## **Appendix B: Selling Story Roadmap**

	Questions	Ideas for YOUR story
Step 1: Story Selection (Chapter 12)	<ul> <li>A. Define objective</li> <li>What is your main message?</li> <li>What do you want your audience to think, feel, or do after hearing your story?</li> <li>B. Brainstorm story ideas</li> <li>Think of examples of successes, failures, or moments of clarity involving your main message.</li> <li>Strike out? Use the story hunting tools in Chapter 24.</li> <li>C. Still can't find any? Make one up</li> <li>Make sure your audience knows you made it up.</li> <li>D. Choose the best one</li> <li>Pick the one that best delivers the main message.</li> <li>If all do, then pick the one with the most relatable hero, relevant obstacle, and engaging struggle.</li> </ul>	
Step 2: Story Structure	<ul> <li>Complete the Story Structure Template (Appendix C)</li> <li>Follow guidance in Chapters 13–17.</li> </ul>	
Step 3: Emotion (Chapter 18)	<ul> <li>A. Identify emotional moments</li> <li>For each bullet point in your story outline (Story Structure Template), identify which emotions the characters or audience should be feeling.</li> <li>B. Prioritize</li> <li>Which ones will have the biggest impact on moving your audience to the desired outcome?</li> <li>C. Pick one or more techniques below to apply to the important ones:</li> <li>Tell me—Just state the emotion ("I was scared").</li> <li>Show me—Describe the behavior that demonstrates the emotion ("She was crying" or "He started yelling").</li> <li>Make me feel—Superior position creates tension and angst. Inferior position creates curiosity and anticipation. Equal position lets audience feel the same emotions as characters.</li> <li>Let the audience get to know characters to avoid the "Stormtrooper Effect."</li> </ul>	

Source: Sell with a Story: How to Capture Attention, Build Trust, and Close the Sale, by Paul Smith (www.leadwithastory.com/resources)

	Dialogue—Use inner and outer dialogue to show characters' feelings.	
Step 4: Surprise	Add surprise at the beginning to get the audience's attention, and at the end to make it more memorable.	
(Chapter 19)	<ul> <li>Use any or all of these techniques:</li> <li>Lead with the most unusual event (like the Iceland volcano).</li> <li>Use flashback—Start with most surprising event, then backtrack to the beginning (like Chris Powers's Ariba story).</li> <li>Skip one element in the context and let your audience figure it out on their own (like the story about Judy and the \$600,000 check).</li> <li>Create a surprise ending—Move one key fact from the context to the end (like the story about James and the tea kettle).</li> </ul>	
Step 5: Dialogue, Details, Length	<ul> <li>Add outer dialogue:</li> <li>Replace scenes where you <i>describe</i> what characters meant with what they <i>actually said</i> (even if you have to paraphrase).</li> </ul>	
(Chapter 20)	<ul> <li>Make emotionally high potential moments stronger through actual dialogue.</li> <li>Add inner dialogue—Where are your characters silent when inside they want to scream or cry? Share their inner monologue so we can hear what they're thinking.</li> <li>Add details using these techniques: <ul> <li>Give details only when it's relevant to the conflict or explains a main character's motivations (no "It was a warm September morning").</li> <li>Replace generalities with specifics (say "He was 6'4"" rather than "He was tall").</li> <li>Show, don't tell—(e.g., "Frank wrapped and unwrapped the telephone cord around his finger" shows he's nervous).</li> <li>Pick one important scene and describe it in vivid detail—(like the story about the cancer patient's sunset that she thought might be her last).</li> <li>Use metaphors—(e.g., a looming deadline is a "dark cloud" or a "gun to my head").</li> </ul> </li> </ul>	

	<ul> <li>Sales stories average two minutes (300 words)—and generally range from one to three minutes (150–450 words). Does yours fit this range?</li> <li>To shorten a story—use the Story Structure Template (Appendix C) and eliminate least critical part of each section, while leaving some content in each section.</li> </ul>	
Step 6: Delivery (Chapter 21)	<ul> <li>Oral Delivery</li> <li>Relax,—the story is more important than the delivery.</li> <li>A perfect delivery is not perfect, so five or six filler words a minute is okay.</li> <li>Don't slip into "storytelling voice,"— stay in the same conversational tones.</li> <li>Focus on the story, not your physical performance.</li> <li>Written Delivery</li> <li>Write the way you'd like to speak—conversational, but without all the filler words.</li> <li>Use short sentences—15–17 words per sentence.</li> <li>Use simple words—&lt; 10 percent greater than two syllables.</li> <li>Use active voice—&lt; 10 percent passive voice sentences.</li> <li>Get to the verb quickly,—in the first five to six words of each sentence.</li> <li>Calculate Flesch-Kincaid grade level, with a target score of 7–8 (like John Grisham or Tom Clancy).</li> </ul>	
Step 7: Stretching the Truth (Chapter 23)	Check your story for fidelity to the truth with these guidelines  A. Accuracy is important. Precision is not.  • Don't be afraid to use specific quotes and details.  B. Don't embellish stories any more than you would embellish facts.  • Set expectations up front about how factually precise the story will be. "I saw something interesting this morning. " suggests high precision. "I once heard about a guy who" suggests low precision.  • Litmus test—Imagine someone who listened to your story was actually there when it happened. Would he be offended? And would you be embarrassed? If yes to	

	<ul> <li>either of those, you've probably changed too much. If not, you're fine.</li> <li>Hard points (don't change these)—event, challenge, process to overcome, resolution, lesson learned</li> <li>Soft points (more leeway)—time, location, names and descriptions of people, resequencing events, quotes, dialogue.</li> </ul>	
Step 8: Practice and Save (Chapter 25)	<ul> <li>Practice</li> <li>Don't fully script your story unless it will be delivered in writing. Outline it, using the Story Structure Template.</li> <li>Don't memorize your story word for word, so you can deliver it extemporaneously each time.</li> <li>Practice options—(1) Walk and talk with an imaginary friend, (2) live audience, (3) audio recording, (4) video recording, (5) online services. (Avoid the mirror.)</li> <li>Save—Database your story</li> <li>Use Story Database, Microsoft Word file, PowerPoint, online story database services, audio or video recording.</li> </ul>	