

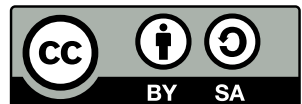
FUCK  
THE  
MUSIC  
INDUSTRY  
MFA PRESENTS: VOLUME 1

# VOLUME 1: WHAT HAPPENED TO PUNK ROCK?

## *Music For All*

BY CAMELIA BRENNAN

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*I feel like it's about communism or something  
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# DEATH ROSENSTOCK

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# I

## [001] BUCK JOHNSON

«**B**uck Johnson is a Lockhart, TX based musician, firefighter and creator of the excellent Counterflow podcast (f.k.a. Death to Tyrants).

**MFA :** On Ep. 176 : How Progressivism Killed Art, Beauty, and Culture of your podcast Counterflow, featuring Jack the Perfume Nationalist — y'all discussed "fear of atmospheric pollutants" in the late 80's and early 90's concurrent with smoking bans.

Jack described the theatrics of pretending to be disturbed by perfume scents as a way for upper middle class white people to signify class. I've been thinking about this a lot with how this sort of trendy performative hysteria relates to covid restrictions, especially in venues. As a musician, how have you been affected by this increased focus on safety and censorship in performance spaces and music in general over the past few decades?

**Buck Johnson :** This is an awesome question. Also, Jack is one of my favorite guests. He's great. Certainly, the smoking ban was big in this re-

gard. It was all the rage in Austin. People were all of a sudden "scientists" when it came to diagnosing the dangers of secondhand smoke. I had discussions with bartenders who believed that privately owned bars were "public property" and therefore fell under the "public health" umbrella. Brilliant right?

That ended up hurting some bars but not like the lockdowns did. I saw SO many musicians over 2020 begging bars not to open and pleading that they need welfare from the government to sit home and do nothing.

One Austin musician I know posted a diatribe on Facebook explaining that we should all sit home and even then, if people shame you into learning a new skill or practicing or writing a new album, they are complete assholes and it's perfectly fine to just watch movies and play video games while you get government money.





## MACROCK COVID POLICY



We are so excited to have you all back this year for the 25th anniversary of our beloved festival. To keep everyone safe, all patrons must be fully vaccinated against COVID-19 as the CDC defines as being vaccinated or boosted in the past 6 months, to attend this year's festival. All headliners and applied bands are required to show proof of vaccination before confirming their spot in the festival. This is a policy we have taken to keep our performers, volunteers, organizers, venue staff, and audience members safe. If you purchase presale tickets, you must show proof of vaccination at point of pickup. Please wear a mask indoors at all times, regardless of vaccination status, except while actively eating or drinking. See you soon!

- MACROCK XXV

## 2

# [002] DUSTIN SENDEJAS OF LITTLE GHOST

«**D**ustin Sendejas is a Nashville, TN based singer-songwriter. He spent his formative years touring the United States, leading and fortifying a variety of bands. He also has a solo project under the moniker Little Ghost.

**MFA :** In my opinion, it seems like far too many anarcho-punks are now proud statistes — I often wonder how we got here. Do you think there is a correlation between the rise of emo, punk and hardcore in popular culture in the 90's early 2000's and the end of anti-establishment music?

**Dustin Sendejas :** Huh, interesting. You're saying that fringe styles being adopted into the mainstream turned their opinions mainstream, whereas they were once rebellious? I think that's probably true.

When you're seeing "punk rock" on FUSE and MTV, and buying their albums at Hot Topic, it's a little silly to maintain a rebellious disposition. So now you have the Dead Kennedys retweeting the FBI haha (for real,



this happened).

It's funny because being offensive/rebellious used to be the point of punk. Not just one aspect, but the purpose. Now the point of punk is specifically to be accommodating and homogenous. Instead of fights at punk shows there are pamphlets and vegan chili. Not that that's objectively bad, but it's wild that the orientation of punk has completely flipped.

But I think it has to do with the aforementioned matter of fashion. Those in the arts are more attuned to aesthetics and fashion, so they adopt fashionable opinion, which at the moment is to lionize bureaucrats (oddly enough). Anti-establishment sentiment is more likely to come from your curmudgeonly grandpa, or angry moms at school board meetings.

