

OUTER GAME

TACTICAL MANUAL

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Why Outer Game?

Outer game is the skills, tactics, and techniques that attract women. Many students wonder whether they should focus on inner game (confidence, beliefs, self-esteem, thought processes, etc.) or outer game. Though working on yourself internally is important, improving your outer game can kill two birds with one stone by both increasing your success with women and solidifying a strong inner game. When you develop your game skills, your experiences lead to competence, which lead to confidence. Once you find yourself in this positive feedback loop of improving both your inner and outer game, you'll be unstoppable.

How to Use This Manual

This manual is full of game tactics based around the OPEN-Close (Open, Premise, Evaluation, Narrative, Close) model that is the basis of [The System](#). Some of this material may be familiar to you and some may not. Read over everything in this manual once to get a sense of the big picture, and then direct your focus mainly to the sections that are most pertinent to your current sticking points. The key to effectively implementing this manual into your life is to take everything one small step at a time.

Our general advice to learn outer game goes in this order:

1. Open
2. Open-**Close**
3. Open-**Premise**-Close
4. Open-Premise-**Evaluation**-Close
5. Open-Premise-Evaluation-**Narrative**-Close

By adding more elements of the model, you work toward more advanced game.

Overall competency should be achieved in each area before moving on to the next. Use the **Success** section under each category to judge if you're able to consistently implement that element correctly.

After achieving general competency, you'll begin to layer on subtlety, which is a key secret to advanced game. The goal here is for your game to no longer feel like game. However, before you get to this level of mastery, you must build a solid foundation.

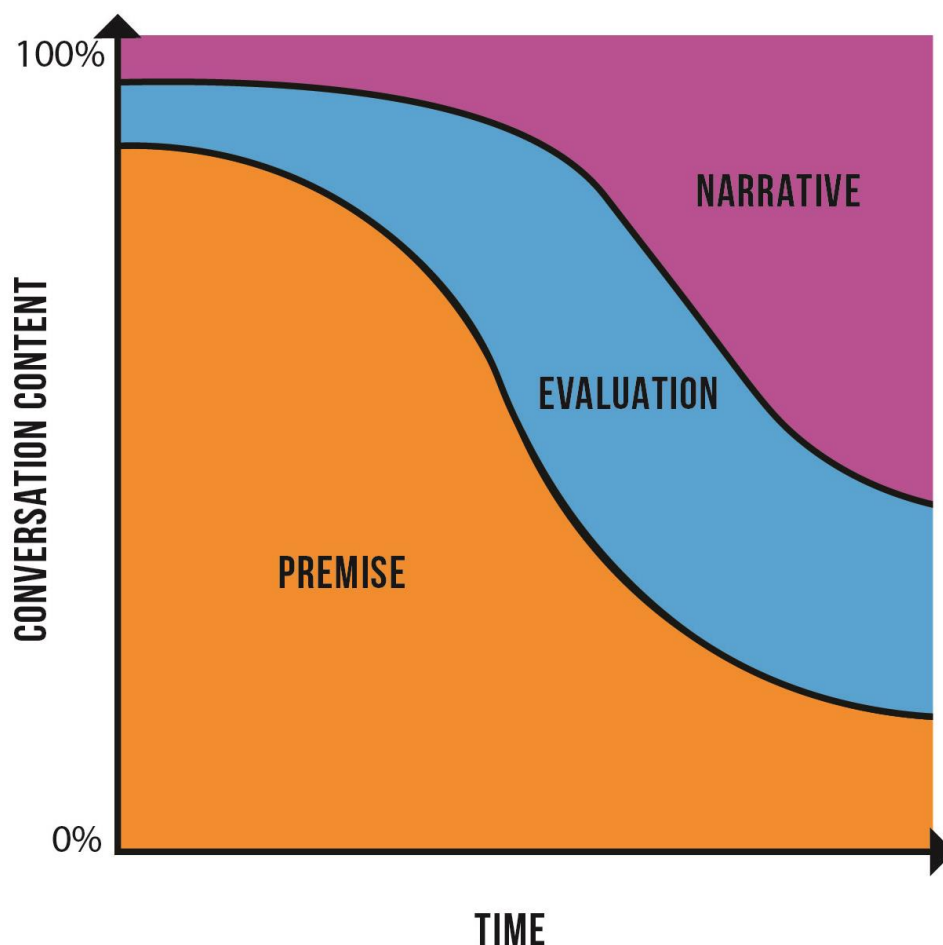
Remember that each element in your foundation is a skill. You can master everything in this guide—the key to doing so successfully is [deliberate practice](#). If you go out multiple times a week, focus on your most important sticking point each session, and immediately analyze your success afterward, you'll improve FAST.

Now let's begin.

The Big Picture: OPEN-Close

The OPEN-Close model includes all the elements of an interaction with a girl that create a deep and meaningful relationship with her. The question is when and to what degree do you use them?

Generally speaking, OPEN-Close is sequential. This means that after opening, the conversation should typically be premise heavy, and, as the set progresses, evaluation and later narrative play a relatively more important role. The following chart shows how much of each element you should have at any point during your conversation:



The idea here is to begin to build an intuition about how your game should look throughout the interaction. Notice that generally your game should include some degree of each element at any stage in the conversation—avoid neglecting any one area for long.

Below is the in-depth explanation of how to properly do each element of OPEN-Close.

OPEN

Goal: Start the conversation.

Success: You're in a conversation with her full attention on you.

Read the goal of the open again: START THE CONVERSATION. That's it. The open and the close are the two areas of game where you're forced to be needy, so you want to open well and progress the conversation as soon as possible rather than dwell on it. Approach, open, and move on.

Approach Angles

Set yourself up for success, not failure. One of the main reasons why guys get blown out is because their approach angle is wrong.

The key mentality to have when approaching the girl is to do so as if you already know her. Whenever approaching, think: Is this how I'd greet my best friend?

If you go into the open with the assumption that she'll stop, respond positively, and engage in conversation, your belief is much more likely to become reality.

General rule: Open immediately after making eye contact. Don't be the creepy guy who locks eyes with the girl, looks away, and then tries to open later. That's weird. If necessary, use your hands to signal to her or a louder voice to make sure she knows you're talking to her.

Daygame

In daygame, there are three main situations the girl will be in when approaching—seated, standing, and walking. Generally speaking, the more stationary the girl, the easier it will be to get her full attention on you. Your goal should be to eventually get any moving girl to stop so that she can better engage in the conversation and focus on you.

Seated: Stand until you hook (she invests by asking a question) and then sit, ideally with a [false time constraint](#) so she's comfortable knowing that you won't stay forever.

Standing: Casually approach, and if she makes eye contact with you, open immediately.

