. Oh, I got to tell you what happened at this movie theater."

So you're bridging between topics, and again, the free flowing nature of storytelling is that you can start a story, leave it hanging, start telling another story, leave it hanging, go back and finish the first story, and then they still know that second story hasn't been finished, so you get the hang of this after a while.

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You can even combine stories together that are related, but maybe not directly. In other words, the movie theater incident, it was a real incident in my life, but I may have another incident that is related to that that I want to tie in with it, but it didn't happen at the same time.

Well, I can do that. I got the license here, an artistic license, to be able to do that. That's not a big deal. Because the other story still happened to me, I just happened to be meshing it up, if you will, to make it relate together and to make a better cohesive story.

It's called tall tales. Do you remember those when your daddy used to tell tall tales, or somebody that knew told these little stories that you knew weren't true, but they were fun to hear? Well, we didn't care that they were exaggerated because there wasn't a core nugget of truth there.

You've got a little bit of artistic license, and you feel free to use it. I'm not saying lying. I'm saying strategic exaggeration is A-okay within the context of a story.

Of course, if you can, finish it off with a good ending statement, something to give it meaning, and I've got a few that I used to use. They are just for fun, and me and a friend had this running gag going where we were trying to come up with the best non sequiturs.

A non sequitur means it doesn't follow, so what we would do is we try to come up with great ways to walk up to friends of ours and they would hear the last thing that we were talking about because you're walking up to them and you're finishing one conversation, so they catch only the last thing you were saying.

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So we would make up these last things we were saying right on the spot, so we would walk up to people and say stuff like, “And I said to her, ‘No, below the dog.’” And then we both start laughing like there was all the story leading up to that one thing, and of course, guys will bust out like, “Dude, what were you talking about?” “Oh, never mind, it’s cool.”

There is another one we had. It was just a little bit more vulgar, but it was fun. We would walk up to a bunch of guys and I’d look at my friend and say, “And so he said to the priest, ‘Who could fuck in this weather?’”

And that one I actually modified it. I stole it out of Ford Fairlane, one of my all time favorite movies. A total guilty pleasure there, but it’s a great movie nonetheless. Anyway, that non sequitur thing is a great thing to do with your wingman if you ever get the chance. It’s a great fun little game.

But anyway, back to what I was talking about, finish your story with a good ending statement that kind of sums up the moral of the story like my movie theater story where I’d say was, “And you know what, that’s where I learned that it’s so important to stick up for the little guy.”

That’s it. That’s all you use. The little finishing touch there that gives that story meaning. If you didn’t pick it up already, duh, but at the same time, I’m finishing it up for her and kind of giving a little bit of closure and meaning, and in their mind, she’s going, “Wow, this guy is the kind of guy I need to hang out with.”

Here is a few more, and these are just for fun, but you get the idea.

- And that’s why rubber gloves and baby oil are a bad combination.
- And now I know better than to rickroll a priest.
- That’s when you do when you’re stranded at a Lady Gaga concert with an angry dwarf.

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Whatever it is, you can use it. If you can make it funny like this, hey, that's all the better, but give it some meaning, some poignancy.

Of course, the final step in any story is try it out, test it, bring it on the field and use it. It's the most important way to get feedback and figure out if it really is a good story for you to use, and it doesn't have to be long. As a matter of fact, most stories that you create should not be any longer than two minutes.

One to two minutes, we are short attention span people these days with YouTube videos and the emails we get and the text we get that we don't have a whole lot of attention to spare on any one thing.

So the best thing you can do, try it out, test it out, keep it short and sweet, and see what kind of effect it has, and then make up more. You have an unlimited repository of stories within you, your entire life, and whether you think it's interesting or not, believe it or not, all of it is interesting if it's presented in the right way.

That's all to storytelling really. It's taking the mundane and giving it meaning. Take your life, take your events of your life and give them the meaning that they deserve.

The things you've learned about yourself, the things you learned about other people, whatever it may be, exercise that a little bit. Stretch your mental legs and do it because it's one of the most meaningful things you can do for yourself.