\*

ATS presents

**MAY  
RIO**

5PM

**FROST  
CHILDREN**

4PM

**MEL\*  
N**

3PM



DOORS  
2PM

at

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# 3

## [009] RON SACCOCCIO OF SNUBBED RECORDS AND PUNK ROCK JOE COFFEE

«**R**on Saccoccio plays bass for Annapolis, Maryland punk band The Alements, runs a punk record label named Snubbed Records and has his own roast of coffee called Punk Rock Joe Coffee.

**MFA :** How do you think we get to the point where the punk community values personal autonomy again?

**Ron :** One of the coolest motherfuckers to ever walk the face of the Earth was Johnny Ramone. Johnny was the attitude behind The Ramones and truly exemplified the punk rock spirit. If punk rock could be captured in a single image it would be one of Johnny on stage, wide stance, hair partially covering the permanent scowl on his face, while he shredded his Mosrite guitar at 1,000 miles per hour.

Johnny famously — or infamously depending on your politics — said “punk is right-wing.” Given right-winger’s stances on some social issues, I’d have to disagree with the statement as it sits, but I understand what

he meant when he said it. It represents keeping government away and having a DIY attitude of getting things done.

We don't need government, we don't conform to societal norms, and we don't care what you think. That attitude coupled with the fact that ALL people were welcome were the things that attracted me to the punk scene. I fell in love with punk at a young age and it gave me a feeling of fitting in, a feeling that until then I had not experienced.

So, what the fuck happened? How is it that a large chunk of the punk scene is FOR allowing the government to force you to get an injection? I think it's two things; social media, and Donald Trump.

Social media has created a ton of ugliness between people of different beliefs. It has created temporary, and sadly, permanent rifts between friends and family. It also puts a lot of pressure on people to conform to certain ideas, rules, and positions lest be outcast by your tens, hundreds, or even thousands of followers.

It's the ultimate virtue-signal platform. Social media allows you to sit alone in a room and still show the world "oh, what a good boy am I" by making certain posts you know will please your followers and produce those likes that everyone is so addicted to.

Communicating via social media is dangerous because context and nuance is lost and a right or wrong mentality is created. This is how people fall into political teams and how polarization increases. Right now, the country is extremely polarized politically and unfortunately, like many other things, Covid has become political.

The punk community, being anti-racist and anti-fascist, rallied behind a deep hatred of Trump and his voters — often times, using very fascist techniques to project their hatred, but that's another topic for another time. With Trump gone, Covid became the issue used to continue

the fight against him and his voters. I think one of the biggest reasons the punk community is pro-mandate is because the media has done a great job in making it seem like every unvaccinated person in the country is a fat white man from the mid-west with a MAGA hat on, when in reality the unvaccinated look like everyone. A large percentage of the black community remain unvaccinated today because of a justified lack of trust in the government.

Now you have a punk community that is generally very liberal focusing all that Trump hatred on the new boogeymen, the unvaccinated. When you let hatred and fear fuel your opinions and thoughts, facts no longer matter. Instead of researching and looking at all the available information you begin to avoid information that might go against your team's narrative. You are now in a cult.

So much information is now being recognized by the CDC that spits in the face of mandates and lockdowns. However, the Covid obsessed either avoid this information or refuse to believe it. They need the doom and gloom, because it's become their identity.

Let me also say this, I'm fully vaccinated, including a booster. I'm overweight and I believe the vaccines do help those who have comorbidities in not becoming seriously ill. But that is, and should be, a personal decision. I'm not anti-vax, I'm anti-mandate, and despite popular opinion those are two very different things.

