

NAMES MENTIONED — OUTSIDE THE LYRICS

Collaborhythm Collabtunes / Tom Jensen

Book One + Book Two — prose, reviews, business sections, transcripts (pp. 1–43, 611–727, 763–882)

Names inside the lyrics are in BB28. Sorted by first page of appearance.

SECTION 1 — MUSICIANS, SONGWRITERS & ARTISTS (123 entries)

NAME	PAGE(S)	WHY / CONTEXT
Susanna Hoffs	3, 688	The Bangles singer. Tom describes Lady Weaver as 'think Susanna Hoffs in her musical and physical prime' — his shorthand for the combination of talent, beauty, and presence that drew him in completely.
Bob Dylan	4, 18, 27, 615, 628, 689, 697, 699, 707, 711, 820, 866	Famous Songwriters #1. Heard 'Like a Rolling Stone' at age 17 in the car with his father — the moment Tom knew what he wanted to do with his life. Favorites include Masters of War, Isis, Tangled Up in Blues, Ballad of a Thin Man, Silvio. One of Tom's top three most-wanna-be-like artists alongside

NAME	PAGE(S)	WHY / CONTEXT
		The Who and Eric Burdon.
Cat Stevens	10, 14	Quick Guide comparison for Set Lists 19 and Song List 9. Warm, spiritual, acoustic-based songwriting — the devotional love and gentle searching quality that defines Tom's most tender collections.
Ben Folds	10	Quick Guide comparison for Set List 19 (Della of Troy). Piano-driven emotional storytelling, humor alongside heartache, sharp melodic hooks — fits the sentimental-but-grounded tone of the set.
Counting Crows	10, 25	Quick Guide comparison for Set Lists 19 and Song List 7. Emotionally raw, literary, romantically obsessive — the kind of writing that makes heartbreak feel universal

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		without being generic.
Paul Simon	11, 20, 859, 862	Quick Guide comparison for Song List 1 and Set List 14. Layered, literary songwriting with emotional intelligence. Also the source for 'Fifty Ways to Leave Your Lover,' which Tom's Set List 5 track 'Fifty Ways' directly spoofs — parody is protected as fair use.
Ben Harper	11	Quick Guide comparison for Set List 14 (6,000 km to Denmark). Spiritual warmth, acoustic depth, social consciousness delivered gently — matches the healing, hopeful, mindful tone of the set.
Jason Mraz	11	Quick Guide comparison for Set List 14. Upbeat, affectionate, accessible pop with genuine emotional sincerity — fits the

NAME	PAGE(S)	WHY / CONTEXT
		romantic optimism and connection themes of the set.
Ed Sheeran	12	Quick Guide comparison for Song List 5 (Love Without a Doubt). Pure romantic songwriting, emotionally direct, built around devotion and longing — the 'entry point for all audiences' love set.
The Script	12	Quick Guide comparison for Song List 5. Emotional, earnest, anthemic — relationship songwriting that balances vulnerability with hope.
Coldplay	12	Quick Guide comparison for Song List 5. Big emotional sound, sweeping romantic sentiment — matches the idealized, euphoric love that opens the love-song collections.

NAME	PAGE(S)	WHY / CONTEXT
U2	13	Quick Guide comparison for Song List 8 (A Knight for a Lady). Grand, purposeful, spiritually charged rock — fits the reverent, muse-driven, devotion-as-mission tone of the set.
Arcade Fire	13	Quick Guide comparison for Song List 8. Ambitious, emotionally epic indie rock with orchestral scope — matches the cosmic scale of the LadyWeaver tribute set.
Leonard Cohen	13, 615, 697–698, 707, 716	Famous Songwriters #3. YouTube commenters used to tell Tom he wrote like Leonard Cohen before he knew who Cohen was. Deep existential and spiritual questions, poetic depth, sorrowful hope. Tom's deep admiration: 'The

NAME	PAGE(S)	WHY / CONTEXT
		only artist in my memory who actually sounds better the older they get.' If there was one artist he wished he saw live, it would be Cohen.
Joni Mitchell	14	Quick Guide comparison for Song List 9 (Between Us and Love). Introspective, poetic, nature-infused, emotionally precise — matches the mindfulness and spiritual clarity themes of the set.
Sufjan Stevens	14	Quick Guide comparison for Song List 9. Layered, quiet, spiritually meditative folk — fits the gentle, careful emotional work of searching for love beyond ego.
Tracy Chapman	15, 19	Quick Guide comparison for Set List 9 (Thralls of the Flame) and Song List 6. Stripped-down, working-class storytelling with

NAME	PAGE(S)	WHY / CONTEXT
		moral weight — matches the labor, resilience, and social consciousness themes.
Glen Hansard	15	Quick Guide comparison for Set List 9. Raw emotional delivery, acoustic urgency, songs that feel like survival — fits the purposeful, grounded dignity of the set.
Peter Gabriel	15	Quick Guide comparison for Set List 9. Early solo work: emotionally sophisticated, socially aware, artistically ambitious without being inaccessible.
Pink Floyd	16, 21, 22, 23, 29, 31, 32, 35, 39	Quick Guide comparison across multiple sets. Psychedelic darkness, existential weight, sonic sprawl — used whenever the set goes abstract, desolate, or politically bleak. Appears more than

