

Cadence Bank Podcast: In Good Companies

S4E7 - How the Story Goes: Mastering the Art of Leadership Storytelling, with Esther Choy

OVERVIEW: Esther is the Founder, CEO, and Chief Story Facilitator of [Leadership Story Lab](#). With her firm, she uses design thinking to help businesses sharpen their identity, build their own leadership narrative, and connect with audiences in meaningful ways. Since 2010, she has been working with companies across various industries, including healthcare, tech and manufacturing.

[00:00:00] **SFX:** Intro Music In

[00:00:00] **Esther Choy:** Building a story, the integrity of the structure is everything. And that takes no muse, no inspiration, and no creativity to master it.

[00:00:00] **Patrick Pacheco:** Well, that means everybody has some hope.

[00:00:00] **Esther Choy:** I do believe it. That is the case after having done it for 14 years.

[00:00:00] **Patrick Pacheco:** I'm Patrick Pacheco, and you're listening to season four of In Good Companies from Cadence Bank the podcast where we guide you through the forces shaping your business inside and out.

[00:00:00] **SFX:** Intro Music Out

[00:00:00] **Patrick Pacheco VO:** Today, let's start with a little exercise: What's something you learned about recently? Think about it. Is it... A scientific finding... A fun fact... A historical event you'd never heard of... Or simply... Something that stood out and caught your attention?

I bet you there's a great story behind it. And that's not just instinct, it's science. When presented with facts and figures alone... Research shows that most people only retain 5-10% of the information they're given. But take that data, fold it into a story... And the same people will remember 70% of it.

So story-telling? It's a very powerful thing. According to today's guest, it can change the way we do business...

[00:00:00] **Esther Choy:** My name is Esther Choy and I am the Founder, CEO and Chief Story Facilitator for a company called Leadership Story Lab.

[00:00:11] **Patrick Pacheco VO:** Esther knows her way around a good story. Since 2010, she has been teaching companies how to build their business narrative. Through her firm *Leadership Story Lab*, she connects clients with their audiences across a range of industries... Healthcare, tech, and even manufacturing.

In today's episode, you'll learn how to find stories in every corner of your business, and what to do with that good material.

But before we dive in, let's make sure we're clear on our terms. I don't know about you... but I've never met a Chief Story Facilitator before. So what does that mean?

[00:00:23] **Esther Choy:** Well, it means that I am pretty decent in my storytelling craft, but the emphasis isn't about me and delighting everyone with my stories or telling my stories. The central role is about facilitating others, either individually or as a group, to find and source the best story ideas they can find, refine them, and tell them in such a way that is most convincing to their intended audience.

[00:01:00] **Patrick Pacheco:** Interesting. So since we're talking about leadership stories here, what is your leadership story?

[00:01:08] **Esther Choy:** Well, my leadership story involves roughly three stages, and the first stage is making sense. The second stage is making the complex clear, and the third stage is making the connections. So I was once an admissions officer at a very, very prestigious competitive business school, the University of Chicago, to be specific. And it's a lot of work to decide. Out of the many, many, many qualified applicants every year who apply to the schools, a fraction of them got to be admitted. And I had the pleasure with my colleagues for a couple of years, to offer denied feedback, and that makes no sense to me. Not only because it's an awkward conversation, it's after the fact, but what didn't make sense to me was why are there so many people who are so out of the world qualified and didn't get in. So I eventually realized that in a competitive environment, having the right qualifications is just the first half of it.

[00:02:21] **Esther Choy:** The second half is telling your stories in such a way that would resonate with gatekeeper and decision maker because they're making decisions in the present but for the future. And that goes for other competitive environments, whether you're asking for money, asking for a job, asking for people's vote, whatever that may be, is making sense. The part about

making the complex clear is just the fact of life, that we are experts in very, very specific areas, but for us to move forward, we have to speak to a wide range of people who don't have our expertise. And so what people don't know, seems very complex, but it seems very obvious to us. So how do we tell stories to people who don't have that kind of expertise, but in a way that makes it clear to them? And then finally, making the connections. And that is, I tend to ask people this question, what is the difference between proving and persuading? What do you think, Patrick?

[00:03:42] **Patrick Pacheco**: Interesting. So if I'm proving, I'm trying to get to an absolute, I'm trying to show that this triangle is a triangle because I can show you exactly why it's a triangle and you can't refute that. Persuading would be much more of a getting people to believe that it's a triangle without necessarily having to show them absolute proof. I would think that'd be one way I would define it.

