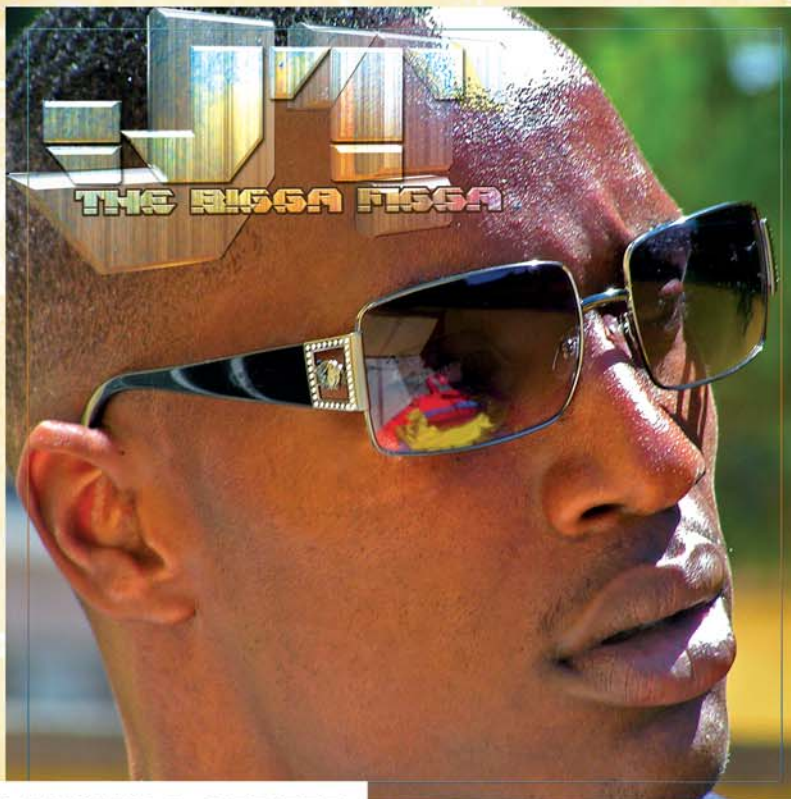


TABLE OF CONTENTS

- 1. Welcome To Black Wall Street**
- 2. JT The Bigga Figga Autobiography And Catalog**
- 3. Introduction 2 Turf Politics**
- 4. Presentations They Can't Refuse**
- 5. Partnership Agreement**
- 6. Networking The Lost Art**
- 7. Idea-Invest-Collect**
- 8. Product Creator**
- 9. Grindin**
- 10. Advance Money**
- 11. Fancy Words Are Great, Footsteps Are Better**
- 12. How 2 Close The Deal**
- 13. How To Leave The Street Life But Keep The Hustle pt.2**
- 14. On The Spot Transaction**
- 15. Vision**
- 16. Do for Self First**
- 17. How To Launch A Label**
- 18. Independent vs. Major Label**
- 19. Mixtape Or Original**
- 20. Team Building**
- 21. The Art of Being Broke 1**
- 22. The Art of Being Broke 2**
- 23. Avoid Doubt**
- 24. Be A Motivator**
- 25. Using The A Phone Book As A Bank Account**
- 26. Be A Negotiator**
- 27. Remember You Are The Boss**
- 28. 12 Tips To Running An Independent Record Label With No Budget**
- 29. Blueprintz The To Being A Successful C.E.O**
- 30. How To Distribute Your Own Product**
- 31. Projection And Sales Chart Instruction Sheet**
- 32. Preparation And Opportunity: Equal Success**
- 33. Raising Capital For Your Business: Bakin Bread**
- 34. The Easy Way To Sign An Artist And Producer**
- 35. The Legal Team AND Its Value**
- 36. Contracts And Work For Hire Agreements**
- 37. The Art Of Negotiation**
- 38. How To Leave The Street Life But Keep The Hustle**

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WELCOME TO BLACK WALL STREET

Thank you for supporting my effort to give back to not only my hood but to all the hoods across the world. This manual was designed to inform its reader how to avoid the basic pitfalls this industry has to offer. From an experienced perspective I give insight that save you years on finding out the loop holes to this game called RAP. This manual also was designed and targeted for young black and latino youth because we are the ones who suffer the most from lack of knowledge and fall victim the most to self hatred and envy. With a little bit of motivation and direction our generation will be the generation that will break the chains of poverty, hatred and a slave mentality that makes us think that we have to look to others for what we can achieve on our own.

The days of taking our ideas and taking the credit for it is over, we are becoming young CEO's and taking charge of our dreams and our careers. To the artist that you all have come to know as THE GAME you have officially been launched by the grinding skills of JT THE BIGGA FIGGA and the world now knows 400,000 cd's sold on GET LOW RECORDS was all the evidence needed to show the rest of my fellow artist out there that INDEPENDENT IS THE WAY THAT OUR FAMILIES EAT SO KEEP GRINDING YALL WE ARE THE NEXT GENERATION OF INDEPENDENT BILLIONAIRES.

I want to acknowledge all those who lost their lives in 1921 tulsa Oklahoma to the race riot. Started by envious devils who didn't want to see our people prosper independent and free so it was bombed. The whole community destroyed in 1 night over 3000 lives lost, but they don't want that history uncovered. MY PEOPLE LIVE ON THROUGH OUR GENERATION AND THROUGH HIP HOP WE SPREAD THIS BLACK WALL STREET TO THE REST OF THE WORLD.

Introduction 2 Turf Politics

How do turf politics affect the rap game? In the hood, music moves the crowd – the youth determines what's hot and what's not.

The streets are always changing, but the fact remains that turf politics count in the world we live in. The turf is composed of families from each apartment complex and project. Each generation is raised on the former generations foundation. When information is passed down properly, the next generation reaps the benefit of the previous generations hard work and legacy.

If we look at the turf toady, meaning the Black community, it seems as if we never had a chance to make our turf a positive place of progress. The turf politics I was raised on was to "get it how you can," meaning by any means necessary. The turf called that shot – not moms or pops, but those who influenced me on the blocks I played on and grew up on. Turf politics are the ideas that get passed on by the big homies to the li'l homies; it's the way you conduct yourself in situations and it's what motivates you to make decisions with the turf in mind.

The political environment of the turf weighs heavy on the decisions we make. For example, street warfare is the most serious of turf politics because it impacts each family in some way when people are killed from the turf. Children grow up with these examples in front of them, and begin to adopt these formats of expression. Beef is the result of incidents and assaults leading to revenge and get back. Once that cycle has begun, it can only be stopped by the friends and family that lost the loved one.

When we lose family members to violence, it causes emotions to run wild, but there are some cases where our loved ones did wrong to others' loved ones, and their demise is the price they pay. Revenge is something that you have to be careful of because with revenge comes judgement of people and situations, and we all have done things we can be judged for. So, treat people as you wish to be treated.

We have to look carefully at all situations we are faced with. We love our homeboys, but, sometimes they do things that cost not only themselves, but those of us who love them. We have to be wise in the use of turf politics because the moves we make can either take us up or take us down. The choice is yours!



Presentations They Can't Refuse

Presentation is the approach you choose to get the attention of your customer or partner. Most of my presentations are done from my laptop showcasing new music, photos of covers (DVD or CD) and even new DVD material. Mixed with verbal explanation of what they're looking at or hearing enhances the presentation to close the deal and win. Some presentations are done with full color layouts that are printed on high gloss pages so that its readers feel part of it. Big, bold letters and numbers outling the facts and deal points can only help the presentation. Cluttered words and numbers never close deals. Bright and organized colors help out also. Bland pictures with dull backgrounds never close deals. Math projects charted properly and clearly are important. Verbal presentation for on the spot deals are only good for deposits, so be prepared to give a visual, audio and/or paper orientated presentation they can't refuse.

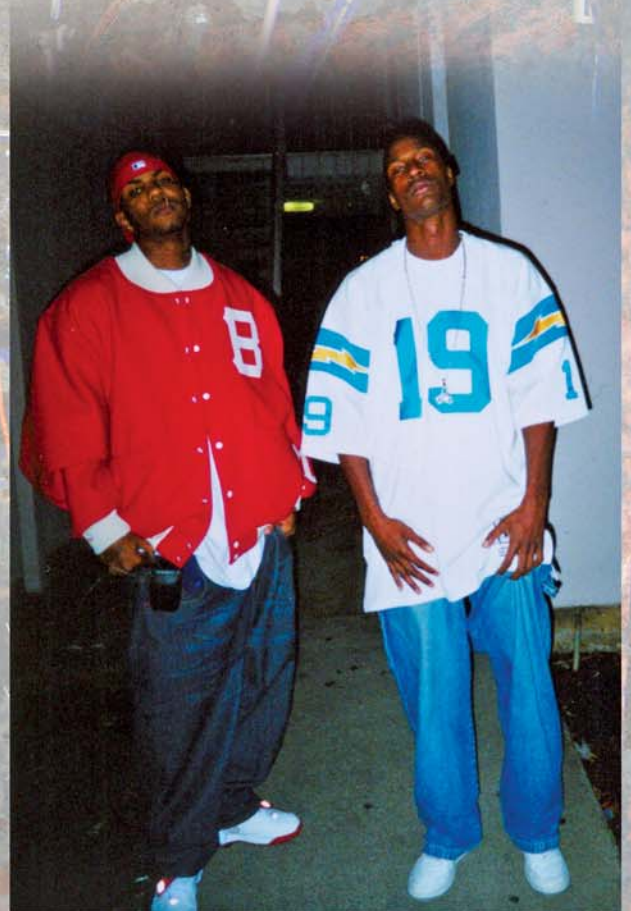




PARTNERSHIP AGREEMENTS

When 2 people or groups come together, the motive is the most important thing to know. Sometimes, one will be open and up front, but sometimes there is a hidden agenda. To avoid problems in a partnership, speak on all angles and give as much detail as possible. 50/50 agreements are my favorite type of agreements, because both sides are responsible for maintaining the agreement and the success or failure fall on both sides.

The worst feeling in the world is being in a partnership where one side is working hard and another is kicked back. Then, when it's time to split the money, the problem is really a problem because they both want their 50/50 split. Make sure you outline every aspect of the agreement, including time, energy, talent and expenses. If one has money and the other has talent, make sure that time spent on the work load is where you can meet in the middle. Signatures are the key to a finalized agreement.



NETWORKING THE LOST ART



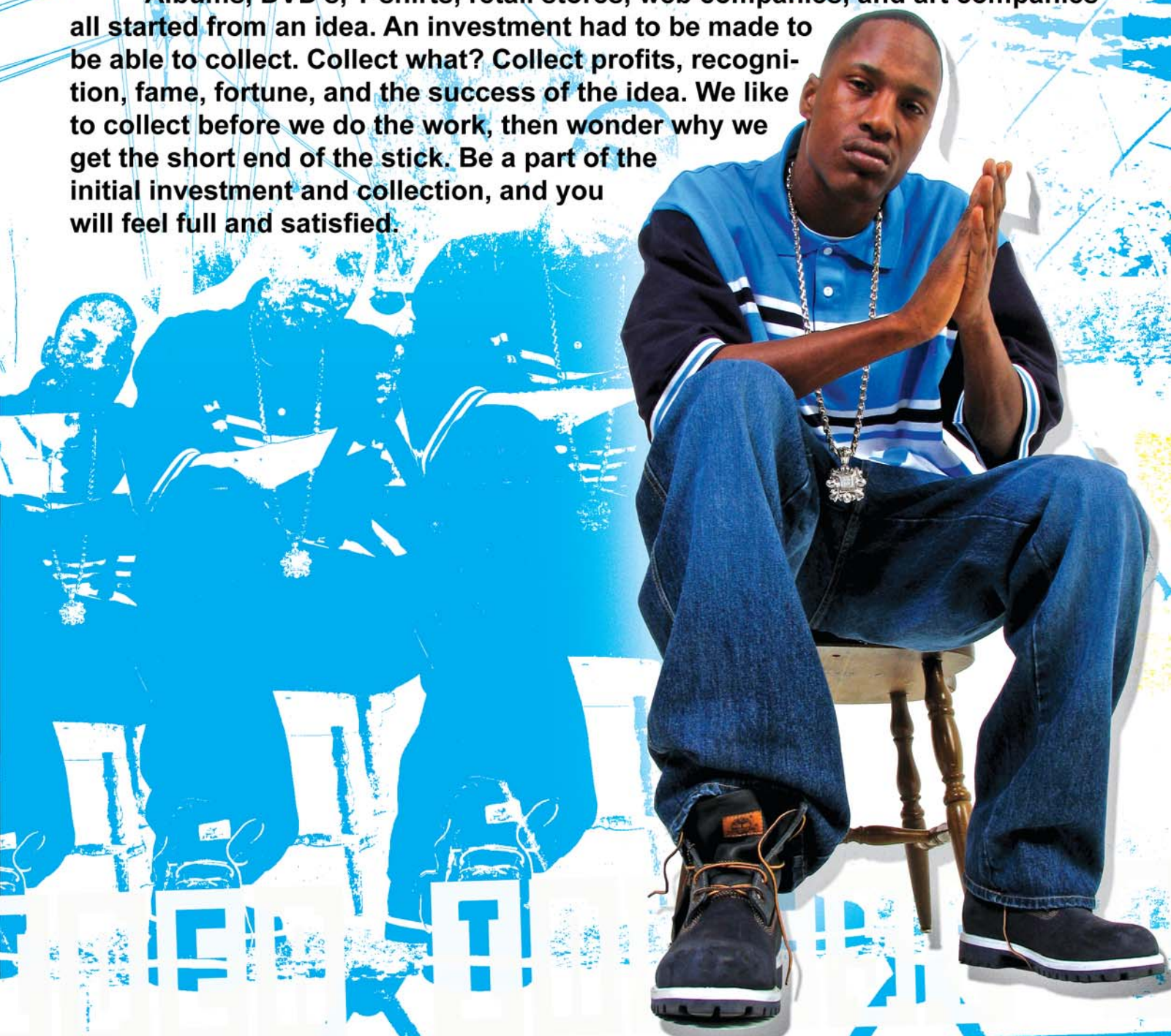
You can't do everything by yourself. You have to study people that are successful and interact with them as much as possible. Alliances can be one of your biggest assets. When you got alliances with people who are already doing their own thing, networking can be your biggest asset. "Networking" can be your bank account. You can really make a living off of networking if that is a skill that you really have. If you don't have it, try to get a little bit of it in you, but get somebody who really does have it, and make them part of your team. You may not be able to communicate that well with people that you don't know, so therefore, you might not be ready to reach out to people because you don't know how they're going to react. And, if they say the wrong thing, you're going to get offended and easily discouraged.



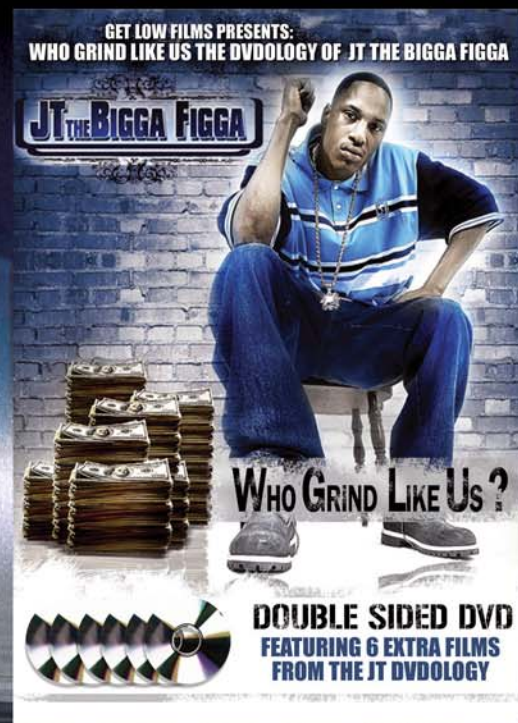
IDEA INVEST COLLECT

Ideas are the foundation to the independent rap game. Ideas, invest, collect are the three critical moves to factor in your pursuit of making it. I like this chapter because it simplifies the whole rap game and all its rewards. Write your thoughts out on paper. This prepares you for the investment of time, research, effort, money, contacts (people), talents and the needed confidence to bring your vision to a reality.

Albums, DVD's, T-shirts, retail stores, web companies, and art companies all started from an idea. An investment had to be made to be able to collect. Collect what? Collect profits, recognition, fame, fortune, and the success of the idea. We like to collect before we do the work, then wonder why we get the short end of the stick. Be a part of the initial investment and collection, and you will feel full and satisfied.



PRODUCT CREATOR



You could come up with one t-shirt design and eat deliciously off of one slogan on a shirt. I came up with "Ain't No Game Like Fillmoe Game" shirts and made \$10,000 in one day and I invested only had to come up with a slogan, and probably only \$2,500 for all of the shirts, feel me? I then expanded it to a city-wide level, with, "Ain't No Game Like Frisco Game". I manufactured more product because I knew there was a market place out there for me, went and pushed my product and began to eat.

GET LOW
RECORDS

WHO GRIND LIKE US?

