
Jaime: Welcome to Eventual Millionaire. I am Jaime Masters. And, I am so excited to have Jeff Timmons on the show. If you don't know his name already, you should. He is from 98 Degrees. He is a TV and music producer. Thank you so much for coming on the show today.

Jeff: Thanks so much for having me, I really appreciate it.

Jaime: So, the first thing I want to bring up though, is that you had a ton of scheduled tours before all of this craziness hit. How do you deal with the uncertainty of going, "Oh, now I have absolutely nothing to do this summer because I had a whole bunch of other things planned"?

Jeff: Well look, I've had plenty of time to think about it the last three or four months sitting, Ninety-eight Degrees took a long break, an 11-year break. And then, we all kinda got the bug and wanted to see if we could go back on tour and if our fans would be there for us. So, in 2013, we went on this huge tour, it was a great success. I mean, we were touring with Boyz to Men and New Kids on the Block, which those are two legendary groups in their own respect. And, we found out that our fans were still there for us, and we loved it, so we've been touring nonstop. And, that's been the core part of our business.

As you know, the music business has changed since we were out, and we were really prolific in the late '90s or early 2000s when people sold tons of CD's, and music was a big thing for part of your business. So now, it's kind of scaled to all about touring for us. And, we've tried to get back into the studio a little bit. We've become more familiar with some new business models with that. And, some of the old models that we were used to, are out the door. But a core part of our business is touring, the majority of it. So, we've been touring in a very prolific manner for the last seven years.

And, we had probably 30/40 dates on the books for this year alone, and unfortunately this pandemic kind of took everybody by storm. Not just us, everybody on the planet. So, certainly, for us, we're lucky enough that our fans aren't going anywhere. They've been supporting us since we've come back. They've been with us through the years, even when we were gone. So, moving it back for us isn't that tough. But in the meantime, you've got to find a way to be creative. And, a way to still generating an income, and find a way to make some money and keep creative and keep your

business going and keep your brand going.

So, we've had to pivot. And, a lot of that's been recording in the studio, coming up with some TV and reality show pitches, which I started to get into the last few years. And, just keep the brain juices going and try to keep some business going for yourself.

Jaime: Yeah, well when you have to be there on tour in order to make that sort of money, how have you gone through all of the different business models? Because you said, "The landscape is ever, ever-changing." How do you pick which one that you wanna actually start diving more into?

Jeff: Well, you just have to research where you fit in. And, for us, we can still record. Fortunately for us, our vocals haven't gone anywhere. In fact, we've been sort of getting better throughout the years. After you live it for this long, you can't help but hopefully get better. And so, we have that option to record, so we've been exploring those opportunities, which maybe is a good thing. Our fans have been calling for new music for a long time. And, for us, we've been disenfranchised with the business model with regards to selling music. It's never been that great for us.

I mean, we sold upwards of 15 million records now, and never really reaped the rewards of those sales. It was always labels or production companies, and that hasn't been efficient. But now, with technology, you have the ability to control your destiny in that respect, put out your own music. I have a home studio that can pretty much create anything that a big million-dollar studio can with all the bells and whistles because of technology because of experience. So, we've been exploring that. And, with the streaming services, you don't have to go and spend a million dollars on a full-length album anymore, you can do singles one at a time or EP's. There's a number of different things we're exploring.

That, from merchandising, and now all these virtual fan experiences that have come into the light, now that the pandemics sort of taken everybody by storm. Where you can do these virtual meet and greets, and you can do these virtual concerts. And, we haven't really, really tapped into that because we know that everybody at this point in time has been financially hurt by this. So, the last thing we wanna do is go out there and exploit our fans with an experience that might not be polished or might not be that great for them and that great of an experience for them. So, we've been very careful about how we're approaching those different

things.

Jaime: Well, I'm excited to see what you come out with, with that. But what we assume, after 15 million records and fame, that you would have made a lot of money from those records, and that's not normally what happens. Though, the fame, definitely helps I'm sure with anything else that you're launching beforehand. How did you deal with that though, dealing with like, "Hey everybody knows my name, except, the record labels have a lot of the money."?"

