

## Teddy And The Frat Girls

### "Last Call"

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[Intro: Jay-Z] + (Kanye)

\*laughing\*

Yo fuck you, Kanye, first and foremost  
For making me do this shit. Muh'fucker  
Had to throw everybody out the motherfucking room  
'Cause they don't fucking...

(I'd like to propose a toast)

(I said toast motherfucker)

[Chorus: Kanye]

And I am

And they ask me, they ask me, they ask me, I tell them  
Raise your glasses, your glasses, your glasses to the  
sky

This is the last call for alcohol, for the...

So get your ass up off the wall

[Verse 1]

The all around the world Digital Underground, Pac  
The Rudolph the red nosed reindeer of the Roc  
I take my chain, my 15 seconds of fame  
And come back next year with the whole fucking game  
Ain't nobody expect Kanye to end up on top  
They expected that College Dropout to drop and then  
flop  
Then maybe he stop savin' all the good beats for  
himself  
Rocafella's only niggas that helped  
My money was thinner than Sean Paul's goatee hair  
Now Jean Paul Gaultier cologne fill the air, here  
They say he bourgie, he big-headed  
Won't you please stop talking about how my dick head  
is  
Flow infectious, give me 10 seconds  
I'll have a buzz bigger than insects in Texas  
It's funny how wasn't nobody interested  
'Til the night I almost killed myself in Lexus

[Chorus]

[Verse 2]

Now was Kanye the most overlooked? Yes sir  
Now is Kanye the most overbooked? Tes sir  
Though the fans want the feeling of A Tribe Called  
Quest  
But all they got left is this guy called West  
That'll take Freeway, throw him on tracks with Mos Def  
Call him Kwa-li or Kwe-li, I put him on songs with Jay-Z  
I'm the Gap like Banana Republic and Old Navy, and  
ooh  
It come out sweeter than old Sadie  
Nice as Bun-B when I met him at the Source awards  
Girl he had with him - ass coulda won the horse awards  
And I was almost famous, now everybody love Kanye,  
I'm almost Raymond  
Some say he arrogant. Can y'all blame him?  
It was straight embarrassing how y'all played him  
Last year shoppin my demo, I was tryin' to shine  
Every motherfucker told me that I couldn't rhyme  
Now I could let these dream killers kill my self-esteem  
Or use my arrogance as the steam to power my  
dreams  
I use it as my gas, so they say that I'm gassed  
But without it I'd be last, so I ought to laugh  
So I don't listen to the suits behind the desk no more  
You niggas wear suits 'cause you can't dress no more  
You can't say shit to Kanye West no more  
I rocked 20,000 people, I was just on tour, nigga  
I'm Kan, the Louis Vuitton Don  
Bought my mom a purse, now she Louis Vuitton Mom  
I ain't play the hand I was dealt, I changed my cards  
I prayed to the skies and I changed my stars  
I went to the malls and I balled too hard  
'Oh my god, is that a black card?'  
I turned around and replied, why yes but I prefer the  
term  
African American Express  
Brains, power, and muscle, like Dame, Puffy, and  
Russell  
Your boy back on his hustle, you know what I've been  
up to  
Killin y'all niggas on that lyrical shit  
Mayonnaise colored Benz, I push Miracle Whips

[Chorus]

"... last call for alcohol, for my niggas"

[Outro]

So this A&R over at Rocafella, named Hiphop  
picked the Truth beat for Beanie. And I was in the  
session with him

I had my demo with me. You know, like I always do  
I play the songs, he's like "Who that spittin?"  
I'm like "It's me." He's like "Oh, well okay."  
Uhh, he started talkin to me on the phone, going back  
and forth  
just askin me to send him beats  
And I'm thinking he's trying to get into managing  
producers  
cause he had this other kid named Just Blaze he was  
messin with  
And um, he was friends with my mentor, No ID  
And No ID told him, "Look man, you wanna mess with  
Kanye  
you need to tell him that you like the way he rap"  
[No ID: "Yo, you wanna sign him, tell him you like how  
he rap"]  
I was all, I dunno if he was gassin' me or not  
but he's like he wanna manage me as a rapper AND a  
producer  
[Hiphop: "I'll sign you as a producer and a rapper"], I'm  
like oh shit  
I was messin with, uh, D-Dot also  
People were like this, started talking about the ghost  
production  
But that's how I got in the game  
If it wasn't for that, I wouldn't be here  
So you know, after they picked that Truth beat  
I was figuring I was gonna do some more work  
But shit just wasn't poppin off like that  
I was stayin in Chicago, I had my own apartment  
I be doin like, just beats for local acts  
just to try to keep the lights on, and then to go out and  
buy  
get a Pelle Pelle off lay-away, get some Jordans or  
something  
or get a TechnoMarine, that's what we wore back then  
I made this one beat where I sped up this Hal Melville  
sample  
I played it for Hip over the phone, he's like, "Oh, yo that  
shit is crazy.  
Jay might want it for this compilation album he doin,  
called The Dynasty."  
And at that time, like the drums really weren't soundin  
right to me  
so I went and um, I was listening to Dre "Chronic 2001"  
at that time  
and really I just, like picked the drums off "Xplosive"  
and put it like  
with it sped up, sampled, and now it's kind of like my  
whole style  
when it started, when he rapped on "This Can't be Life."

