

Marketer's Stage Fright (And What to Do About It)



an ebook by Justin Locke

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Preface

Many years ago (1970 to be exact), one of my brothers decided he would go to college.

Given his mediocre grades, he was an obvious candidate for a junior college or maybe (at best) the local state university, but for some reason he decided to apply to a fairly fancy-dancy famous liberal arts college. This was an odd choice. Was he a top academic student? No. Did he have exceptional SAT scores? Hardly. Was he captain or president of anything? Sorry.

He did, however, have a talent for drawing cartoons.

So when he wrote to this college asking for the application forms, instead of a regular, plain old typewritten letter, he did up a three page, full color, Sunday-comic-strip autobiography, all about his high school experience. It laid out his slightly above average life in full technicolor: he ran track, he sang in the choir, and he occasionally fiddled around on a string bass. All these mundane activities were illustrated with wonderfully droll humor.

The last two panels were most memorable: First, there was a “big man on campus” character claiming to be a “hot prospect,” so “please send the application forms right away.” The real kicker, however, was the last panel: the same guy, now looking oh so sad and pathetic, with his pockets turned inside out, asking that they also include the financial aid application forms as well.

The sum total of his actual resume, again, was not all that impressive. But the way he presented it was absolutely extraordinary. Just think of the poor working stiff at this college whose job was to transcribe thousands of dry, dull, repetitive requests for applications, who one day opened up this visual feast of laugh-out-loud comical imagery. And it was even funnier when you realized that my brother's only real claim to anything was that . . . he had gone to high school.

A week later he received, I kid you not, a personal note from the dean of admissions, thanking him for providing such a wonderful break from their humdrum tasks. He went on to say that this letter had caused quite a stir in the office, as they had never seen a letter like that before.

Surprise, surprise. He was accepted.

Now you can look at this story one of two ways: one, yes, it was a very clever little way of introducing himself. But let's look at this another way: if it worked so well, why don't more people do such things? The answer: people in all walks of life suffer from *stage fright*. They seek to protect themselves under a veil of perfection. They follow correct procedure. They avoid having attention focused on them.

There is nothing "wrong" with being perfect and not sticking out, but the end result also means one becomes dull, boring, and indistinguishable from everyone else.

Yes, by following the rules you can avoid any chance that

you might be laughed at or singled out from the crowd. But there are times— like when you are rolling out a new product or applying for a job— that you DO want to be singled out from the crowd of your competitors. And if you have stage fright, and you play it safe, you will fall into the rut of conformity and safety, and you will not win the contest.

Stage fright is not just a problem for individual performers. You see entire corporations that are afraid to let themselves be seen as they truly are, or even make eye contact with a customer.

In the age of the internet, you are constantly on stage, and you are constantly performing. If you have stage fright, or “web fright,” or “marketing fright,” you will not be as

successful in marketing as those who do not, even if you have ten times the qualifications.

This book will hopefully address this problem at its root, and give you inspiration and tools to be more effective in your marketing, of both your company and yourself.

Introduction

I was reading the latest edition of David Meerman Scott's *New Rules of Marketing and PR* the other day, and while I very much enjoyed learning the "new rules," at first I was having great difficulty understanding his references to the "old rules." He kept talking about ineffective, old-fashioned, conventional-wisdom approaches that big companies tend to use in their marketing and PR, and my mind kept circling around this thought: "Why would anyone do that?" And then it hit me: the "old rules" of marketing and PR are all symptoms of *stage fright*. When I saw it through that lens of my own performing experience, I understood what he was talking about.

I saw this same thing happen over and over again in the music business. I had seen how people who could play every note perfectly went absolutely nowhere, and people who were often less talented would go to the top of the heap. They did this, not because they were better at playing the notes, but because they were able to more successfully connect with their audience. Again, this is true in marketing your business as much as it is in music performance.

Do you ever find yourself struggling with these issues?

- No mass communication happens at your company without a large amount of money being spent?