Jeff: Well look, that's right. I mean, that's a big misconception. And, not a lot of information's out there about how that works. I mean, almost every artist has gone through what we've gone through unless they've had a tremendous management team or a great team behind them that knows the business because you learn as you go along. And, with us, it was a competitive landscape. So, we were compared to groups like the Backstreet Boys and Boyz to Men, which were selling 100 million records. And thankfully, we're lumped into those groups because they're extraordinary groups and great talents and good friends of ours, right? But at the same time, they had different teams than we did.

And, a lot of people don't know that every flight that you take, every piece of wardrobe that you put on, every single thing that the label forks out for you to get done, they recoup that. And then, there's tricky accounting with regards to that. So, unless you're an accountant at 20-something years old, while you're taking the stage and busy on the road and doing TV and radio promos and all the stuff that you're swamped with workwise. Unless you're sitting down and looking at the books every night, tons of things are gonna fall through the cracks and go to the people that probably shouldn't be getting them. So, it's called, recoupment.

So, you literally have to sell, when you have a million-dollar video, which they used to cost back in the day to create these cinematic videos, which again, now you can do for \$20,000.00, and you're spending a million dollars on those, you gotta sell a couple of million records to pay back the video from your cut. So, it is a tough lesson to learn. But looking back, and being 25 plus years married in the business, and being fortunate to still be around, I wouldn't trade the experiences for anything. I mean, you learn a lot.

And, with that knowledge, I can sort of import everything I learned

on up and coming artists that I'm friends with or that I believe in, so they might not have to go through the valleys and they can just kind of experience just the peaks of all those things. But good lessons learned about business, it makes you focus on just the business, rather than, "Hey, I look great. I'm onstage. I'm famous." You have to learn, it's called the music business, and you have to learn the business for a reason.

Jaime: Well, and even regular old business owners aren't looking at their accounting half the time anyway, right? Even though we know that we're supposed to when you're going through it. But when you actually look at the evolution, 25 years, but also tons of different technology that has come out. So, you've had to readapt and readapt, and it's cool to hear you talk about sort of the virtual side of things. How do you decide what you go after?

Jeff: Well look, I mean, streaming's where it's at, right? Well, you look at the artist's cut of streaming, and I think someone was giving me the numbers the other day. I mean, I think we're getting about a million and a half, two million, in each stream on our channel on Spotify a month. But we didn't even know those channels existed. So, the labels were putting those channels into place. And, we're going to backtrack on those accountings too. But, as artists, you don't get a whole lot from streaming. So, your cut is like \$0.006 per stream, which in, a million and a half streams, you do the math, it's about \$10,000.00.

And, you can split that five ways if you have a manager, and then you're making that from the surface there. But really, there's several streaming surfaces. So, well, but going after those things, to get to your point, it's a good way to keep your brand out there. Obviously, it's convenient for fans and for consumers to go right to streaming. They have the apps on their phones or their laptops or their desktop computer, and it's readily available for them. But one of the good things about it is, after you're around for so long, at some point your masters, your master recordings, revert back to the artist.

So, there is a chance that, and we're looking into that now, that we do own our masters now, so we would own the majority of those royalties. And so, that's a big chunk of business that didn't exist when we were adepts, so we wouldn't know to look for it. But after you do some research and you go, "Well, how's this breaking down? And, oh, our masters should've reverted to us in 2013, after 15 years of being owned by the label." But that's a serious chunk

for an artist and another revenue stream for them. But for us, it's a good way to get out to your fans. And to your point, we should utilize that by creating some new music.

Because now, we don't have to go to a label. We can sit in a studio anywhere, create the songs ourselves, put it right into the system, own those masters, and utilize that. I mean, it's a good way to be creative and get back out to our fans.

Jaime: Yeah, so much more autonomy now because of the technology that we have. But tell me a little bit about fame. Because everybody and their brother right now wants to be an internet-famous something or other, right?

Jeff: Right.

Jaime: And, I know there's downsides to it also. If you could sort of tell me about internet trolls, how you're handling it, how your friends handle it? It just seems like a thing that everyone seems to grasp at and really, really want, but I don't think they understand the full picture of it.

Jeff: Well and look, I didn't understand the full picture of it too when I was a 21-year-old college kid trying to meet girls by singing songs. I wanted to be famous and be rich and all that stuff. And, you don't have the perspective. And, I'm from a small town in Ohio, so there was nothing to do except watch TV. At that time, there was no real internet and you didn't have all of these things at your disposal. So, you had the cable channels and you revered these celebrities and put them up on a pedestal and want to be like that.