[00:04:06] **Esther Choy**: Yeah, exactly. So proving is showing that what you have to show is, in the relative or absolute sense, the most correct or the best out there using data, information, facts, arguments, logic, analysis, and whatever tools are at your disposal. But persuading is getting people to believe and to act. But throughout history, we've seen endless examples of people having been persuaded to do all sorts of things without much of any proof. And so the third stage of my story, making the connection has a lot to do with persuasion, is that unless we establish a personal connection with our audience, then persuasion is very, very difficult to achieve.

[00:05:03] **Patrick Pacheco VO**: Long story short, you'll need to be relatable to hook your public's attention. But that's not all. A good business story is... Seamless. It draws you in without you noticing.

[00:05:13] **Esther Choy**: I think it's interesting that most people don't notice how pervasive storytelling is. I like to quote David Foster Wallace that fish don't see water and the more pervasive something is, the less we're able to see them. There is certainly storytelling on stage, storytelling at your local bar, and open mic night, and there are other purposes for telling stories such as entertainment, such as self-actualization. But leaders tell stories ultimately to guide people down a certain path and towards certain actions. And so there's an outcome, there is a desirable path, and leaders are very intentional about how to guide people down that path. You never see a leader getting up there on their platform with PowerPoint and with 12 font-size and lots of data and charts. It's not that they can't do it, it's that they don't need to do it. It's that it gets in the way of them spreading their message. And instead, they tell stories. They tell stories maybe about themselves, but also about the plight of the people they are trying to lead. And they always tell it in such ways that people relate to them. They can see that I can grab a beer with this guy and that he's one of us, or she's one of us. Historically, people who can make

connections with their audiences tend to be quite successful at guiding people down a certain path and taking a certain action.

[00:07:05] **Patrick Pacheco:** Yeah, that's interesting when you put it that way because I think back to one of the presidential elections, and he had Ross Perot who was very smart on economics, but he'd get up and he'd put up all these graphs and charts and that's how he tried to campaign. And then you had Bill Clinton who was just talking about a little town called Hope and Bill was just much softer and just played on that leadership of hope and he would just pull people in. So it is pretty helpful in explaining the importance of a leader being able to be a good storyteller.

[00:07:39] **Esther Choy:** Yeah, this relates to how I started on this path, my leadership story, and that is leaders in general try to rely a bit too much on their credentials, on facts and data and figures. "I have worked hard. I have gone through these accreditations or educations. I have been through various economic crises, I have been through certain budgetary crises and I've proven myself, in other words." There is a lot of information that leaders can share, but what you're getting at with your earlier example between Perot and Clinton was that folks, even the ones who don't like President Clinton, don't agree with him. If they have ever even attended one of his rallies, inevitably they felt like, "He's talking to me. There are thousands of people in this auditorium. I felt like he was talking to me. I felt like I knew him." And what they're addressing and getting to is that, "I felt like I got to the core of this person. I know their character and therefore I feel like I can trust them and therefore I feel like what he or she has to say rings truer in my mind and my heart." And so that is the very core and soul of telling a story, is because you make the connection, you make the complex clear by putting your character out there, front and center, along with other facts and other information that your audience needs to know, but that is not the number one thing.

[00:09:34] **Patrick Pacheco:** So another interesting thing, I'm pretty much an open book with folks at work. If I have a game, it's on my calendar. If I have to go with my son... I used to coach, and my son now has a football game or something, I just put it on my calendar, pretty open book about everything. But I talked to some of the leaders and they said, "Well, it's good to show your humanity, but you got to be careful because don't look too vulnerable because then people won't respect you or they'll start to try to pick on some issue they see." How do you balance vulnerability as a leader? You've got to be the boss and you don't want to lose that, but you also want people to know that you're human. And it seems like storytelling would be a good way to do that.

[00:10:13] **Esther Choy:** Yeah, I'm so glad you bring that up because that word has been popularized for almost over a decade now and with good reasons because we want to work with leaders we can relate to, we respect, that we feel like we know their characters and showing vulnerability is one way to do it. I think the tricky part about that is, that not everybody has the same definition of what vulnerability is. I know you had a guest several episodes back talk about

culture. And I love the way it began because he said, "If you ask five people what their definition of culture is, you'll get 55 different answers." And maybe vulnerability doesn't yield you that many, but I can bet you that if you ask people what it means, you'll get very different ideas, if you don't even know what it means, then how can we do it?