All right, there you go. A little bit of a primer on storytelling, and how to use it effectively, the critical elements. Again, make sure you choose a



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good theme, choose an event in your life that you can apply that theme too.

Give it details, give it humor, give it expression, give it animation, and sum it up at the end with a little bit of like a lesson learned at the end, or what it all really meant.

Then try it out, try it on your friends. If you have guys that you're working with, or guys that you know who are also working on this sort of thing, roommates even, try it on them.

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Love Chemicals

Hey, this is Carlos Xuma, and we are going to talk about emotional spikes and the chemistry of attraction. This is an important topic because a lot of guys don't really understand how much science is actually at work behind attraction with women.

Now, there's science, of course, there is voodoo, and there's wannabe science or pseudoscience. What we're going to talk though is the reality of – I used to call it – the virtual cocktail of chemicals that are floating around in your brains and a woman's brain when it comes to getting together with guys and girls.

It's one of those sexual things that we don't know enough about, or at least most people don't know enough about, and we've uncovered quite a bit over the last 20 years in terms of research as to what's actually going on inside our brains when we're getting together like this.

Because whether you like it or not, there's a significant portion of love and attraction that is outside of our control, and this is both good and bad. There's a part of it that you can understand and take under control, but there is a part of this you will never get full control over, and we'll talk about a little bit about that, but for the most part, you do have control.

I like to believe that, and I have to believe that, and that's why I got into this whole field of attraction dynamics and studying how these things work, because I do believe that there's a large part of it that we can control with our behavior. Not just our behavior, but the way we carry ourselves, which then leads to kind of a reimagining or transformation in who we are as men.

I think it's vital. I think it's essential that we believe that because as people we are in charge of our destiny to a large degree. But there is a large part of it that we don't believe or actually we don't really

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understand is going on in the background, and that's what I want to tell you about today.

First of all, I want to give you a little analogy here. I want you to think about the emotional content of your life. What is it that gets you excited? What is it that makes things interesting?

Well, a lot of guys don't understand this, but you have to look at it from a woman's point of view in terms of how they experience the world. They experience the world through emotions. They need emotional spikes and emotional turmoil, for lack of a better word, but I'd rather call it the emotional rollercoaster rather than anything else.

But think about the experience yourself. Just as a man, we actually want the same things. A lot of guys don't like to think of themselves as being emotional, but you are. Think about sports. Going through the experience of a professional sporting event of some kind, if it's a football game, baseball game, it doesn't matter what. I tend to point out football because it's the one that we get most emotional about here in the US.

But think about your experience in a sports event like that, the up and down of emotions. Your team is ahead. Your team is behind. A play goes good. A play doesn't go so good. You need that up and down.

I mean, if your team just dominated the field, if they were just absolutely crushing them in terms of defense or shutting their offense down and your offense is scoring points left and right, you wouldn't have any excitement about it.

It will be cool for maybe five minutes, and then when you saw that there's no tension or no counterpoint to the emotional experience, you start to get bored. You would start talking with your friends. You'd stop paying attention to the game. It wouldn't hold your interest.

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That's what it's like for women. That's what creates the enjoyment. You have to have the up and down to really appreciate the full dynamics of what's going on, especially in attraction.

Now, there's also a part of this that is not just emotional, but chemicals that are created by the emotion. You see, your brain and your body creates chemicals and reinforces experiences by way of your emotional feelings. In other words, when you have a certain emotion, it actually changes your body's chemistry, which is pretty amazing when you think about it because something you think can actually have this effect on your body.

But hey, there shouldn't be anything new for most people. We should know these things, but we still neglect it and we still fail to recognize it because we like to believe we're these rational creatures, and we're in control.

Our emotions, yeah, they are there, but we can control them. They are like this ornery little dog that's in the corner, and sometimes it gets a little bit peppy and we have to pet it and calm it down, or if it gets little depressed we have to bring it back up, but for the most part, we're under control and self-controlled at that.