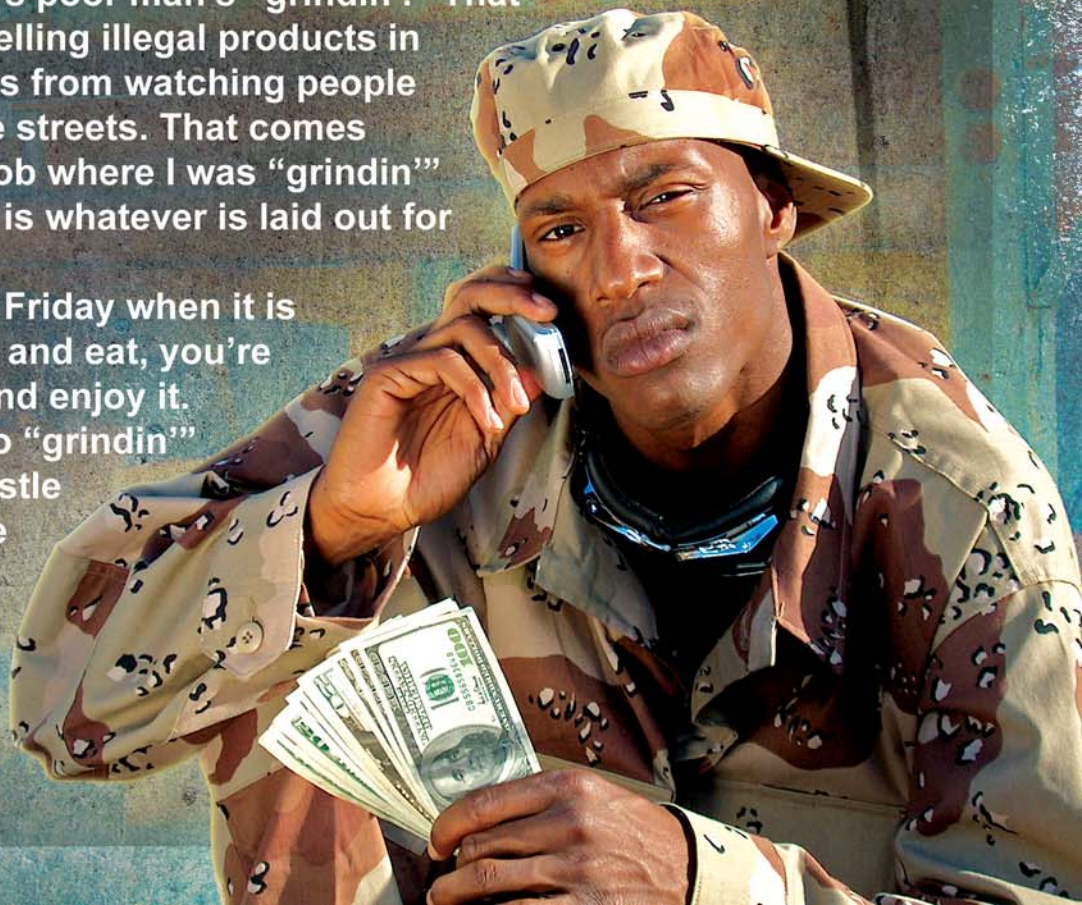


GRINDIN

What is “grindin”? Where did that word come from? I know that you grind wheat and barley and that’s how you get bread. I became acquainted with the word from a hustlers point of view, through the street life. I kept hearing the big homies say “Man, we’re grinding tonight,” meaning getting money. I’m grinding this pavement with my feet to get this paper tonight. “Grindin” is something that the young homies enjoy because you could be your own boss in the grinder’s world. A poor man’s way of “grindin” is coming up from nothing. A poor man’s way of interacting with his customers, the neighborhood people that’s coming to buy his product, is “grindin”. He’s his own C.E.O., he’s using his own finesse. The poor man’s way to get it in the music is to grind your product.

You have to grind your raps to the producers to give you beats a little cheaper than he might normally charge or “grindin” is getting that instrumental cd for free. “Grindin” is getting the picture taken. “Grindin” is pressing it up and getting it out. “Grindin” is collecting funds from all the raps you’ve written. “Grindin” is all of those pictures, and figuring out who is going to lay your artwork - that’s “grindin’,” and that’s poor man’s “grindin’.” That knowledge comes from selling illegal products in the streets and that comes from watching people sell illegal products in the streets. That comes from the frustration of a job where I was “grindin” to be there, on time to do is whatever is laid out for me to do.

“Grind” because on Friday when it is time for me to cut checks and eat, you’re going to get that paper and enjoy it. But the poor man’s way to “grindin” comes from the illegal hustle enjoyed in the streets, the status achieved, the freedom to be your own man, and the consequences of those actions. The poor man’s way to “grindin” is to do it yourself.



ADVANCE MONEY OR BACK END MONEY

In this world nothing is 100% for sure except, death ,taxes and the will of God, so making the choice of advance money or back end money is a choice to be thought about. Me, I like a mix of both, but if I don't know the company, advance money is more important than back end money. Companies are closing left and right, so what appears to be strong could be very weak and about to fall. Bay-side Distributions and South West Wholesale were two companies that knew they were about to fall, but still lured young independent companies to them with false visions of monthly payments, promotions and marketing, only to find out they used hundreds of albums to get out of debt and to finance owners before they all filed Chapter 11 Bankruptcy, allowing them to keep selling those albums and not have to pay the labels. So, beware of back end money. Your cash advance might be the only payment you receive, so choose wisely.



Fancy Words are Great, Foot Steps are Better

Being a good speaker can get you through a lot of doors, but it won't keep you in those doors if your foot steps don't match your mouth piece. If you're leading the way, then people can be motivated by your speech, but they can and will lose respect for you if you don't follow through. Sometimes it's better to show your actions without saying a word and by the time you open your mouth, the team is hangin on to your every word because they know you through your footsteps.

Let's say you want a major or independent distribution deal with company XYZ. You know they have the budget and capability based on what they've done for other labels - footsteps toward progress). You've done your ground work by making a buzz in the street through promotional tools such as flyers, posters, shows, radio interviews, magazine interviews, school appearances, local tv shows and street promotions.

Company XYZ should not have a problem with at least sitting down with you, because you have created interest in the streets and in the market place, which puts them in a position where they can receive benefits by your foot-steps, making it easier to invest in you, which brings both of you a chance to make a profit.

Now, let's say you come to the same XYZ company with the dopest business plan, marketing objectives, creative artwork layout and a new artist that's clean, (meaning dope) on the spot performances. But, no ground work has been done and no product has been created, but the presentation was excellent. Most likely, they will pass and invest in someone that has the footsteps to match their investment. SO, quit calling our office or anybody else's office with all the fancy talk and no foot steps.

WE AINT GOING FOR IT, SO CUT IT OUT!



HOW TO CLOSE THE DEAL

You close deals first by going into it with a positive attitude, knowing that your product or idea is solid and tangible. Your product and/or idea has to be something you know and understand from top to bottom, back and forth. The level of work you put in will be seen in the response of your customer or partner. Some deals are closed with finesse; some are closed with good ideas or good product, but most are closed based on the desire of your customer or potential partner. Customers or partners make decisions based on potential financial return, and how well you can help them see it by your presentation and marketing skills. Organizing the info on paper or charts so they can see the plan from start to finish is the key. Your past accomplishments and efforts in the field of business can only help, because track records speak for themselves. Stay focused and never let them see you sweat!



A photograph of three Black men standing in an urban street. The man on the left is wearing a dark hoodie and a thick chain. The man in the center is wearing a dark hoodie and a chain. The man on the right is wearing a dark hoodie. They are all looking towards the camera. The background shows a street with a building and some trees.

HOW TO LEAVE THE STREET LIFE BUT KEEP THE HUSTLE PT.2

San Francisco, Oakland and Richmond, California have been plagued with black-on-black and brown-on-brown murder, and it seems that no one is concerned, except the FBI and local police, who come behind us to clean up the mess and away to jail with the rest. We live in a time now that it is so dangerous that we can not take one day for granted. The streets have swallowed up so many of our people that we hardly have feeling any more unless it is someone close to us.

These talents we posses are gifts from God. They are to be used to make us free and independent in a world where Satan wants to control us and make us slaves to a lifestyle he knows is unacceptable to God. This cuts us off from the blessings He has prepared for us, and makes us blind, deaf and dumb to God's plan of action for us. We are equipped with the best talent. If we unite, we would become that force in the world that could command change and no one could stop it.

I have learned that we must take responsibilty for our own actions first. Stop accepting easy money, that you know you're not g blessed from. It is easy to get it, but there is a string attached and that's why it is gone so fast. Now, look at your skills and talents. Find people that live off their skills and talents, and pick up tactics they use, and whatever you don't know, they might have a handle on it. You will be able to create products from networking with people who have the access you don't. Networking will keep you busy throughout the day. Leave your enviornment where you did your dirt and life of crime - it will never let you forget. The streets are always watching to catch you slipping (cops, old enemies, jealous friends, etc.) and take you down on the first chance they get.

Stayed prayed up. God is your best friend Satan is a backstabber - He will be there for the dirt, but when it is time to pay the consequences, he's no where around.



VISION



Vision is the most important thing to being a successful CEO, Artist, Manager, or producer. Seeing it before it becomes a reality is essential to keeping you motivated because as long as you can see it, you'll be motivated. As soon as it gets cloudy, morale goes down.

You may find yourself saying, "J, I ain't seeing this operation too clearly no more, cuzin. It's looking a little cloudy." Motivation has gone down. When it is right there and it looks like you can almost touch it, boy, you won't even get sleepy. Your sleep schedule will even be thrown off - I give you my word. When your vision is clear and it looks like something big that you were trying to achieve is beginning to materialize, and it looks like it is just on the horizon, your journey is not looking long any more. Sometimes, going to somewhere as close as a nearby amusement park might look like a long journey. Remember, any time you go on a journey, there might be traffic, or it may even be a cloudy day but remember your vision. "Vision" is important.

On October 7th 1994, Minister Louis Farrakhan brought a large amount of people from America back to Africa. It represented us going back home and our brothers accepting us; accepting their family from the West. He spoke about our leadership skills and the leaders that we have; the most important thing that our leaders can possess is vision, and that's where I learned lesson #1.

I just wanted to go back where I got it from. Minister Farrakhan said that "vision" is the most important thing that you can have, because if you can see it before it comes into reality, then you can achieve it. That's the most important thing about leadership. Your leaders have to be able to see because they are the ones that are driving. For example, take two young homies; one is working the gas and the pedal and can't see what's going on, but the family member that's driving, he's the eyes. He knows what's going on, so he tells the other to give a little more gas, or give a little more break.

So, in the music world on a poor man's way to riches, seeing it is important. That's why some rappers see themselves doing it big but they don't know the steps to getting there. With this manual, the steps in between how you go from rapping in your mirror, in your living room, or in your bedroom to being on 106 and Park talking about your new album are laid out for you to follow - that's what the Poor Man's Way to Riches is. Lesson #1 is "vision".



ON THE SPOT TRANSACTION

DEDICATED TO KING GEORGE

To capitalize off the the moment is to know the opportunity when it presents itself. Preparation is the foundation to on the spot transactions.

In the pursuit of consumers in the world of independent business, we often come across situations where if we would have had this or that, we would have made an on the spot transaction. A deposit or complete payment toward a deal that came to your mind during the conversation. Being knowledgeable about your product and whatever else it is that your trying to attract others to recieve before hand and all the time will also help with those spontaneous opportunities to close a deal.

You always have to think and be one step ahead of the rest on new products, technology and services that you're trying to get others to spend their money on. And sometimes, those on the spot, unplanned, spontaneous deals and on the spot transacations are the most beneficial for you, financially. But, how are you going to sell yourself or deal with these on the spot opportunities if you're unprepared and seem unorganized with your words and services? Being able to communicate with all different types of personalities will also be a major plus when it comes to closing deals.

When you're dealing with making unplanned transactions, you have to have a pit bull mentality when it comes to not taking "no" for an answer, because that might be the only opportunity you have with that individual to close that deal. At the same time, you have to also have a humble spirt and be able to listen, recieve, process, and get a better understanding of where your consumer is coming from. If you can make the person you're trying to close a deal with feel like you're on their side and understand them, you're more likely to close that on the spot transaction right then and there.



Do for Yourself First

You have to start the first motion of your label, in order to take control of the direction that it is going. Teammates come and go, but you always have to keep the ball rolling. I'm going to say this one more time, because this is so important, "DO FOR SELF FIRST," because if someone else has to do it for you then he is not going to respect you, and the percentage is not going to be the same, and somebody is going to be mad later on when it is time to split up that apple pie.

The apple pie part is the sweet part, but take into consideration who contributed when it was time to pool together funds and someone would rather spend their money frivolously, instead of making an equal contribution to the team. If it is all on one man, then it is not going to be right. It's supposed to be on the team because we all need someone's help. So, learn to work together instead of one person trying to do it on his or her own. But, if you are forced to do it on your own, then reap the rewards on your own.

When you occupy space together, communication becomes even more important because each person may have a different idea for the space. One person may say, "Man, I'm finna go move my operation, my studio and my team to the back of this building over here in West Oakland by the train tracks. That way I'm the only one that is going to be there and then I know..."

The other person may say, "That's cool but ain't no customers sliding through there on a regular basis. You don't have no graphics department down the hall from you. You ain't got photos right there. You ain't got the internet. You ain't got this or that."

Helping the operation and helping everybody eat is in your best interest too, but by doing for self first, you create your own movement to kick off your organization. I made the operation in my little room, inside of Charlie-O's room - I was a room within a room, within a room.

At a certain point, I outgrew the operation in Charlie-O's room and had to move from \$300 a month room to saying, "You know what, I got to be a man and

and get my own room,” so, I got my own room for \$500 a month. A bigger responsibility, but because I took financial responsibility, I had more freedom to do it my way. And in my first month of business, I’ve made over \$15,000 because I chose to do for self first.

How did I get the money to move in that room? At the time I didn’t have any money. I was waiting for money that hadn’t come yet, and I was financially disrupted when my bro Mac Mall suggested we do an album. With that said, let me show you how “Networking”, “Doing for Self”, “Avoiding Doubt”, “Team Building”, “Having Vision”, “Being a Motivator”, “The Barter System”, “Being a Negotiator”, “Using the Phone Book as a Bank Account”, and “Remembering You are the Boss” all tie in, and how all of those helped me in this operation to get all of us where we are right now sitting on couches that I didn’t know that we were sitting on, in a room that was costing \$700 at first and which ended up costing only \$300 or \$400.

How did that all happen? I had the music equipment sitting in my living room of my home where my sons, and I live. I was bringing guys to the house, and it was making it an uncomfortable environment for the family. Then there were arguments with the family over the studio being in the house; it was too much noise and not enough room. I wasn’t making the best decisions. At that time, I met Charlie-O and he showed me his little room, and I liked it. It’s \$300 a month.

I already pay \$1200 a month, and I take rent money and flip that from time to time when it is time to eat. “Press and eat. Press and eat. Press and eat,” becomes my mentality. When I moved into the room, I liked what Charlie O was doing with it, so I felt the unity of “Networking” and I feel the benefit of “Team Building”. I’m also taking the responsibility of \$300 a month so I’m “Doing for Self” because this is my part of the room.

When I closed the door, I could go in there and go to sleep if I wanted to, because it was mine, feel me? Then, I had a “vision” about the building I’m currently in. Not only, will I outgrow Charlie O’s room and but, I am capable of jumping in my own room. So, I took the initiative of doing that. Just prior to that, Mall suggested we do an album – that was his “vision,” and I agreed, so we got to work. The “vision” said lets start working on it. So we did two songs, which didn’t cost us a thing.

I took the “vision” to a man named Showtime. I told him that me and Mac Mall was working on an album and asked how many pre-orders he wanted, (even though, we have no cover and no album done), just two songs. Showtime says that he wants 5,000 pieces because he knows Fig is good for putting an album together in two or three days, but he doesn’t know that the equipment that I presently have is not the equipment that is good enough to go ahead and get this album done and completed at a satisfactory level for the market place. So I tell him to give me a cash-advancement on the 5,000, though it’s not ready to go.

I received a \$1,000 cash advancement on the album, which automatically

went into my pocket to feed the fam since I have the sole responsibility to make the beats. Mall is the beneficiary to this "vision" and this project, and I let him know that I have a potential sale on line. That motivates Mall. That goes back to lesson 5 - "Being a Motivator." That motivates Mall to get over to the studio to record some more songs, which I take and let the Showtime hear. Now, he is hearing more about what me and Mall is putting together, but he doesn't like the quality. So I suggest that instead of paying us, to buy a mic and a pre-amp, and to fund us moving into a new room. Now all of this is being negotiated in a small room that I invested \$300 in, which the wife said that I wasn't supposed to do. Which of course had a move-in cost, which I put totally on the cost of his 5,000 pieces, and he agreed. This covered the additional expense of \$800 that I didn't have to move in. That came out of the "vision." I love to tell the story. It's so real. It's so authentic. There's nothing false about it.

That's \$800 that went into the move; \$1,000 went into my pocket as the Producer of the project, which will all be deducted when it is time to eat the pie, but guess what? That pie is just a "vision," but I'm eating off the first "vision" right now! I don't mean to get so excited people, I just want you to know that you can live off of your "vision," if you're selling it and pushing it, feel me? It's something real.

The mic costs \$400, the pre-amp costs \$150, and the sub-woofer costs \$500. I'm getting what we need to upgrade the quality of our product,, and the bill is on him. He's buying into the "vision." The album is not even out yet, and I'm still eating off of the "vision." Now remember I learned all of this in the "Black Wall Street CEO Manuel" that you can get at www.jtgetlow.com for just \$100. You can get the game that is helping us build a new operation right now. "The CEO Manuel" is two years old. I'm re-reading it. I just figured out that I could use some of my own tactics I'd forgotten about, to eat right now, the same way that I've been eating for this whole 12 years. I forgot to apply my own game for a minute. Sometimes you get distracted and lose focus, but what's important, is that you get back.

