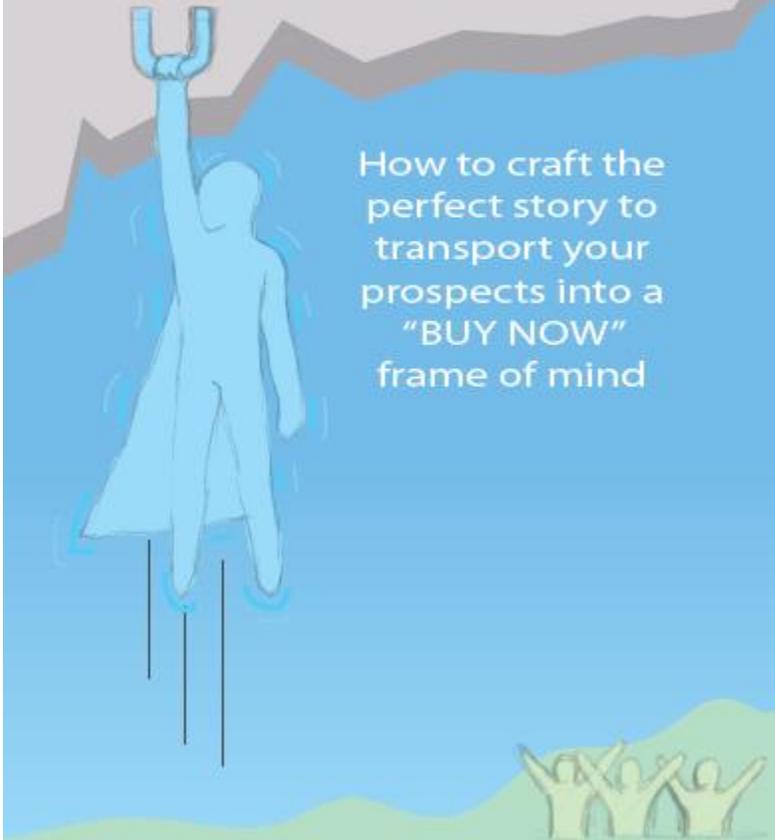


YOUR MAGNETIC SALES STORY



How to craft the
perfect story to
transport your
prospects into a
"BUY NOW"
frame of mind

SCOTT MCKINSTRY

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What makes people buy?

There are a lot of complex reasons – but they all boil down to one: you make a sale -- in person or online -- when your buyer has a **strong enough desire** for what you offer.

And desire is an emotion.

So how do we stoke the fires of this emotion? Get past all the objections and prove that you are legit? (Especially when your customers buy from you online, without ever meeting you face to face?)

I believe that **telling stories** is our first, best way to provoke an emotional response in our audience.

We humans have always used stories to pass along useful information, teach life-or-death lessons, and immerse others into a world that we create.

And when we tell a certain kind of story – what I call a **Magnetic Sales Story** – we pull our audience into the world of the **unique solution** that our business provides.

In the pages ahead, I want to share with you the tools for telling stories that I've learned from Hollywood blockbusters, international best sellers, and ancient, enduring fables.

Because no matter what technology we use – television, Youtube videos, tweets, or perhaps someday, a telepathic message beamed directly into your skull – the essence of captivating, persuasive storytelling hasn't changed a whit for thousands of years.

Story-STRUCK! How Story Changed Me

When I was nine years old, I tried out for the major leagues ... of the little league team. But I didn't make the majors – I was sent to the “farm” team, the minor leagues. About half the kids my age were there with me.

But I wanted to be with the elite (the same league my older brother got on). So when I got the call with my “assignment”, I literally cried my eyes out.

And once I was showed up for practice for my team – “The Reds” -- I had a terrible attitude. I screwed around in the outfield, I wasn't paying attention, I made sarcastic remarks. And so eventually, my coach Sandy had a talk with my dad. And then he had a talk with me.

Now, my dad was famous for giving long lectures. So I kind of knew what this lecture was going to be, and I dreaded it. After these lectures I knew I had to change how I behaved ... or I'd face trouble.

So out of fear of punishment I would do some things differently – outwardly -- but inwardly I would feel just the same (actually, I'd feel worse, because now I would have to conceal my feelings.)

But I didn't get a lecture or punishment that day. Instead, my dad did something different. And it gave me the first glimmer of how to talk directly to a person's emotions ... to create real change (like when you're trying to arouse the buying instinct in someone).

This is what my dad did. He started off with a question. "Scott," he asked, "do you know how babies are made?"

Now, this was a masterpiece of indirection, because he had given my brother and me the sex talk just the year before, complete with pictures (my dad was a professional artist, so believe me, those images were lifelike). And I was embarrassed by this question, so I kind of said, "Yeah," and turned my face away. I didn't want him to start talking about it again.

And then he went into his next question. "Well do you know how a great baseball player is made?"

Okay, now we were on the subject that I had dreaded. But this wasn't a lecture -- he was asking me questions. And that got me curious. He had "hooked" my attention.

But it was the next thing he did that ended up changing my attitude inside.

He told me a story.

When my dad was a kid, he scored a spot on the varsity team -- but it turned out my Dad's birthday landed a few months after the cut-off date for his team, and he was booted off for being too old.

So he had to try out for the team with all the older kids in the next grade ... and my dad was small for his age ... which meant he didn't have the arm strength that the others had (hard to get those outfield balls tossed into the infield.)

But his fielding skills were sharp, and he got on the team -- needless to say, he was thrilled.

(At this point I might have wondered why he was telling me this story ... did he just want to rub in the fact that I hadn't got on the team I wanted? But I was probably too absorbed in the story to notice.)

He was so excited he began to plan out his whole outfit ... and he asked the coach what kind of cleats he needed.

The coach looked at him with a slight smile and said,

"Oh, you won't need any cleats."

Why not?

"You're the bat boy."

The bat boy. Ouch. That was worse than not getting in the "major leagues."

It was too humiliating for my dad. So he quit.

And he didn't return to baseball for years. Those were years he missed out on a game he really loved ... years he could never get back.

My dad didn't come out and tell me that I needed to make the most of my time on the field.

He didn't have to.

His story proved his point in a way a hundred lectures never could – and because I was caught up in the tale, I absorbed the lesson into my bones, not my head.

(He used a special kind of story – the “cautionary tale” – where the absence of a solution makes you ache to not make the same mistakes. Watch the movie *Amadeus* or the show *Breaking Bad* to see this in action.)

Immersed in his story, I felt the regret of missing out on baseball. As a result I felt a strong determination to not make the same mistake. I wanted to try harder.

Did my behavior change? You betcha. Suddenly I was the first to race across the field. Now I could be proud about giving 110% every single day; that was now my achievement.

