

Setting the frame in Skype sex chat

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An integral part of maintaining a Euro-harem is facebook and skype. Such a wonderful technology for building rapport, attraction and keeping yourself entertained over long distances. As a favour to my dear readers I'll go into detail on how to set up a good sex chat. Remember that birds don't think like us and get turned on by different things. Keep this in mind at all times. How do you want her to feel, how do you want to move things along.... Girls get turned on by the psychological interplay and environmental scenario of sex. You want to be getting that right before moving on to the in-out part of the sex. Here's a chat from last night where I had Serb A masturbating. Read and learn.



1. I want to pull her in with something that has immediate buy-in while also covertly emphasising that I'm making this up as I go along and thus its showing my spontaneous creativity. She has no doubts this is a personalised experience so that ups the attraction and rapport.
2. Details, details, details! You are feeding her imagination, in this case the archetypal road trip. I had in mind the road scene from Fear And Loathing In Las Vegas. Picture it in your own mind and then paint a picture with a few brush strokes. Make those details masculine and cool.
3. Don't forget her other senses. Men are visual but women want to know the touch and smell.
4. It's playful. Don't take yourself seriously. Give her little images that bind her to you specifically, imagining how *you* are not just a random male.
5. Drop in your own habits that she knows you have. Girls know I care about good whiskey and Cuban cigars. It all builds that little world to suck her in and feel right there, next to you.
6. Tell her what she's doing. What she's doing in the story sets the frame for how she will act, which part of her character will come out. How would this story go differently if I'd said "You have your head buried in a book, something long-winded from Tolstoy"? Not necessarily worse but all the details need to be consistent with where you plan on taking this. I want it to be a wild adventurous story. If I'd wanted to paint her as timid and nerdy I'd have used the Tolstoy line.
7. Bring her in as a co-creator on the non-essential elements, make her work a little and feel some influence.



8. Future projections always have an element of farce from her. She's a silly little girl who would soon send the world spiralling into chaos without your firm hand to keep things in order. Put her in the clumsy box.
9. This is telling her which character to play and how to feel. The energy is high, flirty, adventurous. Much different to her pulling out a flask of cold tea (which would subconsciously lead to a relaxed, not hot, vibe).
10. This time I'm playing up her agency, letting her be predator. It suits her temperament and switches things up from the usual where I dominate everything. This story is about her being wild and horny, chasing me, impressing herself upon me because she wants the sex. A nice frame.
11. More colour to feed her imagination, more fleshing out of the uninhibited bad girl character I'm setting her up as. While typing I considered having her flash her tits at the drivers but it felt wrong so I toned it down.
12. Tell her how to feel. You tell her to be hot, excited, sexy, hungry, desperate or whatever. Not bored.

Never bored. You are building the emotional linkage now for how you want her to generally feel around you in future.

13. I'm reluctant. I have a mission that she's distracting me from. Ease her into that qualifying frame where you have the value and *she's* trying to persuade *you* to have sex. Notice I've built up to it, after scene setting. It feels natural within the story.



14. Playfully reassert the frame that she's a force of chaos.

15. She needs a reward for this sexually exciting behaviour. She wants you to be turned on at the thought of fucking her. And girls get a spike from hearing about hard dicks.

16. Don't lose track of the little environmental details that make the story feel real. I get more inconsequential buy-in from her.

17. More of her as sexual predator, escalating.



18. She's winning me over now. I'm finally throwing away my cigar and turning my mind to fucking her. She gets the thrill of validation.

19. Continuing on the theme of her being the wild uninhibited ball of steamy sexual energy. I want her to know she can be like this with me in real life. It's all a set-up for future actual sex. Giving her permission to bring out this side of her.

20. Reward and qualification. Tell the girl what you like about her, what turns you on. You'll get more of it in future.



21. Detail, detail, detail. Put yourself into the story and communicate with your senses. Pick out a smell, a touch, a quirky detail and make it come alive. Girls put themselves deep into the story so feed that.

22. At several points in the story I hammer home her obsession with my dick. Girls are obsessed with dick, that's just life. Play on it, position her as obsessed with **your** dick. Frame her as worshipping the cock, her biggest source of happiness.

23. You'll get this alot. Accept it, enjoy it. Girls want to work for you.

24. Ah, the danger element of public sex. I like to throw in unforeseen plot elements. A few weeks earlier we were having sex in an underground hidden WWII-era Luftwaffe airfield. Mid-way through she clumsily kicked over a helmet and the resulting clang woke up the Nazi zombies. Plot twists!

25. A roughness-dominance spike that flows seamlessly from the narrative.

26. Still letting her be the predator.



27. We are a long way into this story and I still haven't fucked her. As the storyteller, I'm making her wait, building up her anticipation, letting her get wetter and wetter. This is frame control – the sex proceeds on my timetable. She's naked before me.

28. Hammering the frame of wildness. Telling her how desperate she is for my dick inside her.

29. I'm taking control. She's turned me on enough to earn a fuck so now she's going to get one. She's no longer the predator, I'm driving this figuratively as well as literally.

30. Decisive manly action. I'm in charge now so the little details reflect that. She's going into the docile "waiting to be fucked" mode. Which she wants. No girl can remain predator with me.