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		any other artist in the catalog comparisons.
Björk	16	Quick Guide comparison for Set List 8 (Boss Logic). Abstract, emotionally raw, sonically experimental — fits the fractured-identity, perception-bending tone of the set.
David Bowie	16, 21	Quick Guide comparison for Set Lists 8 and Song List 3. Shape-shifting, artistically restless, identity-fluid — fits sets that deal with persona, reinvention, and the instability of self.
Beck	17	Quick Guide comparison for Set List 3 (Self in the Mirror). Early Beck: lo-fi cynicism, genre-blending irony, existential humor — fits the burnout, self-mockery, and emotional detachment of the

NAME	PAGE(S)	WHY / CONTEXT
		set.
Tom Waits	17, 615, 697–698	Famous Songwriters #4. Dark humor, pain, surreal scenes, down-and-out characters. Tom says he knows almost nothing about Waits except that the Joker modelled his voice after him — but the comparison fits: Empty Bottle, Downward Spiral, Rat Park would sit naturally next to Tom Traubert's Blues.
The Beatles	20, 697, 707, 722	Personal influence. Song List 8 ('First Class') written 'in the spirit of Back in the USSR.' Tom's father had the White Album on cassette — one of the first albums he ever heard. Grouped with his top influences alongside Dylan, The Who, Pearl Jam.
James Taylor	20	Quick Guide artist comparison for

NAME	PAGE(S)	WHY / CONTEXT
		Song List 1 (Last Man Singing). Represents quiet, personal storytelling with emotional weight — the contemplative, self-examining tone that runs through the song list.
Nine Inch Nails	21, 31, 39	Quick Guide comparison for Song Lists 3, 4, and Set List 18. Industrial darkness, psychological intensity, controlled rage — used for the sets dealing with catastrophe, addiction collapse, and nihilistic breakdown.
The Band	22, 23	Quick Guide comparison for Song Lists 4 and 10. Roots-rock narrative depth, historical weight, weathered emotional storytelling — fits the war trauma, loss, and existential reckoning themes.
Nirvana	24	Quick Guide

NAME	PAGE(S)	WHY / CONTEXT
		comparison for Song List 2 (Sheila Tequila). Gritty, raw, alternating quiet and explosive energy — fits the addiction, entrapment, and emotional suffocation of the set.
Lou Reed	24, 615, 697–698, 707, 870	Famous Songwriters #2. Blunt honesty, street-level realism, addiction themes. Tom loves Magic and Loss ('maybe my favorite album ever') and the Andy Warhol record. Notes that like Elton John, there's a lot to fast-forward through to find the gold. In Final Thoughts compares his own potential to making something 'like some Lou Reed albums.'
Warren Zevon	24, 615, 697–698, 707	Famous Songwriters #5. Personal hero. Tom calls him 'the other guy I really, really wished I got to see.'

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		Describes him as 'as competent a songwriter as I have ever heard' — ironic, literate, funny in a bleak way. 'He will choose a phrase that has no business being a repeating verse and make it work flawlessly.' Knows everything Zevon recorded.
John Mayer	25	Quick Guide comparison for Song List 7 (High Tides and Landslides). Emotionally articulate, melodically gifted, heartbreak-as-craft — fits the bruised, romantic collapse of the set.
Hozier	25	Quick Guide comparison for Song List 7. Soulful, literary, passion-as-religion — fits the grief, betrayal, and doomed romance of the set.
Patti Smith	26, 615, 697–698	Famous Songwriters #6.

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		<p>Poetic language with revolutionary spirit — lyrical rebellion and raw honesty blending art with resistance. Tom refreshed his memory on YouTube and found her 'almost like a female Leonard Cohen.' Says he's 'in the ballpark' of her work in songs like Cry Me a River, Matches to Burn, On the Rocks.</p>
Eminem	26, 615, 698	<p>Famous Songwriters #7. Confessional intensity, rapid-fire phrasing, self-loathing and wit. Tom says 'Dude's better than me for sure. But we would be friends.' Has only heard the bangers, never deep-dived an album — but respects the craft deeply.</p>
Gil Scott-Heron	27	<p>Quick Guide comparison for Set List 10 (Go Ask Gramm). The</p>

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		originator of spoken-word political commentary over music — scorched-earth social realism that Set List 10 echoes in songs like Obamafication and Heresy Speaks No Evil.
Public Enemy	27	Quick Guide comparison for Set List 10. Political hip-hop as indictment, not entertainment — hard-hitting, documented, system-targeted. The urgency and specificity of Heresy Speaks No Evil and Another History Lesson operate in this tradition.
Rage Against the Machine	28, 616, 700, 707	Quick Guide comparison, major personal influence, Cassette list at age 18. Tom: 'They had better fucking hooks than anyone.' Evil Empire was his senior year of high school. Set List 23 (Zionation)

NAME	PAGE(S)	WHY / CONTEXT
		compared to Zack de la Rocha's political fury — anger that is specific, documented, and aimed.
Ani DiFranco	28	Quick Guide comparison for Set List 11 (Noise, Lies and Longing). Raw, independent, confessional, politically sharp — fits the identity strain, ego fracture, and long-term psychological fatigue of the set.
Nick Cave	29, 42	Quick Guide comparison for Set Lists 16 and 21. Dark literary romanticism, gothic emotional depth, moral complexity — fits the religious trauma, relational collapse, and confrontational darkness of those sets.
Bright Eyes	29, 30	Quick Guide comparison for Set Lists 16 and 20. Confessional indie

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		folk, emotionally raw, self-destructive honesty — fits the burnout, idealism under pressure, and fragile hope themes.
Michael Franti	30	Quick Guide comparison for Set List 20 (Cost of Light). Politically conscious, hopeful despite disillusionment, accessible social commentary — fits the class critique and quiet rebellion of the set.
Johnny Cash	31, 615, 699	Famous Songwriters #10. The repentant outlaw voice — gritty, stripped down, full of raw emotion. Tom says Cash 'might be the only country singer in the entire world I can say YES on.' Notes his own lyrics could be twanged but that his Boston accent rhyme schemes might only work 'off Confederate soil.'