Walking, Opposite Direction: Open when she's about 10 feet away with an assertive voice that expects her to stop. Don't wait for a response. Keep talking until she stops. If you're within this 10-foot space, it's likely, especially if she's walking fast, that she'll go right past you. You're

in bad shape if you need to step into her way to prevent this, or you have to turn around and start chasing. Be smart, and open early.

Walking, Same Direction: If the girl's in front of you, walk slightly faster alongside her. Ideally, you'll give her a light tap on the upper arm when you're parallel so you can open her right after you're one step ahead. In this scenario, you want to avoid opening from behind. If you're behind and she doesn't immediately stop, you look like you're following her. Keep in mind that she might be surprised by your touch to which you can diffuse with a statement of empathy (i.e. I didn't mean to surprise you, but . . .).

The secret to get her to stop is to open ahead, then slow down and do a half pivot so that it looks like you're stopping. The power of the pivot is that if she continues walking, you can easily do the same. However, your body language and attitude will convey that you EXPECT her to stop. She'll follow your lead, so commit to the stop, and she'll likely do the same.

Note: If she's moving particularly fast or doesn't seem to want to stop, walk with her. Once you have more of her attention and investment, you can slow to a stop, and she's likely to comply. A good line here is, "Hey, before you follow me all around the city . . ." and come to a halt while continuing the conversation. This is a helpful reframe of her following you. Ideally, you can stop her within 100 feet of the initial open.

Nightgame

In nightgame there are many different scenarios, complicated by the fact that there are also group dynamics. A good strategy is to stand in a popular, high-traffic area of the venue. This will mean that you won't have to navigate the crowds looking for girls—they'll come to you.

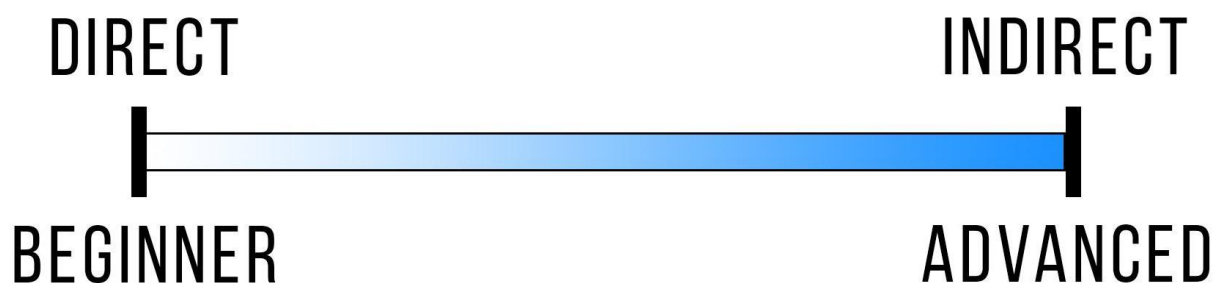
Standing: When you see a girl who is walking or isn't facing you, you can give a firm, yet light double tap and pull on her shoulder. This will get her attention, and, in combination with a confident open, will help get her to face you with her full attention.

At Bar: Wait until she's done ordering her drink to approach. Remember that you want her full attention, so limiting external distractions, like her drink, will help you be more successful.

In Group: Make your opener collective by engaging the group, then once they accept you, shift into a more isolated conversation with the girl. If she's already isolated, you can open her first and then later engage the group soon after.

Opener Styles

Your opener can be anywhere on the spectrum of direct to indirect. This opener style spectrum also matches up roughly with the spectrum of what level of game you're at, from beginner to advanced (see below). You can successfully use direct openers at an advanced level; however, this is harder to do without great [delivery](#). The more indirect route allows you to convey a similar message without making her decide whether or not she likes you within the first five seconds.



Here are the recommended opening styles for each level of game.

Tip: Use the pre-opener, “Hey, ’scuse me, . . .” This phrase allows you to get the girl’s attention before you say your actual opener.

Beginner: Direct man-to-woman

This direct and premise-heavy opener allows you to:

- Get to the point
- Be comfortable with sexual tension in conversations
- Build good skills (body language, tonality, calibration, confidence, etc.)
- Have consistent interactions with a chance of success

Intermediate: Direct friendly, push-pull, observational, situational

Advanced: Push-pull, observational, situational, opinion

Level	Opener Style	Examples
Beginner	Direct Man-to-Woman	-You’re cute/adorable. -You look fucking amazing.
Intermediate	Direct Friendly	-Hi, I’m X. -Props on the cool jacket.
Intermediate/Advanced	Push-Pull	-You have the funkiest style. -Wow, that’s the most ridiculous look I’ve ever seen.
Intermediate/Advanced	Observational	-Damn, you have the most 90s tourist look right now (wearing fanny pack). -Wait. There’s no way you’re a Harry Potter nerd (bookstore).

Intermediate/Advanced	Situational	-You can't give me that look and not say hi (made eye contact). -For a second I almost thought you were elegant and posh (girl stumbles).
Advanced	Opinion	-I need your opinion on XXXX. -Help me settle this bet. . . .
Advanced	Nonverbal	-Hand of god, claw, flick off, hip check (light!)

Tip: Expect her to react positively to you. You'd be a major win for her, so she should be excited to meet you. If she's not initially receptive, treat it as a sadly misinformed lapse of judgement, and continue like she's into you. Be amused by any negativity she may throw at you.

False Time Constraint

Sometimes after the open, the girl will seem uncomfortable, uninterested, or busy. If that's the case, it may be a good idea to her that you don't plan to talk to her for long—aka use a false time constraint. This statement shows her that you're calibrated and that the situation is low risk by putting a pretend limit on your time together.

Example: "I have to go in a minute, but . . ."

Warning: Avoid false time constraints that can be used against you later. The more ambiguous the better. If you say you are meeting friends in five minutes, then she'll eventually start to wonder what happened to your supposed plans.

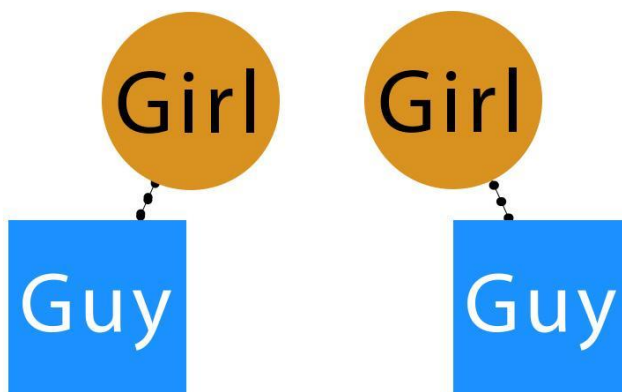
Wingmen

Having a good dynamic with your wing in nightgame is a major advantage. A great wing turns difficult group sets into manageable pull opportunities. The rules with your wing are simple. He who approaches first gets to choose his girl. To help make your choice clearer, a good idea is to stand closer to the preferred girl—too many guys mess this up and end up talking to a girl they're less interested in.

