

# How to Overcome Distractions and Focus Under Pressure - What You Absolutely Need to Know

Lisa Lane Brown

The title of this session is "How to Overcome Distractions and Focus Under Pressure - What you Absolutely Need to Know." This is a working session, so you please have either a pen and paper or a computer handy for taking notes. I also suggest you have the handouts for this session in front of you. If you haven't downloaded them yet, go to <http://www.thecouragetowin.com/focusunderpressure.html> and do so now.

In mental toughness, we call bad things that happen on you on performance day "distractions" because they distract you from your "A" game--your best performance. Every time these stressors show up, you tend to lose confidence and your performance suffers. To perform flawlessly under pressure, you must learn exactly how to handle fear and performance anxiety in your most important moments.

## How to Deal With Stressors

In the world of mental toughness, anything that distracts you from a confident frame of mind while performing known as a stressor, because it moves you away from your best performance. Right now, because you have not been training in mental toughness yet, *every time your personal 'stressors' show up, you tend to lose confidence and your performance suffers.*

To effectively manage distractions, your very first job is to get to know your performing self when speaking in presentations and meetings.

Many years ago, the sport psychologist for Team Canada asked me to write down all my stressor in a game. The first thing on my list was: "Not scoring early." That's right. If I didn't score a goal early on in a ringette game, I would decide I was having a bad game, lose my confidence, stop trying to score, and play worse and worse.

This discovery shocked me. I didn't know this about myself, but apparently everyone else did, including my coaches. In fact, my coaches used to say on the bench, "That's it...she hasn't scored, so she's finished now." This simple little exercise woke me up to my biggest weakness in performing. I decided to dedicate my entire first season of mental toughness training to managing my reaction to this stressor.

Within one year, it was possible for me to score a goal at the end of a game even if I hadn't scored yet. By the end of three years, I was able to perform consistently and feel good about my game whether I scored or not. So, the first thing is to realize that you will internalize these strategies over time. One day they will be part of you, an instinctive way you cope with pressure.

### What Are *Your* Stressors?

Now it's your turn. Your very first job is to identify your stressors-- those things that bother you most while performing. To do this, you begin by listing in the space below your top 7 stressors. Here are some examples people often cite:

- Getting off to a bad start or warm up
- Making an error early on
- People are negative, unresponsive, or unfriendly to you
- The task involves potential rejection, e.g., cold calling
- Receiving criticism or complaints from a coach, boss, colleague, or team member
- Speaking to a group
- Opponents or others trying to 'psyche you out'
- A friend, family member, or person you want to impress is attending
- Conflict with superiors or authority figures
- Having to provide criticism or feedback to someone
- Equipment, supplies, or logistics have gone wrong
- Your team or colleagues are fighting
- Being pre-occupied with problem with life outside your performance
- Being late or given a schedule change
- Feeling sick or unusually tired
- Being bullied or dealing with an aggressive person
- Having to sell an idea, product, or service
- Unfair officiating hassles

In the space below, list the top seven stressors that trigger a loss of confidence in you:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_

Now, put your stressors in the order from *most* to *least* bothersome.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_

Now you know what your *rock* is. It is the first thing on your second list. Your *rock* is your #1 stressor. It is the event that has the most potential to cause you to lose confidence, choke, or under perform.

### Your 'Rock' Creates Learned Helplessness in You

The reason your 'rock' affects your emotions and performance so much is because it creates learned helplessness in you.

### The Discovery of Learned Helplessness

One of the major breakthroughs in psychology in the 20<sup>th</sup> century was the discovery that most people become helpless when adversity hits.

The landmark experiment that proved the phenomenon of learned helplessness was conducted by Martin Seligman and his researchers. Seligman's team began with three separate groups of eight dogs. The first group was the control group, so nothing was done with them. The second group was put in a cage one by one, and repeatedly shocked with electricity. However, the second group's cage had an escape panel. By pressing the panel with their nose, these dogs could turn the shock off.

The third group of dogs was placed in a cage and also shocked. But, their cage did not have an escape panel. No matter what they did, the third group could not turn off the shock.

Next, the researchers put all three groups of dogs in a shuttle box, which is a box with two compartments. The first compartment's floor was lined with electric shock. The second compartment was a safe zone. The cages were separated by a very low barrier that the dogs could easily step over.