And that was like, really the first beat of that kind  
that was on the "Dynasty" album. I could say that was  
the  
the resurgence of this whole sound  
You know, I got to come in and track the beat  
and at the time I was still with my other management  
I really wanted to roll with Hiphop  
Cause I, I just needed some fresh air, you know what  
I'm sayin  
cause I been there for a while, I appreciated what they  
did for me  
but, you know there's a time in every man's life where  
he gotta make a change  
try to move up to the next level. And that day I came  
and I tracked the beat  
and I got to meet Jay-Z and he said, "Oh you a real  
soulful dude"  
[Jay-Z: "You a real soulful dude"] And he, uh, played  
the song  
cause he already spit his verse by the time I got to the  
studio  
You know how he do it, one take. And he said,  
[Jay-Z: "Check this out, tell me what you think of this,  
right here"]  
"Tell me what you think of this." And I heard it, and I  
was thinking like  
Man, I really wanted more like of the simple type Jay-Z  
I ain't want like the, the more introspective,  
complicated rhy- or the  
in my personal opinion. So he asked me, "What you  
think of it?"  
[Jay-Z: "so what you thinkin?"] And I was like, "Man that  
shit tight,"  
you know what I'm sayin', man what I'ma tell him? I was  
on the train,  
man, you know. So after that I went back home. And  
man I'm, I'm just  
in Chicago, I'm trying to do my thing. You know, I got  
groups. I got  
acts I'm trying to get on, and like there wasn't nothin  
really like  
poppin' off the way it should have been. One of my  
homeys that was one  
of my artists, he got signed. But it was supposed to  
really go through  
my production company, but he ended up going  
straight with the  
company. So, like I'm just straight holdin' the phone,  
gettin' the bad  
news that dude was tryin' to leave my company. And I  
got evicted at

the same time. So I went down and tracked the beats from him, I took that money, came back, packed all my shit up in a U-Haul, maybe about ten days before I had to actually get out. So I ain't have to deal with the landlord 'cause he's a jerk. Me and my mother drove to [Mother: "Come on, let's just go"] Newark, New Jersey. I hadn't even seen my apartment. I remember I pulled up [Mother: "Kanye, baby, we're here"], I unpacked all my shit. You know, we went to Ikea, I bought a bed, I put the bed together myself. I loaded up all my equipment, and the first beat I made was, uh, 'Heart of the City.' And Beans was still working on his album at that time, so I came up there to Baseline, it was Beans' birthday, matter of fact, and I played like seven beats. And, you know I could see he's in the zone, he already had the beats that he wanted, I did nothing like already at that time. But then Jay walked in. I remember he had a Gucci bucket hat on. I remember it like, like it was yesterday. And Hiphop said, "yo play that one beat for him." And I played 'Heart of the City.' And really I made 'Heart of the City,' I really wanted to give that beat to DMX. [Hiphop: "No I think Jay gon' like this one right here"]. And I played another beat, and I played another beat. And I remember that Gucci bucket, he took it and like put it over his face and made one of them faces like 'OOOOOOOOOH.' Two days later I'm in Baseline and I seen Dame. Dame didn't know who I was and I was like, "yo what's up I'm Kanye." [Dame: "Yo, you that kid, Kanye?"] "You that kid that gave all them beats to Jay? Yo, this nigga got classics" [Dame: "Jay got classics, G."]. You know I ain't talkin shit. I'm like "oh shit." And all this time I'm starstruck, man. I'm still thinking 'bout, you know I'm picturing these niggas