Once in set, your wing should enter on a high point after you hook. If the wing enters too early, the girls aren't interested enough yet and may use it as an opportunity to leave. In general, err on the side of waiting longer. The entering wing should immediately greet you and then the girls. Remember that you're on the same side as your wing, so only bring each other up, not down.

When it comes to the physical arrangement with the girls, position yourselves in a way that gets relative isolation. If you're all standing, try to be toward the sides of the girls so that they have to

face away from each other a little bit. Because the girls are still next to each other, they're still comfortable, yet at the same time cross talk is largely prevented and isolation is created.



AMOG

Warning: Situations with Alpha Male of the Group (AMOGs) can get you in trouble if misapplied. If you're newer to game, it's probably best to avoid this section for now.

AMOGs can be handled in a variety of ways. If you're the one originally in the set, then your best tactic is to prevent any other guys from entering in the first place. To do this, move yourself and the girl so that you're shielding her from other guys—in basketball terms, box out. If your first line of defense gets penetrated, simply ignore the guy. Pretend he doesn't exist by talking over him and focusing on the girl.

If you want to AMOG another guy talking to an attractive girl, the best way is to do so is to wait until there's a lull in the set and the girl seems bored. At this moment, swoop in and open her, quickly using your body language like before to prevent him from re-entering.

Additional Resources

- [3 Easy Fixes for Approach Anxiety](#)
- [How I Got Rid of My Approach Anxiety](#)
- [The RIGHT & WRONG Way to Approach a Girl](#)
- The Opening Series
 - [Part 1: Direct Approach & Tonality](#)
 - [Part 2: Observational Openers & Improvisational Humor](#)
 - [Part 3: Situational Teases & Framing](#)
- [Approach Pessimism—The Biggest Opening Mistake in Game](#)
- [Dance Floor Game Explained](#)
- [3 Instant Mind Tricks I Use to Destroy Approach Anxiety in Seconds \[BLOG\]](#)
- [How to Master the First 10 Seconds](#)
- [Direct vs. Indirect Game \(Make Validation Work for You\)](#)
- [Meeting Girls Is EASY: How to Get Better at Opening](#)
- [Advanced Nightgame - The ABC's of Wingmanship \(+Infield\)](#)

PREMISE

Goal: Attract her.

Success: She participates in your flirting.

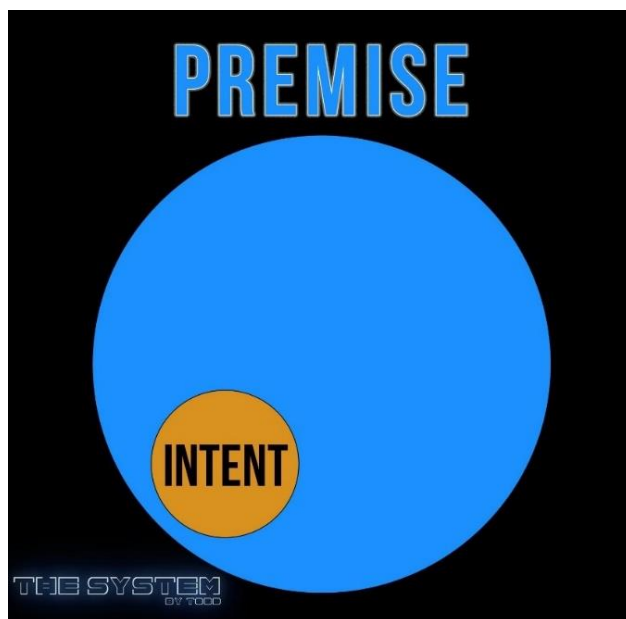
Why Premise?

When you first approach a girl, you're a stranger. Often, it's unclear, especially during daygame, why you're approaching and talking to her. The idea behind premise is to give her a sense, ideally in the most subtle way possible, that you're there because you're interested in her sexually.

One of the most common sticking points guys have is that they fail to make this clear. Instead they have platonic conversations that leave the girl wondering [the point of the interaction](#). If no man-to-woman premise is established, you'll be slotted into the friendzone by default, or worse, she'll just leave the conversation-to-nowhere altogether. (If you've ever heard, "Okay, nice to meet you, bye," then this has happened to you.)

The difference between premise and intent is subtle but important. Showing intent is telling the girl that you like her. Showing premise, however, is indicating that you *might* like her. The difference in clarity of interest is the difference between putting her on a pedestal and being on the same level, or even higher than her. Additionally, this subtlety allows you to minimize the risk of rejection while still making the purpose of the interaction implicitly known.

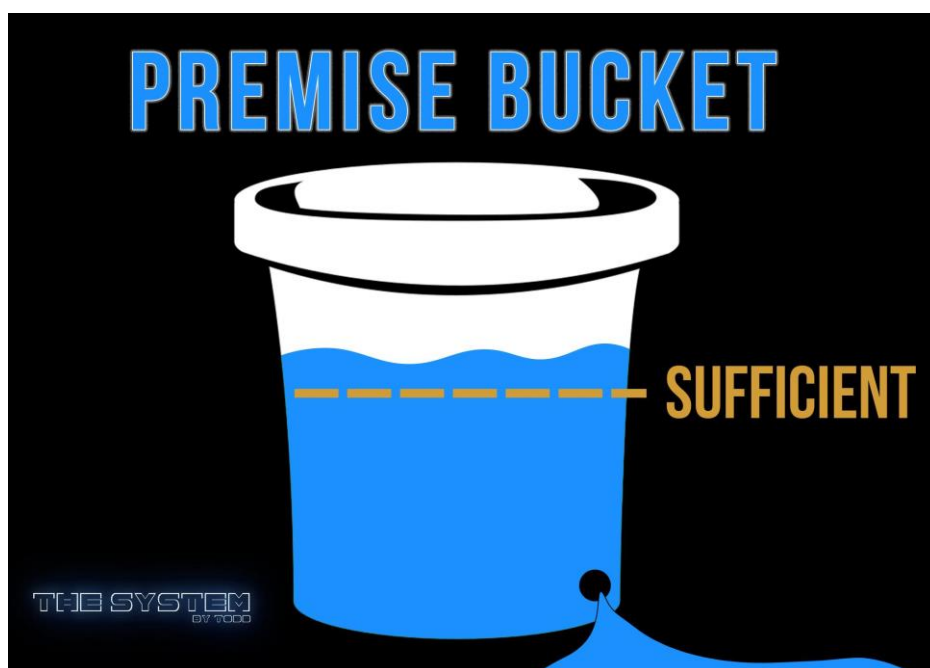
Think of showing intent as a tiny subset of what can establish the premise of an interaction.