And now, you have Instagram and Twitter and all of these different platforms, social media platforms, where people become famous overnight, right? Virtually famous. TikTok now is the one that's super prolific. My eight-year-old daughter wants to be TikTok famous. I'm like, "Slow down. Slow down."

Jaime: My 11-year-old does too. I'm like, "Oh goodness." I'm doing the dances at her birthday party. I'm like, "Oh, this is not me. This is not good."

Jeff: I mean, I just did my first one the other day, and failed miserably at it.

Jaime: I saw that.

Jeff: I just think as many people watched it because it was a disaster as they would because it would be good. But look, I love the perks of having the fans. But look, the benefits outweigh the negative parts of it. But it isn't all that great at times. Your personal life is scrutinized. You now, especially, with how social media's just right there, internet trolls you could say. I mean, back in the day, it was chat room trolls or just stalkers, in-person stalkers, right?

Jaime: Stalkers, yes.

Jeff: You're gonna have a downside anytime you're in the public eye, and you want the light shining on you or focused on you, there are gonna be some negative repercussions that you don't expect or don't understand or aren't prepared for. Certainly, that happened throughout my lifetime, in this 20 plus years of having some sort of fame. But again, I mean, you'll have celebrities say, "Oh, well I wish I wasn't famous, it's for the artbook." Everybody secretly likes being famous. They want the attention. There's a certain egotistical part of you. The creative part, the egotistical part, you want your art to be seen and appreciated, right? But meant to feel special.

But it's all about how you're grounded. I come from a very small town in Ohio, and look, if I got out of control ego-wise, my parent would kick my butt. So, we were raised in a certain blue-collar way that we're meant to respect and revere all of this stuff that comes along with being able to do music and be creative for a living. So, it's always meant to be kept in a perspective. And, for us it was, we had come out and we didn't have quite the PR machine that some of these other groups we were compared to did. And, we were signed to Motown which is a historically urban label. And, we were one of the only white groups there. So, they didn't quite know what to do with us PR-wise and marketing-wise.

So, we had to get out there and do a lot of grassroots promotion and like, "Here we are." Getting in a Winnebago, plaster on our pictures on the sides, and drive up into towns and say, "Hey, take a look at us, we're here too." And so, for that, it really put things in perspective for us. When we had a top-ten single on the radio, people didn't know who we were. And, we were going in and buying our own CD's, trying to get on the charts and all that stuff. And then look, overnight, we're on Total Request Live, which was a big MTV show, a staple MTV show in the late '90s and early 2000s. Overnight, all of a sudden, we couldn't get out of our tour bus. So, we knew that it wasn't real, okay?

So, before we were trying to get people to recognize, two days later we can't get out of our tour bus. And, you realize, "Look, this isn't real." So, you take it in stride. And, you try to at the end of the day, reflect on what's real and what's not, what you need to do to work harder, how you can get better for your fans, and put a better product out there for them. And then, try to enjoy the ride, which in our landscape, and any business, it's always competitive, but the entertainment business is fickle and very competitive. So, for us, there was a tremendous amount of pressure to make sure we could stay on top and keep ourselves going and stay relevant.

So, looking back, I certainly wish we would've enjoyed it as much as we do now. We're having a blast now. I mean, we're much older and hopefully wiser. So. But it was an interesting time for us. And again, fame is cool. It certainly has amazing perks to it. It's been a great ride, but it does have some things that will let you down with regard to your personal life. And, being scrutinized and ridiculed publicly about the way you look, you gotta make sure you're looking great at all times. And, you can't say anything wrong. You can't be a human being and express an opinion and be wrong. You have to make sure you're measured and careful about what you say.

But at the same time, then you get scrutinized if people don't feel like you're being honest and forthright and genuine. So, it is a tough predicament. But naturally, I think, if you're being true to yourself, I might sound corny, true to yourself, true to what your heart says, and being a genuine person, that will sort of show through all the other BS out there.

Jaime: Well, and how internally do you handle it? Because that's the other thing too, it's not like you have this armor that you're like, "Everything bounces off. And, it's not a big deal. Nothing sort of gets in." How do you handle internally when something goes wrong or really, really hits the core, right?