In order for the punk community to begin valuing personal autonomy again people need to start speaking out against the current narrative. What you're doing with Music For All is awesome! I have been afraid to speak up on the issue myself since I run a record label, have a podcast, and sell coffee. I didn't want the people I work with to suffer the consequences of me speaking my mind. One thing I told myself a few weeks back was that I'm done being quiet. I'm going to say how I feel and I don't give a fuck what other people think. I've been to a few shows over the past

two years and I've had the opportunity to talk to fans and bands. Most people I talk to are sick and tired of the current restrictions. We need to realize as a community that the people who are afraid to speak up about the current situation outnumber the people who are going to try to shoot us down. It's just like cancel culture. For some reason the quiet majority lives in fear of the vocal minority and the result is killing art.

The punk community should be rallying AGAINST government mandates, AGAINST lockdowns which have permanently closed so many punk venues, AGAINST the media pushing fear to divide the masses, AGAINST Big Pharma controlling the media and making billions off the vaccine, AGAINST Big Tech and their censoring of ideas, AGAINST having to show a passport to get a cup of coffee, AGAINST judging people on vaccine status, and AGAINST the elites who consistently break the very rules they force on other people.

Instead, the punk community did the most un-punk thing ever, it conformed.

\*

**MISS ROCK  
CONCERTS?**



**BACK TO  
NORMAL  
IS UP TO  
YOU**

**GET VAXED  
WEAR A  
MASK**



# 4

## [011] DR. MARK CHANGIZI

«**D**<sup>R</sup> Mark Changizi is a theoretical neurobiologist, entrepreneur and author.

**MFA :** Do you have any thoughts on how we can bring back live performance? Do you think the existing cultural institutions are worth saving?

**Mark :** We have to defeat the mask mandates. The whole point of going out is to be social. And the whole point of watching live music is to let the human emotions wash over you. Face masks disconnect the crowd. Unplug it. And many of us simply don't enjoy the experience.

On cultural institutions being worth saving, if you're referring to live music venues, I think it would be helpful to disconnect the arts from the State. Historically most folks and I would have justified it for the obvious reason that one doesn't want the State saying what's art and what's not. Bad, bad, bad.

But, Covid hysteria has taught us that an even deeper reason to have live music be independent is so that, if there's a moral panic, the masses

can't enforce their arbitrary moral prescriptions on all the art venues. Maybe some, but with greater independence comes greater variability in how venues would respond...and a greater chance to survive society-wide moral panic.

\*

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# 5

## [014] DAVID REABOI

«**D**avid Reaboi is a Miami Beach based consultant and writer specializing in national security, political warfare, influence operations and the media. He is also an avid jazz fan, musician and vinyl collector.

**MFA :** With your extensive knowledge of jazz, I'm curious what you'd say about jazz and live performance in the current climate. Looking back at the transition from big band to bebop jazz, emerging in part due to protest of the cabaret tax in NY in the 40's — why do you think there hasn't been any jazz musicians being outspoken in defense of live performance during lockdowns and other oppressive restrictions?

**David :** It's a good observation, and I think it has to do with the economics of music today. For decades, a gig as a professional musician was a ticket out of the ghetto and into the middle class or working class.

In the 1940s and 50s, recorded music piped into a club on a primitive PA system couldn't come close to replicating the sound of real musicians playing live. When that changed in the late 60s, live music began to

disappear—and, with it, the career options of musicians in general.

Fast-forward a few decades, and live music of any kind (nevermind jazz) became a niche thing. Playing for the door became commonplace, as rooms didn't have the budget to pay musicians (especially as the profit margin was shrinking with ever-higher rents). For jazz musicians, this meant it was no longer a real profession with which you could support a family.

By the time I lived in New York City in the 1990s, it was far too expensive to make a living and live in the City playing jazz; people had to take other kinds of gigs. Then the technological advancements, too—making it possible for musicians to record and release their music cheaply—had the effect of deprioritizing and changing the way music is made and consumed.

All this, I think, altered the relationship jazz musicians have to live performance. Yes, it's incredible and irreplaceable to play in front of an audience, but it no longer meant a musician would starve if he was unable to play gigs.

That's not even mentioning the herd-mind mentality of many artists who are just as susceptible to fear, misinformation and hysteria as anyone else. Maybe even moreso!