At a beginner level, showing direct intent is okay because it establishes premise when it was likely lacking before. Also, if you're a beginner, you'll likely have many leveling behaviors (behaviors that reveal your true value as a man) later on in set, so using a leveling opener is largely irrelevant.

At an intermediate and advanced level, the better alternative is subtlety through establishing a man-to-woman premise. The beauty of premise is that only one person is required to establish it. This means you have control over the nature of the interaction. What's important to remember is that the premise of the conversation becomes ambiguous with time unless there are occasional reminders.

Think of establishing premise as filling a leaky bucket. At the start, you need to add a lot of man-to-woman premise to fill it. Once the bucket is full, you only have to occasionally add more premise to prevent the level from dropping (see below).



Now the question becomes, how do you fill the man-to-woman premise bucket? The answer is through attraction tactics.

Attraction Tactics

There are many different attraction tactics that you can use. These are some of the most fundamental:

- [Push-Pull](#)
- [Tease](#)
- [Exaggeration](#)
- [Misinterpretation](#)
- [Mini Cold Reads](#)

- [Open Loops](#)
- [Premise in the Negative](#)
- [Implied Premise](#)
- [Future Adventure Projection](#)

Keep in mind that, as with many elements of game, [delivery](#) is key to their effectiveness.

Push-Pull

A push-pull is one of the most common flirting techniques, and for good reason—it works. Advanced guys use push-pulls effortlessly and can do so on command, injecting them whenever they want to spice up the conversation with a man-to-woman premise. The push-pull is a staple of game, so it's critical to learn and you should practice it repeatedly.

The idea of the push-pull is to show interest in the girl but temper it with something that can be interpreted as negative. Think of it as a backhanded compliment. This positive + negative spike will likely trigger an emotional response and also make her uncertain if you truly like her or not. What's certain, however, is that the conversation is man-to-woman because you probably wouldn't say these lines to a platonic stranger.

Examples:

- You're really cute but kinda dorky.
- I thought I loved you . . . until you said that.
- You look low-key adorable.
- You'd make for the sexiest lunch lady.

Notice that turning compliments into push-pulls means we're ceding much less of our power, creating more sexual tension, and giving her more reason to qualify during [evaluation](#).

Tease

When done right, teasing is a great way to poke fun at the girl from a high-value frame.

You should tease the girl on aspects about her that are easy to change. Great examples often involve a girl's unique mannerisms or a decision, like when she makes a funny face, gestures oddly, dresses strangely, tries to act mean, etc. People love it when these quirks are pointed out and the elephant in the room is addressed. This is also a great way to crack the "hot girl blasé," when the girl's pretending to be too cool and sassy. Call out her adorable attempts to be tough, and she'll often break character, realizing you understand the game.

Examples:

- That's quite the look you're going for.
- Every now and again you give me the most subtle Grinch smile.
- You're the reason why everyone makes fun of white people dancing.

Warning: If you make fun of permanent features like her looks, background, harmful habits, etc., this is something she 1) can't qualify away later to win you over, and 2) may be offended by. If you do get a harsh response, acknowledge that you stepped over the line toward an insult. A calibrated, "No, sorry, I was just messing with you," should salvage the situation.

Exaggeration

Exaggeration is taking a simple tease and building crazy assumptions off of it. A fun tease and a witty exaggeration make for a powerful emotional combination that, when used properly, establishes significant man-to-woman premise.

The formula for a good tease + exaggeration is as follows:

1. **Find an unusual thing about her.** E.g., "You're wearing the whitest outfit I've ever seen."
2. **Justify it.** This means coming up with an explanation. E.g., "It's like you think you're Jesus being resurrected or some shit."
3. **Exaggerate.** Ask yourself: If this is true, what else might be true? E.g., "You probably drink holy water, don't you?"

These funny statements will likely get you some laughs, but they'll only graze the surface in terms of making the sexual nature of the conversation clear. To unlock the true powers of the tease + exaggeration, you need to turn the "you" tease to a "we" tease. This means instead of just poking fun at her, you can now poke fun at how this affects your relationship together. E.g., "You're so saintly, but you know I'm wild, so we'd never work out."

The underlying frame: "We have a relationship that is destined to fail," means that your relationship is emotionally relevant and has to exist in the first place. Therefore, in the negative sense, you're creating a premise of a romantic relationship with the girl.

Misinterpretation

Misinterpretation is a fun way to spin anything she says as her attempts to hit on you.

Examples:

- Her: Do you live around here?
You: Yes, but don't think you can come home with me; we just met.
- Her: Your shirt is so big.
You: I know you'd love to slip it off, but let's just take it slow for now.
- Her: You're too short.
You: Too short for what? I think you're moving a little too fast here.

The underlying idea is that the girl's statements can imply certain unspoken meanings.

So, instead of taking the problem of what she says on the literal level (e.g., "You're too short"), try to reframe what she says in a way that establishes both a man-to-woman premise and the

frame that you're evaluating her for (e.g., "Too short for what? I think you're moving a little too fast here").

If you can shift the interpretation of the conversation, then you're working with social wizardry because you can transform platonic, shit-testy, and even negative frames from the girl into a favorable premise.

Mini Cold Reads

Mini Cold Reads are when you notice something about the girl's looks or innate bad/sexy/good behavior and make a joking comment about it. Don't be afraid to have some ridiculous assumptions—the goal isn't to be right; it's to show you're playful and confident. Ideally, your comment should have a bit of positive and negative (push-pull).

Examples:

- Wow that's actually funny. I bet you practiced that line in the mirror today.
- I love your sass. You were definitely the girl who thought she was cool passing around notes in the back of class.
- You're so blonde—you 100% have a little purse-dog at home.

Open Loops

A critical component to binge-worthy television series is their use of open loops. Often at the end of an episode, there's a shocking turn of events that leave you both speechless and with unanswered questions. However, right as you're clamoring for more, the credits roll, and you're forced to wait for the next episode or season to find out what happened.

Cliffhangers are so powerful because they use the open-loop technique. This technique is simple: Bring up something interesting but leave it vague or cut off the thread entirely. This incompleteness creates intrigue and this intrigue spurs greater investment from the girl to close the loop.

You can play a game of conversational Whac-A-Mole, where you open up as many loops as possible, while she tries to beat them closed. This strategy keeps you from running out of topics to discuss and keeps her engaged in the fun chase.

Example:

- Her: What do you do?
- You: Well, I've dabbled a lot, but recently I've been focused on a couple media companies.