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Fiona Apple	32	Quick Guide comparison for Set List 12 (Wounded Masculinity). Brutally honest, emotionally confrontational, trauma explored without resolution — fits the set's unflinching documentation of collapse.
Sinead O'Connor	32	Quick Guide comparison for Set List 12. Raw vulnerability, spiritual rage, pain delivered without armor — fits the brutal honesty of the suicide, self-harm, and relational destruction themes.
Elliott Smith	32, 35	Quick Guide comparison for Set Lists 12 and 6. Quiet devastation, introspective despair, intimate emotional honesty — fits both the romantic collapse and the grief-without-spectacle tone.

NAME	PAGE(S)	WHY / CONTEXT
Dead Kennedys	33, 37	Quick Guide comparison for Set Lists 13 and 23. Hardcore political satire, confrontational, provocative — fits the genocide indictment of Set List 13 and the political fury of Zionation.
System of a Down	34	Quick Guide comparison for Set List 15 (Liminal State). Chaotic, politically charged, mixing heavy aggression with absurdist humor — fits the erratic, combustible, anti-institutional energy of the set.
Saul Williams	34, 39	Quick Guide comparison for Set Lists 15 and 18. Spoken-word poetry meets aggressive music — politically charged, psychologically intense, the kind of confrontational art that refuses to be background noise.

NAME	PAGE(S)	WHY / CONTEXT
Frank Zappa	34	Quick Guide comparison for Set List 15. Genre-defying, musically complex, satirically fearless — fits the set's blend of dark humor, intellectual bravado, and provocative content.
Damien Rice	35	Quick Guide comparison for Set List 6 (Definitely Not Love). Acoustic devastation, quiet grief, intimate heartbreak — fits the slow collapse of intimate relationships documented in the set.
Tenacious D	36, 40, 43	Quick Guide comparison for Set Lists 17, 5, and 24. Comedy-rock that takes itself seriously enough to be genuinely great — dirty, theatrical, musically competent beneath the transgression.
Bo Burnham	36	Quick Guide comparison for Set List 17 (Smirks,

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		Swears, Moans and Cries). Comedy that cuts — satirical, self-aware, dark underneath the performance — fits the confessional-grenade tone of the set.
Stephen Lynch	36, 40, 43, 697, 702, 826	Quick Guide comparison for multiple sets. Personal hero alongside Trevor Moore. Tom: 'The best voice of any man I've ever heard. His delivery and the way he can steer you one way and then give you the great surprise at the very end.' Tom has binders of Lynch's full lyrics and studies his structure. One of the funniest songwriters alive, and one of Tom's most direct influences.
Randy Newman	38	Quick Guide comparison for Set List 7 (Train Off the Tracks). Dark

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		character studies, sardonic narrator voices, moral complexity disguised as simplicity — fits the domestic-violence and generational-trauma narratives.
Bruce Springsteen	38, 699	Famous Songwriters #9. Working-class pain, broken dreams, longing for escape. Tom uses Bruce as a comparison for catalog scale: 'I always wondered which of my songs would have the cultural impact that Born in the USA had.' Respects the professionalism and how he treats fans.
The Coup	41	Quick Guide comparison for Set List 21 (A Cold Plate). Political hip-hop with radical edge — fits the satirical brutality and systemic critique embedded in the set's darkest tracks.

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Marilyn Manson	41, 42	Quick Guide comparison for Set Lists 21 and 22. Transgressive provocateur using shock as artistic tool — fits the confrontational, taboo-breaking content of the catalog's most extreme sets.
Lady Weaver	613, 620, 629, 636, 646, 690, 702, 713, 714, 716, 722, 724, 821, 868–870	The central figure of the entire project. Greatest musician Tom ever encountered. Died of cancer, leaving a young adult son and babies behind. The entire free-lyric, blockchain, bottom-up revenue system was built in her honor. Tom traveled to her, stayed three months, it didn't work out — the fifteen years that followed shaped everything. Song List 8 (A Knight for a Lady) is entirely written for her. Set List 14 draws heavily from her musical meditations.

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		Set List 18 is the worst-case version of losing her.
Kurt Cobain	615, 699	Famous Songwriters #8. Cryptic yet punchy despair, alienation, mental anguish. Tom: 'I did all the drugs except pills and injectables. Sure, with heroin I could have written some bangers but I'd be 15 years cold.' Admires the generational voice, but identifies more with Vedder.
Bushwick Bill	615, 700–701	Famous Songwriters #13. 'Little Big Man, 1992. Holy Moly. Ever So Clear. Copper to Cash. Letter from the KKK.' Tom was 14–18 years old absorbing this. 'The ultimate underdog.' Set List 24 (Bi Ride or Die Ride) is described as 'the record that only Bushwick Bill would understand.' Taboo,