\*

MUSIC

# Social Distancing With Melvins' Buzz Osborne: Stockpiling Merch, Listening to Tom Waits

"Play it cool and try not to panic," singer-guitarist says

BY HANK SHTEAMER

APRIL 8, 2020



*Melvins singer-guitarist Buzz Osborne shares how he's been passing the time in quarantine, and what he's been listening to.* MACKIE OSBORNE

As the world fights a pandemic, we've been reaching out to some of our favorite artists to get their takes on these unprecedented times. Here's what Melvins singer-guitarist Buzz Osborne — who's readying *Gift of Sacrifice*, an excellent new acoustic disc with Mr. Bungle and Tomahawk bassist Trevor Dunn — had to say in response to a few quarantine questions

# 6

## [015] MUSICIAN

«**M**usician is one of many projects of prolific musician and computer programmer Chuck Hoffman.

**MFA :** I think something that is holding art and music back is this false idea that creatives should be able to make a living off of, or be heavily compensated for their work. This seems to encourage funding by the State or other donors with questionable motives, and will inevitably shape what is being created. I believe the communities that currently working to archive and share music freely are providing a great service — do you think all music being free and available to all could potentially be the best way forward?

**Chuck :** It's more, I think, the false idea that creatives should be making a living at it before one will officially call them artists/musicians/etc, or listen to their concerns as such ; anything less is just a hobbyist. But there's not just some switch from one state to the other we can just reach out and grab, it's a building process.



If you like what we're doing, we could always be doing even more of it and getting better at it, if making a living in some other way took up less of our time, energy, if we had a smooth trade-off. I don't think we're in an economic or political situation that's conducive to such nonbinary compromises though.

You're this or that. There was that startup hustle culture TED Talk nerd who called it something like the "sex and cash theory" like : ya got your money occupation, and then your cool occupation. An intriguing theory, but it implies yet again that you have just one kind of thing you do that pays any of your bills. We need to get away from that assumption, but I'm not sure the gig economy is quite it.

But I get what you're saying, and it's also significant. If you've got money to get, as one does, and someone will pay you to do some art, are they going to have some kind of input on it? Yeah, I think I heard a rumor that's part of the deal.

You can take the gig or not. Or you're going the other way around, where you do some work how you like doing it and then sell it, go in search of an audience. The influence is more indirect then, but you likely have some hypothetical audience-customer in mind. Money talks, it's a collaborator.

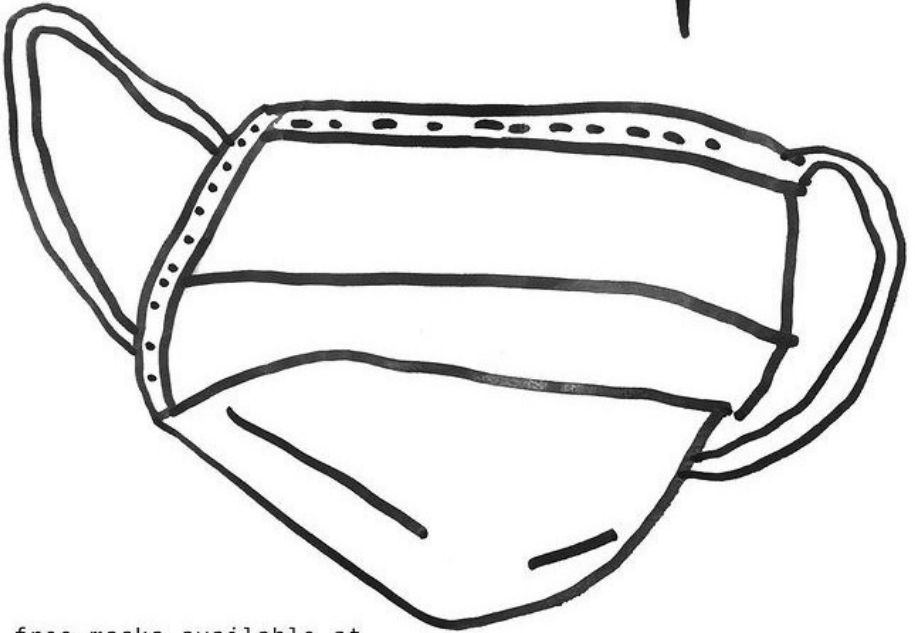
Where people get hung up now in music in particular, is that recording technology gave us an artifact to go with the experience ; more recently though, the plastic object is becoming technologically unnecessary and looking increasingly indulgent. But in the meantime, it gave the medium called "music" this weird dual ontology that people took for granted and forgot that the artifact part of it was a relatively new thing in history. So now they look at music and it looks to them like it no longer obeys the same principles of physics, let alone economics, that they were used to.