The first group of dogs, the control group (who had not been shocked at all), were placed one by one in the shuttle box and shocked. They quickly jumped the barrier into the safe zone.

The second group of dogs (those who pushed a panel to escape the shock), were then placed one by one in the shuttle box. These dogs looked for the escape panel; when they couldn't find one, they jumped the barrier into the safe zone.

The third group of dogs—the dogs who could not escape the shock in the previous experiment—gave up. Six out of eight dogs made no attempt to escape into the safe zone. They had learned to be helpless. In fact, they became so helpless that the researchers had to physically drag the dogs back and forth across the shuttle box to show them that it was possible to escape the shock. This experiment was later replicated with people using loud noises instead of electric shock.<sup>1</sup>

### **Learned Helplessness is a Giving Up Response**

Learned helplessness is the conviction that our actions do not matter. Since we have tried and failed in the past, we believe nothing we do will make a difference. We cannot win. Learned helplessness is also known as pessimism and fear.<sup>2</sup> Learned helplessness is a giving up response; basically, you feel pessimistic about your chances of performing well and winning. Your rock basically has triggered learned helplessness in you. Learned helplessness harms your performance because it leads to performance anxiety, choking, and passivity. For example:

#### **Hockey**

You haven't scored for three games. Instead of driving to net aggressively, you start to pass more and shoot less.

#### **Tennis**

You've lost six points in a row. Instead of setting up the next point intelligently, you play defensive tennis and lose the next rally on an ill-advised drop shot.

#### **Figure Skating**

You make a mistake early on in your routine. Instead of sticking with your game plan, you decide you need to be more aggressive, and try a triple axel—only to have it backfire on you.

### **Golf**

Your early drives are disappointing. In an effort to kickstart your game, you become aggressive and frustrated. You wack and steer the ball with all your might, destroying your swing rhythm.

### **Sales Meetings**

Your prospect asks several questions that suggest he is unimpressed with your product. Instead of taking control of the conversation by dealing with his objections directly, you quietly wind down the meeting and leave office.

### **Cold Calling**

When you reach a prospect on the phone, he sounds abrupt and demands to know who you are and why you are calling him. Instead of sticking to your script that asks him for a meeting, you tell him you'll drop a brochure in the mail.

### **Public Speaking**

The group you are speaking to seems unusually stiff and uncomfortable. When they refuse to do a team building exercise, you start skipping personal anecdotes and your talk becomes dry.

### **Performing Arts**

You feel particularly nervous before your dance routine. You try to pump yourself up, but nothing seems to help. Instead of being playful and seductive, you rush through your routine.

Consider your own performance activity for a moment. When you are feeling learned helplessness and pessimism, how do you become overly passive or overly aggressive when the performance isn't going your way?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_

At this point, your #1 job is to restore confidence using the Five Step Method.

## The Five Step Method for Focusing Under Pressure

Here is a simple, five step method for restoring confidence, focus, and grace under pressure.

### Step 1. Develop Your Performance Focus

The first thing you must do is determine *exactly what you should be paying attention to* during your performance. Otherwise, you are vulnerable to distractions. If you are extremely committed to your proper performance focus, it will be much more difficult for your 'rock' to throw you off your A game.

Think of a recent best performance. Describe in the space below what you were paying attention to / focusing on during that performance.

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Think of a recent performance that was very important to you but you did not perform well in (you basically choked). Do *not* pick a situation when the performance didn't matter very much to you (stick to a one that really mattered). Describe in the space below what you were focusing on or paying attention to during this performance.<sup>3</sup>

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## Your Best Performance: A Process Focus

Consider your first answer to the questions above. If you're like most athletes, in your best performance *you were simply paying attention to what you were doing at the time*. Here are some examples of the process focus:

### Badminton

"I was paying attention to the offensive plays their team was running so I could intercept the ball."

### Golf

"I was focused on getting my swing into a full, relaxed rhythm."

### Baseball

"I was watching the pitcher release the ball."

### Sales

"I was listening for the prospect to reveal his most important need when it comes to computer software."

### Public Speaking

"I was focusing on making eye contact and connecting with one audience member at a time."

### Dance

"I was getting absorbed in the feeling the music was expressing."

In every case, the person was focused on some element of the *process* of the event...on what he or she was doing at the time.