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		horror, sexuality, dark comedy without a safety net.
Zack de la Rocha	615, 700	Famous Songwriters #12. Set List 23 (Zionation) is pure political fury — the anger here is specific, documented, and aimed. 'This is not protest music. This is an indictment.' Tom's senior year of high school: Evil Empire. 'What Rage Against the Machine did was they had better fucking hooks than anyone.'
Weird Al Yankovic	615, 697, 700, 705	Famous Songwriters #11 and biggest early influence overall. Age 5 — self-titled debut. Tom: 'Weird Al might be the biggest influence in my entire career if I really think about it. He was reachable. I could look in the mirror and say okay, I could kind of do that.' 'I Want a New

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		Duck' is one of his favorite things of all time. The aluminum foil video ('Foil') he calls 'an absolute masterpiece — everything that he did with that tin foil video is what I try to do every time I do something.' Once considered calling himself Dirty Tom at age 19.
Coolio	615, 697, 707	Cassette list. Gangsta's Paradise at age 17. Also mentioned in Famous Songwriters introduction — 'Coolio would have been a name I would have been happy to get. He is the black Bobby Darin — think about it.' Tom wanted ChatGPT to name Coolio as a comparison and was a little disappointed it didn't.
Wu-Tang Clan	616, 706	Cassette list at age 15, plus referenced

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		in business section (Wu-Tang at fifteen as part of timeline showing Tom's musical development). Enter the Wu-Tang. Raw, dense, grimy — a collective approach to hip-hop that valued individual voice within a shared identity.
Amy Winehouse	616, 707	Cassette list at age 40. Back to Black. Referenced in business section as top of the development timeline (Weird Al at 5, N.W.A at 10, Wu-Tang at 15, Dylan at 20, Amy Winehouse at 40). Represents someone who arrived at the highest level of emotional honesty in songwriting after Tom had already been writing for decades — a late confirmation of his instincts.
Alanis Morissette	629, 702, 707	Tom's primary comparison for Lady

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		<p>Weaver's talent: 'I would compare her twenty or so songs to Jagged Little Pill — her big giant album that broke all those records and had four or five amazing singles. This is what Lady Weaver has in one album worth of music.' The benchmark for a once-in-a-generation talent.</p>
Eric Burdon	697, 700	<p>One of Tom's top three most-wanna-be-like artists alongside Dylan and The Who. Cited specifically for the Animals track 'The House of the Rising Sun' — 'this dirty old part of the city where the sun refused to shine, and then you get the organ and then it's just — that's the Eric Burdon version.' Represents the combination of vocals, music, words, and message that Tom</p>

NAME	PAGE(S)	WHY / CONTEXT
		calls the gold standard.
Trevor Moore	697, 702, 826	<p>Personal hero. Co-founder of The Whitest Kids U Know comedy group. 'As far as coming up with song composing, he's as brilliant as they ever come.'</p> <p>Tom has binders of his material. Died after falling off a roof — 'Gone too soon.' Grouped with Stephen Lynch as 'the funniest songwriters in the world' and studied as models for comedic structure and surprise endings.</p>
Ice Cube	697, 706, 865, 867	<p>Personal influence and Cassette list. Death Certificate at age 13. Also referenced in Final Thoughts ('we are getting raped in the butthole with no Vaseline, as Ice Cube would say'). Strong early roots in rap alongside Ice-T.</p>

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		Mentioned alongside Ice-T as part of the gangster rap wave that shaped Tom's directness and willingness to say uncomfortable things plainly.
Pearl Jam	697, 706, 707, 867	Personal influence and Cassette list — Ten at 13, Vs. at 15, Vitalogy at 16. Also Final Thoughts: 'Pearl Jam's first three or four albums — the real good ones.' Tom groups them with Dylan, The Who, Eric Burdon, and Ice Cube as his most wanna-be-like artists. Eddie Vedder is his personal archetype over Kurt Cobain.
The Who	697, 870	One of Tom's top three most-wanna-be-like artists alongside Dylan and Eric Burdon. In Final Thoughts compares his catalog's potential to 'something as

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		cohesive and powerful as Quadrophenia by The Who.' The gold standard for the ambitious, unified concept album that Tom believes his material could support.
Yoko Ono	699	Referenced in Famous Songwriters section — 'John had Yoko, Kurt had Hole. I tried to be with Lady Weaver.' Tom positions his failed pursuit of Lady Weaver in the same category as those artist-muse relationships that defined and destabilized legendary careers.
Eddie Vedder	699	Tom explicitly chooses sides: 'I'm an Eddie Ved guy not a Kurt guy.' Represents the survivor, the one who kept going with integrity — as opposed to Cobain's self-

NAME	PAGE(S)	WHY / CONTEXT
		destruction. A statement of where Tom places himself temperamentally.
Hole (band)	699	Referenced in Famous Songwriters section alongside Cobain — 'Kurt had Hole' — as part of the artist-muse dynamic Tom draws a parallel to with his own situation with Lady Weaver.
Yellowcatz / The Happy Fallen	701	Personal YouTube discovery, recommended by Justin Justice. 'For my money, the best living male musician right now is probably Yellowcatz.' Tom doesn't know his real name and won't say. Songs include Let It Rain, Bomb Dogs. 'If you look up musician in the dictionary, there's a picture of this guy.' Tom calls him to die for.
Mike Brown (Mikeadelic)	701	Recommended by Justin Justice