Unanswered questions: What did you do before? What media companies? How many? What do you do at the media companies? Are you rich and awesome?

The key is alluding to topics in an ambiguous way without fear of switching topics on a dime. Let's say she follows up with "What media companies?" and you respond, "Ah, well there a few. You might know them, but I don't like talking about work. I'm more interested in your obnoxious obsession with white."

Imagine what's going through her head? What the hell does this guy do? Not only that, but you just cut her off from the satisfaction of finding out. The bait has been set, and she likely can't help but come chasing after it.

Premise in the Negative

Two statements: 1) I love you. 2) I hate you.

Though these statements literally communicate the opposite meaning, they phatically communicate the same man-to-woman premise. The reason for this is because in both cases your feelings toward each other matter. Premise in the negative is so effective because you convey the same message in a low-risk way that elevates your value relative to hers, rather than decreasing it.

Examples:

- "I'm not sure if I like you."
- "We're not going to get along."
- "We'd be the worst couple."

Implied Premise

Disclaimer: Beginners should avoid this—just get to the point.

The main idea behind implied premise is that you're behaving in a way that only makes sense if you expect the relationship with the girl to continue in the future. In this way, you're not directly establishing a man-to-woman premise, but rather indicating that you might want to. Extreme subtlety. Your premise is flying under the girl's radar.

Examples:

- Introduce yourself
- Give a man-to-woman handshake (her hand on top of yours instead of both on sides)
- Make sultry eye contact
- Disagree
- Swear

Realize that every individual action that implies premise barely adds to the bucket, but in combination, they can help fill it.

Tip: Implied premise is great for social circle game because it's a low-risk way to slowly convey our attractiveness and potential interest in a girl.

Future Adventure Projection

Most people crave adventure. This is what makes life and the relationships in it exciting. By talking about the wild adventures you'll go on (or not go on) with the girl, you can steer the conversation topics in a more carefree, risqué direction—great frames that can lead to sex.

Example: "I feel like you'd actually be fun to go on a crazy adventure with. Like say out of nowhere we decide to skydive deep into the Amazon and see if we can make it out. You think we'd survive? I mean, I definitely would, but you on the other hand . . ."

Passing Shit Tests

Adding man-to-woman premise using the above attraction tactics will often be met with shit tests. A shit test is a congruence test—the girl wants to know if you're actually the high-value man that you claim to be. If you pass her test, that's an honest signal that you're the real deal because it's harder to do that, than to be confident in the first place.

Realize that shit tests are GOOD. The fact that she's testing you means she's considering you as a mate. If she wasn't making this consideration, she'd give you hot girl blasé. In this way, think of a shit test is her giving you the opportunity to quickly elevate your value and become more attractive to her. Here's how to capitalize on it.

Three Ways to Pass a Shit Test:

1. **Ignore**—Show that her accusation is so silly it's not even worth responding to. This may not be the best way to pass the test, but it keeps you safe from failing it.
2. **Misinterpret**—Reframe her negative accusation as an advance on you.
3. **Agree and Exaggerate**—Call out how ridiculous her accusation is by taking it to a crazy extreme.

Example: She says, "Is that a line you say to all the girls?" Using the above methods, we could respond:

1. Sure. (Nonchalant then continue the conversation as if it was irrelevant. Delivery is key.)
2. Yeah, you like it when I say it?
3. Of course. You'd think it'd get old after a couple hundred times, but I still like it.

Tip: The key to passing shit tests is to not be emotionally reactive in a negative way. If you seem butthurt, you've failed. See the shit test as her silly little game, and treat it as such.

Delivery

So far, you've learned what we say, but not *how* to say it. In advanced game, your delivery is critical. You want to talk to the girl in a way that's casual, playful, and devoid of expectations for her response.

When flirting with her, take your time. Avoid being overly eager to get a line in because that shows neediness and scarcity. Think of the guy who gets his joke interrupted and then continues to try to say it even after the moment is dead. If he believed he was funny, then he wouldn't worry about missing one joke opportunity because there would be many more to come. This is why it's critical to master different attraction tactics so that you can keep cool knowing you'll never be desperate to get one good line across.

Sneaking One Past the Goalie

A great way to deliver premise lines is in the middle of a longer statement, as if in passing.

Example: "Yeah, I grew up in a small beach town . . . don't give me that look . . . and life got crazy in the summer."

This approach has three advantages. First, you are not making a big deal of the line, so people are less likely to oppose it, thus increasing its effectiveness. Second, your non-try-hard nature is more attractive, as you are seemingly indifferent to its effect. And third, you are able to get away with establishing more premise because if the girl objects or responds to a line said much earlier, she'll seem try-hard and overly reactive.

Premise in Groups

Attractive girls are often found in groups. Because of this, you must know how to navigate premise with multiple people so that you can clearly establish which of them you're interested in. Don't be the guy who gets stuck with the girl he doesn't want.

Premise in groups is great for two reasons.

First, you can establish different premises for your girl and for the rest of the group. The premise you set for the group will be a positive, friendly one (e.g., "Y'all are so fun"). Meanwhile, the premise you set for your girl can be man-to-woman by using premise in the negative, push-pulls, or any of the other attraction tactics from before (e.g., "You seem like trouble").

Second, you can establish premise with the desired girl without exclusively or even primarily talking with her. What's important is not how much you've talked to a person, but in what way you've talked to them. This is useful because it allows you to more easily win over her friends. Additionally, you can even establish premise with your target *through* her friends. You could say to her friend, "You're so fun, but your friend over here (target) seems like the biggest pain in the

ass. How do you deal with her?” Make sure to deliver this line playfully and that the target girl’s present in the conversation.

More Group Examples:

- You girls have the cutest good cop, bad cop dynamic. You’re super sweet and then you’re over here pretending to be tough.
- You’re nice, but I’m not so sure about your friend.

Tip: Quickly identify the relationship among the group by asking how everyone knows each other. The guy-girl relationships in mixed sets are especially important to uncover as soon as possible. Also, this question allows you to better understand our girl’s logistics, which can help later with pulling.

Additional Resources

- [Todd's Super-Simple Flirting Method \(Try This ASAP\)](#)
- [How to Show Interest Without Being Needy](#)
- [Conversation Topics That Lead to Sex](#)
- [The P Word—How to "Show Intent" the Right Way](#)
- [Why “Showing Intent” Is Ruining Your Game](#)
- [How to Never Run Out of Things to Say—Verbal Game, Storytelling, And Flirting](#)
- [Steal My Lines—How to Show Intent](#)
- [The RIGHT & WRONG Way to Tease a Girl](#)
- [Shit Tests: Why They’re a Good Thing and How to Pass Them](#)
- [How to Keep It Flirty](#)
- [How to Show Interest Without Giving Your Power Away](#)
- [How to Flirt: 3 Easy Techniques I Use](#)

EVALUATION

Goal: Let her win you over.