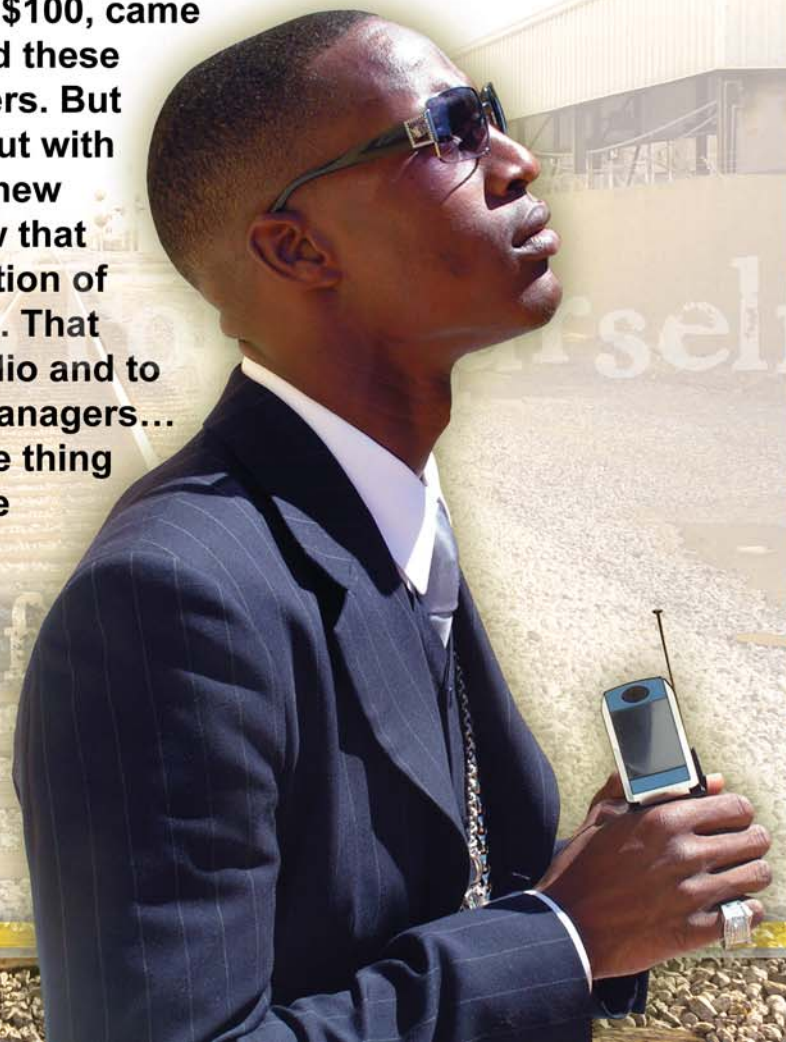
In this deal with Showtime, we got posters and flyers that cost \$1,500. Then, we increased the order and generated another \$2000 in cash. So that's \$3000 in cash so far, from the "vision" that has come to the table to feed the family. Not only is it feeding the family, I'm taking money out of the original \$3000 and putting it back into the Black Wall Street Operation that we're now able to move forward with because we have this new room where we paid \$500 a month and \$800 to move in. I didn't pay for any of those things. It's all on the person buying into the "vision." Then, we bring in another investor who buys into the Mac Mall "vision" by the name of Ray Luv. We're going to put the numbers out there because they're small numbers but they are realistic numbers. They are major numbers to people who don't live on this level. We're not even on this level because there are times where we are late on rent by two months.

This man brings \$10,000 into the "vision" to manufacture and distribute, to

pay for art work, to do whatever it is that we need to get done. Not only does he buy into the "vision," but, he brings himself as an artist and as a business executive to the table to take financial responsibility. So now, we have Mac Mall, JT, and Ray Luv. Black Wall Street is not just a group it is an idea - it's a "vision." The concept is something that we incorporated from the original people that started it in 1921, who probably got it from the people in Egypt. They may have read something about Egypt, but I don't know that story. I only know the Black Wall Street 1921 in Tulsa Oklahoma story. I make reference of that to explain how money was generated...the guy who came in and spent \$2,000 on a song another guy came in and spent \$500 on a consultant package and another guy coming in and spending \$1,500 on some beats that were donated.

Then, I sold a package deal to somebody for \$1,500 then another dude came and spent \$3,500 on some songs that he knows are not exclusively his, but he just wants to use them in Atlanta. Another dude spent \$5,000. So in that room, we've generated over \$75,000, and it all stemmed from me being in a bad situation, Mall suggesting we do an album, and God wanting us to live off of our ideas. He wants for us to move forward on things that He gives us that you don't have to feel bad about later.

That \$75,000 comes from ideas and "visions." That's it. I don't sell kilos. I'm not the best rapper or beat-maker. I'm not the best nothing. I've just lived the most off of my ideas, that's it. I believe in ideas. As soon as they come, I try to do it. The idea for me doing a book for a \$100, came from a book that I bought for \$79. And these dudes were just selling phone numbers. But every year they put that same book out with another 100 numbers and they put a new year on it and eat, because they know that it is always going to be a new generation of people that's going to need that book. That industry resource guide to every studio and to every aspect of the game, lawyers, managers... It gave me the idea of doing the same thing with Black Wall Street - "Let me make information available and sell it."



Do For Yourself
First

How to Launch a Label With A Compilation

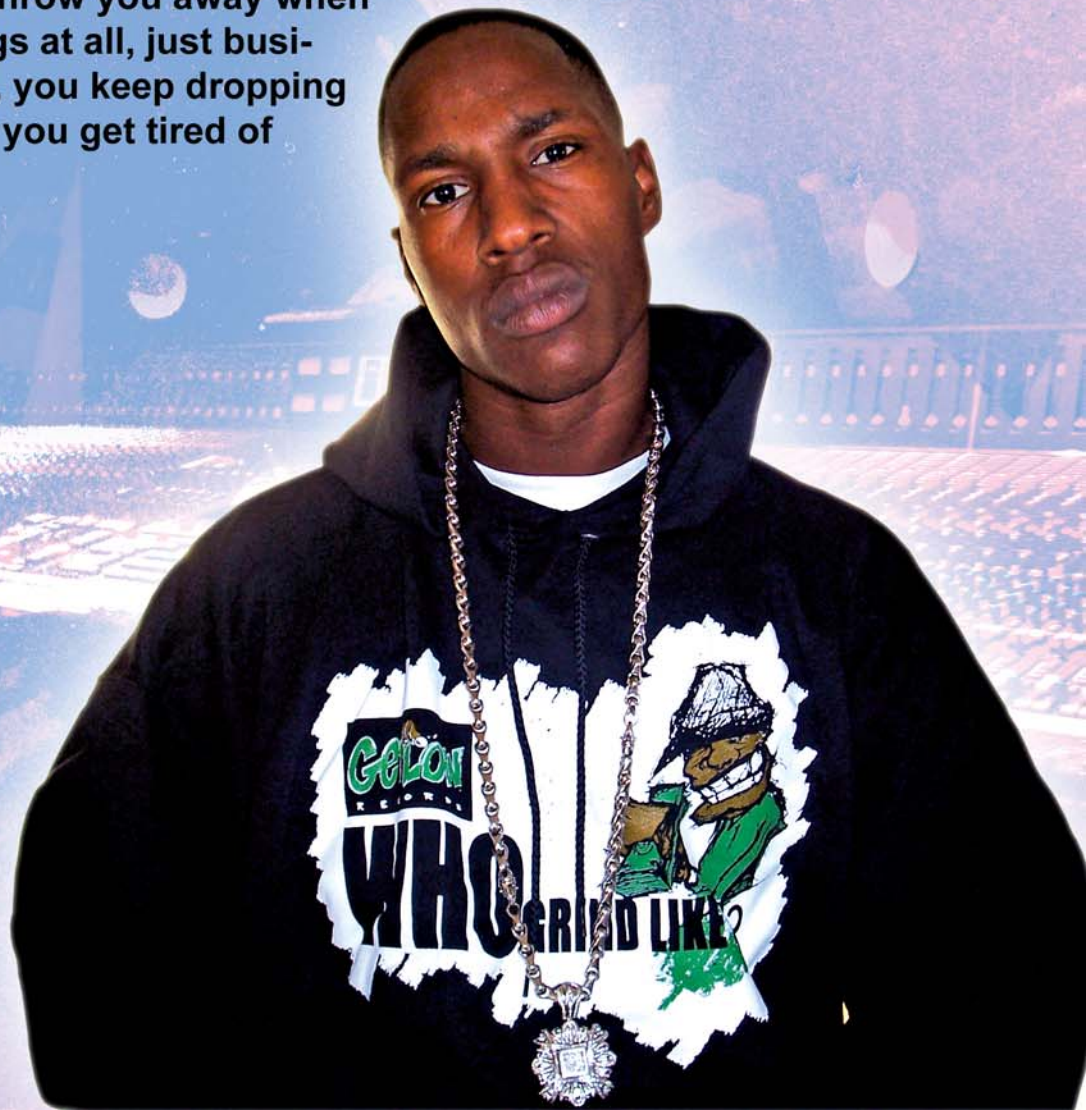
Compilations are one of the best ways to showcase an entire crew or label. This allows you to profile solo songs for every artist and instrumental tracks for every producer, as well as group tracks for the whole squad. Imagery as a whole for a front cover shot will say a thousand words. Organizing a dope compilation will be the perfect product to launch your label, because if done correctly, it could be sold for a flat rate to a distributor with an option to buy it back. You could advertise all the artists solo album covers songs on the album singles for radio and include website and contact info on the label artwork. So where ever the compilation goes, you go with it. Then you take those funds and invest those funds into each of your artists and yourself, for putting it together. From here you follow the progress of the compilation by dropping the hottest artist first, and then back-to-back you drop everybody elses and then you do it again to make history with another Figgaro Tactic.



Independent Versus Major Label

Independency is the way to control your destiny. It's better to be independent first, to get a better understanding of the business up close and personal, so that you don't get beat out of your money, rights, publishing, masters, copy rights and percentages. Points on a deal is for slaves - you want percentages of gross profits.

Major labels give you 10 to 15 points from the sale of an album, which equals about \$1.25 to \$1.95 per album sold. But, they deduct all costs of putting your album together from your cut, not theirs. Even in the independent distribution game, we get 70% percent of the whole sale price, which is \$11.00 leaving about \$8.00. All costs are also deducted, but, you have more room to play with your profit. Major labels throw you away when you're not hot - no feelings at all, just business. Being independent, you keep dropping until you make it, or until you get tired of droppin'.





MIXTAPE OR ORIGINAL ALBUM?

When 50 Cent blew onto the scene in 2002, he created one of the biggest buzzes on the underground hip hop scene in a long time, to the point Dr. Dre and Eminem signed him for \$1 million dollars to outbid all the other labels. When he created all those mixtapes over the hottest beats that were spinning everyday on the radio helped to create a buzz for his name, and had DJ's playing the remix versions with him instead of the original artist. There were also a lot of other factors that helped his buzz.

The reason I share this chapter is because so many artists send me mixtapes as their demo's and I can't do anything with them, because the artists don't own the music. A lot of good raps are being wasted and won't ever make it to the rest of the world, because they can't be distributed unless they get re-recorded over original music. This way, if it hits big, no one will be sued - but the biggest part is that you will be paid, because you own the music and publishers will want to cash you out for the rights to the publishing and masters. If you can't afford the best music, get in where you fit in. There are home studios all over the country, in every city and town, producers are making hot tracks with lap tops and Pro Tools. Look on websites; Post info stating you are an artist looking for tracks; Put the word out; Stay looking amongst DJ's. Someone will help you if you're determined. If your skills need polishing or your funds are low, then a mixtape might be a way to practice and promote, at the same time. If you have skills that can make a real difference in the game, then aim high. Mixtapes aren't that important, but could be, if in the right network.

If you can get on a popular DJ's Mixtape, then that would be your best bet to get your buzz up, but, if you don't have a name yet, then work on your album over original beats. It will be better in the long run.

TEAM BUILDING



You're only as good as the people around you. Utilizing people for their natural God-given talent is the best resource that you have. Look for people right in your family - you might be surprised. "Lil' Sis, you can do that? I didn't know that you could work PhotoShop? I've been paying

someone \$250 a cover and you know how to work this? I feel like an idiot."

"Mama, you're an accountant for the biggest firm and I'm over here paying someone else?" You're only as good as your team. So in building a team, you have to be a team player.

Russell Simmons hires and fires based on what you can do and what type of value you have. What do you naturally know how to do? What do you do best? What are you good at? He doesn't hire you just to fill a position. He hires you because he knows that you can handle it and get the job done. He has watched people come and go for years.

You have to take into consideration the artists, secretaries and street promoters you may have to work with. Think about people in your area. Think about the family members that are right next to you, that go and work for someone else's company doing what you need done for your organization. Incorporate those skills into your operation - it may help take your company to the next level. Lesson #2 is "Team-Building".



THE ART OF BEING BROKE BUT NOT BROKEN

For those of you who feel like because you don't have the money you need in your possession right now that you're broke, please take another look at your situation. My personal definition of the word broke is: a transition between one transaction and another; The point after an investment, and the point before a financial transaction in your favor.

"Broke" is not broken. Broke is fresh out of funds, but still having the vision and drive to reach your financial goal. Broke is not having enough to cop product or services that will help you generate your income, for example – studio time, photo shoots, graphic design, manufacturing and materials costs, promotional and advertising costs, space rentals, equipment rentals or purchase, and human services.

Whether you need funds for creating products, events, or promoting a service you plan to provide, you need funds to complete the task. You might not have the funds in your possession, but you see it so clearly. You've thought it out, mapped it out and visualized it to the point where the only missing piece of the puzzle is the bread. Not allowing yourself to get stressed out is the key. The hope and faith you have in your talent or skill is the light through the dark period of being broke. All talents are gifts from God, so if you possess them, then that is what it was for.

"Broken" is where your faith in yourself and in the gift God blessed you with is no longer present. You begin to think of other alternatives besides the positive idea you had to complete a project. Consider starting a business or some sort of fund-raiser to generate funds for yourself and your family. Stealing, dope selling, pimping and stripping are the most popular fundraisers, but they are plaguing the Black and Latin communities. Lack of opportunity and planned criminalization by those in government charted this brokenness and poverty in our communities. In order to overcome this, we must not look at what we don't have, we must look at what we do have, which are the dreams, visions and ideas that come to our minds on a daily basis.

Having faith in God and in ourselves and believing that just because we may not have the necessary resources at the time, doesn't mean that we are not on the way to achieving our goals. The art of being broke but not broken is staying busy researching information and opportunities until you make, or start making progress, and with each step you make, confidence is gained through on the job training. Being broken will be a thing of the past, and being broke will be eliminated through hard work.



THE ART OF BEING BROKE BUT NOT BROKEN

PART 2

Being from the hood and living in the projects, I know the effects that being broke can have on individuals, and actions that are taken just to stay above water financially. Because a lot of us don't have high school education and don't have the opportunities that others might have, we tend to hustle and make our money the best way we know how - pushing weight, sellin' weed, pimpin', hoein', stripping, stealing and fraud.

Although most of us understand that these might not be the most moral or safest ways to make our ends, we feel there aren't many other avenues we can take or that have been given to us. But, with every storm there's always a pretty rainbow and day to come. It's about understanding you might be broke as hell and can't pay your bills, and yes your little boy and girl need to eat everyday and you might not have the ends to do it right now, but you have to learn how to dig deep inside and figure out what special talent God instilled in you, that you can use to make dough legit.

You never have to lose that hustler mentality about making your ends but, just re-direct that hunger pain to make dough in a positive way. Hova did that so you don't have to go through that, and JT walked that path before you so you could have an easier way to take.

Once you figure out what it is that you excel at personally, and it's a legit way to avoid being broke, learn everything you can about it. Eat, sleep, and breathe it. Become the very best at what you do, so your money will always flow and being broke will never be an issue.

NEVER LET THE LACK OF ANYTHING BREAK YOU!



Aviod Doubt

If you can't see it, no one else will. Believe in yourself and the "vision" that God blessed you with. If you thought of it, then you're already guaranteed success. Now, you have to go to work to make it happen. These words were written over two years ago, but I learned this lesson in '94, when everybody else was being doubtful.

"Well J, this is the real reason why this might not work" And it might be a valid reason, but if there are four more reasons that says it is going to work. So I personally, got away from all of the negativity, and stuck with those that said, "It is going to work."

Even if that means you're going on a journey, then so be it. Ride it out because "avoiding doubt" is so important. Keeping the reasons why you should do something out front and ignoring the reasons why you shouldn't, the problems will go away.

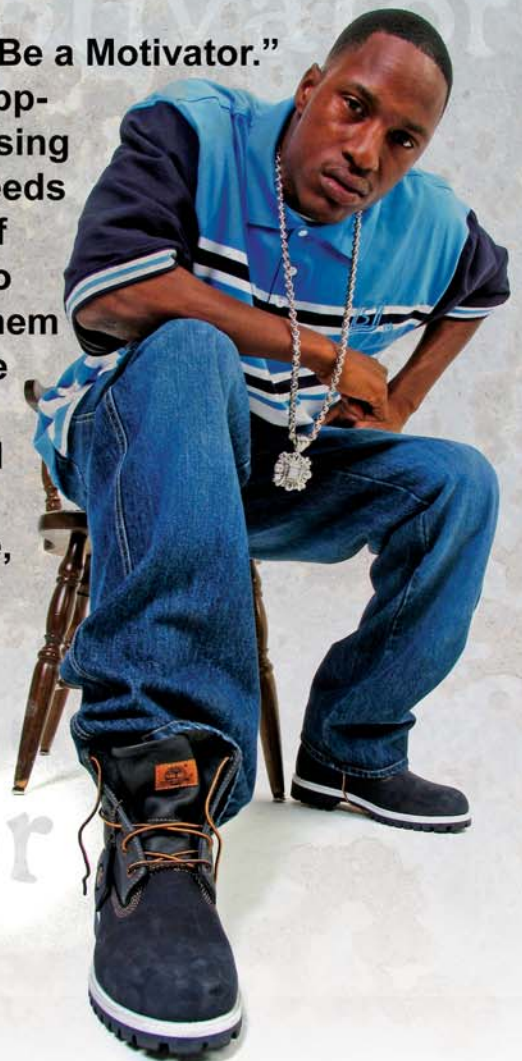




Be A Motivator

Keeping the squad pumped will play a big part in them following your direction, and at the same time handle the business that they're supposed to handle. You have to remember to motivate your team, and remember to apply lesson #2, "Team-Building."