Jeff: Well, it's historically known that creatives are sensitive, right? I mean, that's why they're alcoholics and they use drugs and they get depressed. And, you see all of these artists right now coming out and saying, "Oh, I have self-image problems." And, that just goes with that part of your brain that's acting with the creative side. And, not that people that aren't creative don't experience it, but if you look through the test of time of all of these artists, and they're historically known for being sensitive. So, while artists say, "Well, I don't pay attention to it." No, they do. They look at it and

sometimes it hits the core a little bit more.

But you have to put things into a perspective that a lot of times, people who are outside looking in and they might be envious because they want to be famous or maybe didn't get the opportunity to be famous and take the chance, or maybe were too scared to take the chance. So, they have a certain either conscious or subconscious negative self-image or just a negative preconceived idea about you, and what you think of yourself because you went out there and you were on TV. But I can assure you that most celebrities, if not all celebrities, are in tune with their feelings, and are cognizant of what's going on in the trolls and aware of it.

But you have to do really sort of go, "Hey look, they don't know anything about me. And, if they knew me, and they knew me and met me in person and got to hang out with me or have a beer or watch a show together or just kick it and have a conversation, they would understand that I'm just a normal person." And then, I can't tell you how many times I'll go into a meeting with executives that have these preconceived ideas about how I'm going to behave, or I'll meet them for dinner and then after a couple of drinks they're like, "Wow, you're kinda cool." And, I'm like, "Well, geez thanks." I'm actually not, I should be relatable. And so, that's what happens.

And so, there is sort of a protocol in armor that you put up because you're careful and measured because people are out to, again, either consciously or a lot of times subconsciously, they attack you. And, they say things that are just so outlandish, that's what's very interesting to me, I mean, people will say the craziest things. And, you just go, "You know what, they're either nervous or they don't me or give them a chance. You want them to give you a chance, give them a chance."

And then, you'll look, the walls come down, you have a conversation like two normal human beings getting to know each other and understand each other and hopefully do business with each other and have a good exchange, and then you go from there.

Jaime:

It's all perspective, right, and what we say to ourselves internally. But are you ever scared of taking a leap? Like, you switched over to executive TV producer and a bunch of different things, and new sort of modalities, there's scaredness I'm assuming that comes in for any new project?

Jeff: Well look, there's always part of the drive that is fear of failure, right? But I'm never scared to take a risk. Every time I've taken a risk and really gone for it, fortunately, and look, I mean, there could be some pitfalls in between that tell you everything in the universe is pointing in a different direction, you need to stop. But you have this drive or this goal in there that goes, "Hey, I can't be wrong. I know this is gonna work." And, every time you take those risks, you have to make sure they make sense. You can't go out there and gamble your family's life savings away, if you have five children like I have, and a wife that I need to provide for.

But risks with regards to your image or tarnishing your brand by doing something outside of the box or taking a chance, every time I've tried that, it's ended up to be a success in some respect, whether a financial success or commercial success or spiritual and psychological success. So, I'm all about taking risks. I have no fear with regard to taking risks. Definitely, have a fear of failure. I wake up and I'm like, "I've had success. Now, what's the next level? And then, what's the next level? And, what's the new version of yourself?" I don't ever compare myself to another person. I don't compare my business to other businesses. I compare myself to what I hold in regard to my image of myself, which is a pretty scrutinized self-image. But that's how I operate.

Some people would say it's not healthy, other people would say it's very healthy. It depends on who you ask. But for me, the fear of failure is there, but the fear of taking a risk, never.

Jaime: So, it sounds like you've always been like that, that risky side where you're willing to do it. How do you mitigate the risk of failure? So, if you go, "Oh, this doesn't feel like this is going very well," how do you sort of back up and stop yourself internally from spiraling when it seems like things are going down?

Jeff: Well look, I think as you have more of these failures, and certainly I've had way more failures than successes, right? But after you start to see a dynamic and a certain thing that's going in a certain direction, in the past I would ride it all the way out, right? Even to your detriment, you waste your resources and your energy by riding it out. And, that would be true if that's what you wholeheartedly believe in and you know. But as you see things starting to go down, you start to go, "Okay, let me look at all of the protocol, all of the stimuli out there, all of the things are pointing in a certain direction, and what can I change in the process?" And then, maybe you take it in a different direction.