Success: She qualifies herself.

Why Evaluation?

Girls want you to evaluate them. Why? Because evaluating the girl makes you a win for her.

Think how the interaction would be if you didn't evaluate. You meet the girl, you hit on her, and then she finally relents to letting you sleep with her. Not quite the fairy-tale [narrative](#).

However, if instead you flip the script and evaluate if she meets your standards, then earning your approval is a success for her. Also, earning your approval requires investment. People value what they invest in, so her qualifying increases your value. Then, when you finally close, the interaction has gone from an insignificant moment to a memorable accomplishment.

Why Qualify?

When evaluating the girl, she has two options: qualify or not. Here are the reasons for both:

Why She Wouldn't Qualify

- **You're not high value enough.** If a homeless person asked you why you're special, would you begin listing your unique qualities? No, you probably think WTF and leave.
- **No reason.** The girl must feel like she needs to win you over. If you show too much intent instead of a subtle man-to-woman premise, she already knows she has you, and qualifying isn't necessary.
- **Too obvious.** If you overtly ask her to qualify, then it's likely you'll come across as having a contrived, manipulative agenda that she'll reject.
- **Unsure of the right answer.** Sometimes the girl simply won't know what you want her to say. She's willing to qualify but doesn't want to mess up by doing so. The solution: indicate the answer you want. E.g., "Were you the bad girl in school?" [She hesitates.] "I swear, if you never got one detention, we'll never get along."

Why She Would Qualify

- **You're high value:** If you're attractive, she'll likely qualify to be a part of your world.
- **Uncertain about her own beliefs:** If you challenge her frame (how one perceives the world), and she's not confident about what you're challenging, then she might fall into your frame. If she doesn't, she'll [shit test](#) you to see who's more confident in their frame.

Qualification Tactics

There are four main ways to get a girl to qualify. They're listed below in order of least to most subtle. Note that more obvious qualification tactics are more likely to be met with resistance, but if she qualifies to them, then that's a clear sign she's in your frame.

1. **Ask + Answer**
 - a. The most basic form is to simply ask her to qualify. This method is far from subtle, but if you can get away with it, you know the interaction is going well.
 - b. Example: "What's cool about you?"
2. **Challenge + Justify**
 - a. Flip the script and give her a shit test. Get ready, because if she doesn't qualify herself, you'll be getting shit thrown right back at you.
 - b. Example: "You look like you never do fun things."
3. **Lead + Follow**
 - a. Say what you like, and she'll try to prove that she fits the description. This works best when delivered in a casual manner, so that if she doesn't follow, you can drop it without making it a big deal.
 - b. Example: I'm not sure why, but I've always loved girls who play sports.
4. **Value + Void.** This only works if you're the one on the pedestal. When she says something, you can scrutinize her purely with the look you give her. If your value is high enough, she'll get flustered and begin qualifying herself.

Disqualification

During the interaction, you can praise the girl on traits you like and disqualify her on those you don't. If you suddenly turn into the guy who praises every single quality, then this goes completely against the confident, opinionated man you presented earlier.

Imagine you went into an exam and no matter what answers you gave, the teacher was going to pass you. Well, why study? Why try hard? Why bother taking the class at all? The girl will think the same about you. Thus, you can't be afraid to fail her if she doesn't give the answers you want, because ultimately, this proves your legitimacy.

Also, if she qualifies and you disapprove, she'll be hit with an emotional bomb. Fearing she may lose you, she'll likely qualify more and more in a cycle that only elevates your value in her eyes.

Examples:

- Seriously? You like that?
- Damn. For a couple minutes there I almost started to think you were interesting.
- Oh, so you haven't actually done X?

Tip: [Delivery](#) here is crucial. Disqualification can be said in a playful way and also in a serious way. When said playfully, it'll feel more like you're just flirting, and less like you're actually evaluating her. The minute you disqualify in a serious way, the girl will feel its true power.

NARRATIVE

Goal: Get her to fall in love.

Success: She finds meaning and depth in the relationship.

Why Narrative?

After the interaction, what's the story she tells her friends about you? Are you just another guy who approached her, hit on her, and then got to sleep with her? Or are you something more? Something special? With [narrative](#), you become that something special. You craft the unique, unforgettable story of your relationship with this girl.

The earlier stages of this model, Open, Premise, and Evaluation, all show the girl that you're a win for her, but the moment is fleeting. Narrative is where you create a lasting impact as you turn her attraction into obsession and obsession into love.

Here are the tools to do this.

The "We" Frame

When you approach the girl, you're two separate people. There's her, and there's you. The goal of the interaction is to bridge this gap and leave as a couple. The "we" frame is your shortcut to doing so.

The idea behind the "we" frame is to create a bubble of love with the girl. In this bubble, it's you and her together, isolated from the outside world. The power of "we" is such that you want to use it as soon as possible in the interaction. However, associating yourself with the girl early on, potentially before she likes you, is risky. It's risky because she may reject your attempts to form that connection. The solution? Reject the connection before she can.

"We" in the negative, like premise in the negative, allows you to convey your message without risking her rejection. Statements like, "We're not going to get along," presents the shared relationship in a way that can only be disputed in your favor.

Plotline

Now that you've connected with the girl through "we," it's time to craft your story together. This is where you can get creative and give her a taste of your amazing shared life. Don't let yourself be limited with plotline. There are innumerable different stories you can share, making the experience more interesting and exciting for both of you.

Examples: The girl is . . .

- A stranger you didn't set out to meet but now like and are trying hard to resist

- A friend you didn't want to like but is slowly winning you over
- Your ex-girlfriend trying to get back together
- Your teacher hitting on you
- Your stalker
- Your bodyguard
- Your little sister

Plotline is so powerful because once the girl goes along with your story, she accepts the implied past relationships that come with it. Her becoming your ex-girlfriend, for example, implies that you've already gone on an emotional and sexual journey together. You can even overtly bring these topics up, because you're only pretending. In this way, role-playing, like hypotheticals, allows you a risk-free way to have fun escalating the relationship.

Example: "Baby, I told you, we broke up because you wouldn't leave me alone. You wanted sex 24/7, and I mean, it was amazing, but I hate feeling used for my body."

Stories

Conveying that you're high value in a non-try-hard way is the mark of a master with women. Stories allow you to do exactly that. A good story is light, interesting, and funny. The girl should feel as if she's been taken on an emotional journey, hooking her, showing her the conflict, building the tension, and then resolving it with some sort of surprise ending.