on the show,  
The Streets is Watching, I'm lookin, these were  
superstars in my  
eyes. And they still are, you know. So, Jay came in and  
he spit all  
these songs like in one day, and in two days... I gotta  
bring up one  
thing, you know, come back to the story, the day I did  
the 'Can't be  
Life' beat on track, I remember Lenny S, he had some  
Louis Vuitton  
sneakers on, he think he fly. And Hiphop was there, I  
think Tata, John  
Minnelli, a bunch of people. I didn't know all these  
people at the  
time they was in the room, and I said, "yo Jay I could  
rap." And I  
spit this rap that said, uh "I'm killin y'all niggas on that  
lyrical  
shit. Mayonnaise colored Benz, I push miracle whips."  
And I saw his  
eyes light up when I said that line. But you know the  
West, the rap  
was like real wack and shit, so that's all the response.  
He said "man,  
that was tite." [Jay-Z: "That, that was cool. That was  
hot."]. That  
was it. You know, I ain't get no deal then, hehe. Okay,  
fast  
forward. So, Blueprint, H to the Izzo, my first hit single.  
And I just  
took that proudly, built relationships with people. My  
relationship  
with Kweli I think was one of the best ones to ever  
happen to my  
career as a rapper. Because, you know, of course later  
he allowed me  
to go on tour with him. Man, I appre-- I love him for that.  
And at  
this time, you know I didn't have a deal, I had songs,  
and I had  
relationships with all these A&R's, and they wanted  
beats from me, so  
they'd call me up, I'd play them some beats. "Gimme a  
beat that sound  
like Jay-Z." You know, they dick riders. Whatever. So I'll  
play them  
these post-Blueprint beats or whatever and then I'll play  
my shit. I'll  
be like, "yo but I rap too." Hey, I guess they was lookin'  
at me crazy

'cause you know, 'cause I ain't have a jersey on or whatever.  
Everybody out there listen here. I played them 'Jesus Walks' and they didn't sign me. You know what happened, it was some A&R's that fucked with me though, but then like the heads, it'd be somebody at the company that'll say "naw." Like, Dave Lotti fucked with me, my nigga Mel brought me to a bunch of labels. Jessica Rivera, man.  
[Jessica: "Man, you niggas is stupid if y'all don't sign Kanye, for real."]. I'm not gonna say nothin to mess my promotion up ["Y'all niggas is stupid"]. Let's just say I didn't get my deal. The nigga that was behind me, I mean, he wasn't even a nigga, you know? The person who actually kicked everything off was Joe 3H from Capitol Records. He wanted to sign me really bad. [Joe: "We gonna change the game, buddy."]. Dame was like, "yo you got a deal with Capitol, okay man, just make sure it's not wack." [Dame: "you gotta make sure it's not wack."]. Then one day I just went ahead and played it, I wanted to play some songs, 'cause you know Cam was in the room, Young Guru, and Dame was in the room. So I played... actually it's a song that you'll never hear, but maybe I might use it. So, it's called 'Wow.'  
"I go to Jacob with 25 thou, you go with 25 hundred, wow.  
I got eleven plaques on my walls right now.  
You got your first gold single, damn, nigga, wow."  
Like the chorus went. Don't bite that chorus, I might still use it. So  
I play that song for him, and he's like "oh shit" [Dame: "Oh shit, it's not even wack."] "I ain't gonna front, it's kinda hot."  
[Dame: "it's actually kinda hot."]. Like they still weren't looking at me  
like a rapper. And I'm sure Dame figured, 'like man. If he do a whole album, if his raps is wack at least we can throw Cam on

every song and  
save the album, you know. So uh Dame took me into the  
office, and he's  
like "yo man, we, we on a brick, we on a brick" [Dame:  
"you don't  
wanna catch a brick"]. You gotta be under an umbrella,  
you'll get rained  
on. I told Hiphop and Hiphop was all, "oh, word?"  
Actually, even with  
that I was still about to take the deal with Capitol 'cause  
it was  
already on the table and 'cause of my relationship with  
3H. That, you  
know, 'cause I told him I was gonna do it, and I'm a  
man of my word, I  
was gonna roll with what I said I was gonna do. Then,  
you know, I'm  
not gonna name no names, but people told me, "oh  
he's just a producer  
rapper" and told 3H that told the heads of the Capitol,  
and right--  
the day I'm talking about, I planned out everything I  
was gonna do,  
man, I had picked out clothes, I already started  
booking studio  
sessions, I started arranging my album, thinking of  
marketing schemes,  
man I was ready to go. And they had Mel call me, they  
said,  
"yo... Capitol pulled on the deal" [Mel: "Yo, Capitol  
pulled out on  
the deal."]. And, you know I told them that Rocafella  
was interested,  
and I don't know if they thought that was just  
something I was saying  
to gas them up to try to push the price up or whatever. I  
went up... I  
called G, I said, "man, you think we could still get that  
deal with Rocafella?"

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