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		<p>alongside Yellowcatz. Known as Mikeadelic. Tom remembers 'Puppies and Bunnies forever!!!' — likely a song or channel tagline that stuck.</p>
<p>Mary Cigarettes</p>	<p>701</p>	<p>Personal YouTube discovery. Former front man for a relatively famous band, made enough money from investments to do whatever he wanted. 'Greatest voice maybe ever.' Vibrantly gay in an era when that was unusual online. Tom was moved by the music video for 'Who Cares If I'm Faking It / So What If I Lie' — about rejecting the entertainment industry's phoniness. 'If it wasn't for Lady Weaver, Mary Cigarettes might be the most amazing YouTube talent ever.'</p>

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Tom Simanek	701	Personal mentor figure. Songwriter who composed music and had YouTube artists sing his work. Tom: 'This guy was like a mentor to me for years. I would talk to him on the regular, message him, email stuff.' Thinks political views drove them apart over time, but believes they'd agree more today.
Yung Gravy	702–703	Personal admiration. Notes he has 'probably twenty bangers.' Specifically: 'the gravy make it splash like Pippen fool' — a line Tom finds great. Introduced Tom to bbno\$.
bbno\$ (Baby No Money)	703	Yung Gravy's touring partner and collaborator. Tom describes one of his songs (named after a vegetable) as 'probably a top three song of mine

NAME	PAGE(S)	WHY / CONTEXT
		of all time' — opening line: 'balls hanging low as I pop a bottle off a yacht.' Tom: 'That's one of the best songs ever made.'
Donny Dumphy	703–705	Most recent personal discovery. From Newfoundland. 'Donnie Dumphy has the greatest song I've heard since May We by Lady Weaver' — a song called 'Broke in Half' (Track 12 on I Loves Doin' Wheelies). Tom reproduces the full lyrics across three pages as testament to its quality.
Jesse Stewart	703	Canadian musician who covered Donny Dumphy's 'Broke in Half.' Tom recommends searching the Jesse Stewart cover version as the best version to hear first.
Bon Jovi	705	Cassette list, age 8. Slippery When Wet. One of the earliest

NAME	PAGE(S)	WHY / CONTEXT
		albums Tom absorbed — the pop-rock hooks and anthemic structure that formed his early taste.
Beastie Boys	705, 707	Cassette list, age 8. Licensed to Ill. Also mentioned separately in closing acknowledgments. Early hip-hop influence alongside Run-DMC era — attitude, wordplay, irreverence.
Peter Gammons	706	Legendary Boston Globe baseball writer. Tom used to read his giant Sunday baseball column while taking a long bathroom break. 'You might have made me love words, Peter. YOU DID THIS!!!! This is ALL your FAULT!!!' Appears in the Cassette Tapes list at age 9 (2006) — the only non-musician on the list.
George Michael	706	Cassette list, age 9. Faith. Melodic sophistication,

NAME	PAGE(S)	WHY / CONTEXT
		emotional directness, the ability to be simultaneously commercial and genuinely moving.
Guns N' Roses	706, 867	Cassette list, age 9. Appetite for Destruction. Also referenced in Final Thoughts as part of the wave of music Tom absorbed alongside Ice Cube and Pearl Jam. Raw rock energy that entered his bloodstream alongside early hip-hop.
Paula Abdul	706	Cassette list, age 10. Forever Your Girl. Pop production and dance-pop polish — part of the late-80s commercial sound that formed Tom's early ear.
N.W.A	706	Cassette list, age 10. Straight Outta Compton. Alongside Ice Cube and Ice-T, the gangster rap that gave Tom strong early roots in the rap game.

NAME	PAGE(S)	WHY / CONTEXT
		Directness, aggression, and the willingness to say exactly what you mean.
New Kids on the Block	706	Cassette list. Hangin' Tough. Part of the late-80s pop landscape that shaped early taste — the contrast between this and N.W.A at the same age tells you something about Tom's range.
Madonna	706, 707	Cassette list. Like a Prayer and The Immaculate Collection. Pop craftsmanship, provocative content, the idea that mainstream music could carry real emotional and political weight.
Tom Petty	706	Cassette list. Full Moon Fever. American rock with lyrical clarity and melodic inevitability — the kind of songwriting that sounds effortless and isn't.

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Prince	706	Cassette list. Batman soundtrack. Genre fusion, sexual confidence, artistic control — introduced Tom to the idea that a musician could own every aspect of their creative output.
Milli Vanilli	706	Cassette list. Girl You Know It's True. The hook-driven pop that formed the commercial backdrop of Tom's childhood — and perhaps an early lesson in the gap between image and authenticity.
Tone Loc	706	Cassette list. Loc-ed After Dark. Early rap humor and street storytelling — part of the late-80s hip-hop wave that gave Tom his earliest exposure to rap as an art form.
Young M.C.	706	Cassette list. Stone Cold Rhymin'. Clean, clever, melodic rap — part of the crossover hip-hop era that proved

NAME	PAGE(S)	WHY / CONTEXT
		rhyming could be both fun and technically accomplished.
Aerosmith	706, 707	Cassette list. Pump. Also in closing acknowledgments ('sorry Aerosmyth!!!!'). Hard rock with melodic sensibility — a staple of Tom's adolescent listening.
MC Hammer	706	Cassette list. Please Hammer Don't Hurt 'Em. The commercial peak of early hip-hop — every household, every radio, the sound of a cultural moment.
Vanilla Ice	706	Cassette list. To the Extreme. The pop-rap crossover at its most mainstream — part of the cultural noise Tom was absorbing and filtering before he understood why some of it stuck and some didn't.
Cypress Hill	706	Cassette list. Self-titled debut. Weed-culture hip-hop with