## Your Worst Performance: An Outcome Focus

Now, consider your second answer to the question above. If you're like most performers, in your *worst* performance you were probably thinking about the *outcome* of your performance. When I say outcome, I mean things like winning, losing, making a sale, getting good evaluations, etc. Here are some examples:

### Badminton

"I was trying to score a point."

### Golf

"I told myself to two putt the hole."

## Baseball

"I was trying to get on base."

## Sales

"I wanted to get the order."

## Public Speaking

"I wanted to come across as interesting and articulate."

## Dance

"I was determined to look graceful."

This is not to say that you will never think about the outcome of your event when you are performing well. This will happen sometimes. *But a consistent focus on the outcome will not bring out your best.*

## Why Focusing on Outcome Hurts Performance

**The problem with focusing on the outcome of your performance is that you cannot control it.** And when you are really focused on something you cannot control, you will feel anxious.

If you watched the 2000 Olympics in Sydney, you know that American track and field star Marion Jones was forecasted to win 5 gold medals (she won four). I watched the 200 M race, which was the first event she competed in.

The media was doing its job creating drama. As the cameras zeroed in on Jones warming up, the sports announcer began talking about how the entire nation's hopes were pinned on Jones to bring home the gold. The announcer turned to colour commentary analyst Michael Johnson (former Olympic medallist in track) and said, "All eyes are focused on Marion Jones as she gets set to start her race. *What* is going through her mind right now?"

The camera panned to Michael. His face had the expression of someone who thought he had just heard the most ridiculous question of all time. Politely, he replied, "Well, I'd imagine she's thinking about how to get a good start out of the blocks."

A world-class athlete himself, Michael knew instinctively that Marion's best focus would NOT be on the outcome of the race. He knew that the only way she could win would be to have a performance focus *under her control*. The 200 M is a short race. If you get a good start, you're more likely to win than not.

I want you to select a performance focus that is under your direct and immediate control. The best way to come up with this is to ask the question, "When I'm performing well, what I am paying attention to?" For example, if you are a badminton player, you might set a goal to move your opponent around by mixing up your shots. If you are a figure skater, you might set a goal to really connect with your music and the feeling of your routine. If you are speaking to a group, your focus might be to keep the session interactive by asking questions. If you are in a sales meeting, your focus could be to learn about the needs of the prospect and develop empathy for him.

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Here is an example of a process focus you can use when preparing to speak to a group:

"Before the event, plan and rehearse out loud the EXACT words you are going to use to present your ideas. Most people assume that articulate people are spontaneous. This is rarely the case. Virtually every top performance is heavily rehearsed. I learned this from one of Canada's top comedians, Irwin Barker, who writes for the TV show *This Hour Has 22 Minutes*. Irwin confessed to me that the real genius of live performers is that they can deliver rehearsed material in an off-the-cuff way...as though they just thought of each joke.

You can do the same by preparing your words and then delivering them in a casual, relaxed way. You need to do the same. Do not worry about spontaneity; the more prepared you are, the easier it will be to be spontaneous, because you'll be more relaxed."

## Step 2. Pre-Performance Psyche Up: Visualization and Psyche Up Affirmations

There's nothing like an excellent start to put you in a confident frame of mind. *Your pre-performance visualization gives you the confidence you need to relax before the event.*

## Sylvie Bernier

One of the most inspiring accounts of pre-performance visualization comes from Sylvie Bernier, who won Olympic gold in springboard diving. Sylvie spent years being in the top ten divers in the world, but would always miss a dive and end up coming in 8<sup>th</sup> or 9<sup>th</sup> in world-class competitions. About a year and a half before the Olympics, Sylvie turned around her career using pre-performance visualization.

My mental preparation for the Olympics was really different from the preparation of other athletes in my sport. That year I didn't dive as much as everybody else. I didn't train 6 hours a day in the pool. I probably did 2 hours a day...so I had to work on my mental preparation a lot.

I did my dives in my head all the time. At night, before going to sleep, I always did my dives. Ten dives.

I started with a front dive, the first one that I had to do at the Olympics, and I did everything as if I was actually there. I saw myself on the board with the same bathing suit. Everything was the same. I saw myself in the pool at the Olympics doing my dives.

If the dive was wrong, I went back and started over again. It takes a good hour to do perfect imagery of all my dives but for me it was better than a workout.