-You or your team are so concerned with removing any

and all possible typos from every document, memo, webpage, press release, blog entry, or resume, to the point that the actual act of communicating gets overly delayed? (Or not done at all?)

- Does your website look “generic” and/or virtually identical to those of your competitors?
- Is it difficult or impossible for strangers to leave feedback or comments on your website or blog?
- Do you always use stock photos, actors, or celebrities to represent your company in your promotional media?
- Do you “lurk” on social media but hardly ever post anything for others to read, for fear of “looking stupid”?

Do you quake with fear at job interviews?

If so . . . you (or the people you work for) may suffer from
Marketer's Stage Fright.

Where Does Stage Fright Come From?

Well first off, stage fright per se doesn't really exist– there may be a phobia somewhere about standing on a varnished pine floor, or you may, like me, have a very reasonable and rational fear of having a two-ton grid of lights crash down on you, but what we're really talking about in this case is *audience* fright. But to keep things simple we'll bow to tradition and continue to call it stage fright for convenience.

The most obvious cause of stage fright can be traced to our collective educational experiences. You probably spent (like most people in America) 12-16 of your most

vulnerable formative years in the environs of some state-run educational institution. Idealistic mission statements aside, let's face it: every single day you had to deal with your own insecurities, as well as the collective insecurities of your peer group. There was no escape, and if you ever made the mistake of inadvertently exposing your vulnerable inner self to public view, well, more than likely you were the object of scorn, ridicule, and rejection. This was worsened by the presence of a government employee whose job was to point out every clerical mistake you made with a big red sharpie. Fear of embarrassment was constant.

So you, like most people, probably have a backlog of emotional trauma, and fear of being the object of criticism and ridicule. Or maybe you just saw others going through

it. In either case, one can develop a healthy fear of being the center of attention. This is so common one can say it is actually normal.

So now, whenever you may be in a position to get up in front of a group of strangers, those buried fears of potential public embarrassment can rise uncomfortably close to consciousness. And that is just the “school experience” provenance of stage fright; this says nothing of those family systems where your every mistake was jumped upon immediately. These painful memories, not the reality of the here and now, are where most stage fright comes from.

Well, help is on the way.

Facing the Beast

There are many people who offer “cures” for stage fright, but most of them just deal with reducing the stress-induced symptoms, not the disease itself. So to begin, let’s stop focusing on our immediate fear reactions, and if you can manage it, let’s stop thinking of an audience as being something too terrible to think about. For a moment, let’s forget the distant memories that are being awakened by the unknown, and let’s limit our discussion to what is “known.” Let’s start by taking a good hard look at just exactly what it is we’re supposedly so afraid of, i.e. the audience.

First of all, it is perfectly logical to be afraid of a large group of people. They are, by definition, potentially more powerful than yourself. So in a worst case scenario, if there is a disagreement between you and a crowd, and things become violent, they will most likely win the day by sheer numbers. But that's only if you look at the worst case scenario. The likelihood of that happening is virtually zero.

After playing thousands of performances for huge crowds of people, and facing the beast directly night after night, I have learned that, like your pet rottweiler, yes, I suppose the potential for danger is there, but most of the time, crowds are immensely tame entities that are incredibly eager to be loved, listened to, and accepted.

Yes, like any pet, if you ignore them or mistreat them, they will mess on the floor or tear up your slippers or maybe just run away. But if you treat them right, they will give you all of their love and loyalty and follow you wherever you take them. In fact, the whole reason that individuals congregate into a “crowd” is specifically to have this lovefest experience. You’re halfway home before you start.

Now, before going further, let’s take a look at how our perceptions can mislead us.

It is natural for most of us to present our best sides to the world, and conceal our weaknesses and frailties. The logical result of this is that we are extremely conscious of our own weaknesses and frailties, but we don’t see them in

others. Why? Because other people are doing the exact same thing you are. They are actively concealing their frailties from us, just as we are concealing ours from them. This tends to skew our perceptions of other people.