And I got noticed, both by my coach and my dad. I also got a bit better. (Eventually, by my 8th grade year, I even made the “All Star” team.)

Even today that lesson – about giving your all even when things don't work out – has stuck with me. And I credit that largely to that one story my dad told me twenty six years ago.

Stoking Emotions: Become an “Elephant Whisperer”

Now, fast-forward years later, to where I am now, as a direct response copywriter. And I've re-learned this message, that stories are a way to speak directly to the emotions.

Now, we know that in sales, the key is to motivate with emotion, and justify with logic and reasons, and maybe you've heard this before.

And yet, if you look around, when people start to try and sell their things, you see a flood of facts and claims. They drown you in data, or they try to overpower you with proof or facts.

Well, those facts are meaningless by themselves. I mean, most of us just don't have the bandwidth to be able to process all those facts, or notice them, one over the other. Instead, we make decisions by emotion, and then later, justify.

(Again, facts and proofs are vitally important. But the conversation must begin with emotion.)

I experienced this recently as a consumer when my wife and I were searching for a safe nail polish for our two year old daughter.

Our biggest priority was safety – but short of getting a degree in chemistry, how would I really *know* that the nail polish was safe?

Well, the product we ended up buying was from a company called Piggy Paints, and it wasn't the owner's fact sheet that sold me – it was her story.

On her website, she tells the story of how her little girls wanted to "be fancy" (the very words that my daughter uses), and so she painted their nails.

But the supposedly safe nail polish didn't smell so safe ... so she tested it by dribbling some onto a Styrofoam plate ... and the polish burned right through! No way was that chemical goo going anywhere near her daughters.

So she did a bunch of research and discovered how to make nail polish that was even safe to eat (because she knew the polish would end up in the mouths of her daughters.) And so her product was born.

So we bought Piggy Paints, confident that our daughter would be safe.

The product creator's experience and concern matched mine, and her story stroked my emotions and got me to buy.

Your Brain on Stories

Now, this principle – “Sell first with emotion” -- is something that great salespeople have always known, but it's also something that's been proven and documented by modern science, especially in the field of evolutionary psychology.

Because why should it work?

You've probably heard about the conscious mind and the subconscious mind – what Freud called the ego and the id.

Well, modern psychology also distinguishes between these two parts of our mind. Psychologist Daniel Kahneman calls them “System 1” and “System 2.”

But I like the metaphor that psychologist Jonathan Haidt invented: our mind is divided between the elephant and the rider.

So the elephant, the big, lumbering beast, is all our instinctive, unconscious and emotional responses. It's where we do things automatically. It triggers fight or flight. We like certain things, or dislike certain things. It's our survival mechanism.

And the rider is this teeny guy up top, that's our conscious mind. And he can steer the elephant sometimes ... but often, he's just at the mercy, and will make up reasons for why he wanted to go where the elephant decided to go, after all.

Well, elephants speak emotion, obviously.

And stories speak elephant.

Stories trigger those experiential, emotional parts of our brain – the parts where our “elephant” does its labor.

fMRI studies have documented this. Scientists have strapped people into an fMRI (Functional Magnetic Resonance Imaging) machine – and looked at brain activity while the people watched stories.

And they found that the brain regions that light up during a story are the very same regions that light up during an experience. (As opposed to the analytical language areas that light up when we read information, like a user manual for our computer.)

So, if somebody in a story is facing death, or running around, we literally feel the suspense, our hearts race, and our palms sweat, as though we were running away ourselves.

How to Craft an Intoxicating Story: the Secret Brew of “Transportation”

So, how do we do this, with stories? Well, it turns out that not every story does this. We've all been to bad movies, where we've checked out after the first few minutes. Maybe we stay in our seats because our wife or husband or friend is watching it, and so we're stuck.

But we just can't get into it, right? And so we don't feel anything; when the characters cry on the screen, we go “meh.” Who cares?

Instead, narrative scientists have analyzed a component in stories called **transportation** that makes the difference between an engaging story and a boring one.

And transportation is just like it sounds. It's where the audience gets carried along. They take a journey with the storytellers to a new world. So that they feel those emotions, just like in what the fMRI studies showed.

So the key is to achieve transportation. But how?

I'll dive into that in just a moment, but first it's revealing to see just what it means when the audience is “transported” – and what it can mean for your wallet.

A pair of psychologists, Melanie Green and Timothy Brock, ran an experiment to see how effective stories were at changing people's thoughts and behaviors. They discovered something shocking – that stories can get us to start believing things we should “know” aren't true.

In the study titled *“The Role of Transportation in the Persuasiveness of Public Narratives”* Green and Brock first rated stories on a “transportation” scale. They looked at things like compelling story lines, vivid imagery, and other necessary components that make a story effective in pulling audiences in.

Next, the subjects read these stories and were asked a series of questions.

It turns out that the more absorbed the audience was, the more they didn't notice contradictory information in the story, and the more their attitudes were changed to align with the attitudes in the story.

As the scientists write,

“To the extent that individuals are absorbed into a story or transported into a narrative world, they may show effects of the story on their real-world beliefs.”

So the more transported the audience is, the more they get influenced.

But why?

Well, the two scientists theorize that it's because of the way that stories “mimic” reality. They put it this way:

“... transportation may make narrative experience seem more like real experience. Direct experience can be a powerful means of forming attitudes (Fazio & Zanna, 1981), and to the extent that narratives enable mimicry of experience, they may have greater impact than nonnarrative modes.”

Now, obviously this doesn't mean we tell lies or don't check our facts. But this research does dramatically demonstrate that “transportation” stories create a very

different experience for the brain, one in which the instinctive – or elephant – takes over.

And remember, that's the part of the person we must sell to. If you don't convince the elephant, that person's not going anywhere.

Okay, so the big question is: How do we tell a story that achieves transportation?

Do we have to spend years in film school or rack up as many rejection letters as Stephen King did when he started out?

The good news is “no” – there are just 3 crucial ingredients for telling a story that transports.

I'll take you through these three ingredients and show you how to plug them into a 6-part story formula you can put together in an afternoon.

In fact, there are **three key ingredients to transportation** that I want to tell you about right now. These three things you want to have in your sales story to achieve transportation, and to speak the elephant emotional language to your prospects.

I'll show you how a Hollywood Blockbuster used these to great effect too: the movie *Taken*, a seemingly throw-away action movie, that, despite its “R” rating, went on to gross an amazing 226 million dollars (on a budget of only 25 million) and also produced a slew of terrible copycats where the hero's daughter is kidnapped (most of these starring Nicholas Cage).

Ingredient #1: Conflict is King

The first crucial ingredient is a plot or “story arc” that is full of conflict.

What do I mean by a “story arc”? A story arc is the journey that the main hero goes through to accomplish some goal. Along that journey, the hero or protagonist must conquer many obstacles.