NAME	PAGE(S)	WHY / CONTEXT
		a dark edge — part of the early 90s West Coast rap that Tom absorbed alongside Ice Cube and Ice-T.
Ice-T	706, 867	Cassette list. O.G. Original Gangster at age 13. Also in Final Thoughts. Part of the foundational rap influence alongside Ice Cube — the original gangster voice that valued authenticity over palatability.
2Pac	706	Cassette list. 2Pacalypse Now at age 13. Emotional rawness combined with political consciousness — the confessional urgency that runs through Tom's most personal work.
Red Hot Chili Peppers	706	Cassette list. Blood Sugar Sex Magik at age 13. Funk-rock energy, Los Angeles grit, sexual confidence with emotional depth — part of the early 90s rock wave that

NAME	PAGE(S)	WHY / CONTEXT
		defined Tom's adolescence.
Kriss Kross	706	Cassette list. Totally Crossed Out at age 14. Teen rap energy, hooks built for repetition — part of the early 90s hip-hop landscape Tom absorbed indiscriminately before he started filtering.
Dr. Dre	706	Cassette list. The Chronic at age 14. G-funk production as an art form — laid-back menace, tight composition. Part of the West Coast rap era that heavily shaped Tom's ear for rhythm.
Snoop Doggy Dogg	706	Cassette list. Doggystyle at age 15. West Coast cool, effortless delivery, the voice that made rap sound like it could be pleasurable rather than urgent.
Green Day	707	Cassette list. Dookie at age 16. Punk-pop energy,

NAME	PAGE(S)	WHY / CONTEXT
		teenage alienation with hooks — part of the mid-90s explosion that made disillusionment catchy.
The Offspring	707	Cassette list. Smash at age 16. Punk directness with pop accessibility — part of the same mid-90s wave as Green Day.
Jane's Addiction	707	Cassette list. Ritual de la Habitual at age 17. Art-rock meets hard rock — ambitious, dark, sexually provocative, ahead of its time.
Bone Thugs-N-Harmony	707	Cassette list. E. 1999 Eternal at age 17. Melodic rap-singing hybrid — emotional vulnerability delivered over hard beats, a combination that influenced how Tom thinks about contrast in lyrics.
Rolling Stones	707	Closing acknowledgment in Cassette Tapes list.

NAME	PAGE(S)	WHY / CONTEXT
		Hot Rocks. Part of the foundational rock canon that Tom absorbed alongside Led Zeppelin and Lou Reed.
Led Zeppelin	707	Closing acknowledgment in Cassette Tapes list. First album. Foundational rock — the heavy, electric architecture that underlies so much of what came after.
Little Richard	707	Closing acknowledgment — 'thank you Little Richard!!!!' Roots of rock and roll, explosive energy, unapologetic flamboyance — the original.
Elvis Presley	707	Closing acknowledgment — part of the 'other guys who set the way for the guys who set the way for me.' The conduit between Black music and mainstream rock.

NAME	PAGE(S)	WHY / CONTEXT
Chuck Berry	707	Closing acknowledgment — same grouping as Elvis and Little Richard. The riff, the duck walk, the wit — rock and roll DNA.
Taylor Swift	769	Quick Guide artist comparison for Song List 4 (Traveler in the Distance) in the Themes/Mood section. Bittersweet, melodic, romantic storytelling — fits the infatuation, heartbreak, and moving-on arc of the set.
Journey	826	Referenced in voice transcript as a benchmark for the great love song. Tom's Unity (assembled from fragments of his best love pieces) is '85% of the best love song ever — not quite as good as Journey's Don't Stop Believin'.' High praise as a structural target.

NAME	PAGE(S)	WHY / CONTEXT
Four Non Blondes	831	Subject of an unreleased Tom parody. Tom teases two lines: 'My dog, my dog left me and the wife ran away. So I woke up to do some drinking today. Oh God.' Calls what he has 'phenomenal' but won't put it in the book.
Feist	859, 862	'Fuzzy Math' (Set List 21) is a direct parody of her '1,2,3,4.' Legal section confirms parody is protected as fair use for written lyrics — risk is low.
Van Morrison	859, 862	'Dom-Vio' (Set List 21) is a spoof of his 'Domino.' Legal section notes that written parody is transformative and protected.
Ringo Starr	859, 862	'She Don't Come Easy' (Set List 5) is a spoof of his 'It Don't Come Easy.' One of several Beatles-adjacent parodies in the

NAME	PAGE(S)	WHY / CONTEXT
		catalog.
Neil Young	859, 862	'Cinnabon Girl' (Set List 5) is a spoof of 'Cinnamon Girl.' One of multiple parodies identified in the legal analysis as protected transformative work.