Once you get a team, then what? Lesson #5, "Be a Motivator." Keep the squad pumped. Motivate your team by stepping out taking the risk first. Motivate your team by using your last \$100 to pay for something that the team needs because they might have to do it in the future. And if they ain't willing to do it, then they no longer need to be a part of your team. Don't let it ruin you, but let them go, because at a certain point they are going to have to spend their last or they're going to need something. This is when you remind them of when they had the opportunity to help and support the team, but chose not to. Remain humble and express your love, but also let that person know your help is no longer available to them, because they made the decision not to help when the team needed it.



Be A Motivator

USING A PHONE BOOK AS A BANK ACCOUNT



Where do you go when you need money? You go to the bank. What is in a phone book? A phone book has numbers. Numbers could be money. Numbers add up. When you do math, you're adding up numbers. When you're at the bank, you're making additions and subtractions.

There are 3 numbers in an area code, and 7 numbers in a phone number. These 10 numbers will add up to any sum. But, there is only one way to add numbers, and that's by lining them up. When speaking in terms of money, you usually want that number to add up to be a large number. If you go to the bank to make a withdrawal, you want the ability to withdraw a big number, as opposed to a little number? The key is obtaining the biggest numbers, as you're aiming for your results.

This is achieved by adding to the numbers that already exist. In order to get the numbers you're looking for, you must multiply. When you do algebra, $y \times 4 = 20$. What does the "y" symbolize in the equation? Since the product of the equation is 20, and "y" is multiplied by 4, "y" has to be 5, because $5 \times 4 = 20$. Now, factor in 1,000 cds's, using the "Phone book as a Bank Account" concept. Using the "phone book" method means utilizing the people in it to obtain funds, because people are also a part of the equation when making a big transaction.

Determine who in your (phone) book of resources can represent "y" or "z" in the equation, then, aim for larger numbers such as $y \times z = 10,000$, because you'd prefer to try and make \$10,000 this week since you also need to make certain transactions happen and because you need that money. Think bank account and phone book. One person is worth a certain amount because he's doing these types of transactions, and my manufacturer, he may be somebody I might be able to call him with some numbers, and because when you do transactions in your bank account, you're either adding or subtracting. From my phone book, if I call someone and need 2000 cds, I know that I have to make a deposit from my bank account in order to make the purchase, but, I can make a withdrawal from someone else, by using my phone book as a bank account. My deposit will be when I make this phone call to someone in my phone book – "What's up, cuzin'? I need 2,000 cds, and I got your money for you."

He'll say, "J, I got your product," but, realize that might multiply your money 8 times. Your money. Or maybe, you're trying to borrow some money and you know that this dude is used to playing with 20-30-40-50-60-70 or 80 thousand, and you need about 20 grand. Look at all the people in your phone book that could potentially loan you 20 grand, and that's who you call. That's using the phone book as a bank account.



BE A NEGOTIATOR

Never take “no” for an answer when trying to acquire something from someone or for services. The key is to converse about the issue until both parties can smile. That’s all a person wants to be able to do at the end of the negotiation, is be happy about the decision that they made, whether it is for a certain amount of profit, whether it’s for obtaining an agreement that services required from both parties until the financial goal is achieved. That’s negotiating. I enjoy that because you have to learn to speak up when it’s regarding your money - not as a gangsta but as a negotiator.

If you take one approach and you’re rejected, don’t get discouraged. Stop, and consider a different approach, because you need your deal to happen. When I approached the manager of my current space, he had several spaces available, with no one in them. In order for me to negotiate a deal and obtain my space, I had to convince him that he’d be paid - I had to share my vision.



\$REMEMBER, YOU ARE THE BOSS\$

Remember you are the boss, not a slave maker. Consider yourself more like a brother guiding a little brother on homework. Remember the last 11 tips and always apply them. This is your operation. You worked to build it, so don't let anyone regulate what you do. Treat those under you in the manner in which you'd like to be treated.

You have to constantly stay on people, but at the same time, acknowledge that everybody is their own man or woman – everyone is an individual. If someone isn't playing their part, as the head of the operation, you have to bring it their attention, as you would want someone to do for you. However, be aware of your approach. Don't criticize an individual in front of others, and always acknowledge them as being an individual - but they have to step their game up, and remind them that it's a team operation. At they'll recognize that you have compassion. Though it's not mandatory in the business world, it's still a good practice. Without it, even if you have good ideas, people will not want to work with you if you don't have good public relations.

As the Captain of your vessel, you are somebody who has to regulate any given situation. When you have power like that you also have to be careful with it - you can't abuse it, because you can easily be back to a "worker" again. You think that you have a solid operation, but your it could easily be shut down, and you will then be in a position where you'll be trying to get in where you fit in, and it can happen very easily. I've been in that situation myself. I've had to humble myself and find my place. Sometimes it took several months before others felt comfortable enough to go on and let me in the operation under certain circumstances.



BLUEPRINTZ

TO BEING A SUCCESSFUL C.E.O.

"We are dedicated to producing the finest in professional information for today's entrepreneur & C.E.O."

Plan for your business.

Every successful business is the result of calculated planning. Identify realistic projections of start up cost and how many flips it will take to break even. This is very important if you plan on being in business. Start small and grow. The more information you obtain about the market place and the potential profit, the better you will be able to gage the amount of money, time, energy and resources you invest. When you create a project (album, DVD, book, etc.), have your project evaluated by those honest critics that every neighborhood has. By getting a real opinion, you will know what changes need to be made before you manufacture your product, rather than over-look a mistake and find out you wasted time, money, and potentially spoil the next batch you deliver. Keep in mind: the streets are hard on wack projects. Bargain shopping is always best. Remember that we are living in a depressed economy: save now, eat later. The cost of studio time, CD artwork, posters, flyers, CD duplication, telemarketing (making long distance calls), and magazine ads can be budgeted in a way where you spend a little at a time. Map out a time line of of your projected projects and when they will be released. With a realistic schedule, you can pin-point your profit based on the first two flips. Following the guidelines in this manual, you'll be able to use our directory to find the best quality of services at the best prices; at least 50% off market cost. For example, if you pay \$800.00 to XYZ Graphics (for an album cover and layout) through Black Wall Street's connections, you'll be able to pick from highly trained professionals in their respected fields of business. One main reason why businesses fail is because of lack of follow through. Business is based on productivity everyday, every week, and every month. You must be committed to completing all of your goals. You must set long term and short-term goals, and always map out a way to finish them. Make a list of tasks and schedule when they need to be done. The successful C.E.O. doesn't blame the employees but is willing to roll up his or her sleeves and get the job done.

12 tips

To Running an Independent Record Label with No Budget

1. Vision IS ONE OF THE MOST IMPORTANT KEYS TO BEING SUCCESSFUL A C.E.O., ARTIST, MANAGER, OR PRODUCER. SEEING IT BEFORE IT BECOMES A REALITY IS ESSENTIAL FOR KEEPING YOU MOTIVATED.

2. TEAM BUILDING YOU ARE ONLY AS GOOD AS THE PEOPLE AROUND YOU. UTILIZING PEOPLE FOR THEIR NATURAL GOD GIVEN TALENT IS THE BEST RESOURCE YOU HAVE. LOOK FOR PEOPLE RIGHT IN YOUR FAMILY, YOU MIGHT BE SURPRISED.

3. AVOID DOUBT IF YOU CAN'T SEE IT, NO ONE ELSE WILL. BELIEVE IN YOURSELF AND THE VISION GOD BLESSED YOU WITH. IF YOU THOUGHT IT UP, THEN YOU ARE ALREADY GUARANTEED SUCCESS. NOW YOU HAVE TO GO TO WORK TO MAKE IT HAPPEN.

4. DO FOR SELF FIRST YOU HAVE TO START THE FIRST MOTION OF YOUR LABEL SO THAT YOU CONTROL THE DIRECTION THAT IT'S GOING IN. TEAM MATES COME AND GO, BUT YOU WILL ALWAYS HAVE TO KEEP THE BALL ROLLING.

5. BE A MOTIVATOR KEEPING THE SQUAD PUMPED WILL PLAY A BIG PART IN THEM FOLLOWING YOUR DIRECTION, AND AT THE SAME TIME, HANDLE THE BUSINESS THEIR SUPPOSE TO HANDLE.

6. BE A RESEARCHER FIND THE HOTTEST TALENT IN THE NEIGHBORHOOD BY HITTING HIGH SCHOOLS, COLLEGES, AND KEEPING YOUR EAR TO THE STREET. GIVE TALENT SHOWS. TALENT CAN ALSO BE FOUND AT PARTIES.

7. KEEP YOUR COST LOW EVEN IF YOU HAVE MONEY, AVOID SPENDING EXCESS MONEY ON NAME BRAND ACCESSORIES, SUCH AS THOSE FLOTTED BY THE HOTTEST ARTIST OR PRODUCER. FIND THE NEXT HOT ARTIST OR PRODUCER YOURSELF.

8. NETWORKING: THE LOST ART YOU CAN'T DO EVERYTHING BY YOURSELF. YOU HAVE TO STUDY PEOPLE THAT ARE SUCCESSFUL AND INTERACT WITH THEM AS MUCH AS POSSIBLE. ALLIANCES CAN BE ONE OF YOUR BIGGEST ASSETS.

9. THE BARTER SYSTEM TRADING TALENT FOR SERVICES FROM ANOTHER TALENTED PERSON IS A SURE WAY OF CUTTING COST AND INCREASING PROFIT. WHY SPEND WHAT YOU DON'T HAVE?

10. BE A NEGOTIATOR NEVER TAKE "NO" FOR AN ANSWER. WHEN TRYING TO ACQUIRE SOMETHING OR SOMEONE FOR THEIR SERVICES, THE KEY IS TO CONVERSATE ABOUT THE ISSUE UNTIL BOTH PARTIES CAN SMILE.

11. USING A PHONE BOOK AS A BANK ACCOUNT THE PEOPLE YOU KNOW IN THE INDUSTRY, LIKE YOU, ALWAYS HAVE A BUSINESS MOVE ON THE TABLE. LEARN TO FIND OUT ABOUT THEIR FUTURE TRANSACTIONS AND GET IN ON THEM.

12. REMEMBER YOU ARE THE BOSS NOT A SLAVE MAKER, BUT MORE LIKE A BIG BROTHER GUIDING A LITTLE BROTHER ON HOMEWORK. REMEMBER THE LAST 11 TIPS AND APPLY THEM. THIS IS YOUR OPERATION, YOU WORKED TO BUILD IT, SO DON'T LET ANYONE REGULATE WHAT YOU BUILT. TREAT THOSE UNDER YOU LIKE YOU WOULD LIKE TO BE TREATED.

RAISING CAPITAL FOR YOUR BUSINESS...

"Bakin Bread"

Money: Does it really have value? In one sense it does, but in another it doesn't. One example is that our community is destroyed because of a trillion dollar business called "the drug trade." Yes, it is true that through this trade alot of our brothers and sisters got rich, bought fancy homes, cars, jewelry, and started lucrative businesses. Those things were acquired at the expense of precious human lives. Now that might sound a little behind times, but actually it's right on time. Let me explain: We have a whole generation of young people in the inner-cities of America who depend on transactions through the drug trade everyday. On top of that, the flashy & materialistic Hip-Hop game is leading this very generation in a negative direction where hustlin' by any means (fast cash, drugs, guns, pimping, boosting, robberies and credit card scams) is the order of the day. Within the Hip-Hop community, 90% of those who can effect the youth don't use their power to do so. But continue to look the other way... 10% of us are willing to put it all on the line to inform the youth in our communities. We are about to rise like never before. The reason is because GOD in time has placed the leadership role on our shoulders. This divine force has conformed us into diamonds for the express purpose of attracting our youth & lifting them to their rightful place. The youth inherited the promise land in Moses' time. This is a sign for us today.

Now let's put money in it's proper place. I include the spiritual perspective so that by the grace of GOD, you will understand this most important principal: "Money Is The Root Of All Evil." So why do we need it to survive in this world? Look at money as a tool; when building something, you have to use many of tools. Let's look at some other tools for this business: talent, equipment, people, vehicles, clothing, property, food, and "know how." Tools can be looked at as resources. Resources have value; money is most valuable if earned in a positive way. All money is not good money. When raising capital for your business, avoid satan's pay rate; there's always a string attached. The wages of sin is death for you and your business. Always focus on your natural gifts, & therein lies the answer to all your financial needs. Look at the assets that your natural talents can produce (songs, beats, verses, album covers, designs, video skills, photos, web designs, or anything you're good at). Find customers that need your service. Always be confident in your presentation. If you are really good then word will spread, & your wonderful service will begin to generate funds. Manage your money right & you will have enough to invest in yourself, which is the best feeling. Master the concept of doing-for-self. Get investors & split profits. That could be good or bad; good if the investor works with you, and shares in your gains & losses; bad if they're not going to share equally in the risks involved. Nothing is guaranteed.





HOW TO DISTRIBUTE YOUR OWN PRODUCT

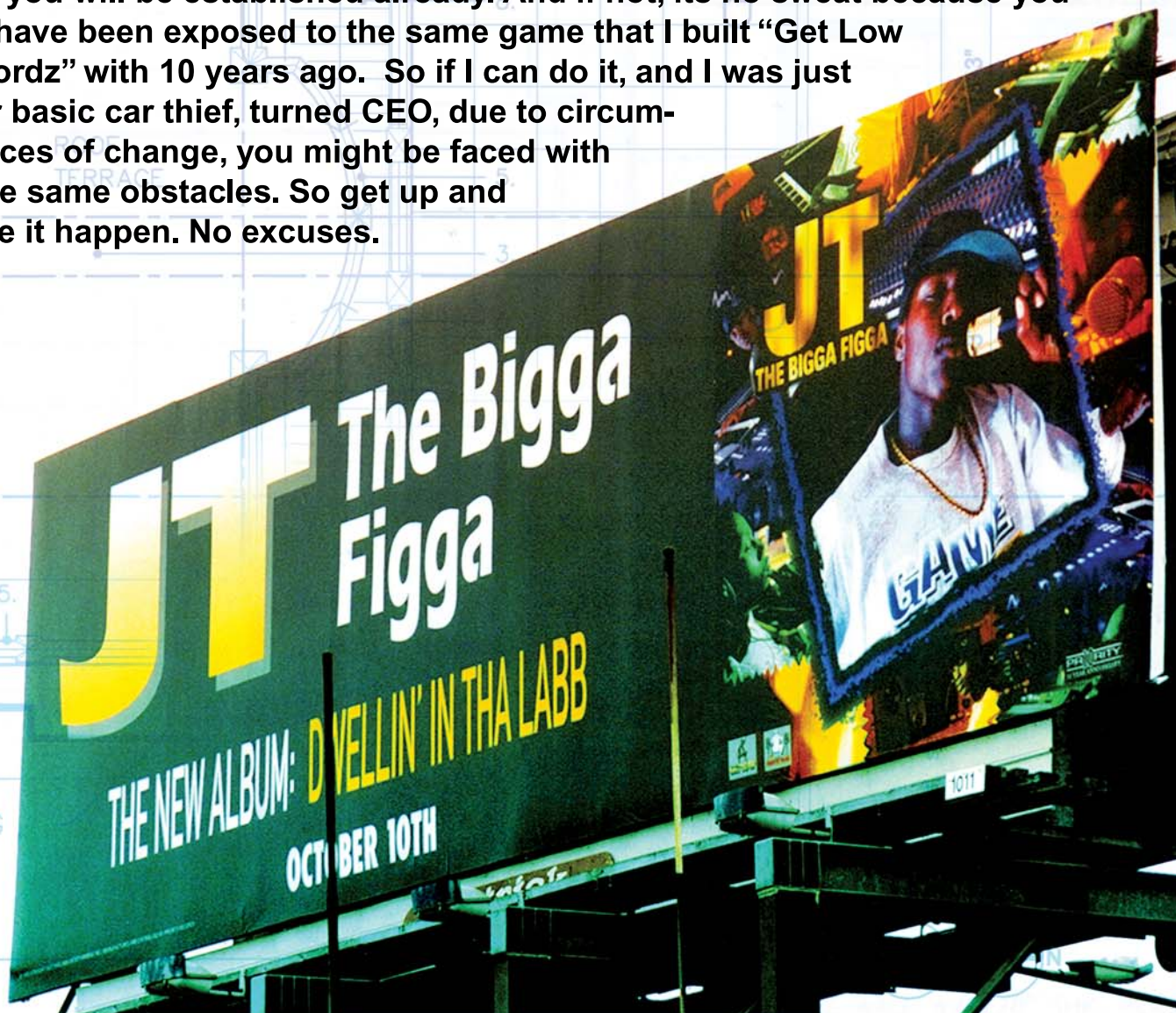
"The power of our C.E.O. Manual will allow you to negotiate your distribution with the retail guide from the comfort of your own home."