So, you're learning more about different things and different actions you can take in the process to maybe cure this or change it or take it in a different direction, not necessarily bail on it. But you start to be a little bit more open and a little more intuitive and less stubborn, take your ego out and put on some of your logic. But certainly, that self-belief and that confidence, those intangibles, mean a lot and are helping you ride the storm sometimes to success. I mean, with my group, everybody told me to quit. I was from a small town, and they were like, "You're crazy. You're dumb. That's ridiculous." I was the laughingstock of my town.

It's a football town and I'm here going to be a singer in L.A. And, my original group quit, and I'm still out there. And, they were like, "Oh, this is gonna be, I can't wait until he comes home, and we can just rib him about this." And, I was like, "I'm not gonna do it. I'm gonna stick it out." And, fortunately for me, things changed, I met the right guys, we were in the right situations, and we took the proper risks and chances, and it resulted in, for us, a great success. So, that was one where I just kind of said, "I'm determined. I'm gonna find a way to work harder and smarter." And then, it turned out to be good.

Jaime: There's so many successes and failures, right? And sort of, when you try and weigh them together, was there any more intuitive knowing for one or the other, or do they seem similar, is there any predictability? I know there isn't, but is there anything that was correlated between success and failure for your –

Jeff: Yeah, it's tricky, it's a fine line, right? Because when I was starting my group and they were telling me to quit, and then my other guys quit, and then I was gonna get a new group, and I'm in L.A. by myself, I had this feeling that "Man, I'm determined, I don't wanna quit this." But then, I've had these other situations, for example, when music started to change and the boy bands and the pop music started to go down in the early 2000s. And, it was back to rock and more hip hop and they would faze out that pop explosion, and I was determined to put out a record.

And here, the music industry did not want to hear any of my music, they were overseeing us on TV every day for five years, and it was just like, "It's an uphill battle." I should have pivoted and gone straight to working on music for other people or doing behind the scenes things, but I was determined to go out there and be a solo artist. And look, the climate wasn't right. Look, I couldn't get a label to even listen to my music, let alone sign me or

anything like that. So yeah, I kinda knew it was an uphill battle, and I was beating down some doors. And really, it would've only taken one person to say, "Yes." But at that point in time, nobody was saying, "Yes" to even listening to the stuff.

So, reflecting on it, now look, I sat in the studio and learned how to produce music on my own. So, I see a positive. It was a good learning experience, taught me how to do things behind the scenes, which translated into many other projects for me that were great. But it wasn't the commercial solo success that I was hoping for or expecting. But again, I was determined to do it, the same I was determined to do it with the group. So, it was that fine line. But you have that gut instinct that says, "Man, you should probably pivot and go somewhere else. Use your resources. Use the relationships you have to, sort of migrate, into another business until it all changes around."

Ironically this many years later, it doesn't matter how old you were. They were telling me I was too old in 2002. And here, almost 20 years later, it doesn't matter how old you are now. You have a platform. You can put it out yourself. You have a fan base. You can create your own music videos. So, it's strange how it's changed, and I'm happy it has. But yeah, I mean, it's just that hunch or that gut instinct that you sometimes follow, or you sometimes ignore. But you should always sort of pay attention to that intuition or that sorta heartfelt solar plexus sort of vibe that you're getting out there, you should pay attention to it.

Jaime: Well, I love that you can do a really good job of this crazy hustle, is what it sounds like, right? But also, pair it with the creativity. How do you sort of balance? I know balance isn't the right word, but how do you balance that stuff?

Jeff: That is a very good point. Because there's never a point in time when you don't hustle. So, even if you see the most prolific artist out there, let's say, Mariah Carey, who's a legend, one of the most, highest-selling female artists of all time, if not the highest, she's always hustling. Brittany's always hustling. They're always, finding a way. Madonna, in her 60's now, reinventing and hustling and finding a way to morph into something else or reactivate, reenergize her fan base, stay creative herself. Lady Gaga hustles. Look, she's doing movies. She's doing music scores. She's collaborating with Tony Bennett on a classic's album. I mean, the hustle is always there.

And, people say, “Oh, this person made it, they’re resting on their laurels.” It doesn’t happen. I mean, those people, whether you see it or it’s behind the scenes, they’re always working hard at finding a way to stay relevant in such a competitive landscape. So, there is a balance, because you can bring yourself out on the business side. And then, you can sit here late at night and pluck on the keys and get on the digital audio workstations and compose music. So, you’re gonna have to find a way to do it. I mean, I think it’s just again, that passion that gives you that extra energy, that boost where you can work 18 to 19, 20 hours a day, or take naps of 30 minutes throughout.