It took me a long time to control my images and perfect my imagery, maybe a year, doing it everyday. At first I couldn't see myself, I always saw everyone else, or I would see my dives wrong all the time. I would get an image of hurting myself, or tripping on the board, or I would "see" something done really bad.<sup>4</sup>

Sylvie was especially nervous about the scoreboard. Whenever she would complete a dive and come out of the pool, she would look at the scoreboard and her heart would go crazy. Sylvie knew she couldn't control her reaction to the scoreboard, so she developed a pre-performance visualization routine for every one of her 10 dives that would get her to stop focusing on the score.

Here was her visualization routine between each dive:

Between dives my coach says 'Good' or with movements what was wrong with it. I go back, I listen to my music. ...I always listened to the same thing on my music - "Take your passion, make it happen," from the movie *Flashdance*. I don't know why this song...maybe because my best friend gave it to me just before I left. She said, "Listen to this song and make it happen for real." It was in me, and I listened to it all the time.

Usually I look at my dive in slow motion on the TV. I keep warm, walk for about 10 minutes and then come back and jog just to stay warm until I have to go. Then I do my exercises and think about my dive at the same time. Then I take my clothes off and just walk.

I carried my music on my last two dives right up to the ladder and left it on the table. I was so nervous then. I went on to the board. The crowd yelled. I thought of my dive. When I think of my dive, there's always an image, even today if I think of a dive I 'see' it. It's like walking for me now. It's part of me."<sup>5</sup>

This is the concept of Emotional Visualization, or "E.V.", and all elite performers do it. In emotional visualization, you use the screen of your mind to prepare for your important performances. You put the emotion of confidence you need right into your sequence. The brilliance of visualization is that it gives you an immediate sense of confidence. You may not be able to control much, but you can visualize yourself holding a process focus.

When speaking to a group, for example, you can visualize the room, the group, who is there with you, what you will say, and the wonderful connection you will have with the people in the room.

### **The Power of Positive Feeling - Visualization Script**

Sit in a quiet space where you will not be disturbed. Close your eyes and relax. Focus on your breathing. Breathe slowly and deeply.

Once you are relaxed, go back to a time in your mind when you felt really confident and powerful when performing. Re-run this scene in your mind. Allow the feeling to grow stronger as an energetic experience. Re-access the confidence, relaxation, pride, and positive energy you had at that time. Continue this for at least 5 - 10 minutes.

Write a few lines on what you experienced during this exercise. What happened to you? Were you able to recall a situation? What feelings did you have? If you couldn't summon any feelings, describe what happened to you emotionally. Feel free to describe your thoughts; however, please make sure that you also describe the emotions you had during this exercise. If you were not able to access any emotions, please record exactly what you did feel. Describe what did happen.

There are several things that may have happened to you during this exercise. Do not be concerned if you felt distracted, numb, or even negatively at any point during it. Merely record your experience.

### **What to Expect As You Practice 'Emotional Visualization'**

As you access your positive emotions, your suppressed negative feelings may jump out at you. For example, if you imagine and 'see' yourself being really successful in your next event, you may have feelings of self-doubt, "Can I keep it up?" shame, "Do I deserve this?" or insignificance "Is this all there is?"

Or, you may not feel anything at all. You may be able to 'see' the image but not access any feelings. Or, you may get in touch with a positive feeling - pride, joy, or confidence - and then lose it quickly.

All that's happening to you is that some negativity is surfacing, and you are suppressing it before it even comes into conscious view. This is usually a request for you to upgrade your skills or change your tactics. Be patient with yourself. Do not try to force anything. Continue to return to the positive feeling in your mind. Eventually, any feelings of helplessness you have will break through, and you will understand any improvements or changes you need to make in your skills or technique.

As you repeat this exercise, the positive emotion will become easier to access and sustain, because your body is not trying to alert you to any potential performance problems.

### **Why Most People Do Not Visualize**

The reason most people do not visualize is because when they start to visualize in any depth, their negative emotions and thoughts come to the surface.

They begin to see themselves performing poorly, or they have thoughts such as, “What if my success doesn’t last?” Although this is normal, most people conclude that they are not visualizing correctly, and stop doing it. You, however, are different. You understand how emotions work and can now be one of the exceptional performers who uses emotional visualization.

Mark Tewksbury is an inspiration in this regard.