When telling your story, be concise. If you end up omitting details, guess what? The girl will have more reason to invest by asking follow-up questions. At the same time, if the story isn't as punchy as it could be, and it looks like she's checking out, don't be afraid to stop telling it. Afterward, consider if the story is actually good, and if so, refine it with trial and error.

Lastly, focus on delivery. An amazing storyteller captivates the audience with their varying tonality, speed, and expressiveness. If you're excited to tell the story, the girl will be more excited to listen. Comedians are great for this. Check out Bill Burr, Dave Chappelle, Andrew Schulz, and Dane Cook for some examples of delivering high-value stories.

Tip: Try alluding to positive aspects of your life in the story. E.g., If you tell a story about one of your employees, the implicit message is that you have your own company. Subtlety and casualness are key because people hate humblebraggers.

Comfort

The problem with comfort is that it's boring and safe. The dry exchange of facts can turn a sexually charged conversation into a platonic one. Narrative instead focuses on the exchange of emotions and experiences in addition to facts. This lets the girl be comfortable in the sense of trusting you, but uncomfortable in the sense of whether she can have you.

Building trust requires time without discomfort. Girls know that fakers can't stand the test of time, so the longer you spend together without showing a red flag, the more the set is progressing. Here, patience is key—you'll get there fast by going slowly. However, there are some cheat codes to accelerate the process.

Narrative Cheat Codes

Having the girl trust you and begin to fall in love requires time. Time you cannot change, but the perception of time, however, you can. Here are a few ways to do so:

- **Time of day shift**—if during the course of your interaction the day changes to night or vice versa, you and the girl may feel as though you've spent an entire day together. This is particularly useful for daygame and dates when you can go out just before sunset.
- **Venue/Activity Change**—the more places you've been to with the girl, the more time it feels like you've spent with her. If narrative is your story with the girl, there are more locations in this story. This simulates a long-lasting relationship where you've been with someone in many different places.
- **Commonality**—if you share something or someone in common with the girl, you now share all the associations she has for that commonality. If, for example, you both play soccer, now she'll likely associate you with all her friends from soccer in the past. This allows her to envision what a life with you might be like. Even just using terms that she's familiar with, but most people aren't, show her that you've hung around people like her before. E.g., Using terms a model would use but most people wouldn't.

How to Answer Her Questions

Meeting people is often robotic. Creating riveting, unique questions every time you talk to someone new is hard. So, what do most people do? They default to the same boring questions as always, like: Where are you from? What do you do? What do you like to do?

Girls tend to ask these same questions along with a handful of other ones, over and over and over again. So, why not prepare good answers ahead of time? A good answer only needs to be 5–10% cooler than that of other guys. Ideally, you can create an [open loop](#) so that your partial answers leave her asking for more.

Example: You're an engineer, and the girl asks what you do. Rather than closing the loop by saying, "I'm an engineer," keep it open and her chasing with something like, "I make the world work." Instead of giving her the answer, you're giving her a clue. With this clue, she'll likely want to probe deeper to solve the puzzle.

Additionally, avoiding a direct answer for positive aspects of your life is an amazing opportunity. When she has to pull this impressive answer out of you, she's left wondering why you were hiding your value from her. She'll likely be curious about how much more gold she might find if she digs deeper.

You can also take this one step further in effectiveness by creating open that lead her to ask you questions where your answers are great. Remember, if she asks you a question, you're not bragging.

Example:

Her: What do you do for a living?

You: Eh, I don't like talking about work (open loop).

Her: No, tell me!

You: Okay, I do XYZ cool job.

Exercise: Write out the five most common questions girls ask you. Bullet-point some high-value answers and practice saying them in a way that keeps the loops open.

Answering her questions at an advanced level involves reading her blueprint. If you can relate your life experiences to hers, the narrative is much stronger. Think: How was she raised? What are her values? What's her day-to-day life like? What types of guys has she dated? What types of guys does she want to date?

Advanced Exercise: How can you answer these five questions in a few different ways for different types of girls?

CLOSE

Goal: Have her pull you.

Success: Close.

Closing Sequence

Closing can be simple. Sometimes all you have to do is lead the girl into the close. However, for many girls, especially those that aren't as "on," you need a more effective method. You need a closing sequence.

The reason the sequence works is because it minimizes the risk of rejection. It does so by allowing you to progressively test her interest level and then make the close a win for her.

1. **Seed.** Throw out hints of potential ideas for the pull/close early on in the interaction. If you know a great bar down the street, mention it when you have no intention of bringing her there. To make this even more effective, you can disqualify the idea. You'd love to take the girl there, but she hasn't yet made the cut for getting to go. This disqualification then beautifully sets you up to frame and qualify the close.
2. **Frame.** Make the close a win for her. Keep in mind that though an exciting experience would be fun, girls are risk averse, especially with guys they recently met. Because of this, she'll be more comfortable joining you for your casual proposal than your incredible one. Sell low risk, not high reward.
3. **Qualify.** Make her earn the close. You don't want to waste your time with someone boring.
4. **Lead.** Just go for it. This should be said casually like it's no big deal. E.g., "What's your number" not "Can I have your number?" "Let's go" not "Do you want to go?"

Example:

- Early in set: You like tequila? Yeah, my friend just came back from Mexico and gave me the most amazing tequila. I'd show you but you'd probably down the whole bottle, so I'll have to keep you away for now (Seed & Frame).
- Later in set: You know, you're actually kinda fun to hang out with. I have to be up early tomorrow, but I'm tempted to chill for a little longer over that good tequila (Frame). Can I trust you not to drink it all (Qualify)? All right, I guess we can go then (Lead).

Strategy

When it comes to the close, be ambitious. This means that you should go for the best close first and then fall back if necessary. The way to figure out the best possible close is by asking about the girl's logistics once she's hooked. Once you know what kind of time constraints and obligations she has, you can problem solve and do the proper close.

In most cases, the ideal close would usually be straight back to your place. However, sometimes you may need to go to an intermediate venue(s) or settle for an instant date or phone number. Too many guys go for the phone number or another suboptimal close first, rather than problem solving for the better close. Play to win, not to feel good.

Objections vs Conditions

Girls often want a hard [closer](#). There are many times the girl would want to be closed, but she rejects it for one of two reasons: either she has an objection, or she has a condition. The distinction is where they're coming from.

Objection: Internal. This is an emotional issue, and you need to solve it emotionally. To do so, back off, and change her mood not her mind. Go back to using Premise, Evaluation, and/or Narrative depending on whether you seem to be lacking value or trust.