And then, get reenergized and find a way to both. But you must do both. You have to learn the business. You can never stop hustling. You cannot depend on a team of people that are working for you. Because even if they’re making money by working for you and they do care, nobody cares about your project and your art more than you, it just doesn’t happen.

Jaime: Well, and then, on that side of the fence, waiting for creativity. It doesn’t sound like you wait for creativity and go, “Aww,” right? Do you have a routine? Are you making time for it? How does that work?

Jeff: Well, for me, it just happens. So, I can be, and it’s usually when you’re doing something that’s a reflex. Like, driving, or washing the dishes, then you get this influx of ideas. And so, when that happens, I always have my studio on, or I have my phone with the recorder in it. So, I’ll sit there, and I’ll sing some lyrics or sing a baseline. There is no rhyme or reason to any of it. And, I think during this quarantine, I’ve done 30 to 40 tracks during the quarantine. So, it’s like either one every two or three days, just always writing, always an influx. And, the scary part when you’re creative and you are creative with whatever you’re doing, but with music, you worry about the idea.

People always worry about, “Oh, is this gonna be my last idea?” And, after a while, you get comfortable with knowing it’s not gonna be your last idea. And, for me, fortunately, I don’t have a creative block or writer’s block or producer’s block. There’s so many tools at your disposal now and so many different sounds available that anything, it could be a loop or a keystroke or a riff you’re playing or guitar riff you hear or lyric that can spark a whole song. So, it’s just a matter of finding the time with that. With me, I’ve got a lot of kids, and I like to spend time with them

and my wife. So, I usually hang out with them during the day.

And, my routine, if there is one, it's probably from midnight to 6:00 or 7:00 in the morning. That's when I get, during the midnight hours, that's when I'll work, and I'll knock out some music. And then, I'll sleep from then until, I don't know 7:00 or 8:00 to 10:00 or 7:00 or 8:00 to 11:00, and then I'll get up and hang out all day and then do it again. But sometimes during the day, I'll have to say, "Hey look, I got to get this idea, give me 15 minutes to go at least scratch something down." It's weird because there is no rhyme or reason. But that's what's cool about it.

Jaime: Yeah, going with the flow as much as you possibly can. I send out shower notepads to all of my clients because I always feel like everybody gets ideas when they don't have anything in front of them. But it's interesting because everyone's talking about morning routine. I love that you are a night owl and that you can sort of do that. But how do you determine what is a good idea quote/unquote? And like, "Oh, that was just something that's not very good anymore, right? Because it just is a flow.

Jeff: That's right, it is a flow. And, my whole thing is, even if it's not a good idea, go with the flow, right? So sometimes, I'll sit there and scratch something out all night long and I'll think it's the best thing ever. I mean, you always think it's the best, "This is the best song ever. Oh, this is amazing. I can't wait to see what soundtrack this goes on or who I place this with." And then, you get a little sleep and you go back, and you go, "Ugh. Woah." But it's like exercising, right? Sometimes you go to the gym, and you have to go and you force yourself in there, but you get a couple of sets in, and it's not your best workout, but you just did it as a routine, you worked your muscles a little bit. For me, it's working the muscles.

So, the idea might not be that great but you're learning something with these tools that you have. And, for producers, they have all of these digital audio workstations like Pro Tools and Logic, and they're basically different languages. But the routine of going in and creating a song gets you better at learning how to do just the technical part. So, as an engineer, I learned some new engineering. Now, the music might not be great or the lyrics or the melodies or the sounds, but I learned how to use the tools to create the music better next time. So, I was quite positive in it.

Jaime: Yeah, process versus outcome. But were you always like that? Were you always like, "Ooh, it's a part of the process. I know I'm

learning. I'm doing this stuff." Or were you like, "I need to get something good like now?" Have you ever pushed yourself like that?

Jeff: Well, I mean, certainly, you put that pressure on you, and you wanna have the best stuff now. So, it's a little bit of both. I think I learned more about not forcing it. As you get older, you just get a little more relaxed about stuff. Certainly, you have the drive. Certainly, you're obsessed with being great and having success and making cool stuff. But also, you gotta, look, the universe or God or whatever you wanna call it, gives you the news, right? And, the news comes when it comes, and you can't force it into existence. But you can in the process, get a little better at some of the technical stuff on the other side of it, some of the disciplines can be better. As far as discipline, I've always been disciplined.

