

(I) — MANIFESTO

Tom Jensen does not sing. He does not play instruments. He does not produce. What he does is write words. That is all he has done for 29 years. And now he is giving those words away for free to anyone who wants to make music with them.

The only requirement for using any lyric in this catalog is that you credit the source. Every use, every recording, every cover, every performance must include the line: "Lyrics by Collaborhythm Collabtunes' Tom Jensen." That is it. No royalties. No permission needed. No lawyers. The words are free.

But here is where the business plan begins, not ends. Because free words are not a business. The business is what happens when those words become songs — made in public, with an audience, with a live stream, with an app that tracks every contribution and every contributor so that when a song makes money, everyone who helped make it gets paid.

The vision is simple to state but radical to execute: a physical venue, ideally a bar or coffeehouse or music room, where musicians come to make original songs live on the spot using Tom's lyrics as their raw material. The audience watches. The audience participates. An online audience watches a live stream and participates through a moderator. Every person who contributes anything to the song — a melody suggestion, a chord change, a lyric tweak, a vocal performance, an arrangement idea — gets registered in the app. If that song ever generates revenue, from streaming or sync licensing or covers or anything else, the revenue is split among all contributors according to their level of participation.

This is the lottery ticket concept. Tom has 434 lottery tickets. Most have never been scratched. He wants a place where people can come scratch them together. And he wants everyone who helps scratch to get a piece of whatever they find.

Tom is not looking to become a billionaire. He is not looking to become the face of a global brand. He is looking for a few specific things that he has been honest about from page one of Book Two. He wants a live venue where this can happen. He wants a CEO — a fellow visionary with operational skills — to build and run the business while Tom focuses on creative decisions. He wants healthcare. He wants a weekly salary. He wants a sign-on bonus. He wants a percentage of revenue from live appearances and anything else this project generates. And he wants, non-negotiable and at the top of his list, full United States citizenship for one specific person who is essential to this project.

The business model is horizontal, not vertical. Tom does not want to charge \$1,000 to 100 people. He wants to charge \$10 to 10,000 people. He does not want an exclusivity barrier. He does not want corporate shareholders. He does not want to become the thing he has spent 29 years critiquing. He wants to build something that pays the people who actually make the music, that stays accessible to the people who want to participate, and that honors the memory of Lady Weaver — the greatest musician Tom ever encountered, whose death cemented this entire free-license, bottom-up revenue system in her honor.

This is not a charity. This is strategy. This is a business plan for a project that has already proven it can work — 120 songs, 120 verified contributors, a chain of ownership that already exists without a label, without a lawyer, without a middleman. The app needs to be built. The venue needs to be found. The CEO needs to be hired. The citizenship needs to be secured. But the hard part — the 29 years of writing, the

sorting into 34 albums, the G-to-X rating system, the trigger warnings, the legal framework, the 120 proof points — is already done.

Tom has brought the product to the finish line. He needs a partner to take it the rest of the way.

(J) WHAT ELSE CAN I / WE DO?

THE FOLLOWING IS A TURBOSCRIBE TRANSCRIPT OF A 28-MINUTE TALK INTO THE VOICE RECORDER. I give some other samples of my talks so that you can get a feel for how I speak not just how I write. My speaking used to be better than my writing. If my writing gets an A-/B+ now and probably then, too.... My speaking now is about a C+ level.

Okay, whoever is listening, we are discussing some other possible things, ideas, business ideas that we can do regarding my skills, my talent, and my collection of lyrics and song-making endeavors, possibilities we are thinking along the lines of. I have, oh my goodness, probably 2,000, 1,500 shitty poems or pieces of poems or lyrics that weren't up to the par, up to the level that I like them to be good enough to share with the mass audience, but that doesn't mean I don't have a lot of good ideas. That doesn't mean I don't have a really good line here or there that can be built.