So if we look at a large crowd of people and take them at face value, the immediate reaction is one of fear. The power of a large group is obvious. Their weaknesses and frailties are not. But large crowds of people are all made up of unique individuals, each of whom has just as much vulnerability and frailty as you. Focusing on their frailty instead of your own is the first step toward conquering stage fright.

Crowd-ology 101: The Power of Conformity

Because crowds are generally made up of frail individuals, crowds are amazingly consistent. Each individual in a crowd is extremely aware of all the other individuals in the crowd and what those other people are doing. Each person in the crowd is observing others, seeing what is permissible behavior. No one wants to “stick out.” Strangely enough, the larger the crowd, even though they are more powerful, the more consistent (one could even say obedient) their behavior.

(While my own expertise here is in actual “live” everyone-in-the-same-room crowds, crowds of people in virtual

environments operate very much the same way. You can easily find cyber versions of looking around to see the standard of behavior, such as rules of “netiquette” for how to behave in social media environments.)

When dealing with a crowd, it is important to remember that you are not dealing with a large number of people all at once. Instead, you should think in terms of dealing with individuals, one at a time, each one of whom is in a disadvantageous position. If you a member of a crowd of one hundred people, you are only 1% of that group. If you are outside the crowd, and you are in the position of leader, you're 100% of your end of the conversation. Every individual in a crowd knows, at some level, they are a very small part of a larger entity, and their “say” in what goes on is limited. So if you are in the role of

presenter/performer, each person the crowd of 100 has only 1% of the presence that you have on the stage. And if you are presenting an ad for a service, the person seeing that ad immediately defers to your higher status, as you are “on stage,” “in print,” or “on TV.” *Each individual in a crowd perceives you (the presenter) as being more powerful than they are.*

Large groups of people are little bit frightening in that there is so much potential energy contained in them. But at the same time, the crowd needs direction, leadership and permission. They are eager to connect with you (and that includes finding and buying a useful new product or service). They are eager for permission to express their energy collectively, as they are afraid to express it individually. It is the job of a performer to recognize and

channel that pre-existing energy. Obviously, if you take on the role of a crowd leader and you don't channel their energy properly, you run the risk of them turning on you. But this is exceedingly rare; crowds are, by nature, exceedingly docile creatures, and if they turn ugly on you, you probably did something really really annoying. (There are separate techniques to doing "shock" talk radio and inciting riots, but that's the topic of another ebook.)

Different Levels of Engagement

Some people will want to engage with you and connect with you a lot. Others will just want to get the product with minimal amount of interpersonal interaction and bolt. It's hard, but you can't take this personally. I have learned, as a speaker, that in any given crowd of people, there is always one person who falls asleep. I used to take this very personally, until I realized that it's just a statistical probability that in any given crowd of people, especially if they have been traveling, there will be at least one person in a state of severe sleep deprivation, and there is nothing you can do. Once they sit still, it doesn't matter what is happening in terms of entertainment, they will pass

out and sleep through the whole thing.

There is a metaphor for these vicissitudes is in one's personal life. If you're single, or when you were single, you may have had a few people who only wanted one brief encounter with you and not ever see you again, and others who called you every ten minutes. It's not really about you, or what you are or what you offer; it's about them, their different needs, and their different capacity for connection. Be aware of this and understand that you are not necessarily dealing with any consistency on the part of your customers or audience. No matter how consistent you are, people will act and react in different ways toward your company, product, service, or yourself, depending on an infinite number of personal baggage factors.

The Holy Grail of Perfection

When you went to school, you probably took a lot of tests. And hopefully, from time to time at least, you received a “perfect score” of 100.

Given just how pervasive this concept is– i.e, attainable perfect scores– most of us don’t really think about it. And because it is so pervasive, we tend to apply that same expectation, or at least the hope, of getting a perfect score on everything else.

So how does this concept of perfection as a goal apply to performance, communication, leadership, and connection

to an audience?

Answer: it doesn't.