The reality is this isn't even close to the truth. Most people are making far more emotional decisions than they are aware of and are releasing these little chemicals, that I'm about to talk about, much more frequently than they even realize.

Now, I'm going to talk about the seven most important chemicals. You can consider it less, or you could consider that there's more of them, but for the most part, there are seven very important chemicals you need to know about, and I'll talk a little bit about it each one.

There is dopamine, which is the pleasure enhancer. It's the one that affects your receptors in your brain and how your brain actually fires.

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There is serotonin. It's a certain calming chemical there.

Oxytocin which is what they often call the hug drug or the cuddle drug. That's what you have released in your brain, and it actually promotes attachment by way of physical contact. So when you come in physical contact with a woman, this chemical is actually released in your brain. It's actually very prominent in babies and mothers because that's how they bond and how they connect. A very important chemical is oxytocin.

Vasopressin is another chemical, but that one actually stimulates whether or not we are going to stay monogamous or attached to one person. A very interesting chemical, and we'll talk more about that in a minute.

There's testosterone, of course. I call that the old ball juice. It's kind of aggressive. Testosterone is the guy juice. It's the guy stuff. It's what makes us men and it gives us aggression. It gives us a certain drive, a certain energy level.

Of course, there's estrogen which is for all things female, which, by the way, there is testosterone in women as well as some estrogen in men, but obviously you want that balance to be swung in a certain direction, don't we?

Of course, there is a chemical which is not typically associated with sex and sexuality, but is there. It's adrenaline, and they're there most prominently during your early lust and the excitement that you have at that early interaction with women.

This is especially true in men. They've done several studies on this, including one that was pretty famous where they had a very attractive female researcher. The start of she's like walking. It's a walkway, and basically a bridge across a very scary drop below where you have to be a little bit motivated to go cross this bridge is what I want to say.

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This woman would stand at one end of it and as people went across the bridge, they funnel candidates across this bridge. As the men came up, they would ask him a question, and I'm not sure how this was done, but sometimes it was done after they got off the bridge and before they get on the bridge.

But what they measured was the likelihood of a man to take action on approaching a woman or talking to a woman before and after he went over this bridge.

The effect was, of course, that the men that had been exposed to high risk and danger had a heightened level of adrenaline and were much more likely to take that risk. So you can see that there's a certain connection there with adrenaline in your system, and we'll talk a little bit more about that as well.

So one of the leading researchers in this field is Helen Fisher. She wrote books on this. She wrote one basically about the experience of men and their brain chemistry, the mind and the sexual mind, and she did it also for women.

I highly recommend you read those books, by the way. They're excellent books. I read them years back and I've used them since in my research and the programs I've created, which of course give my programs a little bit more of a scientific edge which might be used too out there, meaning that they're more likely to work for you because they're based on reality.

But there has been a lot of studies done recently in what is lust, what is love, and where does it come from, and why. The dictionary describes love as being an intense feeling of deep fondness or affection for a person or a thing, and to fall in love is being to develop a great love for a person.

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Well, that's pretty basic and it's pretty obvious, but why, why do these things happen? What purpose do they have? And why is intense desire between two people sometimes called chemistry? Think about that for a second.

What's that word, chemistry, chemicals? Well, there are, in fact, very distinct stages of love that have been identified, and actually Helen Fisher talks about these.

The first she talks about, and I would actually kind of classify them as two, but she breaks them to three. I think the first two can actually be pooled together. But the first one is lust, and lust is the one that's driven by the sexual hormones, the sex hormones, the testosterone and estrogen. Those hormones are what get us out there after each other.

Now, after lust, she delineates it to something called attraction, and this is where you are love-struck with somebody. This is where you want to keep seeing them, you want to keep going after them. It's where you lose your appetite. You can't sleep. You can't concentrate. That's the falling in love feeling.

That's what I call the crack addiction phase. Well, I would group that in with lust because I think there's a certain connection there. I think the two, they flow right together and they happen so close together.