It's many times in my life I have taken, the best example of this was unity. Unity, a quick story, I got in a huge fight, not a huge fight, but I got really mad at in Florida because she was married to a drunk and I went to visit her and I had a whole bunch of my poetry there and stuff and one day I took like five or six or seven of my best love pieces and I broke them all open and put them all on the floor and I started

looking at this and looking at that and then I said, okay, these are all decent, but if maybe I take this lyric here, this lyric here, this lyric here, this lyric here, and then these three lyrics here or stanzas, whatever, maybe we can make the best fucking love song ever. That was my intention and I don't know if I did, but I came close.

In my opinion, 85% of the best love song ever, maybe 80% of the best love song ever. It's not quite as good as journey, don't stop, believe in, and there's others off the top of my head, but anyway, so that being said, what I do have is a collection of things. I have several things.

We could go in about four or five different directions here. One, I study Stephen Lynch and Trevor Moore, the funniest songwriters in the world, and I have binders with both of their, all of their material, full lyrics and everything, all the songs written out and the summaries of it. So we can mimic that type of style and we can exclusively focus on funny ass songs like parodies and not even parodies, just coming up with original songs that are just funny as motherfucking hell.

And so that is always an option. That's easy. And using chat GPT as a guide to help you and just as a thinking, just a content generator of ideas just to get things flowing. I can do anything. I can write anything with that thing. So funny things is just one idea that we have that could be very easy without any work.

The second was, like I said, I have probably 1,500 poems and things that are okay. We can open those up for dissection and just have upgrade poem night or something like that where we have all my B material, C material, and we see if we can make something A material. That's always fun.

It's a, you can always take two or three things because it makes something good sometimes. So that's a possibility. I also have, oh my god, probably 500 or so, just one or two lines, lyrics or ideas or just one thought, one something that are just pieces of like gold, like something really cool.

Like if I only write down one line, it's going to be good because I don't write down shit. My whole life I don't write down shit. It has to be good.

So that's the way I look at it. That's another possibility. We could have just random lyric line night essentially or basically everything be like three stanzas or less as far as a complete thought of complete idea of each separate unit will have three stanzas or less.

That would be like the criteria for stanzas or less, whatever. So we're not dealing with, we could separate it because I can separate my stuff into a bunch of piles. I can separate it into just tiny little lyrics that are just buds to seeds to make something.

I have shitty poems that I wrote as either thought thinking they would be something or as an exercise and it just come out that, yeah, it might be okay, but not enough to really show throw in somebody's face. Then I have like the stuff that comes out really good that I'm like, okay, I really don't want to change any of this. Like the words are perfect.

I have some of those for sure. And then I have basically everything else that is on the right track of either being relatively ready or close to being ready to really like make into a song. It might need an improvement here or there as far as repeating lyrics, a chorus, or

some type of change of tone somewhere in order of like just a change of pace something.

Most a lot of songs have that where somewhere around the minute and a half mark or minute mark or two minute mark, you'll say, or even sometimes even three minute mark, they'll have a two and a half minute mark, they'll have something completely like completely different like, you know, like, so like flagpole sitter has that part that's like different from the rest. And it's like, okay, it's like, it's not like those parts don't always make something better, but sometimes they do. And sometimes it's you just have space to fill.

So, so anyway, so as far as other things we can do those as far as specifically with regarding with things I have now, I don't really know. Oh, another thing would be, yeah, okay, another probably if this is the fourth, the fourth thing, what we could possibly do is just have song writing ideas. I definitely have categories of instead of just a single line or a single or a couple lyrics, I have like a premise for a song or an idea or song like, like, for instance, I'll share, I'll share a song with you that is in the works that I've been trying to map out, but I need 19 or 20 people that actually do it right.

So I have an idea and it's called political orgy and I picked 10 of the men or 10 of the women or 12 men, eight women, something like that. I picked either 19 or 20 people of like the most well-known politicians in the last like 20 years or the people you'd really know. Okay, I'm not going to mention a single name here, but I'm just gonna say everybody who you know since like the last like 30 years, give or take.

So, and the premise is, is that it's called political orgy. So the idea is that you take 19 political people and you think to yourself, okay,

there's a couple lines of thinking you go, but the first line you go is, okay, you think that, all right, who likes who? What are the, what are the alliances here? So, you know, this Democrat likes this Democrat and this Republican likes this Republican. So if they're going to be hooking up, they're going to be like doing like things to like, if you like somebody, you're going to give them oral as opposed to, if you don't like somebody, you're going to stick them in the ass.