First you must create a product that has value. That doesn't mean that you have to spend a lot of money but it does mean that your product must be tangible. By that, I mean producing good music, songs, shirts, hats, books, DVD, etc. Once you create something, you have to put in work to establish your customer base immediately! Time waits for no man or woman. The value of this book allows you to use our directory to find that customer base. With our database, you will be able to move your product at the pace you desire. You only get out of this what you put into it. Imagine moving 1,000 - 2,000 CD's per month without the help of a distributor. That will bring you \$8,000 - \$16,000 gross revenue to operate your business and provide for your family, if you keep things in the proper context. Remember you got in this business to make money, not to lose money. If you invest your hard earned money you would like to see a profit in a timely fashion, although that's not always the case. We all have the desire to be recognized by the industry, but sometimes we compromise our position for fame and lose the ground that secured feeding our families. Our program for business is simple; the more you know, the more you have a chance to control your destiny. Black Wall Street Inc. specializes in connecting talented people in all aspects of the business with a customer base that will help to grow their business. Distribution is the key to moving products.

Lets look at when you create 12 songs. You've created something that could cost you as little as \$1,000 if you followed our guidelines to finishing a low budget, but solid project. Most CEO's don't realize the value of working with low budget studios and producers to develop an artist. If it's their first album, you should give the artist a chance to grow. The more songs they do, the better chance they have to create a hit song or hit project. You will know if you have a hit or not, and if so, invest time and money accordingly.

The next step is to find a graphic designer who can take your image and create a style that fits your sound. This might take a couple of designers to figure out. Through our network, you'll be able to find an effective and capable designer for the cheapest price, without compromising quality. Our objective is to show you step-by-

step how to invest the smallest amounts of revenue, incorporate talented people in your area, and turn a profit within 30 - 45 days by using our manual. Hard work is essential to achieving anything of value. We have to learn to use our resources better and quit complaining about what others are not doing (distributors, record labels, managers, and producers). By doing for self the outcome is much sweeter. Getting off the ground for the first time can seem like an eternal struggle. But once you strap on those wings, the sky is the limit. When artists and labels come to me wanting to know how they should go about making an impact and getting paid in this ugly economy, I tell them to press a jump-start kit first. This includes (1,000 CD'S, 1 Album cover layout and design, 3,000 posters and 10,000 flyers). That will cost about \$2,800 total. If you invest that amount, which any serious investor or artist should be able to come up with, then you will be able to use our retail guide to get your first orders and move your CD's. If you recorded the project in a home studio, then you have saved money. In doing so, you have recouped your initial investment and are able to pay your artist and producer, therefore keeping everyone happy & ready for another flip. In the wonderful world of distribution, if you can grasp the concept of it, you'll know your destiny is truly in your own hands. Our golden rule is never wait for a major label deal, get money until it happens. By the time they come to sign you, you will be established already. And if not, its no sweat because you will have been exposed to the same game that I built "Get Low Recordz" with 10 years ago. So if I can do it, and I was just your basic car thief, turned CEO, due to circumstances of change, you might be faced with these same obstacles. So get up and make it happen. No excuses.



Marketing And Distribution: Projection And Sales Chart Instruction Sheet

Plan A

Using Black Wall Street CEO Manual
Once your album is completed, \$2,700
is what will be needed to jump start your
company & control your destiny.

\$ 2,700. INVESTMENT

20 CD's sold to just 50 stores from our retail guide will
give you the power to be your own distributor right from
your own home...

1000 CD's @ \$8.00 wholesale = \$8,000. Dollars Gross

minus - \$1000. Manufacturing

\$7000. Remaining

minus - \$500. Graphics

\$6500. Remaining

minus - \$1200. Posters & Flyers

\$ 5,300. NET PROFIT

Which if budgeted correctly, you can cover the cost of marketing,
studio time & production. What ever is remaining after you have covered all
bases is your gross profit to reinvest.

Working with our network you will be able to map out an affordable
budget to complete and package your project from start to finish and see
a profit in 30 days. All by applying the information that is in our CEO
Manual. Black Wall Street has a separate retail guide with an abundance
of connections in the industry that will allow you to make all your
important calls right from your home. These pages give the Independent
Labels, Producers and even a solo Artists the benefit of applying the
"know how" of the Barter System and in turn everyone eats.

BE YOUR OWN BOSS TODAY !!!
BECOME A PART OF THE BLACK WALL STREET FAMILY OF INDEPENDENT
CEO'S BY USING THE B.W.S. CEO MANUAL.

THE LEGAL TEAM AND ITS VALUE



Information you receive from a legal representative can put you at a great advantage. They say that knowledge is power. I better understood that when I stood before the judge & was advised by my lawyer not to answer questions that weren't asked. That little bit of knowledge he shared allowed me not to have to answer questions that would have come up as a result of over expressing myself. Another example is when I learned from a legal representative, at the tender age of 17 yrs. old, is to never sign anything without allowing a lawyer to look at it first. Lawyers can be expensive, & finding one that fits you can even be harder. Being referred to a lawyer is always better on your pockets. For those who are privileged to be able to afford a lawyer; have the benefit of legal representation in this ever changing business. In everything from taxes to settling payment disputes, lawyers are valuable. Having a complete legal team is priceless but has a price.

Until recently I never had a complete legal team, and still don't have a complete legal team. The two lawyers I work with have enough experience and affiliates to cover all the bases. I must say that building a relationship with a lawyer is a lot like the unity of CEO, ARTIST and PRODUCER. As the CEO, you represent the head of the company. Therefore you are ultimately responsible for the decisions that your team makes. At the end of the day, when all the work is done, all the reports are in, all the messages are checked, all the receipts are counted, all the invoices are counted, and you sit down with your legal team, the vision you have for your company has to be seen by the legal team & then a plan of action has to be put in place to protect and develop the growth of your company. I met a couple of lawyers in Los Angeles, and these particular lawyers' main focus and objective was to take finish product and transfer it into tangible cash, taking a healthy percent of course. That was very interesting to me. I started to understand the value of a lawyer a little bit more, and I also found that if the lawyer recognizes the value and potential of your company, they might be willing to waive the retainer fee. Sign a letter of intent that outlines their work and percentage and then connects the dots to making lucrative transactions. This is the most exciting way to work with a legal team.

As a CEO, I want my company to be versatile with different divisions that generate revenue, therefore giving my legal team enough ammo to make us a multi-billion dollar operation. Remember; you hired the legal team, they work for you. Pick your legal team like you would pick a family & always ask questions. Time is money, so when in their presence, think of it as if you were taking a college course. Always listen to all your options, but remember the final say is yours.

THE EASY WAY TO SIGN AN ARTIST AND PRODUCER:

Identifying the talent that you work with and choosing them according to your plan is essential. Attitude is just as important as talent. When signing an artist you are really taking responsibility of someone's life and career. I know that sounds a bit much, but in reality it's just that. Having artists is like having children, when they want something... they want it now! Developing patience in your artist is done through your effort to prove to them that you're in their corner. Everyone wants to feel secure, security is based on trust, trust is based on proof of ability to secure. When an artist signs a piece of paper with words, those words have to provide security for both parties. When you present standard contracts that come from lawyers with no understanding of the delicate relationship between CEO and artist, it can sometimes spoil the relationship, because you as a CEO have not grown into the art of negotiation. Therefore the corporate structure that's presented in that contract doesn't match the structure of your company, so you are not even able to meet the requirements that would demand that corporate structure. In plain English; how could you put \$5,000 rims on a \$700 car, it doesn't make sense. The talent of an artist mixed with the "know how" & the "go get" of a CEO can produce an economy for those that participate. For every aspect of this business there is someone that is collecting a payment. The best CEO is also a teacher & a leader. As the CEO, you have to give direction; if you teach your artist the skills and "know how" to also be a CEO, it will earn their respect.

For every artist there is a producer, they go hand in hand. I want to talk about the blessing & benefit of the three (CEO, ARTIST & PRODUCER). The unique combination of this powerful triangle can change the financial condition of a whole community, just the families of these three positions alone is a great accomplishment. Signing a contract is like receiving a grant; a grant is supposed to be used for the development of a needy program or business. Your business & the careers of the artist & producer are all in need. Even if you have money as the CEO, if not put to use, this money could diminish over time. So your involvement as a businessman in the Hip-Hop game is to generate capital, to stay in business through your relationships with your artist and producer. The artist and producer invest their talent along with their signature to also generate capital. Through the proper relationship governed by the contract that was constructed together piece-by-piece by all parties, everyone can be happy & prosper. Here is an example in the way I sign contracts with the artist & producers I work with: Whatever capital I invest, I make back first and split the profits 50/50, requiring that the artist & producer work side-by-side in the administration and complete day-to-day tasks of my company. I invest money; they invest talent. We all work together & share equally in our joys and our pains. To share profits equally 50/50 with anyone, is to share equally 50/50 in all responsibilities. I'll be damned if I split anything 50/50 with teammates who refuse to make the sacrifices necessary to establish what we are attempting to build.

In closing; Build your company on unity, hard work & dedication. Unity is the most powerful of the three. The word "unity," contains the prefix "uni," meaning one. When the Ceo, Artist & Producer come together as one, the power TO DO is activated.

Preparation and Opportunity EQUAL SUCCESS

Lets look up a few words in the dictionary to gain a better understanding of this chapter and the relationship between the words and how we should apply them to our daily business practice.

Preparation- 1. The act or process of preparing 2. The condition of being prepared; readiness 3. Something done to prepare; repatory measure.

This is the definition that the dictionary gives, but I would like to go a little deeper in the proper context of the industry. If you read my autobiography, then you are familiar with my missed opportunity because of my lack of preparation. When Priority Records presented Percy Miller (Master P) a record deal on April 13, 1995, he prepared with a plan. When opportunity approached, he attacked it with confidence and precision. I can't get into all the details, here in this chapter, but read my Autobiography. I can saythat he changed the face of Hip-Hop through his efforts and made the biggest impact on the highest level. This was done from an independent position. To date, he is the best example of someone making it from the bottom to the top within a 2 year span. Preparation takes training and focusing on the fundamental principles of your skill and home grown talent.

Opportunity- 1. A combination of circumstances favorable for the purpose 2. A fit time for 3. A good chance, or occasion as to advance ones' self.

When an artist or producer is shopping a deal, most times they hope they're discovered, signed, and become rich and famous. But sorry to say, 90% of the time it doesn't work like that. One of the key things I've found is that the best opportunity is when it's worked for. So when the investors who have the power to sign you and have the final say, make their demands that pertain to the specific talent you possess, therewill be no extra pressure on you because you will have studied, prepared, and practiced long and hard to satisfy the thirst of the potential investor.

Success- A positive or satisfying outcome or result; (the gaining of wealth, fame, rank etc). Success also can be defined as achievement. True success, not worldly but spiritually, comes by following the dictates of God. Success is governed by universal principles that guarantee success. It has no time frame on it. Most times it is predetermined in the heart and mind of its possessor even before it comes into reality. We have to use our third eye to see beyond our present condition in order to achieve the impossible. Success is attainable

With preparation, hard work, and searching for the right opportunity to create the success, you have seen in your dreams and visions.

CONTRACTS AND WORK FOR HIRE AGREEMENTS



First things first, never sign a contract without an Attorney's approval (there may or may not be reason to make changes to the contract to protect you and your rights as an artist). Once under contract, it can be costly to get out of the contract once you've realized you signed on the bottom line of a bad deal. Some key points other than legal advise and direction, are to PAY ATTENTION to your Royalty Rate. The more records you sell, the more royalties you are entitled to. Make sure you know how this works and your contract is written accordingly, in plain English your contract should be tailored for you, give or take a few things you may have to accept as a part of the contract. Never sign anything you don't agree with. When it comes to your contract, ask whom ever or whatever questions you have and always get an Attorneys advise.

Real pointers:

Generally all record company contracts state that the record company is allowed 3 to 9 back to back "options" to lengthen your contract.

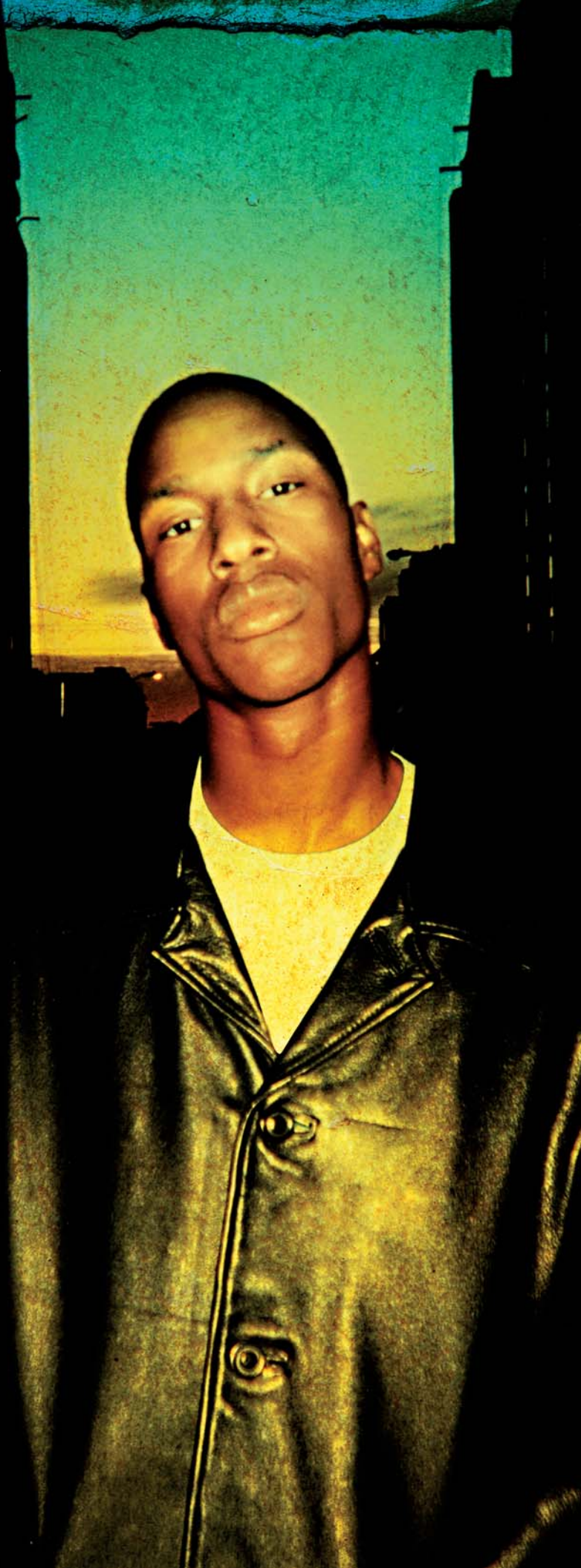
*** The key is the less "options" the company has, the better.**

Make sure your Attorney has negotiated a higher royalty for each new project or album recorded. This should be written as a part of your original contract.

As long as you abide by your contract and produce the material that generates the capital, then you are entitled to a higher Royalty Rate. Once you've landed a deal, don't settle for less. Make sure it's stated when your record will be released and by what company (a major label can sign you and then release your record on a subsidiary label, owned by the major label you thought your record was being released on)... See your contract is very important. Knowledge is the key in this industry. Being that you maybe just starting out at this game, keep in mind, the major labels have the funds to do what ever they want, including funding the promoting of your record, advertising, etc... To be successful, a good contract and an Attorney are essential and most beneficial. Put forth your best material, get everyone involved and make your dream a reality.

THE ART OF NEGOTIATION

How can you maintain boss status in a negotiation when you know you hardly have a dollar in your pockets... You're behind on your rent and your family is in need. First and foremost, you have to weigh the worth of the person you're negotiating with. If you're new to this business, or yet have had a chance to close a big deal, this chapter should help you come in a little bit more prepared to attack from a subtle but aggressive stand point. Whenever you have products that you've produced or created, you have to use it to further your career and secure financial benefits for you and your family. At the end of the negotiation, it's better to have closed a deal with your potential customer for a smaller piece of the profit than to lose the customer because you knew your worth, but failed to negotiate to win. A winning situation is when both parties can smile. What I've learned through my negotiations is that the more creative the format, the more angles you have to close deal and win! A closed mouth never gets fed.



1400 →

FILLMORE

ELLIS

The JT Story

An Autobiography of the man behind Black Wall Street...

The JT Story

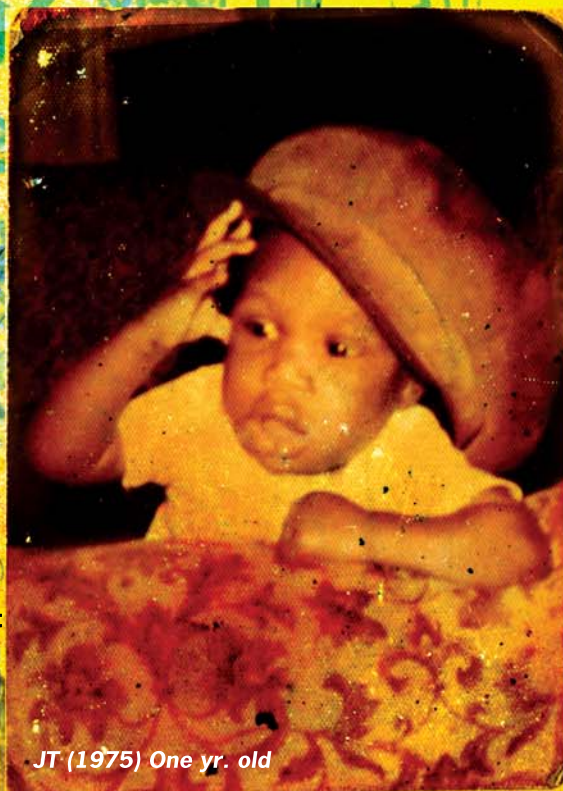
An Autobiography of the man behind Black Wall Street...