When I first started doing this [visualizing], it was frustrating and exhausting. I would close my eyes and try to picture the race and nothing would come. Sometimes I felt asleep instead of visualizing. Other times I would try to picture myself visualizing and all I could see were my competitors. Even worse, sometimes, when I had successfully pictured myself doing well, I would get in the race and panic when the first little thing didn’t go according to plan....

Of course, I always tried to picture myself winning. In order to do this I had to imagine others behind me. Sometimes the thought of winning was very frightening. It took a long time to train my mind to see myself being the best. At every level of competition this was the hardest thing to overcome...I was competing internationally for many years before this became possible.<sup>6</sup>

### Repeat an Affirmation That Psyches You Up

Three to five minutes before the start of your performance, you’ll want to take control of your thinking. The easiest way to do this is to develop *one* positive affirmation you can repeat to yourself as the start time approaches.

Research shows that your unconscious mind will accept whatever you tell it—and go about making this affirmation a reality as long as it is *positive* and in the *present tense*.

Your affirmation should be based on your strengths. Be very specific. For example, if you are giving a sales presentation, your affirmation could be: “Deep in my soul, I have a sense for how to listen to people’s needs.” A teammate of mine on the National Team came up with, “I’ve got the moves.”

I cannot express what a profound effect an affirmation can have on your personal psyche up routine. I have personally used this technique for years, and I am still surprised at how much it can help give you the energy you need before performing. ☺ Please write down a specific affirmation you can use to psyche yourself up:

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### Step 3. Accept Your Nerves

When you get to the site of your performance, you may experience some anxiety. At this point, it is important to accept your nerves if you are having any. Here is a personal example.

In 2001, my team was on the verge of a major victory in ringette. We were playing Edmonton, our rival, for a berth to the National Championships. They had been winning consistently since 1999, and the tournament was as close as any sporting event could be. I had been cut from the National team the previous summer, which led me to doubt my ability for a few months. I decided to come back the following season and extract some revenge.

I was nervous. At 34 years old, I was the veteran on the team—a player my teammates might expect some courage from.

My nerves surprised me a little. They were as strong as I could remember in 28 years of competing. I was having trouble just swallowing normally in the warm up. I decided I needed a short-term strategy to manage the anxiety.

I knew fighting my fear would never work, so I quietly said to myself, “Lisa, it’s OK to be afraid.”

Skating on to the ice, I said to myself, “Lisa it’s OK to be afraid.” In between the first few whistles, I said to myself, “Lisa, it’s OK to be afraid.”

Every time I said this, I relaxed a little more. I scored a goal on the first shift, and the rest is history. My team went on to win the Provincial and National Championship.

When my name was called for the team all-star award at the Nationals, my coach leaned over and whispered in my ear, “No one deserves this more.”

I guess it is OK to be afraid.

By saying that it is OK to be afraid, I am not suggesting you will enjoy your fear, or that anxiety is your goal. You simply view nerves, lack of confidence, performance anxiety, insecurity, and fear as natural responses to challenging situations.

If you are nervous, try saying the following to yourself: *"It's OK to be nervous. It's OK to be afraid of making mistakes."* This will relax you because you aren't trying to force yourself to feel confident when you aren't. You're just trying to accept yourself.

### Put a Good Name to Your Nerves

John Molo, a professional drummer who has performed with many successful singers including Bruce Hornsby, agrees that the name you put to your nerves has a huge impact on how you experience them.

Consider his experience at the Grammy awards:

So the night of the Grammy awards, I'm pretty nervous as Gary Shandling introduces us. When you get really nervous, no matter what the situation is, just equate it with excitement. Seeing nervousness as excitement has worked for me, but it is an acquired skill. You need to practice it.<sup>7</sup>

Singer Celine Dion says the same thing as Molo. She calls her nerves 'the respect I pay to my audience.'

The ability to put a good name to your fear often separates people who reach their goals from people who do not. I have worked with many high achievers who abandoned their goals because they thought there was something wrong with them for getting anxious and stressed out before challenging situations. Now, create an affirmation to assist you for the next time you have to face this event that will help you accept your fear without resistance. Here are some models you can use:

- "It's OK to be afraid."
- "My nerves are completely natural."
- "I acknowledge I am tense and this is perfectly understandable."

In the space below, write a specific thought that will allow you to accept your feelings when you are wracked with nerves. Mine was, "It's OK to be afraid." What is yours?