00:09:09 It tends to being sure you can look at a picture of a woman that's gorgeous and have that little lust thing, but it really takes the next step for it to actually go anywhere, or else it's pretty much just a blank shot that's fired and nothing really happens. Forgive the part, forgive the analogy there.

So the next stage though is the falling in love, and after that of course is the attachment, but think about when you fall in love. You have those experiences of your palm sweating, you stutter, you can be out of breath, you can't think clearly.

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You might not relate to this. You might think it's all in your head, but the reality is there are certain brain chemicals called monoamines, and those are the ones I told you about, the dopamine, norepinephrine which is a form of adrenaline, and serotonin.

Norepinephrine and serotonin excite us while dopamine makes us feel happy. It gives us that bliss. These love chemicals are actually controlled by a substance. It's actually the same substance you can find in chocolate and in strawberries. It's kind of a funny combination, huh?

It's called PEA or phenylethylamine. It's actually a very well known combination, and this combination actually controls that transition from lust and love, and similar in structure to amphetamines, believe or not, PEA or phenylethylamine gives us that excitement that we're looking for.

Of course, there is this truth in the saying that we can become love junkies where you become addicted. You need a high to keep going and then when you lose it, you lose that chemical rush and you got to get right back on that horse again.

The love junkie has another problem in that they build up a natural tolerance to those chemicals eventually so it takes more and more to produce the same high. Does that sound familiar? It should, it's the same thing for any chemicals. That's the way your body works.

Love junkies, if they are staying married to somebody, are the kinds that would be more likely to seek more affairs and more flirting and have a tougher with monogamy.

Now, that third stage is the chemical bonding. The first stage is what I call the crack stage, and it's a very heightened bliss, very extreme, very intense feelings. It's very powerful. It's like being on crack cocaine, and they've actually likened it to that.

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The second stage which is the attachment stage. This is the one that keeps us together. Attachment is more like heroine. If you're going to compare drugs, heroine is that longer bliss feeling. Well, attachment takes over from the attraction stage, and that's the bond which actually keeps people together.

After all, we couldn't stay in the same attraction stage forever. We never get any work done. You'd be totally nuts. You'd be daydreaming all the time. It's not realistic, and the two hormones that are most important during the attachment phase are oxytocin and vasopressin.

Now oxytocin is what some people call the cuddling chemical or the hug drug. It not only increases the bond between people, but it's also one of the chemicals that are responsible for contractions during childbirth for women, milk expression for breastfeeding, and it's released by both sexes during orgasm, so think about that.

The theory goes that the more sex that you have with a woman, the greater the bond that happens, and of course, Mother Nature is sealing the deal right there.

Now, vasopressin is what they call the monogamy chemical. Only about 3% of mammals are monogamous, believe or not. Mating and bonding with one partner for life is not the natural order for most mammals.

Unfortunately, humans are not one of those naturally monogamous animals. The prairie vole is one of the ones they've done a lot of research on of all things, and it actually is and it's this particular guy that they've used to study and actually is responsible for most of our knowledge about this drug, vasopressin.

You see, what they did is they isolated these male voles, I think it's like a strange little prairie-dog like animal, I think, before and after mating and they found, the scientists found that lifelong mating can be linked to the action of this drug, vasopressin.

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Before mating, the vole is friendly to both males and females, and then 24 hours after they had mated, the male vole is basically hooked for life and he defends his partner jealously for the rest of her life. The post-coital production of vasopressin is actually responsible for this.

These little animals also put much more energy into sex than is actually necessary to reproduce and it's also considered that the post-coital production of vasopressin and oxytocin was responsible for this, for the really strong bonds they form.

When given a compound to suppress this effect to the voles, they lose their interest, they lose their devotion to each other, and the males actually failed to protect the women from the threat of other males. Interesting, isn't it?

Of course, endorphins are also involved in longevity of love. Endorphins have that same painkilling and pleasure delivering principles as their cousin morphine. Oh yeah, that's true, morphine, without the risk of overdose of course.