I was born November 8, 1973 in San Francisco's Fillmore District to parents George and Pearl. I was destined to change the face of hip hop & the world. Born out of a bloodline of true pioneers and hustlaz, I would soon find out the harsh realities of the real world, as all inner city youth find themselves caught between a rock and a hard spot. Before I could get settled in with my family, Mom and Dad split and went separate ways. My Moms was forced to go in high gear preparing to raise me all alone getting odd jobs here and there to make it and never laying down. I never went a night hungry.

By age 5 (1978), I developed networking skills by coordinating with the older kids who had a line on whole bikes and bike parts. They also had a plug on a few stores who were not to good with security. I would follow the older kids and get in on the leftovers abandoned by the soon-to-be robbers. I would trade parts for cash or whatever had value to a 5 or 6 year old. By age 8 (1981), I hit my first lick (petty theft) Downtown with a cat named Moody, it was \$32 and Moody only gave me \$5. It was hard to swallow but a lesson well learned. By age 10 (1983), Moms and I moved to Texas, & for the next 2 years, the life of the Dirty South was embedded into



1977 (3 yrs. old) working my first equipment: a walkie-talkie from Pops



JT (1975) One yr. old

this young hustla and the vibe of hip hop was conceived. Living in the projects of South Side Dallas, drugs and prostitution ran rampant and all were exposed to it. A young woman named Mrs. Wilson who lived on Apple Grove Street always played her music very loud on Saturdays. A song she use to play by the Sugarhill Gang was a sure party starter. People would come and hang out by her spot to hear the latest vibes. I would never be the same. I fell in love with the beat and the seed of music production was planted. But long before I desired to be in the music game, hustling was always in my blood. In Texas fruit trees and selling chickens was a very lucrative business, along with cutting grass and raking the front yard. I did it all, and enjoyed making my own money.

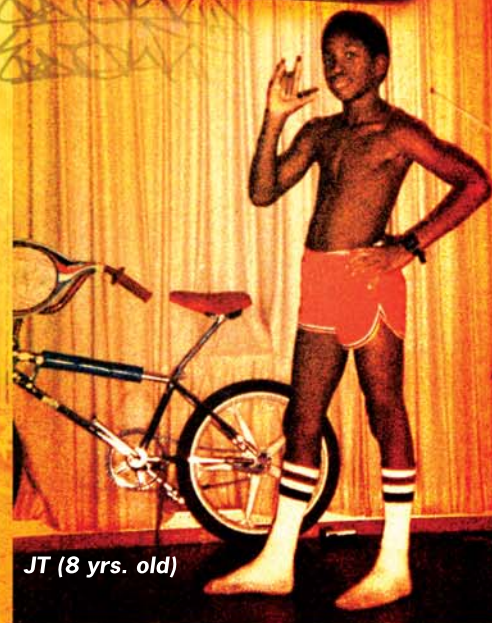
By age 11 (1982), me and mom moved back to San Francisco to the now poverty stricken Fillmoe District where crime and violence had risen to new heights

We moved in with my Grandpa (George RIP) who already had eight family members. With Me, my brother, sister and mother, now it was 12 of us living in a three bedroom apartment on 780 Fulton St. Apt "A," the heart of the Fillmoe. As the years passed, I began makin my rounds to all the sets that were forming (Fulton St. Mob, OCP, DVP, Page St, Central St, West Side, The Ave, TP, and KOP). I began learning the ways of the streets where I found my second home.

By (1986), I caught my first case: strong arm robbery at Benjamin Franklin Middle School. I ended up at juvenile hall for the first time. When I was released on probation, I started playing football for the Pop Warner Seahawks.

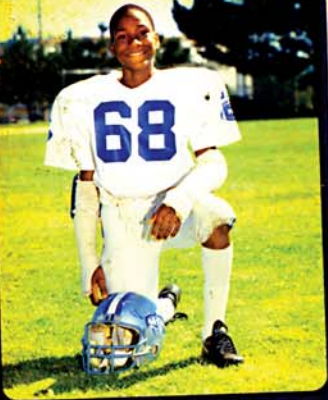


JT (15 hrs. old)
Nov 9th, 1973, Eddy St. Projects



JT (8 yrs. old)

1986 (12 yrs.)



★ **TRADER™** ★

I met a lot of young, soon-to-be dope dealers and head busters, also future business men and community leaders. I wasn't sure what path I wanted until I was 15 (1988) and met a future team mate Damon Morris (soon-to-be D-Moe The Youngsta). D-Moe was the first friend I had that was a certified rap star before the city was on the map. I had watched in amazement how he put words together over Slick Rick beats and would talk about what was going on in the hood. At first thought, I was hoping that D-Moe would blow, become famous, have access to shows and videos, but little did I know that I would be right there putting words together myself, establishing myself as a certified boss at a young age.

I had my first experience at rhyming with some of my KOP comrads Silas Robinson (Sick-O-Si) and Derrick Session (D-Sess) at Pier 39 at a mock studio with instrumentals of Run DMC, LL Cool J, Jazzy Jeff and The Fresh Prince. I had flow but not to the point where I thought I could be doing it as

Writing my 1st novel

a profession.

By age 16 (1989), I was on my way to becoming a habitual criminal with 10 felonies & 7 misdemeanors. I made myself eligible to be a ward of the court. So on my last court date, November 16, 1989, just 8 days after my 16th birthday, I was taken into custody at the Youth Guidance Center at 375 Woodside in San Francisco. I was sentenced to 18 months at a group home in Stockton, Ca., only to be arrested again on a home pass January 22, 1990. I was sent back to YGC to wait for a date to be sent to Log Cabin Boys Ranch for a 8 month sentence on a closed but outdoor lock up facility. It was then that I made up my mind to pursue my music career and business ventures. It was a particular video by the D.O.C and DR. Dre called "The Formula" that had me

JT, Walter &
Sweet Pee:
Ella Hill Hutch
Community Center



1985 (11 yrs.) On Fulton & Webster St.

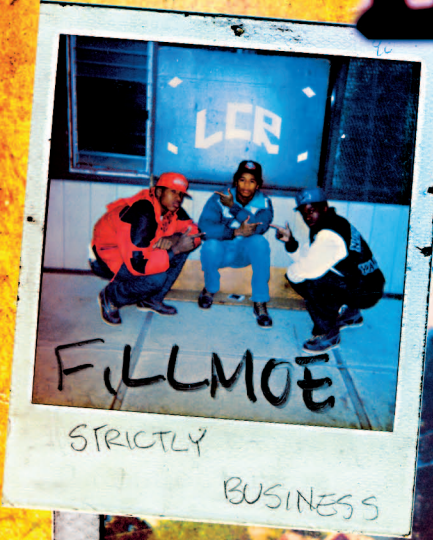


1988 (15 yrs.) At Pier 39 with my Eddy St. homeboys



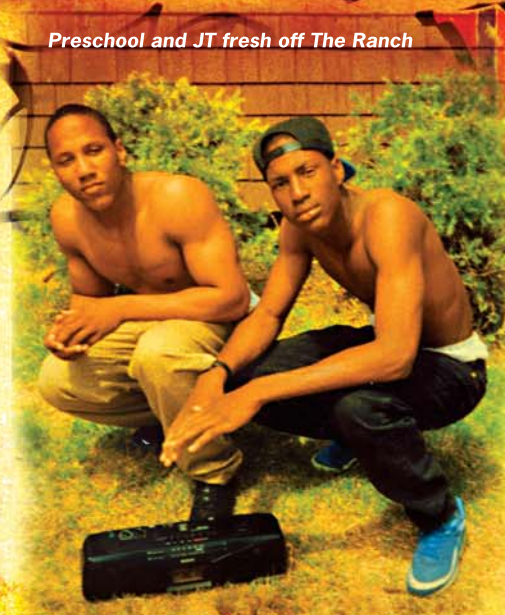
EVERY S... COMES TO A...

Log Cabin Boys Ranch



A month after my 17th birthday, I was released December 10, 1990 as a free man. This opportunity changed me into a living legend. I began relentlessly pursuing knowledge of the music world and received key pieces of information from HUGH E MC and RAPPIN 4 TAY, but the first thing that was important to me was to get a G.E.D. to make my mom proud of me. I put her through so much. I wanted to make her proud of me and I did. By this time, the streets knew I was out and wondered if I would return to the block with the same program, but I switched it up and was on a new path. Yusef Sterling (Seff The Gaffla) brought me by this guy's house named John Young (J-Mack), who had a studio in his home.

Preschool and JT fresh off The Ranch



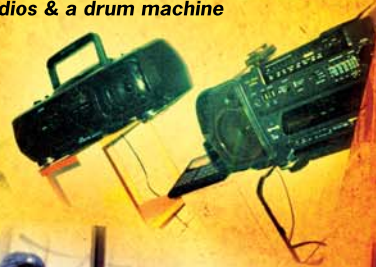
We recorded "Frisco Boys Ain't No Punks" and released it on my new album entitled "Don't Stop Til We Major" on November 16, 1992, exactly 3 years to the day when I was first taken into custody. This was significant because I realized I had made the right decision in leaving the negative life of drug selling and car stealing alone.

"Puttin' It On The Map"
Photo shoot



We began working closely with J-Mack to get songs done. My first project was completed entitled "Putting It On The Map," a 6 song E.P. with the neighborhood hit "Dank or Dope." Within a few months (June of 1992), the project was on the street. I then hooked up with George Johnson (Gigolo Gee) to add some direction to my career. Gigolo Gee began teaching me production techniques and introduced me to Steve Collins (Funny Bunny), who taught me the technical side of the studios and how to assemble recording equipment.

JT's first studio:
two radios & a drum machine



J-Mack, JT, X1, D-Moe

4-Tay,
J-Mack,
X1,
D-Moe,
JT,
Hugh E MC



By October 1992, Gigolo produced the classic track "Frisco Boys Ain't No Punks." On this song, Gigolo helped collaborate D-Moe, Seff, the youngest artist in the Moe, San Quinn, and myself with the hottest group in San Francisco at that time; RBL Posse.



Tim Sorts (Far Right) gave me the name "Bigga Figga"

Gigolo Gee and JT



Summer of 1991 chillin' at Virgo's



Shelly Shell, JT and Seff

S.F. ON THE RISE



SPECIAL THANKX

First God for making it possible, my mother and family, Hugh E MC, X-1, 4Tay-Oco, Shawn Richards, Ed, Art, Fly and the Twin, Steve, Gigolo Gee, Channel 25, Daddy Marco, J-Mack for hookin up them beats you know I love ya Boy, sunny Boy, Schwiny Moe and Tone. Davey D Jam, & For The People Record Store.

PROPS OUT

R.B.L Mr. C Black C, Yall done that Killa TRIBE, Coughnut, Cell Ski, Budwyser & Darace, Point Blank, The Coup, Project X, Black Book, Africkan Identity, Pop Tart, & the Demons of the Mind (Rob Blow), Mac Dre, Askari X, My Boy C-Funk, Chunk, Totally Insane.

Y.B.G.

| | | |
|--------------|-----------|------------|
| Dame | TB | Seff |
| J-Stone | Young Ray | Mac Mar |
| McFee | Spice | Too Tone |
| Raybo | D-Moe | Choppa |
| Kenny Ken | Theeda | Pookie Ray |
| Shelly Shell | Rob Blow | Ron-Ron |
| Creature Man | Young its | Scat Dog |
| Clint Love | G-Man | Mac Maj |
| Toey G. | JD | Gigolo |
| Roscoe | Smurf | K.B. |
| Young Poo | J.P. | Pico |
| Preschool | Tim Beave | |

Last But Not Least The
BIGGA FIGGA
J.T.

J.T. THE BIGGA FIGGA

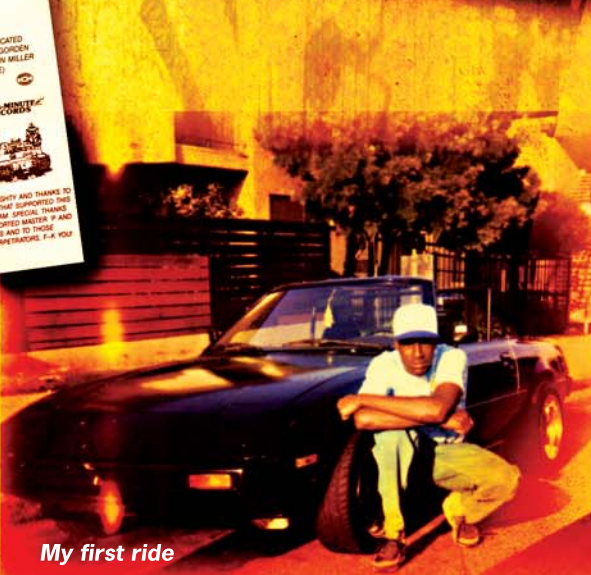
1. ON THE MOVE (X-1 for Kushite Production- J.T. for get low Productions)
2. ME AND MY NIGGA (J-Mack for Criminal Behavior- J.T. for get low Productions)
3. VICTIM OF THE VAPZ (J-Mack for Criminal Behavior- J.T. for get low Productions)
4. GANGSTA GROOVE (J-Mack for Criminal Behavior- J.T. for get low Productions)
5. THE BIGGA FIGGA (Gigolo Gee for Criminal Behavior- J.T. for get low Productions)
6. DANK OF DOPE (J.T. for get low Productions - J-Mack for Criminal Behavior)

PUT IT ON THE MAP "LOOK OUT FOR THE Y.B.G ALBUM"



NO LIMIT MAFIA
ALL SONGS WRITTEN AND PRODUCED BY MASTER P. M.P. PRODUCTIONS ASSISTED BY KENNY HILL, TRU AND D.J. GARRETT THOMAS. EXECUTIVE PRODUCER: MASTER P. RECORDED AT KLUZ STUDIO. ENGINEERED BY KEN FRANKLIN. ASSISTED BY CURTIS FRANKLIN. BACKGROUND VOCALS BY EDDIE K. PHOTOS BY ALAN LEEVLYN. WITH THE QUICKNESS. GRANNY GODO GODO. COPIES. SPOTTING AND KNOON IT. MANAGER: DON PARKER.
THIS PROJECT IS DEDICATED TO MY AUNT ANTHONY GORDEN AND MY BROTHER KEVIN MILLER (REST IN PEACE).
© 1990 NO LIMIT RECORDS (BM) ALL RIGHTS RESERVED. THE U.S.A. UNAUTHORIZED REPRODUCTION IS A VIOLATION OF APPLICABLE LAWS.
THANKS TO THE MAN ALMIGHTY AND THANKS TO ALL THE RADIO STATIONS THAT SUPPORTED THIS PROJECT. DAVEY D, BILLY AM, SPECIAL THANKS TO EVERYONE THAT SUPPORTED MASTER P AND THE REAL UNTOUCHABLES AND TO THOSE JEALOUS CONVOYING PERPETRATORS. F.A. YOU!