So to tie it together, does the customer have influence over the work? Yes. But does the customer get full control of what life the piece may have in the future? Who will be allowed to listen to it, or find it, or give it away, or take a picture of it, or voice opinions about it? Well, sorry Mr. I can't afford to provide you enforcement of that. Neither can you, on account of it's a logistically impossible technocratic fantasy.

All music is already free, always has been. It literally like floats around in the air.

\*

PLEASE  
Mask Up



free masks available at  
merch table!

♥ Thank you,  
Bitihiki Kill

# 7

## [018] BEAN TREES

«**B**ean Trees is the solo project of prolific Merchantville, NJ based musician and artist James Dunn — who is creating thought provoking lo-fi recordings on his Tascam 424 in his basement.

**MFA :** How do you think we got where we are now, where musicians won't even stand up for their own ability to perform live?

**Bean Trees :** The changes that have taken place in the "independent" music realm, have been slowly implemented. Where you were once free to speak your mind, regardless of anyone else's opinions, has become a prison. Free thought is no longer encouraged, it is attacked, and even openly advised against.

The earlier independent bands, were for the most part, independent. They found ways to press their own records, promote themselves, book their own shows, make their own fliers, record their own records, and even distribute it themselves. As those genres became more popular, labels began signing anything they could find that emulated it. I'm not opposed to artists and musicians making money for their work. I believe

it's very important to remain in control of every aspect of your work. From creating it, to selling it, and every step in between.

Once a label, manager, or handler is involved, it loses its integrity. I can understand having some friends or family help out, if it becomes too much for just yourself, but that should be celebrated. I've always been on guard when it comes to involving anyone else in my creative pursuits. It's sort of a sacred connection, to create and turn visions to reality. Too many musicians and artists let their guard down if money or fame is offered. Whether you agree to it or not, what's asked for in return is control of your work. They own you, bottom line.

Artists are then slowly put into crippling debt to the label, and are essentially bankrupted. They are so dependent on their "following" to stay afloat, they could never speak their mind. In fear of losing their place on the totem pole. They rely on the fame, the attention, the notoriety, sometimes more than the money. They crave it when they lose it. They have a hard time going back to normal life.

Not only are the bands held to this standard, but the fans are as well. They are called followers for a reason. We are constantly being bombarded subconsciously with symbols, and messages. We look to the leaders of our digital communities to help guide us to the truth. We used to seek God, we now seek validation. It is a modern currency. You can see the social engineering colliding with a social credit system. It already exists, if you don't agree with the herd, you are "canceled" or ostracized. The same people demanding diversity, inclusivity, equality, and justice. Are shaming anyone who dare disagree with the narrative of the blood drinking demons.

If there was less fear about losing your scene points, and more emphasis on speaking truth. Music could have a great revival. I find myself turned off by bands I once sang along to, and paid to see live with what little extra money I had. I have no respect for any artist who goes along

with whatever they need to, just to remain relevant. We are supposed to be telling the good news, not the media narrative. It is our duty as artists to interpret the spiritual signals and communicate them to anyone who wants to listen. The signal has been intercepted, but there are still quite a few of us who are turning the tuning knobs to get a clearer message.

\*

*You can stay at home and  
still be a hot bitch*

*That's hot.*





# 8

## [024] DREAM MACHINE

«**D**ream Machine are a husband and wife psych-rock duo — comprised of Los Angeles based musicians Matthew and Doris Melton.