Of course, you get that same endorphin rush when? When you're exercising. So there's a similarity there and it becomes an addiction. That's why people when they get past a certain hump with their exercise are actually able to stay doing it for the rest of their lives if they can do.

I'm one of those people. I got that. I got addicted to that rush if you will, and years later, I'm still into exercise as a method of controlling my emotions and keeping myself blissed out, which I'm happy to say is probably the healthiest way to do this.

So let me summarize those drugs again because you important you understand which ones are responsible for what. The chemical basis of love is covered in at least three separate areas.

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The last section of course is the testosterone and estrogen. That's that rush that comes in the old genitalia when you see something you want.

There is the attachment which is a brain chemical, of course, of oxytocin and vasopressin. That's the one that gets you staying with them long term.

Now, of course, there are the attraction chemicals which are dopamine, norepinephrine, serotonin and some other smaller ones as well, which actually change your heart rate and actually change your body in a lot of ways. Really crazy stuff like that.

There is one more that I want to briefly mention, and that is pheromones. A lot of guys ask me about this one, and I have to give you a little bit of insight on this. Well, first of all, what about pheromones is what they usually ask me. Do pheromones really work?

You know what, the jury is out on this one. Some people say yes. Some people say no. Some science says yes. Some other science says no. The relationship here is that you have to understand that there is a saying, "Correlation is not causality."

In other words, just because 3,500 people that were surveyed who smoke cigarettes, don't eat chocolate or whatever, make something up whatever you like, doesn't mean that there is a connection there. The only connection might be that the type of people that enjoy cigarettes are the type of people who don't enjoy chocolate.

There's no direct connection between the cigarettes and chocolate. Unfortunately, we started to put those two and two together and it becomes an equation that does not work right. So be careful when you hear these studies that say, "Studies of a thousand 90-year-old people showed that everyone of them had at least one glass of wine."

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Well, okay, but maybe it's not the glass of wine that's making them live longer. Maybe it's the fact that they only drank one glass of wine, but they also have a healthy lifestyle that's in balance and in tune with their bodies. They eat certain things.

They never look at the big picture, so be careful about those assumptions based on things you read and hear in the news. So the same thing is true about pheromones. It can go in either way.

A pheromone alone, and pheromones basically are the chemicals that are released from one person that we smell or taken through our nose. The other person can sense that way. So when you work out, you actually release pheromones. It's not just body odor, my friends. There are actually things being released into the air saying that you're viable candidate to boink.

Well, pheromones are not all you need, and the unfortunate thing is that a lot of guys get fixated here. The problem is that there's no harm in using these things, but the biggest mistake you can make is to place all of your hopes on it, that using pheromones is what will save you and what will get you a girlfriend.

But that's not it. Pheromones alone are unlikely to do it. It's part of a whole package. Attitude alone is enough, but if you lack that attitude, no pheromone in the world is going to help you be more successful with women, and I hope that makes sense to you.

I'm thinking a lot of these studies that they've done with pheromones, they haven't done enough really quality studies on it to determine whether or not there isn't a placebo effect.

The placebo effect simply means that if I gave you a pill and I said, "Here, take this," it will actually give you ten times more energy for the next ten hours, and you took that. Chances are you would experience that benefit, but not because the pill actually had anything to do with it.

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I gave you a sugar pill. You believe it was going to give you ten times more energy so you manufactured that with your mind. That's how powerful your brain is, and that's called the placebo effect.

So when guys hear about this report with pheromones and they try them out, they believe that it's working and so they're a little bit braver, they are a little bit more forward. They get more success with women not because of the pheromone, but because their attitude changed. Their mind and their thinking changed.

So it's really important to understand that. So when you're thinking about pheromones, hey, you know what, go ahead, give them a shot. They have done what they call double blind studies, meaning that people were tested and given pheromones to try out and they did it at a speed dating event, of all things.