Master P released his first album the same time as I released "Put It On The Map"



My first ride

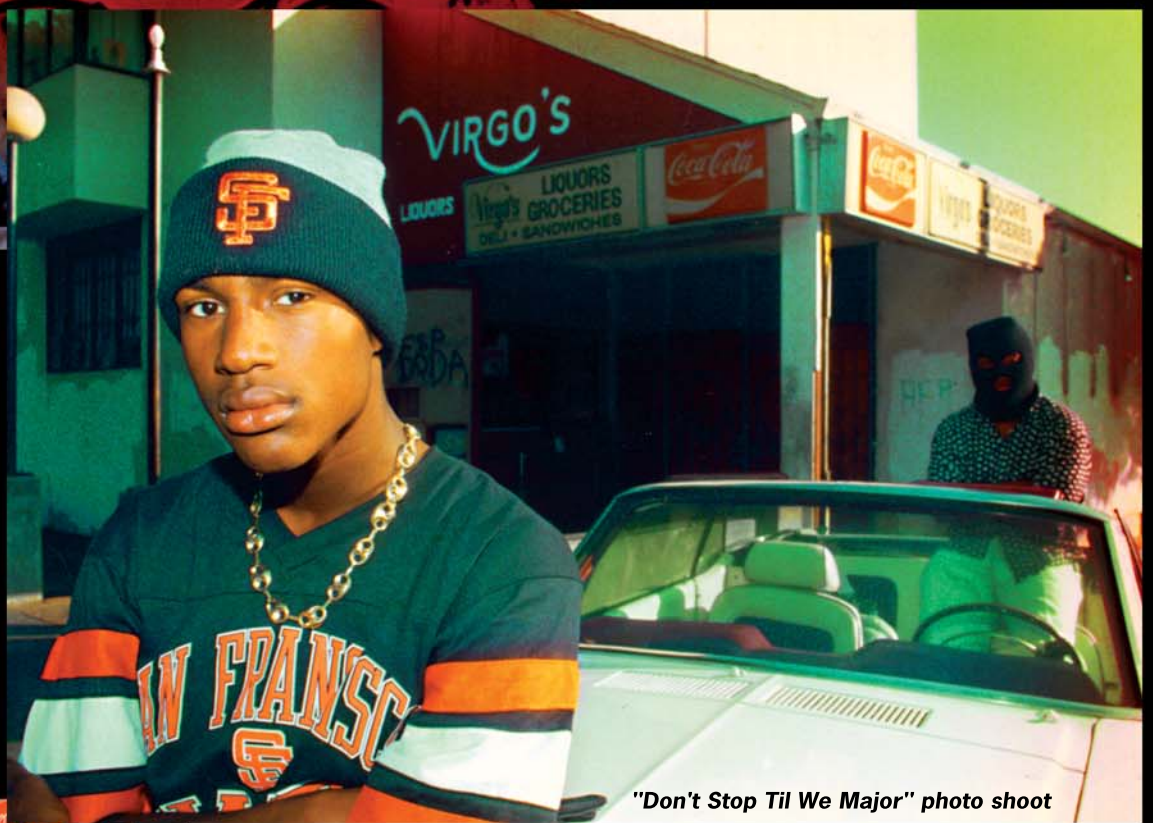




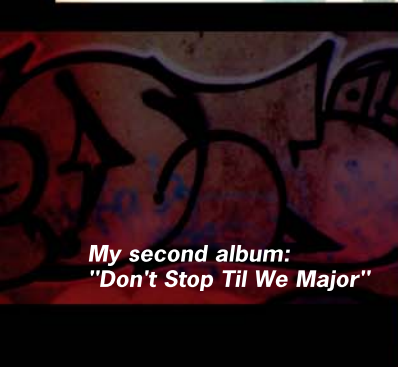
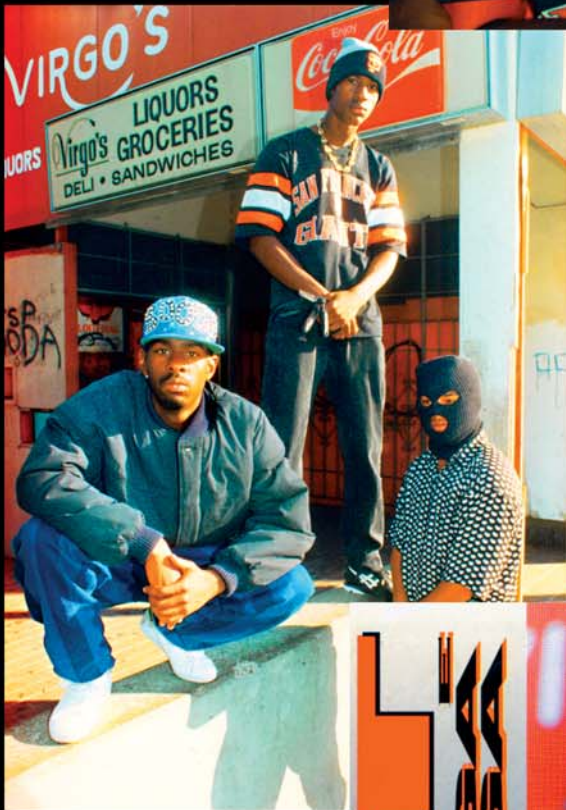
San Quinn & Pooh The Lil' Figga



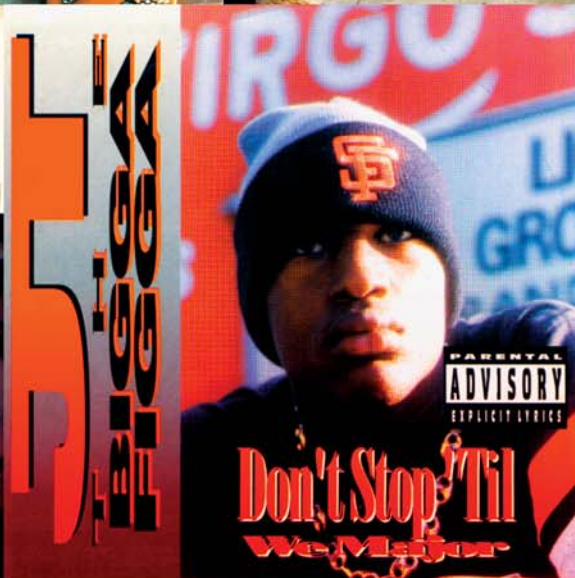
JT & Theeda Weeda



"Don't Stop Til We Major" photo shoot

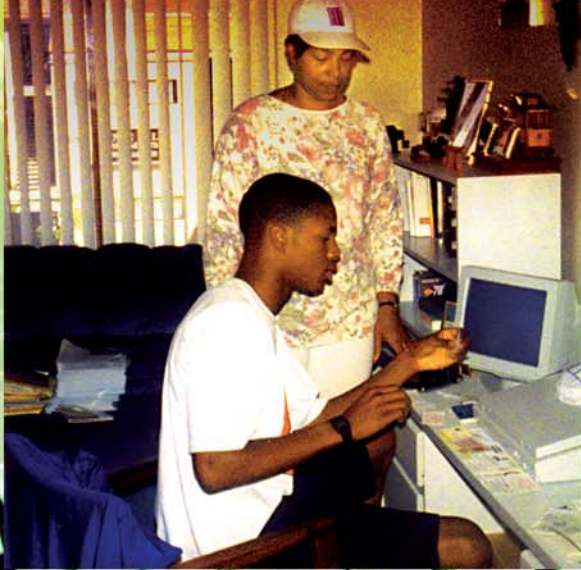


My second album:
"Don't Stop Til We Major"



Studio Upgrade: Dr. Rhythm 550

1994 (20 yrs.) Moms quits her job to help me pursue my dreams, even though friends thought it was a mistake... we proved them wrong. San Quinn's mom, Sharon Hamilton, also sacrificed to establish Get Low.



My dreams were coming true by releasing 2 projects within 4 months apart. Being a newcomer to the game, I was catapulted to the forefront of San Francisco rap and the game would never be the same again.

With all the funds that were generated from the sales of these 2 albums, I purchased a studio and put it right in the hood. I started my label Get Low Recordz. We were unstoppable. Within 1 year's time, I learned how to make beats, engineer my own studio, and run my own independent label. I produced classic albums like "Playaz In The Game," "Straight Out The Lab," "Do You Feel Me," "Getting A Grip," "Livin Kinda Lavish," and "Live And Direct." I produced classic songs like "Game Recognize Game," "You Betta Come On In," and "What We Known Fo." By age 20 (1994), Get Low Recordz was a household name. We had a stable of well-known artists (JT THE

D-Moe, T.B., Seff, JT The Bigga Figga
(T.B. came up with the name Cash Money Records in 1994, but didn't move on it.)



BIGGA FIGGA, SAN QUINN, D-MOE, SEFF, ROB BLOW, IVE LOW, BUSHY MOE, BLACK NATE, GIGOLO GEE, AND JD & SCAT). By the end of 1994, we had created a bidding war to sign Get Low Recordz and the GLP (Get Low Playaz). I wanted to make sure I made the right decision because we led the way in the independent arena, and we had just watched E-40 sign a 3 million dollar deal with Jive Records. We knew we were next in line to take it nationwide. We held off signing a contract until the right time, and it finally paid off. In April of 1995, I signed a distribution deal with Priority Records for \$500,000. That allowed me to release records but maintain ownership of publishing and master copies of my music. It was agreed that if the deal didn't work, there would be a clean break with no strings attached. It was exactly what I was looking for. At the same time another Bay Area artist signed to Priority by the name of

Percy Miller. He would later become known to the world as Master P, C.E.O. of No Limit Records. Master P had relocated from Richmond, Ca. to down south to rein for the next 4 years at the top of the game. I loved watching "P" destroy the top dogs in the rap game because he had come from our roots: the Bay Area rap game, and he took it damn near a half a billion (\$378 Million). Watching Master P's accomplishments were the confidence builder that inspired me even more to continue my quest at becoming the top artist and owning the best label. This would happen when the time was right...



**Sharon Hamilton,
San Quinn's Mother**

1993: JT & San Quinn perform at Hip-Hop On The Green (Oakland)



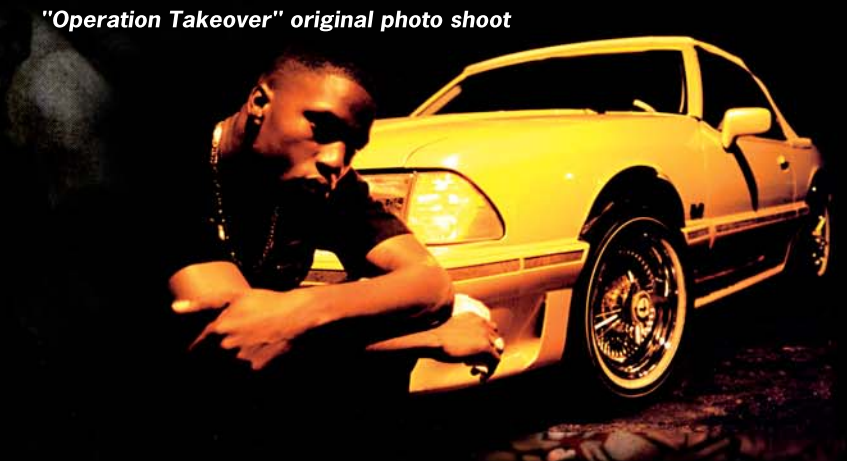
"Playaz N The Game" photo shoot



1993: Fillmoe BBQ



"Operation Takeover" original photo shoot

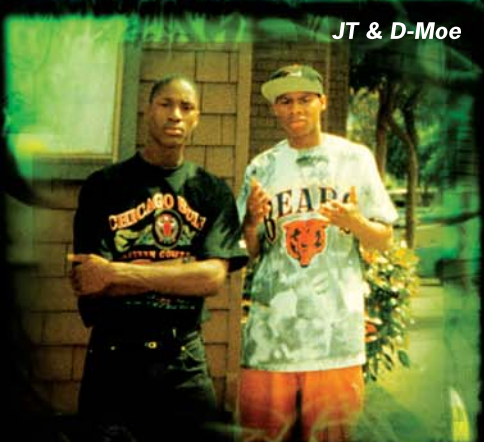




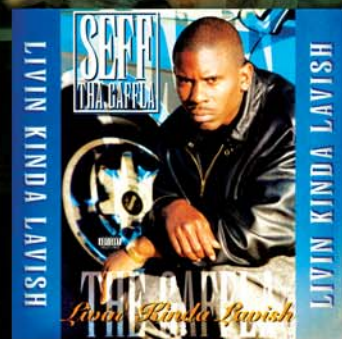
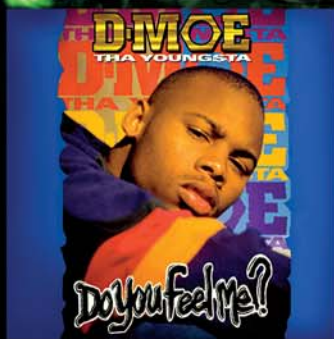
JT, Playa P, San Quinn, Brotha Moe, Seff & D-Moe



JT & D-Moe



Tevin Campbell & Moms



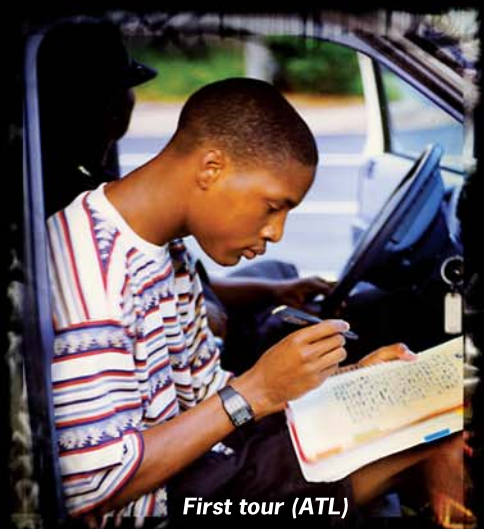
Isiah Rider, San Quinn & JT



A & Rack Skerz
JT & The Fast One



JT, Herm & Captain Kirk



First tour (ATL)



JT, Seff & San Quinn



HOW TO LEAVE THE STREET LIFE BUT KEEP THE HUSTLE...

Growing up in the notorious Fillmore District, I saw a lot of hustles come and go: from snatching purses to red light bandits, from peddling weed to pushing rocks, from boosting clothes and taking them back to credit card scams and stolen identities. Each of those hustles has a negative and a positive side. On one hand it takes creativity and persistence to be successful in those fields, but on the other hand, you have to be cold and heartless to maintain position and status. The more successful, the more dirt. If a young hustler could stand outside in the cold night and day earning about \$350.00 to \$1,000.00 a week, taking pennitentary chances, risking being killed in the midst of the beef that plagues the streets, imagine if that same energy was applied to learning a craft, trade or skill that could bring that same income and even more. That is what this chapter is about. You have to look at talents and skills you possess naturally and learn from people who are successful with the same talents. If you don't recognize a natural talent, look at things you like to do and you can learn a talent or skill. You have to leave the street life while you have a chance. Don't wait until you're locked up!! QUIT NOW! The jail system is booming with new inmates, making that industry blossom. Don't give your life and talent over to the system because they will find use of your skills and keep the profits from your hard work. Last but not least it's not worth losing your life over a few dollars in the streets. How can you be blessed in the streets? How can you be blessed if you're living off the misery of someone else? Work for whatever you want and you can have it. Keep your hustle but adjust it from the negative street life and keep the aggressive grind.

1995 (21 yrs.) I purchased a \$100,000 studio and put it right in the middle of the hood (Fillmore St. & Geary St.) I brought my tycoon potnas through, such as Master P, Silk The Shocker, E-40, Celly Cel, Mac Mall, R.B.L. Posse, The Delinquents, Pizzo, and many others. We also shot the video "Dwellin' In The Labb" at this location.



1998: "Beware Of Those" movie shoot



Unfortunately for me it wasn't my time, even though I was making more money, I was assuming more responsibilities running the office, the studio, managing the whole Get Low squad, and developing myself as an artist and producer. It was taking it's toll on the quality of songs I was producing. It reflected in my sales and ultimately led to the parting of ways with Priority. This blow was hard to swallow for the rest of the squad. The once mighty GLP had fallen due to lack of unity and acceptance of responsibility by all team mates. Without the back of the GLP (D-Moe, Seff & San Quinn) and without the support from the power-house Priority, I was left all alone to rebuild the GET LOW name I had worked so hard to build.

Just when it looked like things couldn't get any worse, the studio was cat burglarized by 3 local family members on February 10 1998. It was a major loss (\$100,000 in equipment and priceless song data), but not the final blow... A final blow

takes you off your feet, for me it was motivating more than paralyzing, also energizing to know you can't trust or depend on loved ones, friends, or associates.

In the midst of the pain the spark to do the impossible was born. I learned that adversity is the mother of creativity, and that my confidence wasn't shaken but strengthened. I would be the first C.E.O./ Artist in the Bay to shoot, direct, and star in my own direct-to-video movie entitled "Beware Of Those." Following in the footsteps of my homeboy Master P, I teamed up with my bro Mac Mall to once again make history. The movie was shot in 10 days, wrote in 2 days, and completely edited and finished in a month's time. Never did I think that going through something painful could elevate my confidence

like that did for me. It was the way I was blessed to handle the situation that allowed me to grow. "Beware Of Those" was the hottest independent movie, because it was the first movie of it's kind to be released in the Bay Area. It was truly a blessing.



JT & Mac Mall amazingly write the whole movie in 2 days



1998: San Quinn, JT, Messy Marv & Ive Low



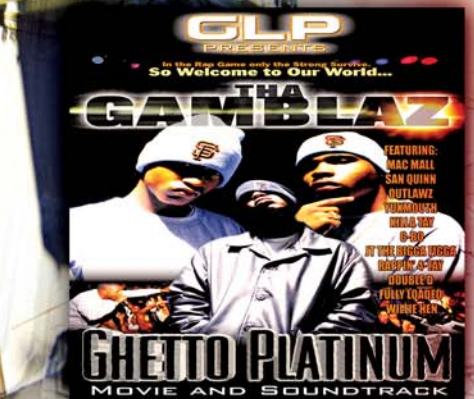
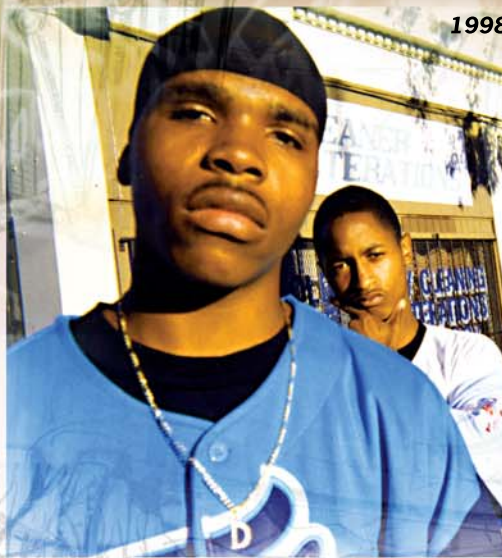
1999 (25 yrs.)



Shortly after the movie, I started working on my new album, "Something Crucial." My credibility shot through the roof. The streets were talking and I was listening. My confidence was swelling, and I felt it was time to take my position back that I had struggled so many years to maintain. I watched the rap game go through many changes, and I felt blessed to survive the face-lift the rap game had gone through. I went back to producing good music and truly grinding my product to turn a profit. Allah had blessed me to be the best at that time in grinding product, hands down.

On the heels of the new millennium, the year 2K represented rebuilding the family. San Quinn and I decided to put the GLP

1998: Tha Gamblaz release their first album



back together after 5 years of inactivity. I put tracks together for the album and called the GLP squad to get them in the studio. When D-Moe got the call, he was the most excited. Seff, Ive Low, Bushy Moe and Tha Gamblaz were all online. We went full steam ahead. We signed a

new deal with Bayside Dist. to release our new album "The Family Business," and also to release all 20 Get Low Recordz catalog albums. My vision started to come together... The Bay was on fire with hungry artists, labels, and producers and we were leading the way...