So, whether it be working out or trying to get in shape. Like I said, I was from a football town, so get in shape for football. And as you can see, I'm not the biggest guy, so my options weren't too great for being a professional football player, which everybody in my town dreams of being. But you go, "Okay, how can I train better? What can I do? What person can I read about that had success, so I can model or take some of the things that they did?" So, that's always been in my DNA to try to get better. And again, for myself, to get the best out of what I've got here.

And, it's not the greatest machinery on the planet. But whatever I can do to get better or hone-in my skills and learn something new to become a better person.

Jaime: Well, your perseverance is so apparent. But when everybody's listening right now, during quarantine crazy, this is coming out a little bit later. But everybody's sort of stuck in a bit of a rut with everything going on anyway. Do you have any tips for perseverance for people right now?

Jeff: Yeah, I think, look, this is a tremendous test of faith with everything that's going on. I mean, you have the protests, which are absolutely a necessity right now. You compare that with riots which are also happening. And then, of course, COVID and the pandemic has, all that, just it's overwhelming for anybody, for everybody. There's nobody that, are immune to these times. So, to me, it's like, you have to put things into a perspective. So, it sounds corny, but you have to find a way to express gratitude for what you do have, right? So, a lot of people lost their jobs, and an

income, and turmoil and division.

But you gotta find at least three things every day that you're thankful for. It could be your health, your family, your faith, your abilities. I think that that's one of the things you have to do. And, I think, you get introspective and you gotta find things to be thankful for every day, otherwise, you find it to be hopeless. And, you have to put your physiology in a time that you felt great and focus on that, whether it be in meditation or visualization on that, and you've gotta say, "That's gonna come around again at some point." And, I know it sounds corny and alew or hoity, whatever, right?

But I think that there's so much that goes into your physiologically, your spirit, your mind, your physical. You have to ties those in. So, you gotta get your body feeling good. Do some pushups, stretch, yoga, meditation, whatever it is. Even if it's for a few minutes, visualize on good things, think about what you're thankful for, express your gratitude. You change your body you start to change the way you think.

Jaime: I love this. I know we have to start wrapping up soon, so I'm gonna ask the last question. But what is one action listeners can take this week to help move them forward towards their goal of a million?

Jeff: I think, look, one of the things that I'm dead set on and I'm an advocate of is, writing things down, writing your goals down. Long ago when my original group quit, I was working as a security guard, auditioning people, wondering if I was ever gonna be able to make it, and I read a book by Tony Robbins and he said, "Write your goals down." And, I wrote all these goals down. And, I mean, I had no hope. I had no group. I had no manager. I was in L.A. with millions of people trying to do the same thing. I wrote all these goals down, and they were lofty goals and very descriptive goals. And, years later, I looked back at the list and every single one of them came true.

So, I mean, and you can read book after book after book about writing down your goals. It's the exercise of doing it that people get bored with, and then they start to go, "This is crazy." Do it anyway. Write your goals down. Make them lofty. Put timeframes on all of them. And then, focus, visualize on them, take action to make them come true. And then ultimately, they probably will.

Jaime: Thank you, thank you, thank you for saying that. I love hearing

that story too because some people that are in that stuck moment right now are going, “Oh, wait, before he did this, he wrote all his goals down. That’s really good to know. Not just now, after you’ve already had success.” So, thank you so much. Where can we find online and follow you and get all the good stuff?

Jeff: Yeah, just search @jefftimmons on all the socials. I think my Facebook’s like Official Jeff Timmons. I’m on there. I’m very active with my fans. Always interested in hearing what people have to say, and their opinions about stuff. Always interested in being hands-on with the fans and discussing life with them. Love our fans. Thank you for having me Jaime, I appreciate it. Congrats to you and all your success. I appreciate your time, and so grateful I could be on your platform today.

Jaime: Thank you so much. And, everyone check-out his TikTok dance it’s really, really good. All right. Thanks, Jeff, for being on the show today, I appreciate it.

Jeff: Thanks so much, take care.

[End of Audio]

Duration: 35 minutes