Condition: External. This is a logical issue, and you need to solve it logically. Think of creative solutions. Ideally, you can prevent conditions by bringing them up before her. E.g., "I have to get up early in the morning, so I can't stay out too late." Now, guess what? She can't use this as an excuse because you already have. Or if she has friends that you know will be an issue later on, suggest plans with them. You want to avoid a "no" and instead get a series of tiny yeses. A soft close allows you to feel out her response before ever getting a hard no.

Escalation

The escalation ladder allows you to baby-step sexualizing the interaction. These are by no means exhaustive lists of escalation moves. Instead they're samples of potential verbal or physical escalation stacks that increase in intimacy as you progress down. Write out your own escalation stack that is congruent with you and your game.

Verbal

This is the safest way to escalate. Here you can get into the deepest, most intimate sexual topics before you try to keep up physically.

Example verbal escalation stack:

Are you open-minded?
What about sexually open-minded?
Have you ever kissed a girl?
Are you into girls?
Have you ever had a threesome?
What's your favorite sex position?
Where's the craziest place you've ever had sex?
Do you like being dominated?
Do you like rough sex, spanking, hair pulling, choking, etc.?
Have you ever tried anal?

Logistical

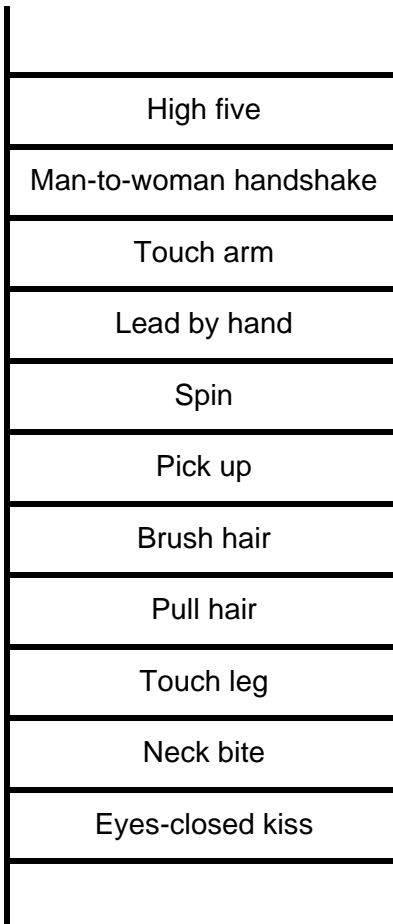
Logistical escalation allows you to build compliance with the girl, experience more places together, and move to more intimate settings. For example, in nightgame, this could be moving from the dance floor to the bar or from with her friends to alone with you. In daygame, this could be moving from the middle of a busy sidewalk to by a building or from the park to a café. The goal is to get isolation and progress the set to a place where you can close.

Physical

During physical escalation, maintaining sexual tension is key. Too many guys overescalate and immediately kill the sexual tension or diffuse it over time by never pulling back. Don't be the guy in the bar who makes out with the girl for 10 minutes and doesn't end up going home with her.

The trick to maintaining sexual tension is the "two steps forward, one step back" principle. This approach lets you progress the escalation overall while keeping her comfortable by pulling back first. A safe rule of thumb is to do 85% of what you think the girl's comfortable with. This keeps her wondering why you're not going faster and prevents any hard nos from overescalating.

Example physical escalation stack:



Example Pulling & Closing Lines

- Are your friends chill, or do you have to be within six feet at all times?
- It's really loud in here—let's go outside for a sec to breathe.
- It was cool talking to you—what's your number?
- What's your view on drinks and witty banter with a cute boy?
- Oh, I'm actually going the same way. . . . You cool to split a cab?
- There's one more place I wanna show you, but not for too long.

Conclusion

Outer game can seem complex. You've just read about all the fundamental tactics needed to attract women, and there's a good chance your brain is overwhelmed. The last thing we want is for you to feel stuck in your head while talking to a girl. Though there are infinite situations that arise in game and a seemingly similar amount of techniques to use in each one, the key to internalizing all of this manual's information is to avoid 99% of it . . . for now.

Your first assignment is to figure out the *one* area of game where you're struggling most, the area where, if you improved, you'd see the greatest increase in results. Field reports, infield recordings, wingmen, and coaches can all be helpful resources for pinpointing your top sticking point.

Once you know where to focus, refer back to the relevant sections in this manual and create missions for overcoming that sticking point the next time you're out. You can use the [Missions](#) section for some potential ideas. After you've had consistent success with those missions, repeat the cycle with your new top sticking point.

Remember, game is not meant to be learned overnight. Take the learning process one small step at a time, and soon enough, you'll find yourself further than you ever imagined.

Appendix: Missions

Open

Beginner:

Mission: Find the level where you get nervous and do all the higher levels from there.

Level 1: Walk around for an hour making eye contact with girls slightly longer than normal.

Level 2: Ask 10 girls for either directions or the time.

Level 3: Ask a random opinion.

Level 4: Give a compliment and leave OR ask an opinion and then introduce yourself.

Level 5: Give a compliment and introduce yourself.

Level 6: Approach normally, but you MUST ask for number at the end.

Intermediate/Advanced:

Mission: Use a different [Opener Style](#) than normal, specifically DIRECT or INDIRECT.

- If you normally go direct, go INDIRECT (observational, situational, and opinion).
- If you normally go indirect, go DIRECT (direct man-to-woman).

Premise

Mission: Do one [Attraction Tactic](#) that establishes man-to-woman premise . . .

- In the FIRST 30 SECONDS (can be the [Opener](#)).
- In the NEXT MINUTE.
- In the NEXT MINUTE.

In total, you should have **three** premise lines/stories/actions within the first 2 ½ minutes of the interaction.

Evaluation

Beginner/Intermediate:

Mission: In every interaction, find out two different, cool aspects of the girl for which you can evaluate and like her.

Advanced:

Missions:

- Genuinely [Disqualify](#) her ONCE (only after you teased her for a little bit).
- Try to get her to qualify to you using different [Qualification Tactics](#).

Narrative

Beginner/Intermediate:

Missions:

- Write out the five most common questions girls ask you. Bullet-point some [High-Value Answers](#) and practice saying them in a way that creates open loops.
- Think of (or create) three [Stories](#) that convey you in an attractive light. Tell your stories in your next few infield sessions.

Advanced:

Mission: How can you answer these questions and tell these stories in a few different ways for different types of girls?

Close

Missions:

- Escalation: Decide which of the [Modes of Escalation](#) you're weak in and focus on it.
- Escalation: Create your own [Verbal Escalation Stack](#), and use it.
- Pulling: Plan your pull. Pick the top few venues you go to and plan EXACTLY how you'll get back to your place. Come up with several backup plans as well.
- Pulling: Ask obnoxiously. Every time a girl says something positive, interpret it as her trying to pull you. [Seed](#) the pull repeatedly.