They did show that the men and the women who used the pheromones were more successful, and this is of course them not knowing that they actually the pheromones on them, and it was a significant deviation, meaning that it showed up and it was pretty substantial. It wasn't just something you could say, "Well, maybe it's a little bit." No, it was pretty substantial.

But there's also been studies to the contrary, so let me emphasize that. So before you go running out there and buying one of these crazy pheromone aftershaves, by the way, I have one of these back in high school.

I have to admit, I have one. I had pheromone cologne. I tried it. It didn't really do much for me, I'll just tell you that, and I don't think I ever really believed with it either, but then that could have been the problem.

So pheromones are another element of brain chemistry and sexual chemistry that you should know about, but please do not get caught up

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in that as a method of attraction that's going to supersede or even remove or replace anything that you learned from me in terms of your attitude, confidence and just your overall game with women.

So the argument remains, why love? Why do we need love? What purpose does love form? Is there anything, any scientific basis for it? Well, there is. Love was actually a part of the mechanism that we keep two people together in order to make sure that their offspring will survive.

The idea was that love will keep two people together – God, that sounds like a lyric. It is, isn't it? It's a lyric from a song. Love would keep you together because that would, of course, keep you in place. The men would then be protecting the woman who's raising the child and the man is the protective, security, safety based guy, and the woman is the nurturing element in the relationship.

It's kind of funny if you look at the scientific definition of love it's very interesting. They don't even classify love as an emotion, but it's actually a "goal-oriented motivation state that drive humans toward an array of strange behaviors reminiscent of those associated with drug addiction and psychosis."

I'm not kidding you, and that's actually true. I know you want to be romantic. You want to believe that love is out there, that love conquers all, that love at first sight, and these stuff, and you can hold onto that, but recognize that's a distortion in your head.

Yeah, I still agree. I still want love in my life, and I still think it's one of the best things in the world, but recognize that it's not the be all end all that you might believe it is. There is a lot more going on behind the scenes than that. This chemistry is at work in your brain and it will change the way you think in the way that you're perceiving things.

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That's the problem. It's like looking through the world through dirty sunglasses. You're not seeing things clearly so you can't make accurate decisions. You have to be able to control those emotions, stop and step outside the picture and look at what's really going on.

Be willing to do this. This is probably one of the most important things you can do as a man to really demonstrate that you are a true Alpha man. I'll give you a quick definition here, and that is that the Alpha man is emotionally intelligent, but also emotionally under his own control.

He can control his emotions, he can let them out when he wants to, and he can keep them in when he needs to, and that's an important skill to have in this new age world that we've come into that tells that feeling anything is okay and expressing anything is okay.

It's not okay. You have to have a lot of these under control or you're going to run the risk of women perceiving you in a very bad way. Men are not meant to be running around out there with the same kind of emotional expression mechanism that women do.

No matter what anybody tells you, I don't believe it, and I don't buy it, and I know for a fact that it does impact your success with women over the long term.

Again, I'm not trying to throw us back into an age where men were totally repressed and emotionally freaking out because they couldn't express anything. You can, but you have to know how to do it and who to do it to. You've got to have this understanding. It's so important.

If you want to learn more about this, by the way, I've cover a lot of this similar material and a lot about how to do it when I'm talking about in the Alpha Masculinity Program. If you're interested in anything about that, just go on over to www.CarlosXuma.com/alphamale.

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So there you, a little bit of understanding and really what I want you to come away with is not the names of a bunch of a different chemicals. I want you to come away with the understand that your perception of reality can be and will be distorted when you're under the influence of chicks.

It's real. It does happen, and the same is true for her. Your ability and willingness to step back and take a look at the big picture will, again, yield you the most returns when it comes to getting the women you want in your life and in your bed.



Stay tuned for next month's content, where we'll be covering MORE on online dating and how to use it to meet women effectively...

As well as new tricks and techniques for meeting and talking to women - creating instant sexual desire.

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RATED	ALPHA
A	Required for R.E.A.L. Men