SECTION 2 — REAL PEOPLE, NON-MUSICIANS (33 entries)

NAME	PAGE(S)	WHY / CONTEXT
John Lennon	3, 688, 699, 722	Tom describes Lady Weaver as 'a John Lennon-woman type' in the opening Who Tom Is section — his highest possible compliment for a musician who combines talent, vision, and a larger-than-life presence. In Song List 8 she is called 'The ONE, known by many names: John Lennon Woman, Denmarkies, A, Dell, Mom, Daughter, Friend, and Sister.'
Tony Soprano	621, 622, 629, 653, 818, 829	Fictional character — protagonist of The Sopranos. Tom's most-used

NAME	PAGE(S)	WHY / CONTEXT
		<p>business metaphor throughout the book. Used to describe how he wants the CEO to operate ('Tony Soprano style'), how he wants to be managed ('think of me as the Godfather, or Tony Soprano'), and as shorthand for getting things done through connections regardless of conventional methods. The reference appears in both the business plan and voice transcripts.</p>
<p>Bill Burr</p>	<p>644, 824</p>	<p>Stand-up comedian. Tom closes his business plan summary with: 'The goal is bottom-up profit starting with the artists first — Don't be the Bill Burr of MUSIC!!!' The reference is to Burr's well-known bit about how he gives away all the good material for free on podcasts</p>

NAME	PAGE(S)	WHY / CONTEXT
		and then wonders why nobody buys tickets. Tom is warning against undermining the business with overexposure before the model is built.
Kevin Bacon	650, 828	Actor. Used in voice transcript as shorthand for total interconnectedness — 'everyone is connected by the seven degrees of Kevin Bacon.' Tom applies this to his Political Orgy song concept, where all 20 politicians must be sexually linked through an unbroken chain.
Bill Clinton	652, 828	42nd U.S. President. Used in voice transcript as an example of the kayfabe nature of American politics — 'people who appear as political enemies are really best friends.' Tom catches himself using Clinton's

NAME	PAGE(S)	WHY / CONTEXT
		name when he said he wouldn't name names, which becomes part of the joke. The political restaurant analogy is built around this point.
Brett Weinstein	652, 828	Intellectual and podcaster (brother of Eric Weinstein). Tom cites him directly: 'Brett Weinstein said politics is wrestling. It's a fix.' Used to give intellectual credibility to Tom's political kayfabe analogy — that the entire system is performance for an audience.
Harvey Weinstein	652, 828	Film producer and convicted sex offender. Named only to clarify that Tom means Brett Weinstein, not Harvey — 'not Harvey, not Harvey Weinstein, the other one, the good one, or the non-bad one.' The distinction is the entire joke.

NAME	PAGE(S)	WHY / CONTEXT
Ricky Martin	653, 829	<p>Musician and performer. Used in voice transcript as the ideal type for the public face of the Collaborhythm project — 'make Sal some hot little blonde or some gorgeous Ricky Martin type.'</p> <p>Someone with talent, looks, and public appeal who can be the front-of-house presence while Tom stays in the background.</p>
Ryan Stiles	653, 829	<p>Comedian, tall improv performer from Whose Line Is It Anyway.</p> <p>Referenced by physical description first ('the tall guy'), then named — used as part of the improv comedy analogy Tom draws for live collaborative songwriting competitions.</p>
Wayne Brady	653, 829	<p>Comedian and Whose Line Is It Anyway performer. Referenced</p>

NAME	PAGE(S)	WHY / CONTEXT
		alongside Ryan Stiles as the reference point for the improv format Tom wants to apply to live songwriting — give musicians a topic and a time limit and see what they create.
Sal (Sopranos)	653, 829	Fictional character — Salvatore 'Big Pussy' Bonpensiero from The Sopranos. Tom uses Tony Soprano's relationship with Sal as his ideal CEO model: 'I'm only going to talk to Sal, and Sal tells everyone what the fuck to do.' The CEO is Sal — filters everything, executes everything, protects Tom from having to deal with the world directly.
Hawk Tuah / Haley Welch	655, 830	The 'Hawk Tuah' girl — viral interview subject who became famous for one explicit line. Tom uses her as his

NAME	PAGE(S)	WHY / CONTEXT
		primary analogy for marketable shock value: 'If that one line made her a million dollars, we're going to be billionaires. My book has billionaires' worth of Hawk Tuah shit.' He also notes her podcast career didn't work out — 'honey, long-form podcast maybe not your thing.'
Sean Strickland	691	UFC middleweight champion. Tom quotes his 'LFG!!!!' energy at the end of The Catalog section — using Strickland as an avatar for the same blue-collar, no-filter, who-cares-what-you-think attitude Tom brings to releasing his work.
Peter Gammons	706	Sports journalist, Boston Globe. Appears in the Cassette Tapes list not as a musician but as a writer — Tom took his best bathroom breaks

NAME	PAGE(S)	WHY / CONTEXT
		<p>reading Gammons' giant Sunday baseball columns. 'You might have made me love words, Peter. YOU DID THIS!!!! This is ALL your FAULT!!!' The only journalist credited as an influence on Tom's love of language.</p>
Gene Hackman	709	<p>Actor. Rolling Stone review for Set List 7 (Train Off the Tracks) describes 'Daddy Taught Me' as following 'like a Gene Hackman movie set in Mississippi, all smoke, silence, and mission-burning menace just offscreen.' Used as a reference point for a specific kind of quiet, masculine American menace.</p>
Jim Miller	709	<p>UFC veteran. Rolling Stone review of Set List 6 opens: 'Set List Six isn't Bo Nickal, the hyped-up young prospect — it's Jim</p>

NAME	PAGE(S)	WHY / CONTEXT
		Fucking Miller. 20 years in, over 4,500 strikes absorbed, still grinding it out on short notice with blood in his mouth and a smirk.' The metaphor for something that has survived by being real rather than manufactured.
Bo Nickal	709	UFC prospect. Used as the contrast to Jim Miller in the Set List 6 review — the hyped-up, carefully managed young talent getting easy matchups and bright lights. Tom's set is explicitly the opposite.
Charlie Sheen	709	Actor. Rolling Stone review of Set List 6: 'Hideaway kicks things off like an episode of Two and a Half Men, with you playing Charlie Sheen — women, booze, and total denial.' Used as the archetype for the self-destructive playboy narrator