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#### 4. Bring Yourself into the NOW

Once you start the performance, you must bring your focus into the present moment. Remember, the event is the focus—not your emotions or your outcome. This is another way of saying that you must bring yourself in the present moment, or the Now.

For example, if you are in the meeting, stop paying attention to how you feel. Instead, pay attention to what's happening. What's being discussed? If you are competing in a sport, what is your opponent doing?

If you are giving a presentation, you can interact with the group by asking them questions about your ideas. Then you can get your focus absorbed in what they are saying. When you are in the NOW, you don't get stressed out about success or failure. You just enjoy the moment. If you are competing in a sport, pay attention to strategy, so you can make good choices about your tactics. For example, if you are playing tennis, notice how your opponent is trying to set up points so you can combat his strategy.

This takes practice, so I suggest you cultivate the habit of being in the Now a little bit each day. Rather than continually ruminating on the past or the future, train yourself to get absorbed in exactly what you are doing.

#### 5. What If Your 'Rock' Shows Up? Tap Into Your Pride.

If you are faced with one or more stressors that infect you with learned helplessness and agitate you emotionally, you must get back in control. The easiest way to do this is to *channel* your fear and frustration.

Instead of trying to be positive or manipulate yourself into feeling confident when you are not, channel the negative energy you are feeling into better performance. Channelling means using your feelings of frustration, anger, and disappointment to perform better.

**Have you ever gotten angry in a performance and performed better as a result?**

I call this the 'tap into your pride' strategy. Your anger stems from the fact that you like yourself and know you can do better. When you channel your anger constructively, you turn it back into personal pride, and you energize and focus your efforts.

To tap into your pride, you realize that your anger and frustration are a request for you to re-focus on your process goal for this performance. What's probably happened to you is that you've shifted to an outcome focus, and you've forgotten your process focus.

When Vijay Singh won the 86th PGA Championship, he talked about the shift that allowed him to accomplish this: 'My mental focus two months ago was the wrong thing. I was focusing so hard to get to the No. 1 spot that I started not focusing on my own game. Every time I teed it up, I didn't want to play bad. I started making simple mistakes.

Now, I am totally focused on what I am doing, my physical and mental game, and not worried about the rankings... it doesn't bother me at all.'

To tap into your pride, you must channel your frustration back into a process focus. Again, think of your frustration as a request. Your body is saying, "Jim, I want you to keep your head down and watch the ball while you're swinging!" Or, "I want you to keep your anecdotes short, and allow the group time to discuss the exercises with each other."

### Tap Into Your Pride Visualization

Sit in a quiet space where you will not be disturbed. Close your eyes and relax. Focus on your breathing. Breathe slowly and deeply.

Once you are relaxed, go back to a time in your mind when you felt really confident and powerful when performing. Re-run this scene in your mind. Allow the feeling to grow stronger as an energetic experience. Re-access the confidence, relaxation, pride, and positive energy you had at that time. Continue this for at least 5 - 10 minutes.

Now, I want you to imagine that your biggest distraction shows up, disappointing you. Let yourself have your frustration for a moment.

Next, I want you to imagine channelling your frustration into a better effort. What is the process focus you need? What do you need to pay attention to in order to do a better job? What is your body asking you for in terms of action and strategy?

Imagine yourself putting these changes into practice right away, and turning your performance around. Feel the gratitude that comes from the fact that you are willing to be flexible and aggressive despite your fears and frustrations. Bring yourself to the end of this scene. Let yourself feel grateful for your major turn around in this performance.

This is the end of today's session, "How to Overcome Distractions and Focus Under Pressure - What you Absolutely Need to Know." Thank you for listening. If you have any questions or would like to send us a success story, please email us at [info@lisabrown.ca](mailto:info@lisabrown.ca). For more success tools, you can visit <http://thecouragetowin.com>.

Peace and love,  
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### Footnotes

- 1-2. Martin Seligman, *How to Change Your Mind and Your Life*, Pocket Books, 1990.
3. Inspired by Terry Orlick, *Psyching for Sport*, 1986.
- 4-6. Dr. Terry Orlick and John Partington. *Psyched: Inner Views of Winning*, 1986. [Online]. Available: [rems.net/orlick/psyched.htm](http://rems.net/orlick/psyched.htm).
7. John Molo, *What I Learned At The Grammys*. *Journal of Performance Education*, Vol. 1, No. 1, 1996.