**MFA :** I'm very eager to find a way to remove the divisiveness that has taken over music — and move towards ignoring politics and just being more tolerant and nice to each other — though that feels impossible when there is a faction whose political beliefs are that live music is unclean, in need of regulation and/or unnecessary.

What do y'all think is the best way to encourage tolerance and personal choice and bring live performance back without restrictions?

**Doris Melton :** After everything Dream Machine's been through it stood out to us that the people who are overwhelmingly loud about their beliefs tend to be hiding the opposite belief inside. Carl Jung talks about this when he speaks of the "shadow self". The entire concept behind being "tolerant" stems from an inherent fear of mediocrity.

Mediocrity is something we fear as human beings because it inherently goes against the progression of our species. You have these otherwise "normal" kids showing mom and dad that they're unprejudiced towards their blue-haired, pierced, and tattoo'd friends in an effort to reject banality, so that they may be observed as original thinkers. This is what happens when people who otherwise have no skill, talent, or desire to create anything try to take over music and art scenes.

They're very mediocre people who cover themselves in tattoos and piercings, develop extensive knowledge of expensive punk rock records and film, and put emphasis on appearing more "alternative" than others, learn everything there is to know about oppressed people and otherwise unrepresented classes in an effort to seem original, principled, and above all, more interesting than others. This is why they aren't open to honest discourse; it's not about the politics for them, it's about appearances.

When things are solely about appearances, we can only scratch the surface of what might be the truth. That's why it feels like we speak to brick walls when we talk to the people who have these same regurgitated ideas. It's a recent phenomenon, so we're just now figuring out how to tackle this problem. The only way I see a way for all of us to freely play music regardless of political or otherwise unorthodox ideas is that we have to stop acting like the reaction we receive to our thoughts is normal.

We can't keep allowing ourselves to disappear; we can't just fade away any time someone tries to bring us down or to control us. It's ultimately a battle of egos more so than a battle of ideas. You have to allow the positive aspects of your ego - the ego that is on your side and wants you to survive, not the evil side - to fight for itself. Why shouldn't you be allowed to have a say if they're allowed to have a say? Why shouldn't you play that stage if they're allowed to play that same stage? Who put the idea in your head that you're not worthy just because 10 people on the internet disagree with your message?

It's not cancel culture that's the problem, it's everyone's incredibly cowardly response to being canceled. We created this atmosphere, not them. Let's show some horns for a change! Book some shows or something, put a bill together. Don't have a venue that will host un-vaccinated, unmasked people? Host it at your house, who cares!

Anybody who still thinks covid is a thing in May of 2022 is mentally insane and needs to be publicly shamed. The only reasonable response to people wearing masks outside by themselves, or in the car alone, is to point and laugh at them as hard as you can.

The reason so many people are so sensitive to speaking out is because people who are truly original and different do not need to make a great spectacle; if anything, it's highly embarrassing to be different and people who truly think differently tend to make a concerted effort to seem normal and keep a low profile. So the ones that get canceled for these actually original ideas remain quiet because it's always been in their nature to do so. We think that's stupid and is ultimately going to lead to bad ideas and the death of creativity.

\*



**bobmouldmusic** • Follow

**bobmouldmusic** • I'm excited to be back on tour this weekend. I'm looking forward to seeing everyone in the Northeast — hopefully with masks on. Thanks, and see you soon!  
19w

**originaldave\_dave** Hahahahah 🤔🤔🤔🤔🤔🤔🤔  
18w Reply

**slash5fresno** Thanks?  
18w 1 like Reply

**thiagocastromda** Take care 'n rocking as ever.  
18w Reply

**eronotcsek** Exciting. 🍀  
18w Reply

**seriouslysimonsays** Happy to wear a mask and I'll be in the front row in Newton!  
18w 1 like Reply

**paracinemascopic** Happy to see you doing well. Much support and respect! Enjoy the rest of the tour! 🙌🙌🙌  
18w 1 like Reply

**danimondaine** 🇺🇦  
18w Reply

**robua03** Hate I missed you in Bham with @willjohnsonx a few years back. Hope all is well. Would love to hear about your time in WCW in a podcast sometime.