In fact, this is the Master Story Formula: a protagonist who faces obstacles in a pursuit of a goal.

We humans hate living through conflict, but we love to read about it.

Just imagine a Hollywood Blockbuster where the heroes sit around in Paradise all day.

Borrrrrrr-ing! We need to see a struggle, a quest, a fight. That's when we start to care – at the first sign of danger, of hazard, of losing something valuable.

So in *Taken*, the story really begins when Liam Neeson's daughter is captured by the human traffickers. We see his daughter in peril by dangerous men, and he has to get her back. Instantly our brains are engaged.

And it makes sense from an evolutionary perspective. We humans are constantly on the hunt for a survival advantage, and so our ears perk up when we hear a story of conflict (because our brains want to know how to avoid that conflict. That's probably why we rubberneck on the freeway.)

In your Magnetic Sales Story, the **goal** is straightforward: to accomplish whatever your product or service provides. When this happens, the story's "climax" is reached.

And the **obstacles**? All the false solutions, the failed attempts, the scorn from doubters, anything and everything that stood in the way of the solution being created or experienced. The obstacles also include all the struggle and hardship that led to the goal in the first place.

For a sales story example, consider the early commercials for the Dyson vacuum.

Here's the story those commercials told, in brief:

James Dyson was an inventor who got frustrated every time he had to clean the carpet because his vacuum lost suction.

He realized that the “point of failure” was the vacuum bag – as it filled up with dust and junk, suction was lost.

But then he was struck with an insight when he observed how saw-mills used a great spinning cyclone to siphon off all the saw dust. It didn’t lose suction. If a cyclone could do that for a saw-mill, why not for a vacuum?

Easier said than done. James spent the next several years (and racked up hundreds of thousands of dollars in debt) developing one prototype after another, ultimately plowing through 5,127 versions until he struck upon his masterpiece: The Dyson Vacuum, powered by Cyclone Technology. Now he has a vacuum that never loses suction, and so can you.

That’s James’s story in a nutshell – in 60 seconds, actually.*

So James Dyson experienced conflict – all those failed prototypes and debt worries (his wife watched him mortgage their house to the gills) and then the climactic moment is his finished version that uses Cyclone technology.

And that conflict – the conflict experienced during his quest – was also preceded by the conflict of using a crummy vacuum for years.

Hunting Down Your Plot

So how do you find your “plot”?

There are 3 major sources.

* (Readers who know me from my column “Story Sells” on copychief.com will recognize Kevin Rogers’ 60 Second Sales Hook in action above. If you haven’t read his book, I strongly suggest you go to 60secondsaleshook.com and download your free copy. Kevin comes at story from a slightly different approach -- he’s a former stand-up comedian who discovered the power of story in a winning joke formula -- but he leverages the same emotional power of story. If you’ve already written your 60SSH, then you’re in a great place to start your Magnetic Sales Story, because it builds on top of the 60SSH. The 60SSH is the quick tease of your story, the Magnetic Sales Story allows for a more time to transport readers into your world, to create an emotional transformation.)

Plot Source # 1: You

The first source is Your Life, especially if you are the product creator.

This is the sales story in the early Dyson campaigns, and it makes sense for many business owner creators.

You felt – or saw – a need, and then you created something to fill it.

But what if you don't have a story, perhaps because you didn't create it?

Plot Source # 2: Your Customers

That's where the second plot source comes in from: your customers.

(NOTE: Now, when you hear marketers talk about using stories, for some reason you'll hear a bunch of chatter about whether the customer is the "hero of the story" or whether the business is the hero.

Personally, I don't understand why it has to be either / or. Both are heroes, in a sense.

But if you put a gun to my head and demanded an answer, I'd have to say: "neither."

The hero of any great sales story, in my humble opinion, is the solution. Not even the product or service per se – but what it accomplishes.

And that solution can be slightly different for every single customer. Different for the product creator. It depends on what need the solution satisfies ... what emotional hungers it feeds ... and that can be slightly different for each person.

So I like to find a story that dramatizes the solution and places it at the heart of the story. You'll see what I mean when you get to the 6-Part Template below.)

So your sales story – with your solution as the hero – can come from your customers. These are often called testimonials or case studies, but you'll be looking for a

longer story, which generally means interviewing the person.

(You might not get a story when someone leaves a glowing testimonial, but you can interview them, to pull out details of your story)

And at the end of this book, I'm going to share a story that actually utilizes the second one, because a lot of times, people struggle and think, wow, gosh -- Either I'm selling as an affiliate, or I don't know exactly how to tell my story, or it doesn't quite work. And sometimes, the best stories come from other people.

Plot Source # 3: History

Now, the third one is a little different. This is something that Kevin Rogers calls “aligning with legends.”

This is where you use a story that comes from history – recent or distant – or even from myths and parables. You can use it because it has the same basic message as your sales solution has. It's kind of using it by proxy. This takes a little bit of creativity and thought, but it can also work wonders.

If you've purchased Perry Marshall's marvelous *80/20 Sales and Marketing* book, you've seen this kind of story telling in his upsell video.

In the video, he starts off by telling you the story of Colonel Sanders, the founder of Kentucky Fried Chicken. Sander's story is often used to showcase someone who achieved success late in life.

Well, the story that Perry Marshall tells is one you may not have heard about Colonel Sanders. It's the story of how the Colonel came upon that eleventh spice, in the famous eleven spices.

The THEME of Marshall's story is that just one small element – one small ingredient – can make all the difference in success. That's exactly the message of the “80/20” concept: focus your energy on “the significant few” instead of wasting time on the “insignificant many.”

This kind of story can be very effective, and a lot of fun to write.

Ingredient # 2: The Moral of the Story -- A Strong Sales Theme

OK, the next ingredient – a clear moral or theme -- is often overlooked, but this is the ingredient that makes our story a *Sales* story.

Now, a theme is just the moral of the story. So think of a parable, like the tortoise and the hare. That parable has a very simple message, or moral, or theme: persistence is more important than talent.

We have our hero ... the turtle: slow but steady, dogged persistence. And our antagonist, the hare: complaisant, careless, over-confident. And so the turtle wins over the much faster hare because the hare was so overconfident that it took a nap in the middle of the race. It had a lot of talent and a lot of natural ability, but it didn't use it to its best ability. So persistence wins the day -- that is the story's simple message and theme.

Every story has a theme, even if it's not an obvious "message" story like a parable. That includes popcorn movies like *Taken*.

So in *Taken*, the moral is that a "strong male" is not a relic of an outdated era, but is desperately needed – because life still holds dangers. (As opposed to the patriarch buffoons that are made fun of on sitcoms.)

We see this in the beginning of the movie, when Liam Neeson appears out of touch with what his daughter wants. When Neeson's character "crashes" his daughter's ritzy birthday party, he gives her a karaoke machine – and his ex-wife rolls her eyes. (Sure she wants a karaoke machine – when she was twelve!)