Okay, that's like the general premise. If you like somebody, you might fuck them or sometimes like, or maybe you won't, it depends on, and then to make it even fun, you're allowed to have a dildo in each hand. So my idea is to think, is to mix and match these 20 politicians so that everyone is having sex, everyone is connected by the seven degrees of Kevin Bacon, or you're like a pussy and a dick and every mouth is used. There's this criteria. It's quite, quite complex. Every mouth is used.

Every front sex organ is used. Not everybody is used. I don't think that wouldn't make sense, but maybe it's possible, but I don't think so.

And then, like I said, you're allowed to have a dildo in each hand. So the idea is you just, you get these 20 people and they're all having sex with each other, but it shows the varying, just like the groups and alliances. So it's, I don't know, it's not exactly a song idea yet, but once it's all together, there's got to be some way that we can manipulate into a song.

Like tell a story of like there's a political convention and two or three people met and they had a few drinks and then people kept coming and then literally, you know, and then, and then in walks blank and

blank and they went to, to blank, blank, blank, blank, blank. Okay. That's the general idea.

So, but just to convey that essentially I like to explain that the Democrats and the Republicans, there are, they, there is a giant restaurant. Okay. And there's two doors or there's two sections, but it's the same restaurant.

There's a section on the left section on the right. Maybe they call it different restaurants, but it's the same, but essentially what it is is you have an, you have one exterior entrance over here and another exterior entrance on the other side. And, but in between them, there's a, there's a kitchen that's linked and nobody knows or it's not obvious.

So all the, all the Democrats go into one restaurant, all the Republicans go into the other restaurant and they, and they get served and the atmosphere is completely different. But the problem is that the food is the same and the cooks are the same in the same spot. And like, that's the idea of like American politics that I'm trying to relate to people that Bill Clinton and, excuse me, I wasn't going to mention names, but people who appear as political enemies are really best friends.

And like I said, it's all kayfabe. It's it was Weinstein, not Harvey, not Harvey Weinstein, the other one, the good one, or the non, the non-bad one, Brett Weinstein, who said politics is just, is wrestling. It's wrestling.

It's like wrestling for, I don't know, for everyone. Like it's, like it's all a fix, you know, it's, they're all, they're all serving themselves and they're just putting on a show and that's it. That's how it works. So I like to try

to show that. So political orgy is just one more way of me showing it, but that's the idea I have for a song. I don't have any lyrics for it.

I don't, I just have the idea. I started me and chat GPT got as far as actually linking nine people in a perfect way. But, but anyway, so what I would like to do, it would be fun to have 19 people give them each the identity and tell them, these are the people you like, these are the people you don't like, and then see what happens.

See, see, see how we can manage things up. But anyway, so that is so, so the roundabout way of me explaining that song topics or ideas for songs can be another fourth, fifth or fourth or fifth issue, whatever a separate idea. And then finally, we could have potentially competitions or open contests, almost like the, the show with the ball guy and the Ryan Stiles, the tall guy and Wayne Brady, and whatever that show was where, where it's like improv comedy, but we can do relatively speaking, improv songwriting, where, like, you have some topics or you have some, you find some way to make it fun.

And you have, you give x amount, you give two or three different musicians or artists 20 minutes to come up with something or 10 minutes to come up with something about something, or, or you can go from I've never done this, but I'm sure you could go around the circle in a room. And one person does the first line, the second person does a second line. And you know, you could do something like that.

There's just, once you get me and some more talented people in the same room, we could fucking do anything. Like, I did all this by myself. Imagine what I can do with or I, I did a lot of the lyrics by myself. I obviously did the music I did with other people. So I'm not trying to

take credit for everything, but I'm just saying this whole thing came from one brain. It started from my head.

So and it's, I've kind of been a lone wolf for a while. So what we need to do is get me with 10, 10 people who are good at what they do. And then we can, I can take this thing to the moon.