In the realm of performing, communicating, and marketing, it's easy to overlay the template of the school experience. It's very easy to think that if you just eliminate all errors and do it exactly the way that another successful version was done, that it will be "perfect."

But you can't do a perfect performance, any more than you can build a perfect car, send a perfect tweet, or make perfect love. Of course, some things are definitely better than others, depending on your own subjective criteria. But perfect? Perfection, as defined in the academic realm, really just means execution without errors, and/or perfectly

matching pre-existing answers and standards. It's an extremely limited, and limiting, concept.

It's also easy to assume that your audience is somehow a slightly enlarged version of a teacher. You can therefore project your third-grade teacher's power to judge, and their considerable interest in correcting your mistakes, on the part of your audience, since teachers were your primary audience for years. This can make you overly concerned about error avoidance, as you will assume it is the primary interest of your audience to notice them and scold you for them.

For many people, a great deal of their stage fright is caused by an unreasonable expectation (based on an unreasonable standard) that they must not make any mistakes. If you

expect this of yourself, well, if you take a moment and look at this calmly and logically, you'll find that it is largely a mathematically impossible goal. Even the most precise machinery works within tolerances of error.

The concept of academic perfection is based on the public school system's roots in the Industrial Revolution. Back then the goal was to . . . guess what . . . teach precision, and eliminate mistakes. This is still a good idea if you're a factory worker. Not necessarily such a good idea if you're doing marketing.

A general absence of errors is certainly one facet of a superior performance, but the total elimination of errors does not equal a great performance. Very few people will pay money to listen to a computer play a MIDI file, even

though there are absolutely no errors present.

The elimination of errors is not perfection. Too much emphasis on the elimination of errors is a symptom of needing to protect yourself from criticism. There's nothing wrong with that per se, but it has little or nothing to do with making actual real-life connection with other human beings, which is an extremely imprecise process.

While there is an extremely vocal minority out there that takes a great righteous pleasure in pointing out your flaws and errors, they are statistically insignificant. Most people, if they even see minor errors, just ignore them and instead focus on "what's in it for me."

Obviously, most of us want to eliminate as many errors as

we possibly can, but it's not possible to get rid of every single mistake. If you make mistakes, that just proves you are human. And even if you do get rid of all the mistakes, in the realm of human interaction that still won't get you to where you want to go.

Don't invest in error avoidance beyond expectation of a reasonable return on that investment. As you study your "buyer personas" and study the hearts and minds of your audience, you will find that most audiences are terribly forgiving of mistakes, assuming they notice them at all. Don't let narcissistic self protectionism get in the way of the connection energy between you and your audience.

Mistakes Are Your Friend

This chapter is actually an extension of the [Principles of Applied Stupidity](#), but it also applies to performance anxiety as well so here goes.

One of the causes of “stage fright” is the fear of making a mistake in public view. Theoretically, the “mistake” makes you vulnerable to attack.

The typical “knee-jerk” reaction to a mistake is to hide it or deny it. Here is an example of how counterproductive that approach can be:

A few years ago, I created a bank account specifically for receiving wire transfers from overseas customers. With the global economic meltdown, those transfers stopped coming, and that account just sat there for a year. I had fifteen bucks sitting in the account, and one day I figured I should just go get my fifteen bucks and close that account.

Well guess what. Because my account had been “dormant” for a year, even though this was supposed to be a “free” account, the bank’s policy was to charge dormant accounts a few bucks a month. And my money was all gone.

Granted, it was just fifteen bucks, but I was still kinda bugged (although I confess I was also laughing at what a

great story this would make for me to tell my audiences).

So when I sat down to discuss this matter with the bank officer, her response was one of pure denial of fault. She showed me a pamphlet that I had been given when I had opened the account two years previous. Her constant mantra was “we did not make a mistake, we did not do anything wrong.” Ok, maybe on one level they made no mistakes. BUT . . . Would I ever do business with them again? Not on your life. Do I tell people never to do business with them ever? You bet. And in the age of the internet, you can't afford people being mad at you.