But later, when his daughter is, well, taken – who you gonna call? His daughter calls *him*, and it's a damn good thing she does. He is her only hope of survival.

Whether we're conscious of it or not, that message or theme seeps into our subconscious.

In our Magnetic Sales Story, we don't want to beat around the bush – we must bring the theme front and center.

So when our story reaches its climax, we state it outright. (And we hint at it even before that moment, usually from the very beginning, as we'll see later when I show you the 6-part template for telling your magnetic Sales Story.)

But what theme do we use?

Our theme is the UNIQUE SOLUTION that our product or service provides.

This should sound familiar – it's the same moment we capture in the "climax" of our conflict-filled story arc, from ingredient # 1 above.

Indeed, our plot and theme should be closely intertwined – each ingredient reinforces the other.

But our theme usually takes on a more "conceptual" or "principle" approach. I'll go into more detail in the section on the 6 parts of your sales story, but for now let me make the distinction by returning to our British friend James Dyson and his magic vacuum.

The Them of Dyson's story is about cyclone technology – this is the secret to never-ending suction – but the Theme is also larger than that.

It's about innovation ... dogged persistence to get things right ... the combination of genius and stick-to-itiveness that marks the intrepid inventor, from Thomas Edison to James Dyson.

And you get to hold a little of that inventor magic in your hands each time you plug in your Dyson Vacuum.

Now, there's another word for this solution that you may have heard, which is your "USP", or unique selling proposition.

I think of it as your secret sauce, or your “awesome sauce.” It's the beneficial thing that you offer that nobody else can do. The thing that makes you special. The thing that makes the difference in your customer's lives, really, because remember, that's what it's really all about. That's the centerpiece, the crown jewel of your story. And it's going to be revealed in the climax of victory. But it is the governing theme of your story, and you need to know this to begin with.

So before you set pen to paper, get clear on the theme of your story. It usually reveals itself when you locate the right plot for your story.

Ingredient # 3: “Ver-i-suh-what?” Making Your Story REAL with Detail

Now, the third component, the second key to transportation, is **realistic detail**. Think concrete specifics – “I weighed 237 pounds” instead of vague generalizations “I was overweight.”

And this includes sensory language, like the kind we use in metaphors. We want to tell stories that engage the five senses.

In fact, there were studies done that showed that when people hear a sensory-rich description, the “experiential” centers of the brain lit up -- remember, that's where the elephant lives, the one who makes buying decisions. These were sensory-rich descriptions like "the bricklayer had leathery hands" instead of something more generalized like "the brick layer had strong hands".

We also want to make our story specific. Include details. And don't worry about excluding members of your audience, either. The key to making something universal, is paradoxically to make it specific.

So, we want to capture those realistic details, for transportation, because it makes the story believable. There's a fancy word for this in narrative theory: It's called “verisimilitude”. It means “having the appearance of

reality.” That’s key to bring people along. (It’s a kind of “proof” that your story is real, too.)

In the movie *Taken*, the details make it real. When for example, Liam Neeson receives that panicked call from his daughter, he gives her very specific instructions about what is going to happen to her and what she must do. He’s cool under pressure, even though his daughter is about to be kidnapped by cruel and violent men, and he may never see her again. His specific instructions, and his immediate steps – he records the call and later puts it through software language analysis – are all tiny details that add up to show us that he is the Real Deal.

We believe he is a bad ass, and so we are transported into the story.

When you tell your story, think in terms of specific numbers, colors, and times. If you’re not sure of a detail, put in a place holder until you can do some research.

Remember that in reality, we never eat “an” apple. We eat *this* specific apple, the one resting on my hand – this enormous Honeycrisp apple -- the size of Tony Robbins’ fist -- with its swirls of red and green reflecting my bright kitchen light.

TIP: Don’t worry about nailing these details the first time you tell your story. The goal of your first run through is to get all your thoughts on the page – a “brain dump.”

But in your next draft, become a hunter for details. Ask yourself the following: would someone be able to imagine what I experienced if they heard this story right now? What gaps do I need to fill in? What numbers should I provide, what visual descriptions, what background facts would they need to know?

[BLUEPRINT: The 6 Parts of Your Magnetic Sales Story](#)

Okay, cool. We have our three crucial ingredients for a good sales story --

Now it's time to put 'em together into your Magnetic Sales Story.

There are 6 parts – here they are in brief:

Part One: the HOOK

Grab their attention quickly

Part Two: the SETUP

Raise the stakes of the story by giving relevant background

Part Three: the QUEST

Tell your struggles of looking for a solution

Part Four: the INSIGHT

The principle, person, or realization that set you up for ...

Part Five: the VICTORY

Show how you “slayed your dragon” or developed your solution

Part Six: the NEW LIFE

Resolve your story with how your life has now changed since your Victory.

Okay, let's pull back the curtain a little more and learn what to tell in each part ...

Part One: The Hook

The first is a **HOOK**, to ignite curiosity. It's like the headline in an advertisement. As you may know, the job of a headline isn't to sell a product ... its job is to get the reader to read the rest of the ad.

Same with your story's hook. You can do this by revealing:

1) Something **unusual** that takes place in the story, especially if it relates to your Unique Solution. For example, John Carlton's famous “one-legged golfer”

headline, which promises a story about a powerful golfing technique that was discovered from watching a one legged golfer.

2) Something **contradictory**, or indicating sharp contrast. For example, the famous headline “How my bald barber saved my hair.” The contrast or contradiction poses a riddle that readers have to figure out, especially if it relates to something they want.

So what if you don’t have something particularly unusual or contrasting?

No problem – just keep it simple for your hook.

If you’re solution is something the reader wants, the fact that you have achieved it can create curiosity enough.

Simply begin with the following:

“This is a *story* about how I finally achieved (or discovered how to achieve) X” – where “X” is your Unique Solution.

Say you desperately want to get better at asking out a girl. If I told you, “Let me tell you the story how I learned to ask out a girl without any anxiety” – do you think you’d want to hear more? Absolutely. Just out of curiosity, if nothing else.

And that’s all the hook is designed to do – ignite enough curiosity to have the reader continue.

Part Two: The Setup

The second part is the **SETUP** -- what was life like before the hero began looking for a solution?

This is often called “exposition” in storytelling – it’s the first 15 to 20 minutes in a movie where you set the characters and situations up. Sometimes we just want to plow into the action, but it’s a mistake to skip this step, because this is where we begin to bond with our audience.

So even an action movie like Taken spends the first 15 minutes or so establishing Liam Neeson’s character and

his strained relationship with his daughter. Without this, we just wouldn't care about what's to come next (the fanciest computer graphics won't save a story that no one cares about.)

