

The Mainstream Admits the Music Industry is One Big Psyop



By Ana Friday

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Wired made a splash last week when it published an article by John Semley titled “[The Fanfare Around the Band Geese Actually Was a Psyop](#)”. Geese is a Brooklyn-based indie band that garnered a lot of acclaim last year for their album *Getting Killed*. The band has subsequently appeared on both SNL and Jimmy Kimmel. Granted, the band is nowhere near reaching the saturation levels of, say, Taylor Swift or Harry Styles or all the other fake artists who’ve been forcefully shoved down our gullets. So if Geese really is a psyop, it’s a very limited one. But if the mainstream is willing to admit this about a small-fry indie band whom most people have never heard of, you can be sure things like this are exponentially more common as you move up the music industry ladder.

But what is being admitted, exactly? Let’s start here:

In late March, the cofounders of the digital marketing company [Chaotic Good Projects](#)—who provide, [per its Instagram](#), “digital experiments and musical mayhem”—appeared on Billboard’s *On The Record* podcast. In [the episode](#) (recorded live at South by Southwest) Chaotic Good’s Andrew Spelman and Jesse Coren explained how their viral marketing methods work.

Essentially, the firm creates networks of social media pages (typically on TikTok) and uses them to drive the band’s music into the recommendation algorithm.

Songs are dropped into the backgrounds of videos. Live clips are shared. Sometimes, burner accounts, comments, and whole ecosystems of interactions can be fabricated out of digital cloth, stoking—and in some cases, completely manufacturing—discourse around an artist. These ginned-up interactions push the songs and the discussion about them higher up a platform’s algorithmic rankings.

The first thing you should notice if you’re paying attention is the names. Spelman is obviously Jewish, but what about Coren? Sounds suspiciously like Cohen, doesn’t it? Well, Google admits it; here’s what it returns when you search “Coren last name”:



So two Jewish guys are behind this company, and one of them is a Cohen. Again, if you don’t know why that matters, you haven’t been paying attention. **John D. Rockefeller’s wife was Laura Spelman, who was also a Yale.**

“We can drive impressions on anything at this point,” Spelman told Billboard. “We know how to go viral. We have thousands of pages.” Spelman has dubbed the process “**trend simulation**.” And the campaigns themselves are referred to by Chaotic Good as “narrative” or UGC (for “user-generated content”) campaigns.

In other words, they start music trends by fabricating them whole cloth. But lest you think this is something unique to Chaotic Good or somehow new to the music industry...

It’s an open secret in the music industry that all the numbers—play counts, followers, stats—are fake or at least obfuscated. Last year, a California-based rapper sued Spotify, alleging he and other musicians were losing money because of artificially inflated streams. The complaint cited Drake (who was not a defendant), claiming that his Spotify streams were “inauthentic and appeared to be the work of a sprawling network of bot accounts.” Bots and “streaming farms” have become a marketing expense.

So they’re coming right out and admitting it. Pretty ballsy, really.

Semley’s article has been lambasted, and lots of people rightly point out that Semley rather arbitrarily makes Geese the fall guys for a more endemic problem in the music industry. What’s curious about this backlash, though, is the fact that no one is really addressing the broader problem. In fact, by admitting that Geese is hardly alone in this

conspiracy, they're tacitly admitting that the whole industry is basically a psyop. Is anyone denying this open secret? Is anyone arguing that play counts, followers, and stats are *not* being faked through elaborate networks of social media bots? No, because it's true, and anyone with half a brain knows this. Even the mainstream admits that [there are now more bots than humans on the internet](#). That means you can take the number of views of a YouTube video, for example, and cut it in half—and that will still be higher than the number of actual views. Chaotic Good is just one of countless companies that is using these bots to promote whatever it wants to promote.

Actually, it is much worse than that, because they can manufacture numbers to any extent they want, up to and including 100%. For instance, are Taylor Swift's numbers half or even 40% of the billions they claim? Not a chance. My guess is they aren't even 1%. And while they are inflating some accounts by thousands of times, they can sit on the numbers of people they don't like, or people that threaten the promotion of their babies. Assuming they don't just delete them altogether.

Chaotic Good cofounder Adam Tarsia, for instance, came out of [Pulse Music Group](#), a “publishing, management and music services company” that helps artists “reach and exceed their full potential.” If it's your full potential, how do you exceed it? By artificially inflating it via bots, of course. [Tarsia's LinkedIn page](#) says he “implemented a unique social content analysis system, created artist marketing case studies and generated social strategy reports, niche analysis and strategic marketing plans.” All of that should give you the creeps. Prior to Pulse, Tarsia worked for Atlantic Records as a Digital Marketing Coordinator, where he “achieved over 1 billion streams on [coordinated influencer outreach campaigns](#).” All this being industry jargon for FAKING TRENDS and MANIPULATING THE PUBLIC.