Now here is an example on the other side, of how a mistake can be turned into a benefit:

I operate a small publishing company, and one day, after shipping a copy of my book [Real Men Don't Rehearse](#), I got a email back from an unhappy customer. It was a memorable event, as this was my first such experience.

What had happened was, the people who printed my books back then had made an error. Page 89 of this guys' copy of my book was all smeared and black. And this buyer sent me a note expressing their unhappiness.

As my banking experience above illustrates, most of us have come to feel powerless in dealing with any large company. We are painfully aware of how large they seem to be, and how pitiful we know ourselves to be. All too often we get pointed to a "policy" sheet, printed in fine print, that "we should have read." Sometimes we get

fobbed off into voicemail hell or to customer service reps who have no power to do anything. We've all been there. After a while, we just acquiesce, as it's too time consuming to do anything else.

In the way this customer of mine wrote their letter, it was obvious that they were expecting the usual treatment, i.e., to be ignored. They felt powerless in the face of dealing with me, this distant "big publisher."

Well . . . not here. Instead of thinking about protecting myself and denying any error, I jumped all over this. I took all the blame. I immediately sent a highly apologetic e mail, and I shipped this fellow a new (and thoroughly inspected) replacement copy via priority mail the very next day. And what happened? By openly admitting my

mistake, and recognizing, honoring, and focusing on the customer's vulnerability instead of my own, I made a new friend. A disaster became a blessing. Because of the mistake and the quick fixing of it, this person went to extra trouble to make online comments about what great customer service they got from me. I never would have gotten that positive response from them had I not made the error in the first place.

Another example of how mistakes endear us to others is sports stars. Even the best pro athletes make mistakes—very publicly, by the way—and they have to discuss them afterwards, and apologize to the fans, and promise to do better next time. Does this make us hate them? Of course not. We love them for their oh-so-human fallibility and their willingness to pick themselves up and try again.

Here is one of my favorite stories of how mistakes can be your friend:

I once knew a guy who ran a car dealership. Whenever he sold a new car to a new customer, he would wait a week and then call them up and say, "I'm so sorry, we made an error on your invoice. We overcharged you \$27.50. We'll be sending you a check today, with our profound apologies."

Wow. You would think admitting to a mistake would be a terrible thing to do; but he actually manufactured a phony mistake. Why? Because in doing so AND IN ADMITTING TO IT, he made his entire company seem humble, concerned, and incredibly honest—all things we rarely think about car dealers. He created tremendous

customer loyalty, and it only cost him \$27.50, which he would of course easily recoup when that customer returned for service and eventually for a new car.

Of course we don't normally want to make mistakes. And you should keep them to a minimum, otherwise you'll look incompetent (of course sometimes that has advantages too). But no matter how careful you are, a certain number of errors are inevitable, and the way you handle them, not the absence of them, is the test of your performance ability. Just as personal misunderstandings can lead to fabulous "makeup sex," making and admitting to mistakes makes you seem ever more human and approachable, and can open the door to even better connection to your customers.

Dealing with the Boss

People who are in the creative services industries often have a slightly different problem. We may have gotten over our own marketing stage fright, but we are still working for bosses or clients that have not. And so every single thing we do gets looked at by 15 committees, 25 lawyers, and who knows what else.

There are many ways of managing this situation (such as “The Irregardless Effect,” as described in my book [*Principles of Applied Stupidity*](#)).

Sadly, I have no simple answer for you here, just two

words of advice. 1) it's not the lack of "perfection" or quality of your work that makes the client reticent to say "okay." If they suffer from stage fright, they need to fuss and fiddle in an attempt to dispel their own stage fright, and often there is nothing you can do about that except be patient.

2) The only other advice I have when you are working for people who suffer from marketer's stage fright is to be sure to bill them by the hour, not by the job.

Marketing Yourself

First of all, allow me to recuse myself a little here. I have never interviewed for a 9 to 5 job in my life, so you can take the following for what it is worth.