This part is where you set the stakes -- you're basically telling your reader why the story is going to matter. Where you were at. What life was like before. What frustrations you had.

Now, this can be a basic summary, or you can actually tell a mini-story here in the Setup -- narrate a struggle or a moment of pain that you felt.

Part Three: The QUEST

The next section, part number three, is the **QUEST for a solution**. This is where you experience conflict in pursuit of a goal. So this is where you're actually trying to find a solution, or your client was trying to find a solution. And they're going to run against the obstacles. They're going to try something, one step forward, two steps back, right?

So with James Dyson, this is where he tried over 5,000 prototypes and mortgaged his home to the gills to get it right.

In Taken, this is the bulk of the movie, where Neeson must follow the trail of breadcrumbs to find his daughter halfway across the world (killing many of those breadcrumbs along the way.)

The Quest is where you try (but fail at first) when you research for hours ... attempt various solutions ... get so close ... but you don't strike gold yet.

Why?

Because you're missing the ...

Part Four: INSIGHT

And finally, just before you reach your ultimate goal, the next part is some kind of **INSIGHT**, or discovery.

The insight is where you discover some *principle* or *idea* that's going to be the key to unlocking the transformation.

The Insight can be a mere hint, or it can be an outright statement of your unique selling proposition.

It's not necessarily the product itself, but it's the idea or principle behind the solution.

The Insight does two things:

1) It helps prove and explain our product, making it more believable and clearer.

2) It connects our product to a larger idea, which adds value to the solution. This is one key way to emphasize the THEME in your story.

Remember in the James Dyson story, the theme was innovation, and specifically, this type of cyclone technology, right? That was the essential principle that was needed to make progress.

So when you buy his vacuum, you're not just getting a better tool ... you're plugging into science and creativity as well.

Part Five: VICTORY!

The next and the fifth part is **VICTORY!**

This is the crown jewel, the climax of the story. This is where the theme becomes fully realized. This is what the whole story revolves around. And you want to narrate this part.

When I say narrate, I mean, you actually want to tell this as a story. Put your reader there. Just like they were in a scene in a movie, or a play, right? So, you're not just giving background or a description, you're actually taking them through it when it happened.

You want to talk about where you were when it happened. What it looked like. What things smelled like.

Remember -- engage the five senses, using sensory language. You want to describe the victory, and say what it meant to you. How you felt. Why it mattered. The core emotion here you want to capture here is excitement.

Because here, what you're doing is putting them in the moment, so that they can visualize themselves actually achieving that same victory.

This is where the sales story really does its work, because it gets people excited. It speaks to that elephant, where they see themselves in that same position.

This is the point in the story where you want your audience to stand up and cheer. In *Taken*, it's the moment that Neeson uses his spy/combat skills to their fullest in the last battle on the sheikh's yacht, where he takes out something like 10,000 bad guys to save his daughter.

In your Magnetic Sales Story, this should be a detailed description of the first time you put your Unique Solution into action. What it felt like, how it destroyed your former limitations.

Part Six: NEW LIFE

And then there's one last part, and that's the New Life that follows the Victory. In a traditional story, we call this the "Resolution" or "falling action" or if we want to get French and fancy, the "Dénouement."

This is where you show what your life is like now – now that you live with your Unique Solution day in and day out.

How has your life changed? You may simply summarize it, or you might share a little anecdote – like in *Taken*, the New Life is really Liam Neeson's renewed relationship with his daughter, when he takes her to get personal singing lessons and career advice from a major pop star.

So you talked about that moment of victory, and then what's life like now that you've achieved that victory? How much money are you making now? How much healthier are you? How have you been able to help other

people, or people have notice what you've done, or been impressed?

“They Laughed”: The 6 Parts in Action

To see how these 6 parts work in condensed form in an ad, let's turn back the clock and look at one of the most famous marketing stories in advertising history.

One reason I picked this example is that you can see that the 6 parts of the Magnetic Sales Story do not have to be used in sequence.

NOTE: I love using templates, like this 6-part formula, especially at the beginning and end of a project. At the beginning, because it gives me a place to start (so I don't have to sweat bullets, staring at the blinking cursor on the blank page) and at the end, to make sure I covered all the bases. **But this template is not meant to be a straightjacket on your creativity.** If you find a flow that works better, use that.

This ad was written over in 1926 by the legendary copywriter John Caples, and it made advertising history.

In fact, at the time, it was so popular that comedians began to lampoon it.

You may be familiar with the famous ad's even more famous headline:

“They laughed when I sat down at the piano, but when I started to play!~”

You'll find the entire ad below. I've noted each of the 6 Parts in the text.

Part One: The HOOK

*“Can he really play?” a girl whispered.
“Heavens, no!” Arthur exclaimed. “He
never played a note in his life.”*

They Laughed When I Sat Down

At the Piano

But When I Started to Play!~

Part Two: The SETUP

ARTHUR had just played “The Rosary.” The room rang with applause. I decided that this would be a dramatic moment for me to make my debut. To the amazement of all my friends, I strode confidently over to the piano and sat down.

“Jack is up to his old tricks,” somebody chuckled. The crowd laughed. They were all certain that I couldn’t play a single note.

“Can he really play?” I heard a girl whisper to Arthur.

“Heavens, no!” Arthur exclaimed. “He never played a note in all his life. . .But just you watch him. This is going to be good.

I decided to make the most of the situation. With mock dignity I drew out a silk handkerchief and lightly dusted off the piano keys. Then I rose and gave the revolving piano stool a quarter of a turn, just as I had seen an imitator of Paderewski do in a vaudeville sketch.

“What do you think of his execution?” called a voice from the rear.

“We’re in favor of it!” came back the answer, and the crowd rocked with laughter.

Part Five: VICTORY

Then I Started to Play

Instantly a tense silence fell on the guests. The laughter died on their lips as if my magic. I played through the first few bars of Beethoven’s immortal Moonlight

Sonata. I heard gasps of amazement. My friends sat breathless – spellbound!

I played on and as I played I forgot the people around me. I forgot the hour, the place, the breathless listeners. The little world I lived in seemed to fade – seemed to grow dim—unreal. Only the music was real. Only the music and visions it brought me. Visions as beautiful and as changing as the wind blown clouds and drifting moonlight that long ago inspired the master composer. It seemed as if the master musician himself were speaking to me—speaking through the medium of music—not in words but in chords. Not in sentences but in exquisite melodies!

A Complete Triumph!

As the last notes of the Moonlight Sonata died away, the room resounded with a sudden roar of applause. I found myself surrounded by excited faces. How my friends carried on! Men shook my hand – wildly congratulated me – pounded me on the back in their enthusiasm! Everybody was exclaiming with delight—plying out with rapid question. . . . “Jack! Why didn’t you tell us you could play like that?” . . . “Where *did* you learn?”—“How long have you studied?”—“Who was your teacher?”