Why do they do this? To get you to buy their shitty products, for one. Most modern music isn't art, it's just a product that is mass-produced and packaged to maximize profits. But the music industry tries to hide this fact. They must have you thinking your music taste is something you developed on your own. If you realized that your music tastes are being manipulated by a constant barrage of propaganda and social engineering, you would ditch 95% of today's music and go back to the drawing board, starting with the oldest music you can find and slowly working your way forward through history to figure out what you actually like and dislike, what is actually good and bad. And if you managed to completely cleanse your palate and re-educate yourself, you'd realize there has been a remarkable plummet in artistic quality over the last few decades. And this nosedive was initiated purposely to dumb you down, propagandize you, and take your money. They know that most people will talk themselves into liking just about anything if enough people claim to like it, and they've shamelessly exploited this, manufacturing popular opinion via radio, magazines, social media, and now millions of fake user accounts, all of which they own and control. [Taylor Swift being the most obvious example](#).

Back to the article, which really tips its hand:

The idea of a PR firm creating dozens of social media accounts to push new music or artists may seem slightly sinister, in part because the very idea of an account arguably presumes some sort of independent consciousness behind it. But is it really any different, in essence, than dozens of music blogs republishing the same press releases pushing that same music and those same bands? These tactics follow a golden rule of so much online discourse, which another of Chaotic Good's founding partners summed up in that *Billboard* interview: "Everything on the internet is fake."

They're practically shouting the truth at your face through a bullhorn at this point. And yet people are still missing the point. But it leaves us asking, how could *Wired* get away with publishing such a bald admission? Because they're still spinning it as a story about a hard-working band that is more or less the unwitting victims of an insidious hype machine. In fact, the article seems ready-made to be lambasted and dismissed. Semley never proves out his click-bait headline, which is that Geese's popularity is a psyop, not just that their popularity was boosted by digital marketing tactics. The article goes on to admit that Chaotic Good didn't actually use fake accounts or social media bots to promote Geese, and they didn't have a contract with Geese's label until their latest record, after Geese had already garnered a following. What's more, the article highlights "artist" Eliza McLamb's quote that "This kind of marketing seems to be what it takes to cut through the algorithmic noise," implying that all musicians have to do this if they want to get heard nowadays. Since the hype machine is being put to work for a hard-working, talented indie band in this case, we shouldn't get too upset. Good, hard-working musicians will still find their way to the top, right?

Except that I've already showed you how "independent" artists like Radiohead, Arcade Fire, and Red Hot Chili Peppers did not achieve stardom on merit, but on family connections. Do you think Geese is any different? Let's start with the fact that frontman Cameron Winter is Jewish. Okay, okay, but does that mean he only made it because he's Jewish? Not necessarily, no, but considering the music industry is controlled by Jews, it certainly increases the odds exponentially. For example, Geese signed to record label Partisan, which was started by Ian Wheeler. Jewish. Partisan is itself owned by the Knitting Factory, whose founders are a Dorf, Spitzer, Appel, and Zorn. All Jewish. Atlantic Records, where Tarsia got his start, was founded by Herb Abramson. So it's Jews all the way down.

Who are Cameron's parents? His mother is Molly Roden Winter, the *New York Times* bestselling author of *More: A Memoir of Open Marriage*. And yes, the book is exactly what it sounds like: smutty trash masquerading as progressivism. Its only goal, and the only reason it got published, was to split the sexes, destroy marriages, and make people even more sexually frigid. Her father is Philip August Roden, a Yale graduate and former

professor at Northwestern University who also worked for the Peace Corps in Nigeria – which means he was employed by the CIA, since the Peace Corps is a known spook front. [The Roden lines](#) connect back to Trowbridge, Sharp, Durand, Allen, Downs, Fuller, Thatcher, Standish, Cary, Adams, Pratt, Partridge, Kemp, Gillette, Gould, Ripley, Jewett, Bradford, Carpenter, and Bathurst. These are all the same prominent New England families we have seen many times, linking Cameron to William Bradford, Buckminster Fuller, Miles Standish, John Adams, Ethan Allen, Thomas Jefferson (Bathurst, Fuller, and Pratt), Chris Pratt (who is also a Bathurst), and basically all famous Americans.

[Cameron's father](#) Stewart has no genealogical links online, probably because, as his first name suggests, he comes from the royal Stuarts. He works in sound production for TV and film, having his own IMDB page. He has done work for ABC News and *Sesame Street*. Regardless, they are an affluent family. Radaris lists Cameron's parents as living in a 4,500 square-foot brownstone in Brooklyn which last sold for almost \$1.9 million in 2006. So triple that for today. Given this, are we to believe Cameron really had to record his first solo project at various Guitar Center stores around NYC, moving to a new store whenever he got kicked out? He really couldn't afford to buy his own instruments and recording equipment? Give me a break.

To close out, I remind you that, while the *Wired* article does seem to pull back the curtain quite a bit, it never pulls it back far enough. The mainstream will never show you what I just showed you. They will never do the genealogical work on everyone involved, never suggest that popular artists didn't get where they are on merit, never really attack the founding families who have ruined the modern world. But as Miles shows you week in and week out, this information is readily available if you know what to look for, and how to look.