And so I think vulnerability, you alluded to that earlier, Patrick, is showing your humanity. It is also something that you can think of as something personal about me, but this is not private. So that's usually a rule of thumb that I would encourage clients to think about, is what is personal but not private. And further, out of something personal, what can we glean and discern from this about who you are potentially as a leader? So I begin every Monday with a thousand-meter swim and a raw jalapeno. That is something personal but is not private. And from here I have stories, many stories that people can glean from my character. So some people think of vulnerability as weakness, as a time when you fail miserably. It can be that, but then we don't want it to be standing directly in conflict with your leadership voice.

[00:12:42] **Patrick Pacheco:** So I mean, we're talking about the art of storytelling, but is there a science to it as well? I mean, are there things you can do that trigger certain acts just because you're doing them a certain way?

[00:13:48] **Esther Choy:** Yeah. I think an aspect of being very human, but it's very underutilized in our storytelling, and that is to activate the senses. And so Patrick, I know you're sitting down and so am I, and we go to work, we get in the car, we sit down, we get in our office, we sit down, we go eat lunch, we sit down and then we finish work, we go home and we spend time with our family most likely sitting down again. And so we live a certain way that tends to favor certain positions. And then when we communicate, it is through slides, through emails, through phone, but very much not activating senses, other senses such as smell, taste, touch, feeling. And so I would encourage everyone, whether you're starting to or you're a pro at it, to activate the five senses equally. I would also encourage people to think about, well, why is storytelling so powerful. The science behind it is that when we hear a story, it's not just the language-processing part of our brain. For example, Patrick, if you were to tell me, "Hey Esther, I am a semi-professional soccer player." I don't know if you are, I'm just making that up. But if you were to, and you're trying to describe a game you are in and you're trying to describe a particular corner kick, and I'm listening to it, it's not just that I decode what you're saying to me through words and language, but in the part of my brain that also activate actions that control my emotions such as walking and running and kicking, all of those regions of the brain will be activated as well. So story listening, storytelling, is a whole brain experience, and that's why people tend to remember stories, even if they don't remember when and where they heard the story from.

[00:15:12] **SFX:** Music Transition

[00:15:12] **Patrick Pacheco VO:** The science checks out. Our brains are *wired* to engage with stories. Having said that... There's still magic to a good tale, don't you think? There's intrigue... Suspense... Turning points... And a resolution that lands just right. So how do you make that happen? Well... It's not witchcraft. Take it from Esther:

[00:16:30] **Esther Choy:** I would challenge everyone to, after listening to this podcast, start listening to how other people tell their stories. I would say six or seven out of 10 times, they're recounting facts, that they're not telling stories. So retelling how events unfold in chronological ways. The other aspect that is a lost opportunity is that there are too many details, with this unspoken assumption that the more details, the more information and perhaps data I can include, the more persuasive I become, when it's just the opposite. And even if you don't recount events, even if you are very judiciously selective about your details, a lot of people skip over the messy middle. And what I mean by that is not making it sound like, "Oh yeah, I was born ready to do this." We have to first go to the conceptual core of the story. That would help us decide what details are relevant and what's not. And the possibilities are plentiful. But the first order of business is what is your story really about? And with that, we'll have a very sharp pair of scissors to cut out all the excess details because we have to keep in mind that people's memories are terrible. And it's not because of aging or it's not because of innate ability, it's just that it's a scientific fact that humans' memories are incredibly unreliable. We remember very little to begin with. And so with that in mind, it can sound kind of discouraging, but actually, I think it's very liberating because people don't remember much anyway, but they do remember something even if it's a little bit. So the chance that we have here is to be very, very disciplined and very, very focused on what is that little bit that I want my audience to remember and put all your storytelling and firepower behind that.

[00:18:59] **Patrick Pacheco:** You've written that the secret to a great story is the IRS, and I assume you're not talking about the Internal Revenue Service because I can't think of them being a good story in any possible way. So what do you mean by IRS and storytelling?

[00:19:23] **Esther Choy:** Yes. IRS is a structure, a way of structuring our story. Whether we are writing an email, whether we're opening up a pitch, and whether we are writing a screenplay for a movie, the structure of a story stays eternally the same. IRS stands for I, intriguing beginning, R stands for riveting middle, and S stands for satisfying. And so intriguing beginning, riveting middle, and satisfying end. Those are the three parts of a story that regardless of how long, how short, in what format, and through what medium, are exactly following this flow.