Parts Three & Four: The QUEST and INSIGHT

“I have never even *seen* my teacher,” I replied. “And just a short while ago I couldn’t play a note.”

“Quit your kidding,” laughed Arthur, himself an accomplished pianist. “You’ve been studying for years. I can tell.”

“I have been studying only a short while,” I insisted. “I decided to keep it a secret so that I could surprise all you folks.”

Then I told them the whole story.

“Have you ever heard of the U. S. School of Music?” I asked.

A few of my friends nodded. “That’s a correspondence school, isn’t it?” they exclaimed.

“Exactly,” I replied. “They have a new simplified method that can teach you to play any instrument by mail in just a few months.”

How I Learned to Play Without a Teacher

And then I explained how for years I had longed to play the piano.

“A few months ago,” I continued, “I saw an interesting ad for the U. S. School of Music—a new method of learning to play which only cost a few cents a day! The ad told how a woman had mastered the piano in her spare time at home—and without *a teacher!* Best of all, the wonderful new method she used, required no laborious scales – no heartless exercises – no tiresome practicing. It sounded so convincing that I filled out the coupon requesting the Free Demonstration Lesson.

“The free book arrived promptly and I started in that very night to study the Demonstration Lesson. I was amazed to see how easy it was to play this new way. Then I sent for the course.

Part Six: New Life

“When the course arrived, I found it was just as the ad said – as easy as A, B, C! And, as the lessons continued they got easier and easier. Before I knew it, I was playing all the pieces I liked best. Nothing stopped me. I could play ballads or classical numbers or jazz, all with equal ease! And I never did have any special talent for music!”

Pretty nice, huh?

The ad doesn't end there – it continues on to pitch the U.S. School of Music – but this is where the story ends.

Now, because this was the bulk of the ad, the story is told in “one sitting” – narrated from beginning to end with one basic scene.

(You can do this, but more often you'll be pulling from different events in your life.)

Because of this, the ad doesn't put a lot of focus on the conflict that leads up to the solution – it's implied in just a few sentences here and there. Most of the conflict is centered on the audience's expectations that Jack is just screwing around and doesn't know how to play.

Let's dive a little deeper and see how each of the parts functioned to pull the reader in to Jack's World:

The Hook

It's all in the headline. This headline promises one of the most exciting elements in any kind of story: The Reversal. From zero to hero. Rags to riches. We love stories like that. And we're promised such a story.

The Setup

We clearly understand that: 1) Our hero Jack has never played a note in his life; 2) Jack is something of a joker.

This setup helps to build anticipation for the Victory moment that the headline hints at – all that mocking laughter will soon be swapped for a more satisfying sound.

There's not much background here yet, but he is going to be pursuing a goal, right? Which is to impress them with his playing ... and he's already experiencing resistance. People are laughing, they're making smart remarks, that type of thing. And then he goes straight into the victory moment.

Victory

Caples milks this moment for all it's worth. Remember that the ad is directed to people who long to be able to play music – to suddenly occupy the center of attention and shine with magical talent.

By narrating this moment in detail, Caples helps to make it come alive.

And he focuses on two key “victory experiences:

1) *How it felt to have the talent:* “I forgot the hour, the place, the breathless listeners.”

... and perhaps more importantly ...

2) *How cool he suddenly became to others -- the amazement of his friends:* “My friends sat breathless – spellbound!” ... “Men shook my hand – wildly congratulated me – pounded me on the back in their enthusiasm!”

The Quest and Insight

The ad condenses the “quest” to a few lines --“for years I had longed to play the piano” ... “I saw an interesting ad ...”

Again, because it's a short tale, the “quest” is also folded into the “setup”, because that's where the greatest conflict is – the gentle mockery coming from Jack's friends.

The Insight could be strengthened here with the mention of what's special about the U.S. School of Mechanism. This is where the “Unique Solution” could be elaborated more.

But at least we learn about the following important points that the School:

- 1) Doesn't require you to have a lick of talent;
- 2) Gives you a “wonderful new method” that doesn't require “laborious practice”
- 3) Gives you fast results.

In your Magnetic Sales Story, though, you have the opportunity to make the Insight behind your Victory more fully developed (and thus more believable.)

New Life

Now Jack can learn just about whatever he wants:
“Before I knew it, I was playing all the pieces I liked best. Nothing stopped me. I could play ballads or classical numbers or jazz, all with equal ease!”

His life is now filled with the sweet sound of music.

[Get Started NOW: Your Fill-in-the-Blank Template to your first Magnetic Sales Story](#)

So to get you started, there is a fill in the blank template I want to share with you.

This is an easy way to get started. After you fill in the blanks, you can go back and begin to flesh out the story: add details, narrate scenes, etc.

But the bones – the foundation – begins here.

The HOOK

(Here is where you hint at your solution, or mention your solution, the desired outcome)

“This is a story about how I finally

The SETUP

(This is why you wanted it, what happened in your past to lead to you wanting the solution.)

“So then I tried

“But then

(Rinse and repeat as necessary.)

The INSIGHT

(This is where you discover the key insight. Now, you can narrate this, especially if it's compelling. If there's a cool story around it, like how this old guy in a library whispered something to you, and pushed a faded old manuscript over to you as you sat reading through a stack of business books. Or you can just explain what that insight is.)

Finally, I discovered

The NEW LIFE

(Finally, happily ever after.)

Now I am/have/do/can

EXAMPLE: How to Use the Template to Create a Magnetic Sales Story

All right. So I want to give you an example of how you can use this. I'll use an experience from my own life.

And as I promised earlier, this example uses a Unique Solution discovered by someone else – not me – to give you an idea how to tell this kind of story. (For example, the story below could be used to introduce an affiliate offer.)

I'll show you this example in two parts.

First, I will “fill in the blanks” of the Template, in very rough form, so you can see how it's like to complete the “skeleton” section.

Second, I'll put some “flesh and blood” onto the skeleton, and shape it into a complete story.

NOTE: This story deals with a health situation but it is NOT intended as medical advice!

The HOOK

(Here is where you hint at your solution, or mention your solution, the desired outcome)

“This is a story about how I finally
conquered my sugar addiction.

The SETUP

(This is why you wanted it, what happened in your past to lead to you wanting the solution.)

“For a long time, I wanted [to be free of
my sugar cravings], because

I was tired of mood swings,
fatigue ... and hated being at the
mercy of “an addiction” ... feeling
bent out of shape if I didn’t get
my “fix.” Plus, wanted to end gout
attacks.

The QUEST

(Your first attempts at a solution, and the conflict that resulted.)

