

# The Martini

Tech N9ne

The Martini

In movie terms, directors use this phrase  
To describe the last shot of the day while on set  
The stories you are about to hear are true  
Names have been kept the same to reflect the Strange  
This is the Martini..

This is Sam

He was so in love with her  
But she was young and so that put her off in a jam  
Though she was sweet as a yam  
She wanted to explore other options with her man  
Straight sending Sam into a rampage  
And no matter what his fam says  
He's lost without this woman and don't wanna live any damn ways  
Now he's thinkin', if he ain't gon' live, she ain't gon' live  
And the other man's mercy, he ain't gon' give  
This what love do, it cops a .38 snub to  
Knock on your door, and take somebody that used to love you  
Rub you, the wrong way, then it's blood true  
Love through, she's slug one and he's slug two  
Then on a rainy evening, with a panicked feelin'  
Went to her home and looked in the window and Sammy sees them  
The door's between her and the Necromancer  
And what you think is gon' happen if she answers?

Take a drink, it's more than what you think  
I gotta let you know, don't plan on letting you go  
But if you have to leave, that's where we'll end the scene  
This is the Martini, last shot's for you or me

Yo, this is Isaiah

I guess he was, I'd say a  
Ladies man, everyone used to call him the KCI Playa  
Flying multiple chicks in, give the stick then dismiss them  
But somethin's gonna happen that'll twist him  
He fell in love with a beautiful black woman  
But he ended up having a couple problems with that woman  
Talkin' to other men, did it behind his back on 'em  
Facebook, computer love, crept on the Mac on 'em  
Now he's salty, cause he found the woman he loves is faulty  
He told her at the very beginning, "Don't you ever cross me"  
Now that she did it, he plans to do something unlawfully  
Get a gun off the street, because he was treated so awfully  
One bullet for her, one bullet for him  
Crimes of passion, ain't no more pullin' for them  
And the worst way, we broke apart, it really hurts lady  
I've gotta go, but yo, you gotta go first baby

This is Brian

He was a rebel and stayed on another level  
And had no intentions of dying  
He loved Kim a lot, above them was not  
But a jealous ex-husband would love them to rot  
I guess he loved Kim still  
His only thoughts him, them, kill  
Cause he a coward motherfucker

On Christmas Eve he broke in and waited in they house for hours  
Crazy motherfucker!  
Brian pulled up with Kim and little Alissa in the car  
Saw a shadow in the house from afar and said, "Wait"  
Got out the car, opened the gate  
Walked in the house and her fucking ex sealed my nigga's fate  
That was my best friend, bitch-ass nigga  
Walked out the house and shot Kim right in front of Alissa  
Then he saved the last shot for him, blast!  
Now you better hope I don't go to hell, because I'mma be on your ass!

Executive producer: Travis O'Guin  
Associate producer: Dave Weiner and Ron \*  
Project consultant, general management: Bob Grossi, Brian Shafton and Ben Grossi  
Production assistant: Cory Lloyd, Glenda \*, Don O'Guin, Cory Nielsen and Brian Fraser  
Project management and publicity coordinator: Korey Lloyd  
And publicity by: \* \*  
A&R: Travis O'Guin and Aaron D. Yates, Tech N9ne  
Legal: Bob Liberman, photography: RW2  
Art direction and design: Liquid 9  
Marketing and promotion:  
Street marketing: Aaron \* and Josh \*  
Internet marketing: Brad Morrow-ow-ow  
Creative consultant for Strange Music: My main man David Temple  
Album score by: Michael "Seven" Summers  
Recorded and mixed by: Robert Rebeck  
Mastered by: Tom Baker and additional vocals by me (Kali Baby)  
This is the end of K.O.D