How many times have we been to a meeting in person or virtual where at the end of it we wonder even if quietly to ourselves, "Well, what was the point of that or why was I in that meeting?" Or any one number of similar questions along that line? And if people ever left a meeting feeling that way, it's because there was no sense of closure. There's no sense of conclusion. People wonder, "Well, I could have used that hour on something else, but oh, well." And so a good story would have a satisfying end in that either they, one, learn something new

they otherwise wouldn't have, or number two, they might have not learned something new, but their perspective, their point of view on the topic have been elevated. Or number three, that they know exactly what to do. Maybe not all three, but at least one of the three. So they learn something new, their point of view has been elevated or they know exactly what to do, and that's the sense of closure that we need after a story.

And so once you know that, and once you practice a little bit with it, then you'll see that it's really, it's a guardrail as well as a template to follow.

[00:20:50] **Patrick Pacheco VO:** To be a good storyteller, you don't need innate creative talent. You just want... A method! But a little inspiration can help too.

[00:21:05] **Esther Choy:** The structure, the integrity of the structure is everything. And that doesn't even take creativity. You just need to know it, practice it, and follow it. I encourage everybody to go collect stories because if you want to become a great storyteller, you also first have to become a great story collector. So go and collect lots of stories, listen to lots of stories, good and bad. And I do mean it, good and bad. The good one, is we want to reverse engineer and dissect and break it down and try to understand, "Well, I was drawn to it from the very beginning, but how did they do that?" It's the same thing with bad stories, stories that don't resonate with you, boring stories, break it down and analyze it and ask yourself, "They lost me from the very beginning or I was really into it and then I just completely lost interest." Well, at which point did you lose interest and what was said right before, during, and after that lose you until the very end? And why did they gain your interest back at the very end? So reverse engineer it and then look for feedback. There's no other way to test how effective our stories are until we get feedback from people. And always practice an intriguing beginning, riveting middle, and satisfying end. That takes no muse, no inspiration, and no creativity to master it.

[00:22:03] **Patrick Pacheco:** Well, that means everybody has some hope.

[00:22:07] **Esther Choy:** I do believe it. That is the case after having done it for 14 years.

[00:22:18] **SFX:** Music Transition

[00:22:18] **Patrick Pacheco VO:** Personal stories connect us on a deeper level, and bring our company values to the forefront. But what does that mean in practice? Well, after talking the talk... It's time to tell the tale. Plot twist: we swapped roles, and Esther started asking the questions... How's that for a riveting middle?

[00:23:08] **Patrick Pacheco:** I'm curious, thinking about how this might work. I'm going to go out on a limb here and say you coach clients to create compelling leadership stories. So why don't we do a little role play here and maybe you go in an abbreviated process with me?

[00:23:25] **Esther Choy:** I am so glad you suggested that, Patrick. After all, storytelling is also about showing, not telling, right? So far we've been doing a lot of storytelling and let me show everyone how the process of developing a story can work. So what if I walk you through a part of this exercise that we do in our training? It can be done in a big group or individually, and I will walk you through it first and then I'll explain what we just did together. Would that be okay?

[00:24:01] **Patrick Pacheco:** Sure. Sounds great.

[00:24:03] **Esther Choy:** Okay, so we're going to play three rounds of games here. Okay. So number one, can you pick a random number, Patrick, between one and twenty?

[00:24:12] **Patrick Pacheco:** Thirteen.

[00:24:14] **Esther Choy:** All right, thank you. Patrick, we have this list of twenty questions and you just picked number thirteen on our list of twenty. And question number thirteen is what do you do when you're not working?

[00:24:33] **Patrick Pacheco:** I build things, whether it's in the yard doing gardening or something like that. I also build furniture. I do a lot of art-type pieces. I like to do things with my hands. If I could do anything at all, I would do something where I use my hands.

[00:24:52] **Esther Choy:** Wow. How long have you been doing gardening, furniture, art pieces?

[00:24:58] **Patrick Pacheco:** Since way back in high school, college. I made a big table that had the tile like a [inaudible 00:24:05] painting that I used in law school in undergrad. I've always made things. I came in second in the Bridge Building contest at UT Arlington when they had it when I was in high school. So I've always liked doing things in my hands.

[00:25:21] **Esther Choy:** Wow. Did you say you won second place in Bridge Building?

[00:25:26] **Patrick Pacheco:** Bridge building. You had to build...