“To get to [SOLUTION], I tried

doing the Paleo and other diets,
books

“But then this happened:

couldn’t maintain it perfectly,
especially with wife who loves to
bake

“So then I tried

cheat days

“But then

cheat days ended up expanding, and I also was fixated on the cheat day the whole week. Hated that feeling of being “addicted”

I’d stay on a plan for weeks, or even a month, but then something like a birthday (cupcakes, mmmm) would throw me from the wagon.”

The INSIGHT

Finally, I discovered

a book by Richard Johnson called “The Sugar Fix” and learned that the biggest problem isn’t sugar by itself, by the simple sugar fructose (because of the way your body’s enzymes respond.

This had direct relevance to me b/c of how it connected to high bp and gout (both of which I developed at young age, even though I’m not overweight.)

The VICTORY

Armed with my INSIGHT, I was able to face my biggest challenge

Develop a plan and stick with it. I learned to measure fructose simply. First 2 weeks were bit of

challenge, but it became second nature.

I didn't have to completely remove sugar ... and if I wanted a treat now and then, I could, so I didn't feel denied. I don't rely on vague sense of "how much is enough" ... very objective standard, using amount of fructose.

I've survived holiday season with plan intact! (Still enjoying Thanksgiving pie and Christmas cookies.)

The NEW LIFE

(Finally, happily ever after.)

Now I am/have/do/can

not afraid of the snack aisle.
Have more energy, less fat, not
slave to an addiction.

And here is the complete version (See if you can spot where the 6 different sections begin. I kept them in order.)

Completed Magnetic Sales Story

This is a story of how I conquered my sugar addiction.

When I was a boy growing up, I wasn't allowed to eat much sugar;

but when I got my first job, I suddenly had money to burn ...

Candy bars (Snickers, Twix, Kit-Kat, in that order) ...

... Ice Cream (mint chocolate chip, a carton of Ben and Jerry's) ...

... cookies like Pepperidge Farm Mint Melanos or even the work-horse Oreos ...

... chocolate malt shakes, Cadbury eggs (at Easter) or milk chocolate Fruit 'n' Nut bars (the rest of the year)

... life was good;

Until I hit my late twenties -- because that's when I was diagnosed with high blood pressure;

My doctor put me on meds. I chalked it up to family history ... but I wondered to myself if my diet could be part of the problem.

And then came something worse.

One day I developed a burning sensation in my big right toe. It kept getting more painful – like I was getting stabbed by jagged slivers of glass. I figured it had to be a sprain – or even a broken bone (though I didn't remember injuring it).

I went to the doctor. Had an X-Ray. Not a break and not a sprain.

It was *gout*.

Yeah, gout – the disease that rich Caribbean plantation owners got in the 18th century. A disease for old men and women.

I would have been more embarrassed if it hadn't been for the excruciating pain.

I took medication that made me extremely dizzy – I almost fell asleep while driving home from work one day.

And even though my doctor didn't point to sugar as the culprit, I had a suspicion that my diet might be to blame.

But the moment I tried to limit my sugar intake, I would be attacked by intense cravings. (I hated that dependency feeling, but I also craved the sweet reward of chocolate hitting my taste buds.)

I had to find a way to end my sugar cravings.

So I read articles and books and chased a bunch of theories.

And I tried their various diets ... I read the *New Evolution Diet* by Art Devany and *Why We Get Fat* by Gary Taubes, among others.

They were good books, but they basically said “never” to any sweets. Well, I tried to go cold turkey ...

... but then I'd end up at a birthday party, and have to refuse the celebratory dessert, feeling like a jerk and a bit of a weakling (because why couldn't I just exercise a little self-control and only eat a few bites?)

And to make it even harder, my wife is a fabulous baker.

So “complete elimination” was out.

I tried another method – “cheat days.” Instead of swearing off sweets for the rest of my life, I’d eat “good” 6 days out of the week, and on the 7th day pig out like there was no tomorrow.

Didn’t work. Yeah, I could hold out for 6 days, but during those 6 days, visions of candy bars filled my mind. I couldn’t wait for my next fix.

I *hated* that feeling. It was plainly a form of addiction.

I was “living for the weekend” ... specifically, Saturday, the day I could indulge.

And indulge I did – I ate every junk food I could think of. It didn’t seem healthy. (How many candy bars can you fit in one day? A LOT.)

Okay – enough with rigid programs, I decided. I tried following my wife’s advice to “just eat a bit each time.” Basic portion control. After all, it worked for her.

But not for me.

Sure ... one day I’d avoid sugar. And the next day I’d have just *one* cookie.

But then the next day, one cookie became *three*, and I’d spin out of control, binging on sweets for the next several days until I got so disgusted with myself (and sick to my stomach) that I’d start all over again.

I tried other “rules”: you can only eat sugar if your wife happened to bake a treat (in other words, no going out and buying a candy bar)

--FAIL.

Another “rule” ... if I eat sugar on one day then I had to leave at least two “Buffer Days” until my next sugar fix.

--FAIL.

No matter what I tried, I fell off the wagon (there seemed to always be a good reason to break the rule in question) and I kept feeling ashamed.

Rigid “deprivation rules” didn’t work ... and neither did leaving it up to my own discretion. What was left?

One day I stumbled on an interview that Dr. Mercola did with a kidney doctor named Richard Johnson. Dr. Johnson had published a book called *The Sugar Fix*, and in it he said there was a correlation between sugar, high blood pressure, and gout. That got my attention.

Dr. Johnson claimed that gout and high blood pressure had a possible common cause – elevated uric acid levels. (I already knew about uric acid levels because they indicate a gout attack.)

The culprit behind high uric acid? One form of sugar – fructose. (And specifically, the enzymes that your body develops to handle all the fructose you throw at it.)

And his prescription was simple, too – limit your fructose and you can lower your blood pressure and end your gout attacks.

I didn't need to cut out all sugar – I could simply lower my intake below a certain threshold.

Unlike vague “portion control” which always ended up getting inflated (by me), here was a definite benchmark that also made sense from a biochemical perspective.

In essence, I only had to worry about one thing: the fructose content of my foods. This made all the difference, because it gave me an objective standard to use. And I could still enjoy some sweets.

Now, right around the time I read this, I had a physical exam, complete with blood tests. And even though I wasn't having a gout flare-up at the time, my uric acid levels came back “flagged” – they were abnormally high.

My doctor wanted to put me on a gout drug that I would need to take for the rest of my life.

So I made this promise: I would try the simple solution of controlling my fructose for 6 weeks – and at the end of it I'd have my uric acid levels rechecked.

If my levels dropped, I would keep with the program.

If not, I'd go on the drugs (I feared to develop even more painful conditions like kidney stones.)

So I started Dr. Johnson's program, which began with a 2 week fructose “detox.”

For two weeks, I avoided nearly all forms of fructose (including table sugar or sucrose, which is 50% fructose). It was a bit of a challenge, but, hey, it was just two weeks, right? I could do that.