👍 🔍 🗨️

**Liked by 5pt5panoramic and 1,290 others**  
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# 9

## [029] ROBBIE BERNSTEIN

«**R**obbie Bernstein is a comedian, host of the Run Your Mouth Podcast and co-host of Dave Smith's Part of the Problem Podcast.

He has been booking his own tours, performing on porches throughout the United States.

**MFA :** I've been thinking about how all of the movies about rags to riches musicians and stuff was a PSYOP to make people think you get discovered at the mall and that there's no hard work — which causes people to feel like failures if they're working towards something and don't have immediate success.

For the first time in my life, I have this project (MFA) where I want to stay up late working on something, I don't care if I make any money. I think everyone needs to find what that thing is for them. If people are just doing art to be cool or to make money, it doesn't work — that's when the evil shit gets in.

**Robbie :** I agree. In that regard I kind of let excitement be my guide. The fact that I'll sit down for no amount of money and read through vaccine efficacy literature, as opposed to spending 10 minutes on a contract that will make me thousands of dollars, absurd amounts of money. I just don't love it. When it comes to something that makes me no money, but is really exhausting, I can spend hours. There's something about it that's compelling.

If it's something that excites you, and if it's niche, go master that. There probably aren't other people that are that interested and you might be at a point where there's enough value that you can really make money off of it.

I'm being a self-righteous douche here, but I like this quote that summarizes the book *Mastery*, "the problem with life is that it's slow and boring and it takes a long time to see hard work to pay off or that bad actions have consequences."

What I mean by that, is on any given day you can go party, it doesn't matter, it won't effect you. But if you do that every day, it will. On the same note, if you're working hard today, tomorrow and the next day you might get nowhere but if you're doing it for 5, 10, 20 years — you're gonna see some positivity.

We watch movies summarizing 10 years of someones life into an hour and a half. They always fast forward the practicing part that would be 3 to 10 years of boredom, that they then showcase in 3 minutes. I think you're right. I think our brains are falsely wired for how it should work because we're comparing ourselves to movies. Movies are distorting peoples sense of what things should look like.

**MFA :** I really want to research how the government co-opted all the counter culture movements.

**Robbie :** Can I give you some proof? You've got to go look this up this was an article I think I read maybe in Time. I've quoted it like I'm a hundred percent sure of it but, I'm not. Andy Warhol and Jackson Pollock — the CIA was buying up their art, the reason being when we were competing with the USSR we wanted to pretend like we were more of the leader in culture.

The way they did that was by saying, "look how valuable our art was" and they were buying it. It wasn't like the market actually said this was what people were looking for.

In the modern day, you see that in terms of where advertisers are willing to place their money. I do think a lot of that is down wind from where the government and The Fed will actually make money available to people. So I do think there's a lot of government money in the system that dictates what kind of content will be created.

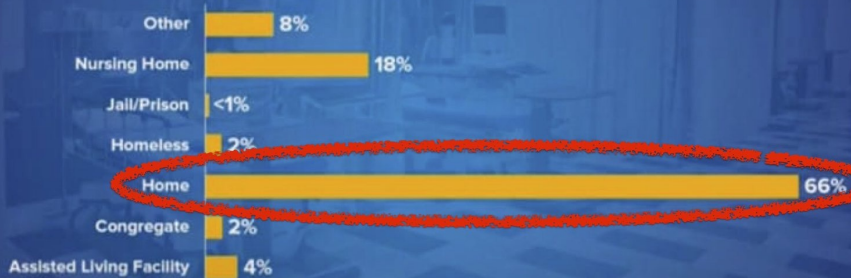
The purest example is something like the woke nonsense coming out of Disney or the kind of things that news corporations are allowed to cover and what their sponsors look like. There's a lot of art that's dictated by where the money is, and money is coming from government and their interest.

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## Who Is Getting Hospitalized?

### SOURCE OF ADMISSION



**STAY HOME.**

**STOP THE SPREAD.**

**SAVE LIVES.**