[00:25:27] **Esther Choy:** An actual bridge?

[00:25:28] **Patrick Pacheco:** Yeah, you had to build a bridge. It's a little small balsa wood bridge. And then they loaded it and they figured out how much force it took before it failed. And I think the other guy cheated because he just glued all his pieces together into just one flat thing and he beat me by two pounds of pressure, but it was pretty interesting. And I made mine look like a railroad bridge.

[00:25:49] **Esther Choy:** Wow. Wow. Impressive. Especially given what you do for work and what you do for fun, this is extra impressive. Okay. All right. So that's round one. Let's do round two and round two, I'd just like you to select one question of the 20 that's not 13 and one that you wish you could answer for round one but you didn't.

[00:26:14] **Patrick Pacheco:** How about what is one of the best things you've done just because you're told you can't?

[00:26:19] **Esther Choy:** Ooh, I love that one. Yes, yes, please.

[00:26:21] **Patrick Pacheco:** So I guess I was always a kid that would speak up in class or if I didn't like something or if somebody was wanting to argue, I was never much one to step away from it. And I can remember, my parents always encouraged me in everything, but the one thing that they would tell me occasionally is you've got to play the game. And I guess everybody plays the game to some extent. I'm pretty blunt and pretty straightforward about things, not to try to do it in a mean way. And I felt that you could get there by not necessarily having to quote play the game, and I think I've done pretty well. Maybe I've held myself back here or there, but all in all, I've always walked away happy with the fact that I was true to myself.

[00:27:09] **Esther Choy:** Can you think of a time where example where you speak up, that landed you in hot water?

[00:27:18] **Patrick Pacheco:** It's hard to even pick a single one because it seems like it happens every other day. I'll tell you one. So I worked for a law firm and on 9/11, we were in a meeting and the assistant came in one time and said, "Your spouse is on the phone, they want to talk to you." And she said, "I want you out of that building now." And I just couldn't tell what was going on. We walked outside, turned out 9/11 was occurring. And the lawyers there, I was just an associate at the firm, but they said, "Oh well, everything's going to be fine. We're just going to just need to go along with our day. That's over in New York. Why are we worried?" And I said, "Well, because we're in the tallest building west of the Mississippi River and you don't know where every plane is at."

And I said, I stepped up, I said, "People are scared, they're not sure what's happening. We don't know what's happening. Some planes are potentially missing. You need to let everybody go home." And I said, "I'm going home and you need to let everybody go home." And I just picked up my stuff and I walked out and I could tell they were a little irritated because they lost a day of work, but just to me it was just, I couldn't believe they were saying let's all stay here and everything will be fine. And I think I was showing them up a little bit. But yeah, I just thought people needed to be safe. So that's what I did. Well, nothing happened in the building, but they could have.

[00:28:34] **Esther Choy:** But they could have. But that's what... You didn't know at the time, the extent of the attack. Wow, thank you. All right, that's round two. The last round is question number 20. What's one path you did not travel and why not?

[00:28:53] **Patrick Pacheco:** When I went to school, I was going to be a biomedical engineer and I was going to go to med school. And I guess, why not? I remember I got my first engineering physics exam and I had a 36 and the guy that sat next to me said, "Dude, you killed it. I had a four." So with the curve, I think I ended up with a B minus, but I thought, "Boy, I don't know if this is exactly what I want to do." And then you'd go do some things where you would meet with doctors and more and more of them seemed to be getting less and less happy with the practice just because of the way medicine was going. So I decided I wasn't going to be a doctor and ended up being an economics major and then a lawyer.

[00:29:41] **Esther Choy:** Okay. All right. So that concludes part one and now is part two. Patrick, you and I just met, but I would propose that based on what you just shared with me out of these three questions, I think I can do you a solid and tell a story about you just by having this information, also following a particular storytelling structure.

Okay. So I'm going to take a crack at it with my homework. And having just heard a little bit about you, let's say, Patrick, I'm about to introduce you at an industry conference and then you are one of the panel speakers.

[00:30:32] **Patrick Pacheco:** Okay.

[00:30:32] **Esther Choy:** In this day and age where at times it seems like there will be no end to interest rates rising, where the world seems to be descending into further chaos if you are thinking about where is the best place where I can seek best advice as well as management of my asset, you would think, "Well, a group of people who know investment." Well, true enough, but I would argue that the best place to be is where people will give it to you straight, whether it is something you want to hear or not. And this I find in my new friend and colleague, Patrick Pacheco. You see, he was sitting in a room as a young associate and understanding what had happened on the morning of September 11th, 2001, but not near the actual target site, he found out early enough that everyone needed to stop, drop what they're doing right there, right then, and go somewhere to seek safety.