Those two weeks gave my body the chance to reduce the number of its fructose enzymes -- the over-abundance of which was causing my uric acid levels to rise.

But I didn't have to abandon all sugars during this time -- I drank milk (lactose) and also ate cereal like grape nuts (maltose).

I felt a touch of pride as I stayed away from all sweets for two weeks. And I started to notice it in my energy levels, too.

But then the big challenge came -- could I maintain this long term, after the detox?

I *believed* I could, because all I needed to do was keep fructose intake under 35 grams a day. (That meant I could still eat a single cookie or a slice of cake. Every day if I wanted, though I didn't plan on that.)

To keep it simple, I slapped a list of the fructose contents of common foods up on my refrigerator door.

At first, I would actually calculate the amount of fructose (my wife learned to hear me ask, "how many tablespoons of sugar went in that recipe?"), but after a few weeks it became second nature. I knew approximately how much fructose lurked in a treat.

As the weeks went by, and I maintained the diet, I begin to wonder – could this be it? Have I finally made the switch?

Fourth of July came, and then my daughter's birthday. Lots of baked goods and sticky sweets. I didn't avoid them. But I didn't overindulge either – I had my predetermined limits.

I even whipped up a big batch of chocolate chip cookies. (I froze the little balls of dough, so I could bake just 1 or 2 at a time.)

After six weeks, I had my scheduled blood test. I left the lab room pretty confident, the inside of my elbow a little sore from the blood draw and waited anxiously for the results to finally show up in an email:

My uric acid levels had dropped below the “flagged” abnormal levels, and so I said “no thank you” to the gout drug.

Months passed, and I kept to the plan without struggle or guilt.

I knew I had won.

Now I know when “enough's enough” ... based on objective criteria – not vague feelings.

My energy levels are high throughout the day – no more coffee (or even caffeinated tea) just to make it through the day.

The roller coaster mood swings don't plague me anymore.

And the best part of all?

I have been **free of irresistible sugar cravings for six months now**. That's the longest ever since I was a teenager.

I'm not the slave to my cravings. I can enjoy a bit of sugar now and then without it taking over my life.

And I don't have to shun family gatherings or be scared at the sight of a frosted cupcake.

Just recently, I've been enjoying holiday baking season: I sampled three different kinds of pie at Thanksgiving (apple, pumpkin, and my wife's specialty, a chocolate pecan), and a few minutes ago I just polished off a salted caramel truffle tart.

And here's the key – it doesn't even matter if Dr. Johnson's theory is 100% correct.

What matters is that he provided a **single, simple, metric** for me to follow with sensible explanation that supported it – a rationale that made sense and that I could get behind.

So for the first time in my life, as an adult in charge of my own food choices, I don't live in the annoying shadow of a constant sugar cravings.

Epilogue

And that's all, folks. That's how you get started on telling your magnetic sales story, a story that will transport your readers into their emotional frame of excitement and desire that you want them, so that they'll be ready to buy and want your product.

It takes somebody who's cold and not sure about who you are or what you've got, and takes them through your journey, or the journey of somebody else who's used your insight and your solution, so that they feel what the people in your story felt.

They go through that same emotional arc, and come through it on the other side, charged, hot for what you've got, and ready to buy.

Okay, one more thing ...

(think of this as the "bonus" scene at the end of the movie, after the credits roll)

3 Advanced Story Telling Skills

Now, a quick word about three tools in Storytelling – Scenes, Summary, and Framing.

Tell the SCENE

Telling the Scene is where you tell something step by step, putting the reader there.

This is where most of a movie or fiction book occurs.

In our Sales Story, it's where we narrate a complete Scene: "My doctor couldn't meet my eyes at that moment. He mumbled something about 'wish there was more we could do' and left the room. I was devastated."

In Your Sales Story, I recommend writing at least a scene for the VICTORY moment. Another good place is in the QUEST, and you can create an extended anecdote scene in the SETUP section.

SUMMARIZE Events

This is where you "condense" several things that happened. You give a broad overview, with a quick example or two.

In movies these are the "montage" sequences, like when Rocky is training for a big fight. We see quick cuts between

him racing on the beach, doing one arm pushups, lightning rounds at the speed bag, etc.

It's a quick way to make the viewer experience a passage of time and get immersed in the context of the story, without having to narrate every single part of it.

So for example, "I was always a nervous nelly growing up. For example, I used to get bad diarrhea every day before high school, worrying about getting picked on or laughed at by the pretty girls in my classes, like the blond beauty Becky Thorpe."

FRAME the meaning

These are direct comments from you the story teller, explaining what things mean. This is when you make the world make sense.

This is our key tool for communicating the THEME to our readers. We express this theme outright in the Victory moment. (Get literal, don't try to be clever). Our whole narrative up to the climax has been building the foundation for this.

We hear "Framing commentary" in movies when the narrator does a "Voice Over" directly to the audience, like in *The Shawshank Redemption* where Red (Morgan Freeman) says "Get busy living, or get busy dying. That's damn straight."

Or it takes place when one character gives a long speech to another.

In our Sales Story, this is where we Comment on why we had our struggles (which sets up the Insight and Victory that comes later) and drive home the Victory by commenting on how it's made us feel.

So for example, in my "sugar story" above, I make the following conclusion:

"Rigid "deprivation rules" didn't work ... and neither did leaving it up to my own discretion. What was left?"

With this statement, I have “framed” the choices facing the audience – making it either/or. That provides a solid set-up for my “third” solution.

Framing Commentary is where you establish the context of the Sales Story ... where you lay down expectations and the “rules of the game” ... how the world works, and where you establish your values.

In fact, this is where you state “Truths” that are central to your selling proposition. And this is where stories really “out-punch” a flat statement, because the studies by Green and Block show that as readers, we are less likely to disbelieve a statement we see inside a narrative.

For a final example, recall the movie *The Wizard of Oz*. The theme of the film is “there’s no place like home” and that line is directly stated in the VICTORY moment of the film (when Dorothy teleports back to Kansas.)

“No Place Like Home” -- This is a “truth” that many of us already believe ... or we might not, depending on our family life;

BUT – and here’s the key – if we are absorbed or transported in the story, then we are less likely to think of objections to the claim that there is no place like home.

For one thing, we’re not analyzing. We’re *experiencing*.

And all the “proof” we are experiencing – things like Dorothy’s earnest repetition of the phrase ... the encouraging gazes of all her friends, hoping she gets what she wants ... and perhaps most importantly, all the trials and challenges that Dorothy and company have overcome to get to this point – all these proof elements tell us, indeed, there is no place like home.

[Want More?](#)

Feel free to join my mailing list here:

<https://marketingwithstory.com/your-magnetic-sales-story/>

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