I think it's pretty clear. But so that's anyway, what we need from me for me is I need, I need, I need a handler, a moderator who can make me who can bring out my best side and somebody who can kind of think of me as like the godfather and or they give me a Tony Soprano and I'm only going to talk to Sal and then tell Sal can tell everyone what the fuck to do. That's kind of like, that's the idea only make Sal some fucking hot little blonde or some, some gorgeous like Ricky Martin type, whatever, anything.

But that would be the idea is get somebody who was talent or some looks with me so that they can be this, the face of this thing. And I can just kind of sit back and be directly evolved, but not be, you know, I just, I don't have a strong desire to be famous. I'm 47 years old and nobody knows who the fuck I am.

And this, you know, it's, it's okay. It's quite okay. But I know that doing this is going to probably have some, you know, I'm going to have to be out in front of people.

So I'm not, you know, whatever happens, happens. I'm not, I've, I've resigned my fate to, once this goes public, it's okay. I, if I, if I, somebody shoots me, somebody stabs me, somebody fucking abducts me, the government takes me and whatever is as long as we get this out there and, and it's got a chance to start.

That's, that's what's important. My fate is not, not I've, I've, I've set things up so that it's whatever I'm willing to accept, whatever it comes from, from going public with the venture of this nature with so much, I got a book full of feelings. Okay.

Let's be honest. I got a book full of feelings and some of those feelings are good. Some of those feelings are bad, but they're all feelings.

I don't have anything there that's neutral. I don't fucking do neutral. So, um, sometimes I do art for art's sake.

Sometimes I do beauty for beauty's sake. Sometimes I try to maybe do something cute, but I don't do a lot of just, uh, I don't just, when it comes to music, I don't just paint a paint a room white. I fucking, I'm going to give you something, some color there.

So, um, and we know it's a, we know the world we live in and we know that a certain segment of the population is going to be drawn to people who appear to have a voice because so many people, first for whatever reason, choose or end up not having a voice. So unfortunately in this world, the voices, um, that, that are, I guess, loud to get magnified and heard. Um, and a lot of times it's fucking yelling fire in a movie theater, unfortunately, or it's, Hey, look at me.

And you look over and somebody's got their dick out, you know, that's, that's the life that's, or I showed my, my, my buddy, and he already knew, but I showed my buddy an example of, of this is like, you know, Hawk to a, okay. Hawk to a made millions of dollars. Okay.

Maybe, maybe they lost, maybe she lost millions of dollars, but she made it. I'm like, I'm like, and I'm like, dude, that bitch can get fucking millions of dollars for that. And I'm like, for, for that one thought for that one, for that one line, I'm like, I explained to him, I'm like, dude, do you know how many lines like that I have in my book? Do you know how many times, you know, how many Hawk to is I have in here? And it's like, I'm like, if, if, if Hawk, if, if that Haley Welch Hawk to a girl made fucking a million dollars off of, off of that one fucking interview, too, I'm like, we're going to be billionaires.

I'm like, my book has put billionaires fucking Hawk to like shit like that. And like, don't get me wrong. Hawk to her.

If you're listening, hit me up. No, well, yeah. But I'm saying attractive girl.

And, you know, that little accent that twangs, she's, she's adorable to a point. You know what I mean? To a point. To a point is, and we've, we all find out what that point was.

Okay. Honey, long form podcast, maybe not your thing. But, you know, that's neither here nor there.

That's I digress. So, so, so this, this is the 19 minute talk about just other things that could be done just off the top of my head without really thinking about it, just knowing what I have and what my specialties are. I, I don't make, I've never made music live with a band.

I've, I've talked to Tyler Thompson over the phone a few times while he was playing and stuff. I've talked to Justin Justice a bunch of times,

but not really when he's playing. But we've definitely, I've talked to Justin Justice for probably back in the day, hundreds of hours about music and theory and learning about songwriting.

He taught me a fucking shitload. Very, he's a brilliant motherfucker. Um, so I mean, brilliant.

I mean, I mean, I mean, I'm in awe of that dude. A little bit eccentric, um, but non, non, um, not seemingly non, non harmful, uh, from what I can tell and, and not a, uh, not a, uh, Nick, you know, someone who tries their best, I guess would be the best way to put it. So, but, um, so as far as my abilities to create music, um, hypothetically live with musicians, um, I, I don't have many doubts.