I just sat through an entire television show about people hunting for a job. It was all about how they had hired coaches to help them sharpen their resumes and polish their interview skills and answer the tough questions and pick out the right clothes. I suppose this is all well and good, and it certainly follows the conventional wisdom without fault. But I have to say, if you want to think of an interview as a performance, there is much left to be desired

in these standard approaches and procedures.

This kind of standard approach is a perfect example of marketer's stage fright. Yes, I suppose you should endeavor to remove gravy stains from your resume, but that in itself will not serve to make you stand out in any meaningful way against 200 other similarly non-gravy stained resumes.

The trouble with having stage fright in an interview performance is this: your fear makes you more and more self-protective, and less and less cognizant of the person(s) interviewing you. That's fine as far as it goes, if your goal is simply not to make any mistakes. For certain jobs that may be exactly what they are looking for. But for most, if you want to win, well, you should do what professional

performers do, and that is: put all of your focus on your audience.

To give you an example of what I mean, take a look at the website of Keith Harrell at www.super-fantastic.com. For those of you who don't know, Keith is a very highly regarded motivational speaker. You would be hard pressed to find a major corporation that has not had him come and give a presentation to their employees.

Yes, he wears great suits, and yes, his website looks fab, but there is something else. Buried under the "meeting planners" menu is a little item: his pre-event questionnaire. On it you will find all sorts of questions about the audience he is going to address, including: "Is attendance voluntary or mandatory?" and "What is the current largest problem

facing this company?” And then he asks for phone number of at least five “players” in the organization that he can call and interview for more in-depth information.

Now, what the heck? Shouldn't he be concerned about his suit, his tie, his PowerPoint presentation, and him, him, him? Shouldn't he be totally focused on deflecting audience criticism of any little flaws? No, because he is a pro, and he wants to impress these people, and he does that, not by presenting criticism-proof perfection, but by knowing who they are and what their problems are. Once you start talking about *my* issues and showing sympathy for *my* problems, I am no longer interested in *your flaws*. You are fascinating, and I just want to hear you talk some more.

Just another quick example of how this works: I was asked to talk to a small group of business people. The day before, I received an email reminder, and lo and behold, it had the emails of every person in the group. So I went to this fabulous little-known website called “google.com” and I ran a search on each email address. You would not believe how much info I acquired about all the people who were going to be at that meeting. I got to match up names with faces, and when I started talking about this very subject, of the power of focusing, not on yourself but on your potential customer, I announced that I had googled every single person in that room. You should have seen how each person snapped to attention. You could see the shock and surprise in their eyes. Here I was, a speaker who, instead of talking about MY website, I was talking about THEIR websites. Whoosh. Tell us more, Justin. I

was fascinating because I was talking about them.

Now when you go to your next interview, ok, maybe you won't know the name of the person who will be interviewing you. But you can certainly google the company and the names of the officers and staff. You will turn up press releases, and all kinds of comments on blogs. And when you go in to the interview, if you show that you have actively reversed the perceptual flow away from yourself and toward the company, I guarantee you this will impress your interviewer. Why? Because you are talking about them and not about yourself, and believe me, unless you are Britney Spears, your interviewer is far more interested in themselves than they are in you.

Your obedience, your nice suit, your resume, that's all

very nice, but they have almost no economic value to anyone. On the other hand, your ability to actively connect with and charm a potential client, has tremendous potential value.

When I used to manage big projects, I would get resumes in the mail, and I would immediately throw them all in the trash. It was a formality that helped me not at all. Resumes told me nothing about whether the person could do the job I needed done. It actually annoyed me that people looking for work from me showed no interest in me or my problems. If you overcome your stage fright and focus on your audience and what they need and what they want, I guarantee that you will stand out from the crowd of uniform “look at me and my lack of flaws” people waiting in the lobby.