People were annoyed, "We're not even in New York. Why are we worrying about that? Who is this young upstart who tells us what to do, and how to do it? And does he think he knows better?" Well, yes he does because, at that time, nobody knew the extent of the attack. And so the right thing, even if it's the unpopular thing to do, is to go somewhere safe, disperse, and not concentrate so many people in one single building. And that's Patrick. He is someone who speaks his mind, even if it's not the most popular and most well-received. And don't you, don't

we all want to partner with someone who has that kind of conviction and integrity? And if I have another hour with Patrick, which I know I don't, but if I were to have another hour with Patrick, I would love to know and understand how he balances work, which is very intellectually intensive with building everything from artwork to furniture pieces to bridges, with his own hands.

[00:33:12] **Patrick Pacheco**: I thought that was very good.

[00:33:15] **Esther Choy**: That's not bad for having no time to craft it and having just met you and asked you these three questions. And imagine if I had a little bit more time, I think I could do even better. I got lucky that you picked the second question you chose and said that you speak up. But one thing that I did push for is a specific example to get to know your character, get to know who you are. And so storytelling is what is in the specific that reflects the universal. I have a certain basis of information about you, but more importantly, I have a conceptual core that I choose for the story about you and that's that Patrick speaks his mind, even if it's unpopular. And with the emotional underpinning of the story, what I hope to get to is inspire a sense of trust as they get to know you. And because that's the story I'm trying to write for you, that's what I understand as who you are.

[00:34:33] **SFX**: Outro Music In

[00:34:33] **Patrick Pacheco VO**: With Esther today, you got to hear a little about me... But hopefully, you learned a lot more about leadership story-telling.

Stories will help your clients understand your company. But for a narrative to be compelling: it needs to resonate. So be relatable! Emotion yields persuasion – make your story human, and it will stay with your audience.

There's only so much information we can hold on to. So be selective. Ask yourself: what is this story really about? What are the key details? Don't just recount facts; tell us why this story matters... And don't skip the messy middle; tell us what you learned!

Remember to use "IRS": Intriguing Beginning - Riveting Middle - Satisfying End... That's how the story goes! If you need inspiration, look at the business stories you loved; and unpack those you didn't enjoy. As you learn what works and what doesn't, you'll find your narrative voice.

Last but not least, believe in your material. Because we *all* have stories to tell...

[00:34:34] **Esther Choy**: At every single training, it doesn't matter how many people, I always get at least one person who tells me they have no story. So to that, I would say if you have lived

lives, your life so far, then you have plenty of stories. You may not have the kind of stories that you presume only qualified as stories, and that means the heroic one, that means you are the one who invented the next vaccine for the next pandemic, or that you're the next Google co-founder. I think a lot of people subconsciously assume that a story is an epic story. But no, a story simply implies that someone had faced a challenge, someone had overcome that challenge, and they are changed for the better because of it. I am not the quickest person on my feet and so when I'm put on the spot, I may or may not be able to come up with a story, although if you give me really good raw materials like you did, Patrick, then I can. So I think the best way to go about it is to write down stories, categorize your stories, and build them up over time. And then also think about this story would be good for certain occasions and certain audiences. It sounds really simple, but it is hard to do. But those who do it will be richly rewarded because it's another way to look back at, "Holy cow, look at how many challenges I have overcome, and more importantly, how much I can impact others when I tell my stories well."

[00:36:26] **Patrick Pacheco VO:** I'd like to thank Esther Choy for bringing stories to life with us today, and for making me sound much more compelling than I am! If you'd like to read a developed script of her introduction, just browse the show notes!

As for us, we'll be back next week with a business tale proudly brewed in Macon, Georgia... But that's a story for another time!

[00:37:30] **SFX:** Outro Music Out

[00:37:30] **Patrick Pacheco:** In Good Companies is a podcast from Cadence Bank, member FDIC, Equal Opportunity Lender. Our production team is Sheena Cochran, Eydie Pengelley and Natalie Barron. Our executive producer is Danielle Kernell. This podcast is made in collaboration with the team at Lower Street. Writing and production from Andrew Ganem and Lise Lovati. Sound design and mixing by Ben Crannell.

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