I received a call from my home boy Oso from Sacramento, Ca. He said that he had Daz Dillinger in the studio and that he wanted to talk to me, so we hollered, and I went out to Sac to spend the night in the lab.

We left the next morning headed to Fillmoe to discuss doing a song or 2, but ended up doing 10 songs from scratch in 1 day. It was amazing!! We kept recording and completed another 12 songs over that weekend and titled the two albums "Long Beach 2 Fillmoe" and "Game For Sale" It was history in the making. Never before had a platinum artist done a whole project with an independent artist. The collaboration with Daz boosted my status even more. We kept riding the wave... Next we put out a DVD entitled "Game For Sale." I now had another movie under my belt.

After working with Daz, I called Yukmouth (half of the platinum group

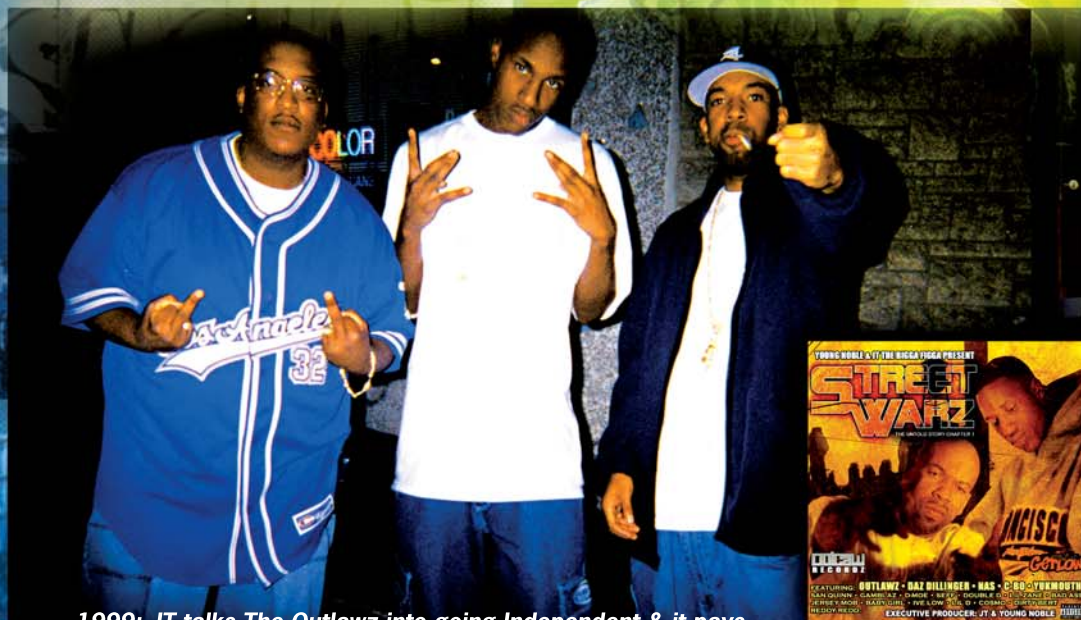
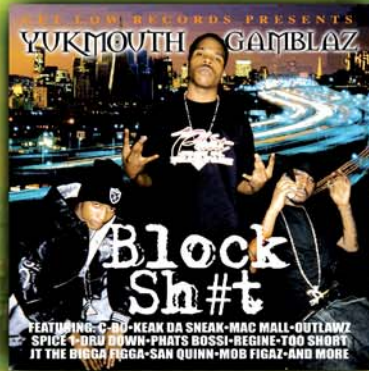
"The Luniz") to do a collaboration project with Tha Gamblaz entitled "Block Shit," an album of grimey reality raps, loaded with big guest rappers. "Block Shit" was the hottest album on the streets.

I continued to network and use all connections available to me. I called Young Noble of 2 Pac's group "The Outlawz." We re-recorded the smash hit album "Street Warz," linking The Bay Area and L.A. on one compilation.

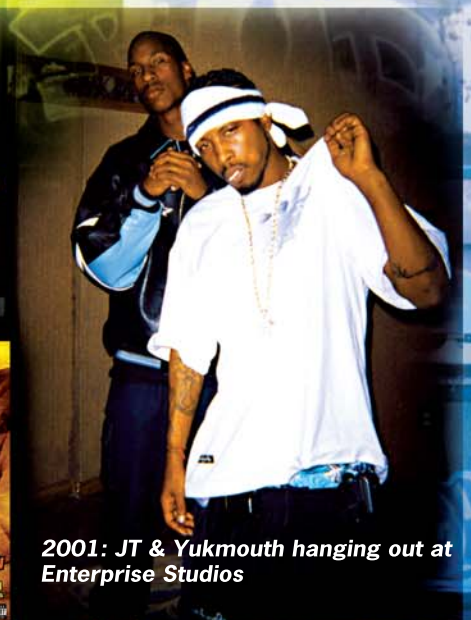
2000: Daz comes to Fillmoe



2001: Yukmouth recording for "Block Shit"



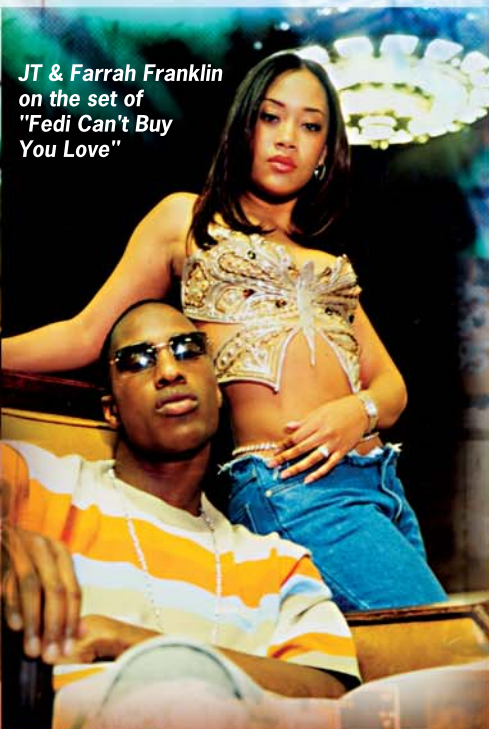
1999: JT talks The Outlawz into going Independent & it pays off with their release of "Ride Wit Us, Or Collide Wit Us"



2001: JT & Yukmouth hanging out at Enterprise Studios

I followed "Street Warz" with a compilation album similar to Master P's "West Coast Bad Boys" entitled "Bay Area Bosses." It featured JT, KEAK DA SNEAK, GUCE, MAC MALL, SAN QUINN, MESSY MARV, THA GAMBLAZ, SEAN T and many more. "Bay Area Bosses" came together nicely, it turned out to be a very successful project. With tracks from all the Bay Area legends, it was a sure shot.

It was shaping up to be one hell of a year, but I wasn't tired yet, so I flew to L.A. to hook up with my folks Farrah Franklin, ex-member of the multi-platinum group "DESTINY'S CHILD." We collaborated to film the direct-to-video movie entitled "Fedi Can't Buy You Love," a romantic comedy about getting played out of your funds in a relationship. This was a good change for me. It's important to keep your game versatile and have various creative outlets.



JT & Farrah Franklin on the set of "Fedi Can't Buy You Love"

Next I received a phone call from my home-boy Russell Neblett of Universal Records to discuss some business. After our meeting, he plugged me with JUVENILE (formerly of Cash Money Records). It was arranged that I would do a song with Juvenile in Atlanta. So I flew to the ATL and hooked up with Juve to record a track entitled "Gotta Get It." It was an immediate smash hit, produced by me, mixed, and recorded at Dallas Austin's studio. Juvenile did the hook and a verse. Young Buck and Billy Cook performed also. After we did "Gotta Get It," me and Juve connected kind of tuff. I started to tour with him. Rolling with the UTP (Juvenile's click), I felt like family.



Aurbury and Ron Byrd kept in contact with me for up & coming shows and events.

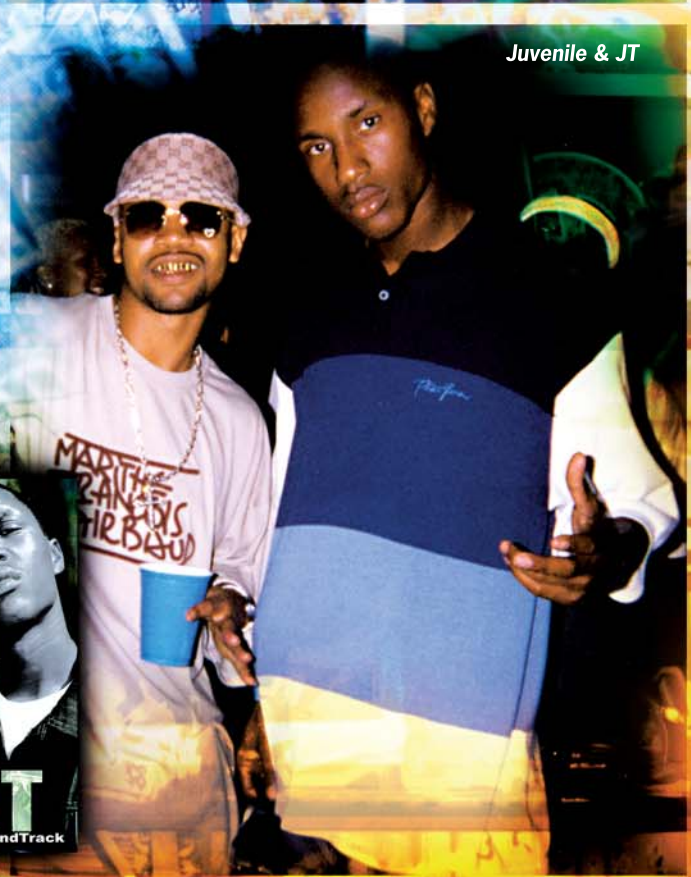


Killa Tay, AP.9, Guce & JT

Juvenile, UTP Click & JT



Juvenile & JT





2001: Farrakhan speaks at the Hip-Hop Summit, New York



Jay-Z & JT backstage before Memphis Bleek confrontation

On June 12 2001, I flew to New York to hook up with Russell Simmons for the Hip-Hop Summit. I was blessed once again to meet the honorable Louis Farrakhan. The summit was incredible. I met with Lyor Cohen, P. Diddy and Chris Lighty. I was recognized by the biggest names in the Hip-Hop business.

I immediately returned to San Francisco with a new attitude about the Hip-Hop business, also a new attitude towards my responsibilities to my listeners and fans.

The growth of Get Low Recordz to a national level was becoming clearer, but there was a slight problem; Memphis Bleek of Roc-A-Fella Records had apparently decided to use our name, "GET LOW" and start his own record company in New York with this same name. Little did Memphis Bleek know that the name "Get Low" comes from the name of a dance created in San Francisco's Fillmoe district. This name carries a lot of significance, not only to our record label,

but also to the people in my neighborhood.

So I approached Memphis Bleek at the Soul Train Awards in Los Angeles. I received a call from Big John from EMI publishing, and he was looking for DAZ for the show later that evening. Jay-Z did a remix with Daz and Kurupt for the song "Change the Game," and they were set to perform it. I called Daz and gave him the number and met him there. After the show I was hollering at Jay-Z about some industry shit, when Dame Dash, DJ Clue and none other than Memphis Bleek showed up. This was my very first opportunity to get at him with a fair warning, right there in front of their whole squad, BOLO with no back-up. Just the truth of the matter, he was very cocky and big headed. One things for sho, he won't be able to say I didn't approach him with the utmost boss status, and he rejected my approach... So it was on.

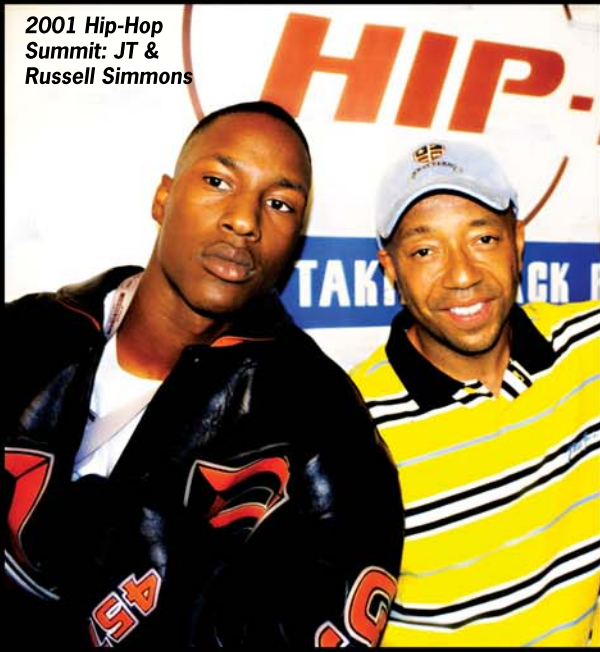
Not even a month went by and he and his goons had a track on the

Roc-A-Fella website dissing us. San Quinn, Ive Low and I fired back wit some hot rocks on the QB 2 Compton Soundtrack with the song "Millionaire Pirates." I learned at the Hip-Hop Summit from Minister Farrakhan that words are powerful and that we should learn from 2 Pac and Biggie's deaths. We need to focus on positive things. We cannot be consumed by emotions that could be destructive. So for me that was it.



San Quinn, JT & Ive Low doing "the get low"

2001 Hip-Hop Summit: JT & Russell Simmons



2001 Hip-Hop Summit: JT, Russell Simmons, P. Diddy & Cornel West



JT & Russell Simmons speak to the press



JT interviewed by Sway

JT & P. Diddy



JT, Chris Lighty & Lyor Cohen



Dame Dash, Fat Joe, P. Diddy, JT, LL & Farrakhan





2002 Hip-Hop Summit (Los Angeles): JT & the crew



Craggy, JT & the crew

On February 14, 2002, Russell Simmons and Farrah Khan pulled it off again; another Hip-Hop Summit, this time in Los Angeles. For the first time, The Saviors Day Convention was also held in L.A. I was blessed to bring a group of 8 including myself to the events. I must say it was a magical 3 days. We got a room on Sunset Blvd. in Hollywood. Over those 3 days, the concept of BLACK WALL STREET was born; the concept of unity and doing for self, using our GOD given talents to feed, clothe, and provide shelter for ourselves and family members; to teach our people and to lead them in the right direction. I realized that these principles were what motivated me to endure all the trials and tribulations I had gone through. These prepared me for my leadership role I had to play in the bigger scheme of the Hip-Hop game all across the world.

In L.A., I discovered a young rapper, "The Game." From the first bar out of his mouth, I knew he had the gift. Within 7 days, we recorded 20 songs.

I immediately coordinated a Mix CD featuring The Game and Nas, "QB 2 Compton."

I continued having visions of connecting with my fellow artists and soldiers in my community to make it a better place. We returned to S.F. and started registering our people for BLACK WALL STREET. We designed a new program for young entrepreneurs called "JUMP START EMPLOYMENT." We purchased 10,000 CD's for \$7,000 which valued \$70,000 at \$7 per CD. We gathered all the people we signed up and sold our CD's for \$2 per CD, allowing them to move the CD's at a wholesale price of \$8, grossing \$80,000 for the youth to split.

When those 10 and 12 year old kids came back with \$300 and \$400 a piece, it blew my mind, and I knew that BLACK WALL STREET was truly a gift from Allah (God). I was able to see our plan work in full effect. I witnessed all my people make their own money legally off of their God given talent.

In the midst of the excitement, I got a call from Ron Byrd inviting me to the USHER and NAS tour to promote my new projects.



JT flies The Game from Compton to Fillmore to record his first solo album. The Game has recently signed to Aftermath Records



I left for South Carolina and the venue was sold out. I hit the parking lot with a gang of promotional material. I was exposed to 25,000 fans a night. I gained a better understanding of using large crowds to maximize my exposure. Within three weeks, I was back on tour, this time with NELLY and FABOLOUS. Ron Byrd plugged me so that I could perform on this tour. I wrecked it for the whole West Coast, especially when we hit the Bay Area and rocked it in Mountain View, Ca. for 35,000 fans. I must say it was one of my biggest highlights of the year.

Desert Storm Recording Artist:

Get Low Recording Artist:

FABOLOUS & JT THE BIGGA FIGGA



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I got an email from Russell Simmons about a youth rally protesting budget cuts on the funding for schools in New York. I replied, "I'll be there." When I got to New York, I hooked up with my home-boy LORD NEZ, and we chopped it up before we went to the event. LORD NEZ was definitely ready to blow big in the music industry. We arrived to the event late when ALICIA KEYS was finishing up. LL COOL J, JAY-Z, and P. DIDDY were preparing to go on. There was 60,000 screaming students and once again I saw the power of

Hip-Hop being used to make a real difference in the urban streets of America.

Throughout all of my experiences, I've learned that having patience is a very valuable asset. When we are faced with things that look bad, there is always something good in it. If you face adversity in the right spirit, these situations can be an opportunity to grow and expand. Pray for what you need and work for what you want. There is a story behind every great man and

women, this is mine, and I hope that some of the things that I shared with you from my personal life experience are useful to you in your pursuit of success in the Hip-Hop business or life in general. I thank Allah (God) for blessing me with life and everything that came and continues to come with it. I'm thankful for discovering my gifts and talents and the purpose for them... So here I am, sent to be a soldier on the battlefield fighting for truth and unity.

ONE LOVE,
1 LOVE,
JT THE BIGGA FIGGA