I don't have any doubts about that. That would, it would be somewhat, um, somewhat progressive or excuse me, no, not progressive. It would be somewhat, uh, productive.

I, I don't see, I don't think there would be, uh, any negatives or any limitations on me or anything of that nature. And, but I do have 434 things that are already done. So and like 300 of them have never had music.

So as far as coming up with new lyrics on the spot or something, um, I, I do know that I am very, very good at making a song better. I went through, uh, one person's entire like musical catalog of original stuff and made detailed notes about every song saying, this is good. This is good.

This is good. If I did this, I would do this, this, this, this, that, that, and I've made a million adjustments on Klaus and me's songs and Justin

injustices, me and songs. Um, so as far as if I did have an ability, um, it would be to take something, listen to it and say, at least, at least in the music that I used to deal with.

I don't know exactly what 2026 music is. I am not sure if, um, if you're looking to fine tune the shit that's on the radio. I'm not sure if I'm good at that, but if you give me something quality to work with or something that isn't completely, um, beyond my scope, you know, um, I, there's certain things I'm not going to be that good I'm not going to, I can't make techno music.

I don't know what, what techno is or things of that nature. Um, I can, I could, I could do country anyone could do country. But, um, but yeah, so I do have a very, very, very, very, very good song parody of about, um, four non-blondes, um, song.

“My dog, my dog left me and the wife ran away. So I woke up to do some drinking today. Oh God.” – lyricalbrilliance ;)

I'm only going to give you those two lines, but it's fucking what I have is phenomenal. Um, but speaking of country music, speaking of parodies, um, that one's not in the book, but it's in my, like I said, I told you, I got, I got a list. I got fucking lists.

I got hard drives. I got, I got printed books full of shit. I probably have, I probably, I've over since the last 20, since the last 29 years, I've probably self published 15 to 20 collections of books just so that the copyrights are, uh, you know, uh, stored under whatever means that will prove that I did it.

And I did a, I have a poor man's copyright from holy fuck 20 years ago. It's still in an envelope somewhere. It's still in a sealed package from like my original.

Um, I think it could be just computer paper at this point. I don't remember what the fuck I stuck in there. Who the fuck knows? I was married when I did this. So it was a fucking long time ago. Holy shit. That was 20 years. Yeah, exactly. 20, 20 years ago. Damn.

So, um, and, and, oh, here's, here's the cool thing. I also have a giant box of handwritten lyrics from their original sources from freaking, uh, calendars from Dodge street in Salem, which is now a pot store. Um, the bar, uh, Dodge street in Salem.

I used to go there a lot and I used to write a lot of shit there. So I got, I got, I got a lot of original material, handwritten, original copies of stuff that I did for over the last 20 years. Um, I got a whole box full of it.

So the cool thing is if, if this stuff, if this ever does blow up, we, I, we, I got a whole, um, yeah, we got a whole, we get, we get a whole archive of, um, of memorabilia to sell or put on for, uh, auction or whatever. But so that'd be cool. That would be cool.

You could have like, I don't know if I have like handwritten unity shit or handwritten, um, this or that, but I'm sure I do. I got a lot. I don't know.

I haven't looked in a long time, but there's a box somewhere. So it would be interesting to see what I got. Um, so yeah, so I have a whole bunch of, um, stuff that, that we could do besides my whole everything

that's specifically listed in my, um, my book one and book two of 34 albums.

And then there's always the 35th album. Like I said, I did, I did talk about that. Um, these 34 albums, I'm happy to put them out there for free to give every musician a start and to, um, kind of use my situation.

It's very unique as a way to give a chance for people to revolutionize the industry of music and go bottom up instead of top down. So that's awesome. Let's, I figure, dude, if, if I can do that and just say, is it 1%, 5%, 0.5% chance of, of this taking off and leading to something super awesome, dude, let's do it.