NAME	PAGE(S)	WHY / CONTEXT
		who can't see his own collapse.
Anthony Bourdain	709	Chef and TV personality. Rolling Stone review of Set List 7: 'Wheat and Chaff' is described as 'haunted by the quiet collapse of Anthony Bourdain — a man who saw the whole world and still couldn't find a place to stand.' Used as a real-world reference point for the tragedy of a person who had everything external and still didn't survive.
Allen Ginsberg	711	Beat poet. Rolling Stone review of Set List 10 describes 'Heresy Speaks No Evil' as 'echoing Ginsberg through a modern, media-choked megaphone' — the tradition of urgent, tumbling verbal assault against corruption and complacency that Tom places himself within.

NAME	PAGE(S)	WHY / CONTEXT
O.J. Simpson	712	Referenced in the Rolling Stone review of Set List 13 (Power Shields). The song 'Gettin' Juiced' uses the O.J. Simpson case to expose how fame, money, and power manipulate justice and equality — a real-world example of the systemic corruption the set documents.
Jerry Springer	714	TV host. Rolling Stone review of Set List 17: 'Beware of the Snoogins comes alive like a wild Jerry Springer episode — not the viral cash-me-outside girl, but the chaotic, messy family drama that plays out in real life.' Used as shorthand for a specific kind of confrontational domestic chaos.
Holden Caulfield	715	Fictional protagonist of Catcher in the Rye. Rolling Stone review of Set List 20: 'plays like a

NAME	PAGE(S)	WHY / CONTEXT
		lyrical companion to The Catcher in the Rye — a modern-day Holden Caulfield tracing boot prints through the static of his own unraveling.' The alienated, truth-seeking narrator who sees through phonies and can't find peace is the direct parallel for Set List 20's voice.
J.D. Salinger	715	Author of The Catcher in the Rye. Rolling Stone review of Set List 20 invokes the novel directly — 'nearly 75 years since Salinger wrote that book, but some things stay timeless: the alienation, the bitterness, the longing for truth in a world full of phonies.' Tom positions Set List 20 as the contemporary heir to that tradition.
George W. Bush	716	43rd U.S. President. Rolling Stone

NAME	PAGE(S)	WHY / CONTEXT
		<p>review of Set List 21 describes 'Fuzzy Math' as 'a bedtime story from George W. Bush the Second to little Jenna — a sickly sweet nursery rhyme about race, wealth, and systemic rot that somehow makes you laugh and recoil in equal measure.' Used as the specific satirical target for the song.</p>
<p>Jenna Bush</p>	<p>716</p>	<p>Daughter of George W. Bush. Named as the implied audience in the Set List 21 review — 'Fuzzy Math' framed as a nursery rhyme from father to daughter, using the family as a vehicle for satire about privilege and race.</p>
<p>Roger Goodell</p>	<p>716</p>	<p>NFL Commissioner. Rolling Stone review of Set List 21 describes 'Dom-Vio' as 'spoofing Van Morrison while torching the NFL's</p>

NAME	PAGE(S)	WHY / CONTEXT
		<p>complicit silence around violence, slinging satire at Roger Goodell in perfect parody form.' Named directly as the target of the song's satirical attack.</p>
Tim Burton	716	<p>Filmmaker. Rolling Stone review of Set List 21 opens: 'Set List 21 pans in slowly: there's a figure framed like a Tim Burton nightmare stumbling through fog.' Used as visual/tonal shorthand for a specific kind of dark, gothic, tragicomic aesthetic.</p>
Beetlejuice	716	<p>Tim Burton's iconic film character. Used in the same Set List 21 review for the reveal moment — 'He turns — and you see his face. It's Beetlejuice... no wait, it's our Wordsmith!' Comic undercutting of the dramatic buildup, establishing the</p>

NAME	PAGE(S)	WHY / CONTEXT
		set's tone as dark but self-aware.
Vivian	841	Named in the Contacts and Social Media section — 'I am not tweeting, twerking, Xing, or whatever the weirdest guy on the planet says it is today. Tell Vivian I said hello.' No further context given. The only person outside the collaborator and public figure lists referred to by first name in the social media section.
Donald Trump	861, 874	45th/47th U.S. President. Named in the legal section as a potentially identifiable target of the Set List 23 line about a president infiltrated by foreign agents — 'If that refers to Biden or Trump...' Also in Why So Serious: 'Joe Biden sucks ass. Donald Trump blows goats.' Tom's equal-opportunity

NAME	PAGE(S)	WHY / CONTEXT
		contempt for both major party leaders.
Steve Buscemi	873	Actor. Named in Why So Serious as a punchline to Tom's admission that he used to maintain a list of the top 50 people humanity should eliminate: 'YES, Steve Buscemi was in the top five.' No explanation given. The joke is entirely in the specificity and absurdity of the choice.
Joe Biden	874	46th U.S. President. Named in Why So Serious alongside Trump — 'Joe Biden sucks ass. Donald Trump blows goats.' Tom's thesis is that both parties fail their constituents equally, and that 80–90% of Americans actually agree on core issues regardless of political tribe.

Total: 156 entries