One last story, I was asked to speak to a group of business people, but the guy in charge, let's call him Bob, wanted to interview me first to see if I was appropriate for the group. So we scheduled a phone interview. When he called up, I said, "Before we begin, if you don't mind, I'd like to get a little context. So Bob— *who are you?*"

Well . . . after I said just those three little words, Bob proceeded to tell me his life story. Took him 20 minutes. At the end, I was all set to make my pitch, and he said, "Oh, Justin, so sorry, I have to run – but I can't wait to hear your talk, you seem like a really interesting guy."

I had said almost nothing. But I had shown interest in him. He thought I was fascinating.

In the world of professional music, my job, as a performer, is not to be the center of attention. My job is to divine, ascertain, and determine what you, my audience, are about. You have probably been told that “to be an artist” is to be indulged, narcissistic, self centered person, but the reality is the exact opposite. You must look outside yourself. You aren't in school any more, and your obedient penmanship is of little use to a company that is in the business of making money. Don't bother protecting yourself from criticism or failure. That has no value to anyone. Demonstrate an ability to observe and perceive. You'll be the only one to do so, and you'll be tough to beat.

Conclusion

I have a mentor who once shared this little bit of wisdom with me: he said, “In consulting there are three things that are the most important: the relationship, the relationship, and the relationship.” Truer words was never spoke.

Sure, if you sell commodities online and have no reason to build relationships in your business, be my guest. But the world is becoming more and more like “Cheers”– we gravitate towards those places where everyone knows our name. Another mentor of mine put it this way; “If you want to succeed in business, you have to be willing to get your hands dirty.” What he meant was, it’s not possible to

do every job perfectly, and it's not possible to make every customer happy– you just go in and, like any major league hitter, hope you hit the ball a decent percentage of the time.

I hope this book has incited some thought about what may have been a previously taboo subject. My purpose was to hold your hand while you re-examined some ferocious memories, and hopefully we have made progress in knocking them down to size.

I realize that getting up and presenting is, for many people, terrible frightening. But hopefully now you have a better understanding of why that is, and you can start thinking of ways to solve the problem in your unique case.

I confess, I always have some butterflies in stomach when I get up to make a presentation—but it's not fear, it's excitement. It has become a little bit like bullfighting. Once you realize that you can “win,” the thrill is addictive. Don't let the goons of your past get you down.

I hope you have enjoyed this little ebook of mine, my first in this genre. At the moment it's free and I invite you to share it with anyone and everyone. I also encourage your comments on how I can make it better. Who knows, maybe someday it will grow up to be a real book.

And by the way, I am always eager to come and do live presentations. I speak about overcoming corporate stage fright, overcoming the fear of being vulnerable, overcoming the fear of putting your true self on display,

and I just tell lots of fun stories about generally applying the philosophies, techniques, and experience of musical performance to the 9 to 5 world. Please visit my website, www.justinlocke.com, where you can see videos and much, much more.

If you enjoyed this ebook, I can pretty much guarantee you will love *Principles of Applied Stupidity*. It's a fun but pragmatic look at how to better manage human vulnerability, both your own and that of other people.

Thanks for reading!

Marketer's Stage Fright (and What to Do About It)

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To order a copy of "Principles of Applied Stupidity":

www.justinlocke.com/poas.htm

To order a copy of Real Men Don't Rehearse":

www.justinlocke.com/orderRMDR.htm

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Speaking One-Sheet:

www.justinlocke.com/flyer777.pdf

Demo video:

http://www.youtube.com/watch?v=YhxT-sCVW_c

About the author:

Justin Locke spent 18 years playing the double bass with the Boston Pops. The 3,000+ concerts he played include the 1976 Bicentennial Concert with Arthur Fiedler, which is in the *Guinness Book of World Records* as having the largest audience ever at a classical music concert.

Justin is a “bestselling author” in a unique genre: his plays for family concerts have been performed for hundreds of thousands of people, on four continents and two island nations, in six languages. He is also the author of *Real Men Don't Rehearse* and *Principles of Applied Stupidity*.

Justin is an active speaker and would love to appear at your next event. Please visit his website at

www.justinlocke.com