I've been poor. I've been poor for 30 years. What's, what's, what's another couple of years, you know, but like I said, um, part of me wants to, if I had been famous 20 years ago or 15 years ago and was well known, I wouldn't be, I wouldn't be writing the stuff that I've been, you know, still writing.

You know, I, I, I, I certainly wouldn't, wouldn't be writing album, uh, the 23 23 album 23. I wouldn't, uh, it's a set list. 23 would not exist if I was famous 15 years ago.

That's for God damn sure. Cause they wouldn't let it be, you know, that's how the world works. So, but, uh, you know, it's time to, uh, yeah, it's time to share my, my work. April 2026, Tom Jensen

(J) Lyric Use Certificate – See following pages for Official Form.....

COLLABORHYTHM COLLABTUNES

Lyric Use Certificate — Official License of Use — Attribution Agreement

collabtunes.com — collabtunes.com/terms

Lyrics by Collaborhythm Collabtunes' Tom Jensen — All lyrics free to use with mandatory attribution

(a) CONTRIBUTOR INFORMATION

Full Name

Role

☐ Musician / Instrumentalist ☐ Vocalist / Singer ☐ Lyricist / Co-writer

☐ Producer / Arranger ☐ Other: _____

Website / Social Media / Contact

Date of Use or Registration

Address (optional)

City

Country

State / Province

Zip / Postal Code

(b) SONG TITLE OR SONG-TO-BE USED

Title(s) of Lyric(s) Used

1. _____

8. _____

2. _____

9. _____

3. _____

10. _____

4. _____

11. _____

5.	12.
6.	13.
7.	14.

Set List or Song List Reference (if known — e.g. S1.4 or SL5.2)

(c) TYPE OF CONTRIBUTION OR USE

Check all that apply:

- ☐ Lyrics only — used the words as written, added my own music or melody
- ☐ Lyrics only — used the words as written, performed a cappella or spoken word
- ☐ Cover of an existing song — performed a version already recorded by a prior collaborator
- ☐ Melody / composition — wrote original music to accompany the lyrics
- ☐ Vocals / performance — recorded or performed the vocals for an existing or new version
- ☐ Added original lyrics — contributed new words alongside or extending the original lyrics
- ☐ Blended two or more sets of lyrics — combined lyrics from different songs into a new work
- ☐ Rearranged or restructured existing lyrics — reordered the original words into a new form
- ☐ Translation — translated the lyrics into another language
- ☐ Parody or satire — comedic or satirical version (requires attribution, counts as derivative work)
- ☐ Production / arrangement only — instrumentation, beats, or sound design without performance
- ☐ Full original version — wrote melody, performed vocals, and produced from these lyrics with no prior version existing
- ☐ Other — describe below:

(d) OPEN MUSIC OPT-IN (OPTIONAL)

This section is entirely optional. Your music belongs to you by default and that never changes.

If you choose to release your music and vocals freely into the same spirit as the lyrics, check the box below.

☐ I choose to release my contribution (melody, vocals, arrangement, or production) freely. Anyone may build on, cover, or rework my version without restriction, with full credit to me as a contributor in the chain. I retain ownership. I am choosing to open the door.

(e) ATTRIBUTION AGREEMENT

By signing below, I confirm that:

- I will credit: Lyrics by Collaborhythm Collabtunes' Tom Jensen on all uses of these lyrics.
- I will credit all prior contributors in the chain whose work I am building on.
- I understand that the music and recordings of prior contributors belong to them and are not free unless they have chosen the open opt-in above.
- I understand that if I profit from a prior contributor's music, I am obligated to compensate them.
- I understand that disputes are to be resolved by a neutral third party agreed to by both parties.
- I understand that failing to follow these terms revokes my permission to use these lyrics.
- I have read the full terms at collabtunes.com/terms.

Signature

Printed Name

Date

(f) NOTES AND ADDITIONAL LYRICS

Use this space to note any additional lyrics you contributed, describe your version, or record anything relevant to your material:

_____ Please include additional notes/text if necessary and don't pay attention to (K) below unless you are reading book one or book two, if you are.... Continue!

(K) ALPHABETICAL INDEX FOR ALL 434 TITLES on next page: