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Hot Licks and Rhetoric: Collecting, Community, and Disruptive Literacies

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HOT LICKS AND RHETORIC: COLLECTING, COMMUNITY, AND DISRUPTIVE LITERACIES

by

Joseph P. Serio

A Dissertation Submitted in
Partial Fulfillment of the
Requirements for the Degree of

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ABSTRACT

HOT LICKS AND RHETORIC: COLLECTING, COMMUNITY, AND DISRUPTIVE LITERACIES

by

Joseph P. Serio

The University of Wisconsin-Milwaukee, 2022
Under the Supervision of Professor Shevaun Watson

This ethnographic dissertation investigates the activities and tactical technical communications (TTC) of underground music collectors. Through this it explores the concepts of community and institution that compositionists and technical writing scholars use as ways to address social influences on writing, but which fail to explain how these milieus influence the writers and their genres. Collectors of Recordings of Independent Origin (ROIOs), through the use of increasingly disruptive technologies, moved from passive listeners to active producers of music for sharing freely, garnering opposition from the music industry as their activities moved online. This study views the relationship between the music industry, ROIO collectors, and bootleggers through an activity theory lens and applies rhetorical genre analysis to collectors' voluntary, colloquially written, but highly technical documentation. These methods, coupled with surveys of ROIO collectors, creators, and site administrators, reveal high interactivity and cooperation between these seemingly oppositional groups. By focusing away from social contexts and toward the literacies employed within them and the purposes to which these literacies are applied, this study suggests that the way in which technologies disrupt societies and organizations is analogous to the way in which social contexts influence writing and genre. These findings allow for a more literacy-connected way of seeing institution and a purpose-

driven view of community that return analytical focus to writers and the purposes for which write. In turn, these ideas allow us to view tactics, currently viewed in TTC scholarship as opposition to institutional preferences or strategies, in terms of both multiperspectivity of an activity system's object and the available literacies employed for the writer's purposes.

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Dedicated to Honey, who goes through it all with me.

Also dedicated to the artists and everyone in the ROIOsphere who
have blessed me with the wonderful music that helped me get through
long months of long, long days over the past two years.

The title phrase “hot licks and rhetoric” comes from the song “Hopelessly Human,” written by
Kerry Livgren and performed by Kansas.

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LIST OF ABBREVIATIONS

ABC	Explanation
AT	Activity Theory
F2F	Face to Face
IF	Information File
NAB	Not Allowed Bands
NAV	Not Allowed Venues
P2P	Peer 2 Peer
ROIO	Recording of Independent Origin

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There are many people to whom I owe great and sincere thanks. First, I want to thank my committee members: Dr. Rachel Bloom-Pojar gave early conceptual help that was instrumental to this dissertation's beginnings, and I appreciate the time and patience of Drs. Dave Clark and John Jordan.

I thank the UWM English Dept. and administration for their help through the pandemic and with a million little details.

I thank the ROIO collectors and site administrators who took the time to respond to my survey questions. The thoughts and stories they shared were invaluable to the following study.

But I especially want to express the deepest thanks and admiration to the two teachers and mentors who believed in me when it mattered the most. James Burbank at the University of New Mexico first motivated me toward graduate school, teaching, and research, changing my life forever. Last but with the utmost gratitude and affection is my advisor and committee supervisor, Dr. Shevaun Watson, without whose knowledge, guidance, patience, understanding, and good humor over the past four years, and especially during this project, this dissertation could never have happened.

There may be a new album, and there may not. Right now, we're encouraging bootlegging because there have been some great live things that ended up on the Internet. Rather than try to stop it, we like it. If nobody gave a crap about you, they wouldn't bother to bootleg you.

Burton Cummings

I'm all for bootlegging. A record costs \$20 . . . who can afford that?

Chrissie Hynde

When I sell liquor, it's bootlegging. When my patrons serve it on a silver tray on Lake Shore Drive, it's hospitality.

Al Capone

Chapter One

“Hello, It’s Me¹” – An Ethnographic Introduction

Roll Tape

Some people are creatures of habit; I am a creature of choice. I started making beer in 1990 because the variety of styles available at that time was just enough to pique but not satisfy my curiosity. I began food foraging in 2016 when I learned that fascinating, delicious, and nutritious foods grow all around my neighborhood, but aren’t commercially viable for some reason. And then there’s my music collection, which is huge, diverse, and composed mainly of recordings that have never been officially released by the music industry. While I have collected this music primarily for one reason – enjoyment – I have come to realize that the changes in this hobby over several decades, the affiliations made in the course of it, and the continually developing technical documentation now created as both a requirement and an offering all have deep rhetorical importance.

The following tale of fanhood prompts discussion of what the ideas of community and institution mean to the fields of Rhetoric and Composition and Technical Communication, how these concepts came to have those meanings, and what those meanings tell us about the writing done within and for the groups defined by these concepts. In this chapter, through introducing a hobby that I have enjoyed for four decades and counting, I will explain how it

¹ I’m not a big Todd Rundgren fan, actually, but what other song could be as appropriate for an ethnographic introductory chapter?

connects to community, fanhood, and literacy, and how the documentation done for this hobby provides a unique analytical opportunity as an emerging genre of tactical technical communication. Furthermore, using concepts of importance to the field of Media Studies, I find this hobby's history connections to the development of "disruptive" technologies that have, over time, advanced the once simple tape recordings of the 1970s into a new and more permanent form of spreadable media. The concerns and questions that derive from these connections, which are central to this dissertation's research, are then outlined before the following chapters are previewed.

Recordings of Independent Origin (ROIOs)

One of my strongest interests, or you might say deepest loves, is music, and I have a life-long preference for live performances. The first "real" records I bought as a child – after losing interest in the Disney, Sesame Street and K-Tel Top 40 collections – were live albums, mostly because my allowance was modest and a live three-record set such as Paul McCartney's *Wings over America* was simply a better value than a single LP, providing triple the music at less than double the price. It wasn't long before I realized that the live recordings represented the artist in the moment, before an audience, doing things not done in their studio recordings, offering more variety. I listened to these records and tried to imagine being in that audience, watching that show. I started becoming annoyed when I read about overdubs and studio work in the liner notes of supposedly "live" releases. It felt like the band was cheating, and in the liner notes of his first live album, Peter Gabriel agreed with that assessment while confessing to the cheat (Bandcamp).

In high school I saw my first concert and started recording live radio specials. As a college freshman in 1983 I befriended the first underground music collectors I ever knew, Deadheads – that is, fans of the Grateful Dead – that had acquired and would share a few shows. Many collectors started with the Grateful Dead because they allowed audience taping. Jerry Garcia once said of their live music ““Once we’re done with it, the audience can have it,” and the audience gladly accepted the offer (Paumgarten). I’m pretty sure that Set 1 of the Dead’s May 22, 1982, show was the first tape I collected, the very first live recording I ever heard that was not provided through the music industry. The difference in the sound – the lack of polish, and the occasionally odd balance despite the music coming through clearly – added authenticity in my ears. The music itself had highs and lows; I imagined smoke coming off Brent Mydland’s keyboard during “Jack Straw,” and smirked at the haphazard sloppiness justifying the title of “Lazy Lightnin’.” This was the band in the moment, without the opportunity to mend a squeaky note or select the best cuts – warts and all, as the common saying goes. The next summer I saw my first Grateful Dead show and buying 90-minute cassette tapes in bulk became a lifestyle choice. I found a new way to enjoy music, and without realizing it joined what would eventually become a global network of underground music collectors. From collecting and trading tapes, collectors moved to burnable CDs and eventually to sharing files electronically through high-speed Internet. In that time, I learned that ROIO collecting offered far, far more than the Grateful Dead.

I also learned that sharing these recordings, called Recordings of Independent Origin, on the Internet had come with opposition from some artists, their record companies, and the companies’ lawyers; not everyone shared Jerry’s largess. In many cases ROIOs were equated

with bootlegs, which differed in the fact that they were packaged and sold on black or grey markets, not shared freely without remuneration as ROIOs are. My earliest experience with Internet ROIO collecting included website shutdowns, new sites replacing old, and an eventual détente between the ROIO websites and industry lawyers.

The ROIO Community

Eighteen years and thousands of ROIOs later, graduate study in the fields of Rhetoric and Composition and Technical Communication showed me another way to view the experience. In terms of much writing scholarship, I could be said to have entered a community of some type – perhaps a “collecting” or “fanhood” community, or maybe some type of subculture – engaged in a pursuit of opposing and undermining the music industry. This opposition is debatable, and the data presented in this work, particularly the third and fourth chapters, debates it. The perception of such opposition to the music industry by those of us who share what the industry doesn’t sell stems from deeply entrenched perceptions about how communities such as ours and institutions such as the music industry are defined. Institutions are connected to power and control (Grabill 9). Community, in writing scholarship, has come to be identified with writing done outside of the institutional settings of work and school (Heilker and Vandenberg 29). As a result of this perception, one not necessarily justified by the definitions of community and institution scrutinized at length in the second chapter’s literature review, “objections to institutions and institutional change are often raised from the perspective of ‘community’” (Grabill 91).

How the concepts of community and institution are employed in research and pedagogy contributes to the perception of opposition. Multiple definitions of these contexts, formulated

in an effort to study the ways in which social environments influence writing and genre flexibility, are detailed in Chapter Two (Artemeva “Unified” 169). Studies of “community writing” often focus on situations involving political or social resistance to governmental or commercial institutions (Cushman; Peck, et al.). “Community outreach” or “community literacy” programs tend to extend academic goals and policies into non-academic spaces such as church basements and community centers (Peck, et al.; Alvarez). These aim at promoting literacies expected to help community members be more successful in the institutions of school and work. In situations like these the lack of institutionally valued literacies is not considered a “community literacy,” but rather a form of illiteracy. In either case, a dichotomy is formed; either “community” is a stage for resistance to power, or it serves as a target for empowerment through the attainment of institutionally valued literacies.

This dissertation addresses these perceived differences between community and institution that are studied by rhetoric and technical communication scholars alike. The example of ROIO fanhood reveals much complexity in the community/institution dichotomy and a permeability between the boundaries between such entities that often goes ignored. ROIO collecting’s history, as detailed in Chapter Three, begins with analog reel-to-reel tapes collected by individuals who shared with friends and other tapers and continues through the digital age with websites that service thousands of pseudonymous collectors who may never address each other directly in depth if at all. That history shows a collecting community and its institution co-creating each other, each influencing the other’s constitution and positioning both between the music-industry’s institution and the bootlegger’s illicit commerce. While independent recording collectors flout industry hegemony over music’s availability, they also

serve the industry, promoting the artists' official recordings and concerts and intentionally spoiling black market opportunities by freely distributing ROIOs. As such, ROIO collectors and their sites of activity sit outside the context of most community-writing studies.

This positioning allows us to call into question the various definitions that researchers in multiple fields, most importantly composition and technical communication scholars, apply to community and institution. My goal here is not to defend or attack any chosen framework for defining these terms, nor to introduce my own definition, but to question their usefulness to the study and teaching of writing. Specifically, while context doubtlessly influences writers and writing, I will question whether defining community and institutions as contexts, seen as places or social groupings, helps researchers to isolate and understand how such influence occurs.

Disruptive Technology

ROIO creation and collection is the result of changing technologies over many decades. Interest in such recordings existed, as evidenced by the market for commercial bootlegs, but the technologies, the means of recording ROIOs, preparing them for sharing, distributing them, and enjoying them – all explained in Chapter Three 's "How We Collect" – have consistently improved over the past five decades, enabling shifts in mediation and communication that distinguish them as "disruptive technologies" that alter existing social and commercial paradigms. My history as a collector traces many of these changes. Growing up at the end of the vinyl age, I bought records at the mall and listened to them on the turntable in my room. In the 1980s, when music buyers switched to the portability of cassette tapes, I made a similar choice because tapes were how Dead shows were traded; we could make or own tapes, but we couldn't press our own records. When I began collecting electronically, I burned my

downloaded ROIOs to CD, but that eventually became too costly in terms of both money and space. I gave most of those CDs to interested friends and devised my current home listening set-up. Instead of a disc player, my stereo receiver runs from my stereo TV (is there still another kind?), which I use as a monitor for a tower computer. The ROIOs are held on an external hard drive, and to play them I use a free program called Foobar 2000. Foobar is designed to play various types of audio files, display any metadata present, and provide various bandwidth displays and equalization (which is important because ROIOs vary greatly in sound quality). It can even monitor the ROIO storage folders, displaying the contents in an easy-to-read tree format (See figure 1). To play Traffic's January 26, 1973, show I simply grabbed the folder in the tree and dragged it to the box on the right, where the illustration shows the song "Freedom Rider" playing. I can drag multiple folders over at once and let them play until they're done if I want or add folders from other hard drives if I'm really eager to hear something I just downloaded. Once I've retitled my new acquisitions so that they'll sort by name and date, since not all ROIO creators name things the same way, I keep the unheard ones in a folder named "Queue." After I listen to one, I move it to the "Stacks" folder, and Foobar updates the move within a few minutes in the tree display.

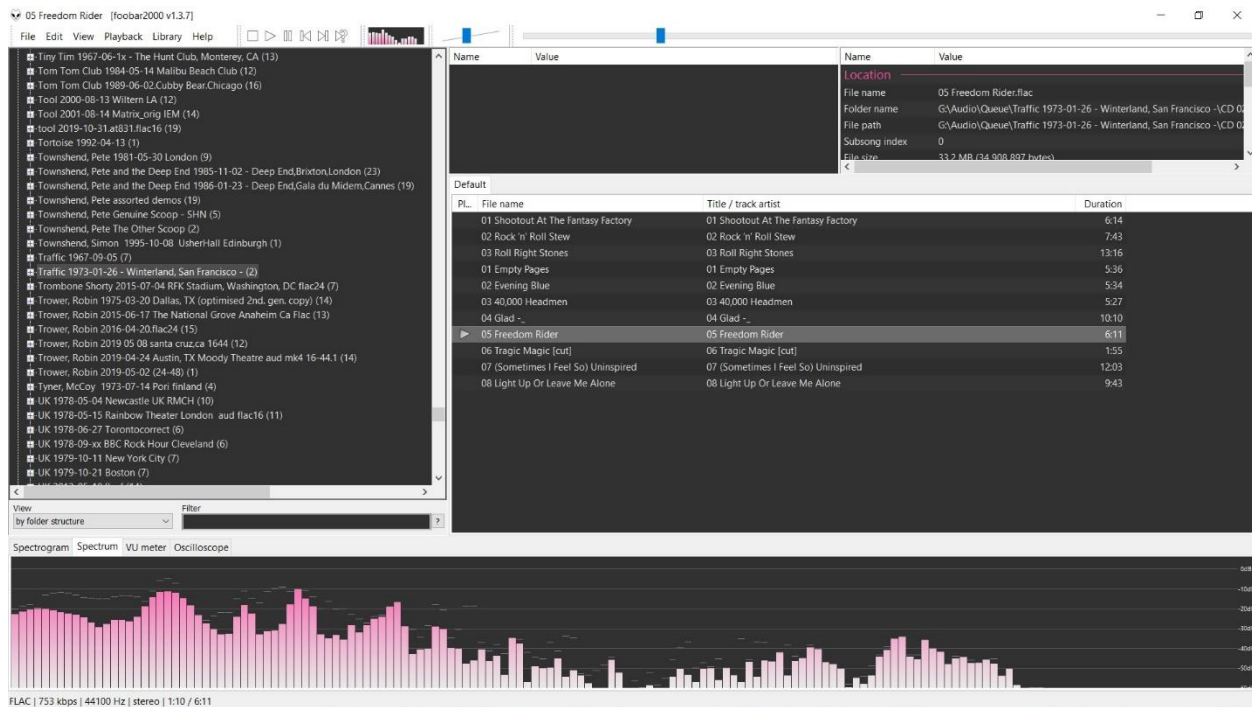


Figure 1: The Foobar 2000 audio player.

These organizational and systematic norms came to me slowly. I started out listening to tapes on a tape player, like everyone else, and the change to CDs changed only the medium, giving listeners direct access to individual tracks but little else. When a friend who loves music as much as I do but understands computer technology far better taught me about electronic trading and BitTorrent, I started gaining more technical and musical literacy, learning how to use the websites and the downloading tools better while hearing more music and learning more history. I learned more of ROIO collecting's insider terminology, much of which is explained in Chapter Three, and gained greater understanding of why ROIO sharing is how it is – why collectors demand larger “lossless” files that contain all the original recording's bandwidth, rather than the much smaller mp3 files that eliminate some of the audio spectrum, for instance,

or the importance of accurate and complete documentation. As my Internet speeds increased, so did the amount of ROIOs I amassed, as the ease, speed, and free availability allowed me to listen in on histories that the old days of expensive physical media, limited contacts, and postage would never have allowed. I entered a level of collecting I call “hypercollecting” that required me to develop different methods –that is, to learn new literacies – for storing, organizing, and playing a massive electronic music collection with ease, a level of organization not unlike archiving in regard to intent if not complexity. Overall, I presently have more than 5,100 audio ROIOs and not quite 600 videos; I’m pickier about videos since they take up more storage space, especially as they can come in Blu-ray format these days. Combined, the entire collection takes up about 5.7 Terabytes of hard drive space – a seemingly vast amount of storage for a typical home system, yet much smaller physically than either my CD or vinyl collection, which combined contain far less music. Some reading this will find that difficult to fathom, but many collectors would consider me a novice at best.

ROIOs, being distributable, are therefore a form of spreadable media beyond the sort discussed by media and communications theorist Henry Jenkins, storytelling consultant Sam Ford, and media analyst Joshua Green. Their highly influential work focuses on media that is spreadable in terms of social media embedding; one person posts a YouTube video on their Twitter account and others share it to theirs, prompting further sharing to a Facebook account where it continues to spread. Similarly, Jennifer Nish considers “spreadable genres” as likewise transferable social media posts, citing examples of such genres as LOLCat memes, Epic Fail, and Instagram photos. This view of spreadability remains entrenched in corporate contexts, however – what you share on Facebook or Twitter can be “unshared” by the website for a

multitude of reasons. Furthermore, this way of “sharing” is not the same as possessing. Finding that article or meme that one shared on Facebook years before can be a time-consuming challenge, as social media is geared for the next post, not easy access to old ones. ROIOs, however, are spread by replication – they don’t spread between social media accounts, they move from hard drive to hard drive, often with dozens of hard drives involved at any given moment, as detailed in Chapter Three. Once I have it, I have it, and no social media censor or algorithm can take it or hide it from me. Furthermore, this level of spreadability allows different forms of “uptake,” defined as the actions one may take in advancing and spreading a genre (Nish 243). Nish speaks of two possible uptakes, spreading a genre or creating new instances of the same genre, but the document genre that spreads with every ROIO – the information files, explained in the next section – allow those choices along with additional choices of amending the document, adding a new document to the original, or scrapping the original altogether and replacing it with a new one. This removes both the spreadable media and genre from corporate control and allows far greater creativity in the former and rhetorical dexterity in the latter.

Information Files (IFs)

The differences in how I enjoy music aren’t just technical. Where I used to listen to officially released albums (and still do in the car) while poring over the cover art and liner notes, I now listen mostly to live performances, usually complete concerts. As I collect some artists much more than others, for reasons of choice or availability, it’s easy to get into a listening rut, because when I’m browsing through a folder containing over 2000 items it’s easy to miss the trees for the forest; the artists I have the most of stand out. To avoid that I search the queue folder for the day’s date and listen first to the ROIOs recorded on that date. This helps the

“needles,” acts I have just one or two ROIOs of like Lightnin’ Hopkins or The Damned, emerge from the “haystacks” of Pink Floyd, Grateful Dead, King Crimson, Jeff Beck, and others. Listening to ROIOs by date lends a historic or nostalgic air to listening, as well, as I think back on where I was in my life, and perhaps even what I was doing on that particular night. Maybe I was there, or at a different show, or celebrating a birthday?

This is where the main artifact for this work’s analysis, the information file (IF) comes into play (See examples in Appendix A). Sometimes there are too many ROIOs for one date to listen to in a day, or too many from one band. Choosing what to listen to on that day and what to leave for another often means reading the IFs for these ROIOs. The IF is a document that the websites dedicated to ROIO-sharing that I write of here require to accompany every ROIO shared through their facilities. These usually simple but sometimes quite complex text documents provide labeling to show the ROIO’s content and technical history, but often provide additional information conveying the ROIO’s history, sound quality, and a various other freely chosen subjects that reveal the priorities and values of their writers.

ROIO information files are primarily used as a form of technical communication, but they vary within that genre in several ways. First, they have limited formal consistency. An IF may range from minimal information about the content and technical history of a ROIO, or it may expand to include optional types of information to varying depths, as displayed in detail in Chapters Three and Four. The writing in IFs frequently takes a more personal and informal tone than technical communications normally demand, often featuring personal narratives on subjects ranging from technical processes used, details of a particular show or tour, the recording’s history, or even the history of the taper and his activities over a career of ROIO

creation. The IF is one of two types of written artifacts – along with the websites through which most were downloaded – to be analyzed in Chapter Four to gain an understanding of what is important to ROIO collectors and creators, their websites, and how their writing is influenced by other genres and activities. Even casual collectors find them useful in guiding their activities, and less casual collectors like me, who may end up choosing between several listening options for one day and who collect certain artists comprehensively (some would say “obsessively”), find them indispensable. Chapter Four investigates the elements that make them recognizable as a genre, the values they reveal, how many collectors approach writing them, and the sense of audience awareness that differentiates them from most technical communications.

Music, Variety, and Fanhood

ROIO collecting offers great musical variety, as well. It isn't only the major acts that are documented, and in fact many major acts don't allow ROIO trading online, and so may be underrepresented in a fan's collection; I know I'd sure like to get more Crosby, Stills, and Nash. But despite such issues one can find ROIOs in the genres of Rock and roll, R & B, Country, Rap/Hip Hop, Jazz, Blues, Classical, Folk, even Klezmer. This morning I downloaded a 1971 ROIO of a band I had never heard of before, called Grin. Who knew that guitarist Nils Lofgren, famous for playing with Neil Young's Crazy Horse and Bruce Springsteen's E Street Band, had a band of his own before all that? Not me, and if it were up to the music industry I probably never would have. Not that the industry is hiding them; more that the band's financial power is insufficient for the music industry to continue promoting them. The histories that interest the music industry are those that sell well; the histories that interest ROIO collectors lie in the cracks between those official ones.

Both audio and video ROIOs may be recorded professionally or by audience members, and many times the latter sound or look as good as the former. My oldest ROIO is a 1937 video of jazz guitarist Django Reinhart; the oldest audio is an audience recording of Charlie Parker in the 1940s. My collection crosses many of the above genres, especially 1970s progressive rock bands, a lot of jazz and blues, some old country from the “and Western” days and a bit of classical, at least one of which was performed by the symphony orchestra in my birthplace of Elgin, Il.; I downloaded it when I lived in Albuquerque, oddly enough. Two presidents appear in my collection, both recorded during their presidencies: Jimmy Carter singing “Salt Peanuts” at an event called “Jazz at the White House” and Bill Clinton doing a competent if not especially inspiring sax solo with a jazz band in Prague. ROIOs offer the chance to hear people who don’t normally play together, like Sting and Peter Gabriel for a tour, Pink Floyd with Frank Zappa for a set, or David Gilmour with Benedict Cumberbatch for one song, and bands that played live but never recorded at all like the late-80s lineup of The New Riders of the Purple Sage, a ROIO I helped make and hope to digitize and share.

I have recordings of bands that technically never existed. They might be musicians testing the waters to see if they should work together, like the proposed band XYZ. The name meant “Ex-Yes and Zeppelin,” as it would have included members of each band, but they never went further than a set of four interesting but lackluster demos, though one of those demos became a Yes song 15 years later. The Rutles and Spinal Tap literally did not exist initially; they were both parody bands created for movies and later performed live due to their cinematic success. I’m not exactly certain how Dr. Teeth and the Electric Mayhem, the Muppet Show house band, stand ontologically as a musical entity, but someone recorded them and, well, I did

download it for absurdity's sake if nothing else. As with the Tiny Tim ROIOs (see the tree in figure 1), sometimes it's morbid curiosity more than musical adventure inspiring my choices, though I must admit that Tim did a rousing version of "I Enjoy Being a Girl" that's just perfect for social gatherings.

Sometimes the artists are just living life. There's a recording of Keith Richards entertaining his friends in a hotel room with a solo performance of 1950s rock songs. The "Typewriter Tape" allows us to sit in a living room with guitarist Jorma Kaukonen and his friend Janis Joplin as they play around with some acoustic blues while Jorma's sister quite audibly taps away at a typewriter in another room. Another ROIO chronicles an early 60s private banjo lesson taught by Jerry Garcia. One never knows what one might find in the ROIOsphere, and if you've ever had decent seats for a concert and spoke out loud between songs, you might be on a ROIO yourself. ROIO collecting offers more choices than any other way to get music. The thousands of ROIOs I've acquired are a drop in the ocean of what I've passed up.

The interest in (or would the phrase "the willingness to" say it better?) listening to such histories as a private banjo lesson recorded in 1964 moves beyond that of the average music buyer by far. ROIO collecting, even at its most casual, indexes a deeper investment in an artist's work and history than the music industry is capable of providing, and often more than an artist is willing to provide. This level of fanhood and industry responses to it are at the heart of this analysis, as they shape the differences in viewpoint that define the "community" of ROIO collectors and the "institution" of the music industry. ROIO collecting is antiquated in the sense of preserving a musical performance as it happens, with no alternate takes, often from one microphone position as music was originally recorded before mixing, overdubs, and multi-track

recording were invented. Yet it is modern in the sense that technology has only allowed people outside of the recording industry to do it since the 1960s, and easy, effective, non-commercial music distribution has been possible for less than 20 years. What was once a side activity associated mainly with “Deadheads,” a much-studied and storied fan community for the Grateful Dead, is now a widespread pan-musical passion inspiring the formation of music-collecting communities, institutions to enable them, rules to guide, and one interesting new technical writing genre.

Concerns and Questions

While ROIO collecting is on the surface a fun and interesting, if somewhat complicated, hobby for music fans, it connects to several issues of academic importance: the meanings of community and institution and the oft-presumed enmity between them; the rhetorical effects of technological advancements; and fanhood, genre, history, and literacy. The analytical opportunities presented by ROIO collectors, however, are unusual. Research into technical communication and genre theory largely focuses on commercial and governmental organizations that, like the businesses that make up the music industry, are thought of as institutions. Similarly, both academic and business writing pedagogies focus on well-established and widely used writing genres valued in scholastic, government, and commercial organizations. ROIO collecting is not an overtly political or pedagogic activity, but one that is recreational and very personally so, each person selecting, collecting, and enjoying on an individual basis. Yet it is also a context in which statements regarding ownership rights, commerce, intellectual property, public history, and the meaning of “community” are subtly expressed through means that include writing.

This work seeks to enter the largely unexplored terrain of community-forged genres by examining the technical documentation invented and employed by ROIO collectors who share music through ROIO-specific websites (as opposed to commercial outlets such as iTunes or piracy sites like Pirate Bay that allow official recordings as well as other forms of media). Like the ROIOs themselves, which are mostly recorded, mastered, and otherwise digitally manipulated by amateurs, the accompanying technical documentation is written and distributed by people who are not technical writing professionals. Despite their lack of training or identification as technical communicators their documents are often extensive and elaborate and may achieve great specificity and relevance regarding technical issues and processes. Yet these same documents frequently integrate narrative elements that either expand on technical issues or move beyond them to address matters of fanhood, ROIO history, or concert-going experience. Over time, more ROIO collectors become sharers, writing their own documents with the guidance of those they have read; changes to already existing ROIOs are chronicled in revisions to the original technical documents. These ROIO mediations and re-mediations with accompanying drafts and revisions represent an ongoing process of creative fan activity along with technical, historical, and personal meaning making.

Scholars including Wayne Peck, Director of Pittsburgh's Community House, speak of communities being built to serve a political social cause, as opposed to forming organically. "For example, in the early 1970s, the University of Pennsylvania, which sits in the heart of West Philadelphia, initiated partnerships with city groups, sharing expertise in housing, medicine, and law through internships and collaborative projects." While conceding that such relationships may be "problematic," Peck literally speaks of raising communities in the same way in which

institutions are formed (Peck, et al. 218-9). In this work, I examine from within a reverse phenomenon, where individuals, reacting through fanhood to the affordances of newer technologies, first formed loose networks through individual connections. This network increased as digital communications enabled collectors to first speak to, then share with, each other over greater distances. Doing so required greater organization and the rules and expectations that come with that, rules and expectations that are both formed by and help to form the values of the larger body of ROIO collectors. Rather than an institution joining with local people to form “community” through university-based internships and projects, this study examines a loose-knit population of like-minded individuals whose communication and organization developed as need and technical ability warranted, and whose writing has been almost entirely self-directed.

Such an examination requires me to critically re-consider the ways in which community and institution are defined by scholars of composition and technical communication. The need, begat by the social turn in writing studies, for contexts in which to study the social influences on writers and genres, has since the 1980s spawned a plethora of viewpoints defining community. Many of these definitions, reviewed closely in the second chapter, resemble not only each other but also the ways in which institutions are defined within the same fields, and invite me to question whether the effort to define these contexts has surpassed that of making them useful for examining the social influences on writing and genre that inspired them.

This research also interrogates the ideas of literacy that inform these concepts of community and institution while helping, through institutional influence on how literacy is defined and which literacies are valued, to advance the perception of community and

institution as opposite and oppositional. Understanding the ways in which fans became creators, their ability to organize for swifter online communications and activity – in short, the ways in which technologies became disruptive to both fans and the music industry – and the ways in which ROIO documents have gained semi-consistent formality and continue to develop all depends very much upon how literacies are defined, identified, and valued.

The following chapters examine the above concerns through the lens of the following questions. How might ROIO collecting, as an activity and a context for technical writing, provide insight into more useful ways of seeing community and institution? What makes a technology “disruptive” to social and commercial paradigms, while others are not? What can be learned about tactical technical communication from studying ROIO collectors, their activity, and their relationship with the music industry? Finally, what can rhetorical genre analysis of ROIO collecting documents tell us about the formation of new technical genres and the social influences on these genres and their writers? The following overview outlines the contents of the remaining chapters.

Chapter Overviews

Chapter Two: Theoretical Framework

Chapter Two visits the relevant scholarship on the core concepts related to this dissertation’s analysis. The concept of community’s importance to the fields of composition and technical communication, both for teaching audience awareness and as a site for pedagogic outreach, spawned an exhaustive array of viewpoints describing communities both off- and online. An examination of these descriptions and treatments shows a not only a great overlap between them, but also with the ways in which institutions are defined in these and other

fields. Despite the tendency, noted by Jeffrey Grabill, of writing scholars to frame “objections to institutions and institutional change...from the perspective of ‘community,’” the two are inextricably tied together in most conceptualizations of each, belying that oppositional framework (91). The conceptual commingling outlined in the second chapter leads to an interrogation of how institutions have controlled and defined literacy, even seeing “community literacy” in terms of promoting institutionally valued literacies in non-academic spaces rather than utilizing or elevating the literacies already active within such spaces. This assumption of community’s opposition to, or at least circumvention of, institutional power underlies the concept of TTC, documents written by laypersons for the purpose of helping others skirt institutional preferences to varying effect. TTC can be as benign as a spreadable video showing how to do home repairs or as brutal as directions for homemade bombs. Chapter Two finishes with a discussion of ROIOs as tactics, designed to circumvent the limited offerings the music industry can, by the nature of its activity, provide, and of ROIO documents as tactical technical documents in terms of content, style, ethics, the motivation of fanhood, and the nature of their resistance to institutional authority.

Chapter Three: Methods and Background

This chapter serves two functions. First, it defines and defends the mixed-method analytical approach used in this dissertation. This approach combines autoethnography with activity theory (AT). The latter allows the various groups involved – ROIO collectors and their websites (collectively termed herein as the ROIOsphere, the music industry, and black-market bootleggers – to be studied apart from the preconceptions surrounding “community” and “institution” outlined in Chapter Two. Instead, these groups can be seen in terms of the

activities they pursue and the desired outcomes, as complex “activity systems” that can be distinguished by their goals, processes, and varying purposes. Second, this study’s dual data-gathering techniques are outlined; rhetorical genre analysis and surveys of ROIO collectors. A method of rhetorical genre analysis that identifies the generic markers found in various information files is outlined. This form of analysis is applied to the writing on ROIO website pages as well. Additionally, qualitative information from online surveys gathered from ROIO collectors at two ROIO trading websites is discussed. Dime-a Dozen, one of the most popular ROIO trading websites, represents a highly active site for sharing a wide variety of ROIOs, while Yeeshkul is a much less travelled site that focuses mainly on ROIOs of my favorite band, Pink Floyd. These sites are the two that have provided most of my collection and are the two sites that are examined through genre analysis.

This chapter’s second function is to provide further background on ROIO collecting in order to provide clearer context for analysis. While this introductory chapter gave a snapshot of my listening habits as a way of introducing this work’s key concepts, a deeper understanding of this complicated hobby is needed to give the data meaning. The latter half of Chapter Three, then, provides the history of ROIO creation from early sound recording to today’s peer-to-peer Internet communications, explaining how, what, and perhaps most importantly why ROIO collectors do the things we do.

Chapter Four: Analysis of ROIO Websites and Information Files

In this chapter, the methods of genre analysis laid out in the previous chapter are applied to the two ROIO sharing websites, particularly the “download” pages, where individual ROIOs are posted for download and, more importantly, for discussion by ROIO collectors. A

variety of Ifs are also closely interpreted in terms of required and optional generic elements. The required features have developed a limited formal consistency showing clear antecedents from other genres in multiple activity systems, while optional elements offer wide variety in content, style, and purpose that offer insight into the broad range of literacies employed. Using data from the surveys of collectors on both sites, Chapter Four examines the relationship between web pages and IFs as elements in a genre ecology, the ways in which ROIO collectors interact online, the hypogeneric influences and literacies that shape how these texts are written, and the purposes addressed by ROIO collectors in the many ways in which they write their documentation. The answers developed from this analysis offer a clearer understanding of the relationships between the websites, between ROIO collectors, the music industry, and bootleggers, and between literacy, history, and disruptive technologies.

Chapter Five: Findings and Implications

The last set in my rhetorical cantata deliberates the findings of the previous three chapters. The nature of the perceived opposition between ROIO collectors (as community) and the music industry (as institution) unfolds, revealing a dispute that revolves less around the much-cited issues of copyright and more around the fact that fans can now record and distribute musical performances, things that were once economically and technologically restricted to industry. Who has the right to use the available means of mediation? These means, and the “disruptive literacies,” as I call them, engaged in their use are identified as bothersome to one activity system but transformative to the other, facilitating much greater activity and communication and spurring efforts toward newly possible forms of music and technical historiography. The relationship between these activity systems becomes much more

complex, interactive, and in some ways cooperative, belying the perception of a community/institution dichotomy.

This perceived opposition ultimately invalidated, I entertain alternate ways of seeing institution and community in terms of their relationship to literacy, rather than as physical, organizational, or social contexts, in order to tie these concepts more closely to the writing connected to them. In essence, I suggest that instead of tying these concepts to context, as places or topoi for writing, there may be analytical and pedagogic usefulness in linking them to purpose. This viewpoint supports the already existing contention that literacies are largely defined and controlled by institutions but frees community from such bonds to be seen as “a way of doing things,” or a reason for actions that include creating, history-making, sharing, and writing. Several implications for research, analysis, and teaching follow.

Last, I briefly consider ROIO collecting as a form of archivalism, a perception and intention voiced several times in the survey results, and as a means of preserving public memory. ROIOs have the power to create and correct memory, and the motive of producing, discovering, and preserving these histories that has emerged in the course of this research offers a rich vein for deeper research into the rhetorical effect of ROIO collecting.

Chapter Two

“Lark’s Tongues in Aspic²”: Literature Review and Conceptual Framework

ROIO collectors are often seen as stealing from or opposed to the record industry, by merit of their activities. In such a view, collectors may be seen as a “community,” and the industry an “institution,” with the right and authority to outlaw what those not connected to that institution may do. Yet ROIO collectors do not see themselves as stealing, since no money changes hands and the recordings they trade were never for sale in the first place; to them, it’s just a matter of record companies and artists harassing their own fans. Before discussing those conflicts and entities specifically, the potentially affected academic discourses regarding community, institution, along with the writing and literacies related to both, must be parsed and understood. This is because composition and technical composition research and pedagogies tend to place community and institution at odds. This chapter explores five main questions: why community is important to composition and technical composition, and how; how these and related disciplines have defined community and institution, resulting in conceptual blur; how literacy is largely defined in terms of institution, with “community” being more a target for instruction than an object of study; how and why community and institution have come to be presumed as oppositional; and how technical communicators have attempted

² This King Crimson title, a suite of five works released over a 30-year span, to me captures the intent of a lit review. Aspic is a savory meat jelly containing bits of meat, seafood, or egg and molded into a shape. The lark’s tongues represent a chorus of voices, this time academic rather than musical, arranged into a new form, a new dish, one hopefully more appetizing than the metaphor itself.

to account for tactical technical communication, writing done to circumvent institutional preferences. This discussion will set up Chapter Three's presentation of methods and background.

Community

Compositionists' and technical communication scholars' interest in community stems from Lev Vygotsky's sociocultural premise that, using the words of Natasha Artemeva, "the individual intellectual development of higher mental processes cannot be understood without referring to the social milieu that surrounds the individual and without considering the social roots of both the tools for thinking that novices are learning to use and the social interactions that guide the use of these tools" (169). Social "milieus" of all sorts are said to influence the way writers write, and account for the flexibility within genres (Gee 531; Delpit 554; Devitt, "Genre Performance" 44, 49; Devitt, "Writing" 63-4; Luzón 285; Bawarshi and Reiff 4). Genres are also said to emerge from and act within social contexts (Dean 11; Devitt *Writing* 31, 63-4; Bhatia 9-10). Activity systems, or the contextual constructs of activity theory, which are discussed at length in the next chapter, have permeable boundaries that dialectical changes in genre cross as people act within multiple systems (Russell 502). However, the closer one gets to the center of an activity system, the more one's writing is like that produced at the center, as the writer is "enculturated" to the social and professional demands of that context (Russell 537; Gee 523). Writing, conversely, is also said to influence hierarchies and other aspects of social interaction (Fairclough 75; Winsor 201). The widespread acceptance of this view had led most genre researchers to look at physical and social contexts in response. David R. Russell critiques these attempts to account for writing's social, formal, and cognitive aspects as widely

structuralist, relying on metaphors of demarcated construct, such as community, used to describe writers and writing. “Social constructionism generally views writing in terms of metaphors of social context..., variously theorized as rhetorical situation...or community...” (Russell 505). As Miller points out, however, rhetorical situations are not material, but social constructs (“Genre” 157). Community, on the other hand, is a social construct that often seems, in academic work, to become material.

“Community” is important to rhetoricians, compositionists, and technical communication scholars in two ways. The first way is, according to Jeffrey T. Grabill, heightened attention to audience (88). He explains this as resulting from multiple influences, specifically citing social epistemic and social constructionist theories, leading to abstract concepts of audience. As teachers, we advocate for a writer’s awareness of audience needs, wants, attitudes, and dispositions, most critically in business writing. Theorists and critics often gauge a work’s effectiveness at least partly on how well it anticipates the reader. In either case, an assumption is made that the writer targets a familiar readership. Yet in writing instruction, this readership is often imaginary by necessity, as the student writer frequently lacks any experience of that readership. Just as freshman composition students may “invent the university,” using David Bartholomae’s term, to accomplish academic writing tasks, so must the business writing student, whose work experience may consist of cutting lawns or an after-school retail job, invent the corporate or industrial audience that help form the context for her writing. Thus, certain ideas about “community,” such as “discourse community,” which may be described as encompassing a particular discussion or as a way of distinguishing between one discourse and another, came into being to help students conceptualize a group of people with

common interests toward which to write or to help them visualize an audience based on concerns, interests, and priorities instead of writing toward the instructor only or simply expressing themselves with no particular audience in mind (Grabill 89; Harris "Idea" 750; Borg 399).

The second reason involves the pedagogic outreach often termed "community literacy." Interest in community literacy stemmed from the desire to connect the university's pedagogic goals to the people and concerns of the surrounding areas. The history of community literacy, as explained by Wayne C. Peck, Linda Flower, and Lorraine Higgins of Pittsburgh's Community House, is very much a history of institutional activity that began with "settlement houses" in which university scholars lived in urban settings to better understand and combat the conditions that caused poverty. This model, having "twin footholds in the community and the university" is noted by the writers to have been "somewhat elitist and charity-based" (202). Over time these living situations morphed into hubs of political activity on a nationwide basis, and eventually the student scholar was supplanted by the social worker, who could be, along with political and social activists, community organizers, and members of local government and business, be considered as public intellectuals; that is, intellects not connected to academic institutions. Ellen Cushman, speaking of academic work involving the notion of the "public intellectual," finds that these projects "focus on a 'public' consisting of middle- and upper-class policy makers, administrators, and professionals, and in doing so, omit an important site for uniting knowledge-making and political action: the local community" (328). One solution to this issue is, of course, to focus on the concerns of outside communities, yet in too many instances the "intellectuals" end up being the researchers, not community members.

In pursuit of the need for imaginary audiences for student writing and non-academic affiliations for scholars, community became important as a context for research and pedagogy, an attempt to counter the supposed mental and social sequestering of academics from “just plain folks.” Yet within the context of specific research or pedagogic strategies, a community and the literacies involved in it often need more discrete characterization and that is where the notion of community becomes extremely complicated, and where those complications often evolve into contradictions.

Exhaustive literature reviews unraveling the many definitions of “community” used by rhetoric and technical communication scholars have been written more than once already. For this discussion I make use of those by Joseph Harris in “The Idea of Community in the Study of Writing” and Jeffrey T. Grabill in *Community Literacy Programs and the Politics of Change*, primarily. Rather than reproduce that work here, there are four points, gleaned from Harris and Grabill, that I wish to make in this section. The first is that many of the concepts of community used in academia aren’t very different from one another. Most rely upon the same elements, such as common endeavor, rules or mores to guide activity and member interaction, with small differences between them. Second, many aren’t very different from how institutions are defined, yet communities are commonly conceived to be opposite and oppositional to them. Third, these concepts of community address contexts for writing, becoming a “metaphor of acculturation or conversion, of moving from one community to another, to describe learning,” more than they address writing itself (Harris, “Beyond” 4). Finally, these concepts are often connected to pedagogies that are more concerned with promoting the knowledge and validity of institutional literacies than engaging with or researching vernacular ones.

One exceptionally vague example of such a conception is “interpretive community,” which Joseph Harris describes as “a kind of loose dispersed network of individuals who share certain habits of mind” (“Idea” 751). While Harris interprets “certain habits of mind” to mean “something like a world-view, discipline, or profession,” this is hardly much more definite, and could include anyone, anywhere, with an interest in Subject X or who view Issue Y in similar ways. Interpreting “habits of mind” to mean professions and disciplines instead of such things as dishonesty or analytical tendencies is simply a choice. Other related concepts include “community of ideas,” which is “centered around intellectual concepts or schools of thought” (Grabill 89). “Community of practice” is defined as “a group of people who work on something together – not necessarily at the same location – and interact regularly to learn how to do this work better” (Artemeva “Unified”169; also see Wenger 72-85; Cho 77; Hou 7). A “community of crisis” is said to be defined by ethnicity, race, tribe, or neighborhood, the last seeming an odd addition as it the only one that does not reflect an inherent trait, though may expose a similar economic reality. A “community of memory” revolves around shared nostalgia; presumably, this would describe the Society for Creative Anachronism as well as any local classic hot-rod club (Grabill 89). What’s not clear is why shared nostalgia is so unique a “habit of mind” or “school of thought” as to warrant a separate classification.

In these and other concepts of community Grabill, Harris, and others cite definitions including variations on the ideas of networks, social connections, regular interactions, and a commonality of interests, meanings, and values. Some ideas of community involve variations on educational theorist Étienne Wenger’s three dimensions by which practice relates to community: mutual engagement, joint enterprise, and shared repertoire (Wenger 73). The

examples they choose, however, often belie these ideas. Does every neighborhood or classroom share a linguistic repertoire? Does any race or ethnicity engage in joint enterprises as a whole? When Harris notes that consensus is not required for community, that “community allows both consensus and conflict,” the existence of clashing values, meanings, and approaches to an endeavor become apparent and should not be ignored or minimized. It is, according to a United Way coordinator, “a ‘miracle’ when communities are built around a common idea, interest, desire, or affinity” because interest in a topic or problem may be where all commonalities end (Grabill 94).

Harris addresses this issue of disharmony within academic discourse communities by replacing the metaphorical view of them as residential communities with the metaphor of a polyglot city (“Idea” 765); the metaphor grows geographically, is all, enough to represent not just the presence of disagreement, but possibly more strife than mutual engagement. It’s one thing to recognize that many Chicago programs and events are created and shared by diverse people from across the city, but another to claim that the Gold Coast and Cabrini Green have social connections and a shared repertoire. Civic metaphors are also undermined by community activist and author John McKnight’s description of communities as “informal” and “unmanaged.” Spatial metaphors for community are further disrupted by Internet communications, which create non-physical spaces for human interactions. The advent of computerized bulletin boards, centralized discussion spaces like Usenet, Prodigy and CompuServe, and later Web 2.0 gave business and academic institutions new contexts to describe.

Online Communities

Online communities warrant specific attention as much ROIO-sharing occurs online on websites devoted to such activity. Online environments, as sites for rhetorical and social activity, are also of scholarly interest for rhetoricians and technical communicators, but particularly so in the field of Information Sciences. The studies of user participation by organizational behavior researcher Sanna Malinen and computational anthropologists Sean Goggins, James Laffey, and Michael Gallagher's study of online group formation both wrestle with online community's definitional ambiguities. The latter complains that the "the definition and continuum between group and community is neither clear nor consistently applied" and that "there is extensive misuse of the term community by researchers examining online behavior" (108). Malinen's parsing demonstrates. Some of the definitions she quotes value emotional engagement, such as this early effort by artist and media writer Howard Rheingold: online communities are "social aggregations that emerge from the Net when enough people carry on public discussions long enough, with sufficient human feeling" (229). This raises the obvious questions of how long is "long enough," how much human feeling is sufficient, and exactly what it is sufficient to accomplish. This emotional connection between participants is a part of what Goggins, Laffey, and Gallagher mean when they say that people hold similar expectations for the forming of communities both online and off (109).

Yet the expectations for community formation in online and offline contexts don't always seem entirely similar. Malinen cites as highly influential this definition from computer researcher Jenny Preece, in which an online community "consists of people interacting socially and sharing a purpose, of policies to guide these interactions, and of computer systems to

facilitate the sense of togetherness” (229). Social connections and shared purpose are indeed common features in definitions of community. The guiding policies could be compared to the mores and values that influence the behavior of community members, but the word “policies” aligns more with the rules and restrictions that govern institutions. The “sense of togetherness” is apart, however, as many community ideas – communities of practice, discourse communities, or even neighborhoods – allow for community members that are not only geographically apart but may never meet or even communicate electronically. It’s not immediately apparent why such a feeling would be needed to consider a person a member of an online community but not a professional or social one.

Malinen, for her own study, chooses a simpler schema: “online communities are understood as web-based online services with features that enable members to communicate with each other” (228). She chooses to see them, as she says they are often seen, as merely “textbased discussion forums” (228). This would seem, however, to describe the website and the software that forms it more than what the people involved are doing and why. The same objection can be raised to the forums that businesses sometimes establish online for their customer base, which these businesses, and sometimes scholars, term communities.

“Enterprise communities or communities of transaction” would seem like efforts to place a neighborly face on Internet commerce (Malinen 230). In this view, the discussions that accompany every news story on *Huffington Post* could be considered a community, however transient these topics, discussions, and people turn out to be. Harris disagrees. “A forum is not a community” he claims, citing that as the impetus for John Swayles’ having added common goals to his consideration of community in the first place (“Idea” 752). Lindgren concurs; “The

existence of online discourse on a topic does not necessarily mean that an actual community exists..." (23). In the end, and once again, "There is no universally accepted definition for online community" (Malinen 236).

While scholars may not be able to define community, however, many seem to know it when they see it, and an array of notions and names for communities results. The complexity stemming from all these different definitions for supposedly distinct forms of community come to light in just one five-page article by James Paul Gee, in which he parses the ways in which membership in a community of practice (COP) may be viewed. He cites inclusion by inherent trait, by self-perception of belonging (despite others' views), by the perception of others (despite one's own view), and defends inclusion at all levels of geographic proximity, including those that would meet only digitally ("Meaning" 590-1). He acknowledges that "joint enterprise" is often a consideration but admits that this idea has definitional issues of its own, especially considering that some may join a COP in order to undermine its stated goals (591-2). He raises mutual engagement, but there are at least two objections to this criterion. First, he admits that in cases of perception by others, where a person is considered to be a part of a COP that she does not see herself in, that person will not happily engage with others in that COP (592). Second, it fails to hold in the concept of online communities, where both posting and reading are considered contributory acts, and where "lurkers hold the important position of audience" (Malinen 232). This criterion may also fail in defining ROIO collectors, many of whom may not post or comment, and who have a multitude of personal goals and interests.

Yet when it comes down to deciding whether two different types of organizations could each be considered a COP, Gee has this to say:

Is the COP that Wenger, McDermott and Snyder instantiate in a business the same beast as the COP that Eckert studied when she studied Jocks and Burnouts? The former is all about leveraging knowledge for entrepreneurial purposes, the latter is not. Does that matter? Should we use, for either case, or for other cases, instead of COP, notions like 'activity system' (Engestrom 1990), 'actor-actant network' (Latour 1987), 'big "D" Discourse' (Gee 1990), 'culture' (Duranti 1992), 'speech community' (Hymes 1974; Labov 1972), or something else? What hinges on the matter? All of these notions, in my view, are analytical tools that work better for some purposes than for others. (593)

While underscoring the variety of community conceptualizations (though I must note here that "activity system," while included by Gee, is not truly a community concept and is discussed in greater detail in Chapter Three) and the notion that each is apt for some specific purpose, Gee simply dismisses the importance of choosing one for either of the organizations that he's talking about. He sees no difference between them, saying that the real question is "whether, for a given question or issue, one tool or other works better for the purposes we have," adding that one group may be labelled as different types of communities for different purposes (593).

If all of these ideas about community are so alike that any given one may be of use in a particular situation, it may also be true that the situation could do just as well without any of them. For that reason, I agree that "we need to be skeptical of terms for social groupings like community which valorize what they claim merely to describe..." (Harris "Beyond" 3). Furthermore, phrases such as "joint enterprise" or "common endeavor" invoke not people who are able to and might communicate with each other, but those who unite their efforts toward a common goal. What impetus exists to label those who do so a "community" as opposed to any other group of people who work together, such as "task force," "club," or "team," a word

valued in both schools and workplaces? In fact, the ways in which we speak of such institutions are quite similar to those with which we define community.

Institution

Scholars speak of institution yet define it no more solidly than they do community, choosing mainly to exemplify institutions as government, business, and schools (Grabill 7; Ma 211; Harris "Beyond" 10; Fujimoto 334; Peck, et al. 202-3, 206). Some just use the word enthymematically, without definition, expecting the reader to simply understand what they mean (Goggins 128; Blackman 502; Tsai and Hung 5). Technical communication's focus on the operations of writers and texts in organizations means that institution and organization are often equated (Britt 134). Wenger discusses institutions as being "designed organizations," which are exemplified by corporations, nonprofits, agencies, departments, business units, scientific fields, professional orgs, religions, and political parties" (241). Still, given that organization is a form of design and vice versa, this seems more redundant than definitional. Thus, I follow rhetorical theorist Elizabeth Britt's lead in considering ideas about institution from other fields as well in an attempt to move past composition and technical communication's habit of "seeing the institution as a generic backdrop for discourse" (137).

Unfortunately, perspectives from other fields concerned with institution, such as law, are no more specific, despite being literature reviews in and of themselves. This lack of consensus was the exigency for Kevin Cremin, Director of Litigation for Disability and Aging Rights at Mobilization for Justice, to write such an article noting how differing perspectives on "institution" from dictionaries, the Census Bureau, federal and international law, and social sciences are not used consistently in news media, lawsuits, and legal scholarship (Cremin 151-

2). "No single definition of *'institution'* can suffice for all purposes. The word is typically invoked to reflect the historic use of facilities, public and private, providing residential and other services on a full-time basis ... As times change, so do the words used to denote such facilities - asylums, madhouses, state schools, training schools, colonies, centers, hospitals, farms, homes" (Cremin 144). Political scientist Vivien Lowndes similarly notes overbroad inclusion citing in her review of her field's definitions of institution, which "make no clear distinction between institutions and social norms in general." Acknowledging the use of the word to indicate not an organization but widely accepted ideas, she notes that some definitions of institution go "as far as to include tradition, custom, culture, and habit" (685). Britt faced a similar dilemma while studying the insurance industry: "Given the complexity of insurance, it makes some sense to speak only of insurance institutions (in the plural). However, to the degree that technologies, forms, and imaginaries can cohere under a single term, we may also speak of *the* institution of insurance" (142). Insurance is, here, both the forest and the tree, the organ and the cell.

Both institution and community are conceived as having boundaries, but these often contain the same things, like a common venture, shared activity, and common behaviors and rules. The first, often cited as "joint enterprise," is noted by organizational theorist Stephen R. Barley and Industrial and Labor Relations professor Pamela S. Tolbert (95). This criterion also appears in the Oxford dictionary's definition: "An establishment, organization, or association, instituted for the promotion of some object," notably using another form of the word to define it and giving such examples as schools, reformatories, missions, and "literary and philosophical institutions" (Cremin 161). The idea that institutions are created to achieve some goal is easy to accept. It is also, however, a central part of many concepts of community, and is one of

Wenger's three aforementioned dimensions for how practice relates to community (Wenger 73; Gee 591-2).

Invoking shared action, institutions are "systems by which people act collectively" as Grabill defines them, embellishing that description with examples such as schools and corporations once again (7). Barley and Torbert quote a definition from the 1970s³ that invokes this image by saying that "institutions are socially constructed templates for action, generated and maintained through ongoing interactions" (94). The term "socially constructed" reminds one of the community definitions that were initiated by, well, social constructionists. Social construction is also reflected in the community metaphors of neighborhood and city discussed by Harris ("Idea" 765). Social connections are central to the definitions of online community offered by Rheingold and Preece. Furthermore, the criterion of action maintained by ongoing interactions reflects Wenger's dimensions of mutual engagement and shared repertoire for connecting practice to community (73).

Regarding common behaviors and rules, Barley and Torbert, in appraising definitions of institution, speak of them as a "web of values, norms, beliefs, and common assumptions" (93). These considerations echo the discussions of community as well. Are they considerably different than the "system of norms, values, and moral codes that provide boundaries and identity" listed in one view of community (Grabill 90)? Are they comparable to the "shared meanings" and "shared values" from another (89)? How do beliefs and common assumptions compare to "habits of mind" (Harris "Idea" 751)? Are everyone's "webs," "networks," and

³ Derived from the works of Zucker, Lynne G., 1977, and Meyer, John W. and Brian Rowan, 1977.

“systems” basically the same, or are community webs inherently different from institutional ones? When Barley and Tolbert reach their own definition, “shared rules and typifications that identify categories of social actors and their appropriate activities or relationships,” their viewpoint replaces common goals with the right to determine who is authorized to perform certain acts. Yet this can also be said of communities. Are communities of practice anarchic? Does everyone in a discourse community have an equal voice? The widespread concept of “community leaders” belies this notion.

Other means of defining institution as different than community include location, ownership, central authority, longevity, and limits on social contact, but these similarly fail to distinguish the two from each other. Location is one primary axis for legal definition of “institution,” according to Cremin; the goal of that is not to define institutions as existing only in certain places, but to determine who should be in an institution as opposed to a “community” setting, adding that “the name [institution] is often popularly applied to the building appropriated to the work of” such an entity (Cremin 154, 161). However, if we see community literacy programs as institutions within communities and accept Wenger’s premise that entities knowable as “communities of practice” can exist within institutions – and we teach that the same is true for discourse communities – then this criterion seems moot (241).

Ownership is seen in terms of public versus private, with public ownership being the institutional criterion, yet the examples – government, business, schools – involve both spheres, especially the last one (Cremin 156). Government cannot be said to be “owned” except in a broad sense of being chosen by and operating at the behest of the public or in the sense of having been “bought” through corporate campaign donations and lobbying. Also,

many government-owned properties are considered to be “publicly” owned, like the park that I live next door to and can never trespass in, but other public properties have limited or blocked access, just like private properties. Businesses may be privately owned, publicly traded, or even owned by government, as are Amtrak and the USPS. Furthermore, both public and private schools exist.

One of the most frequent benchmarks for defining institution is the existence of central authority (Barley and Torbert 95; Martin 1258; Cremin 163; Spinuzzi “Toward” 12-13; Britt 135). This central authority is what enables them, supposedly, to determine authorized actors for specific functions. The definitions that Barley and Tolbert cite from the 80s and 90s associate institutions with centralized authority and regulation primarily and “only secondarily, with widespread beliefs, practices, and norms” (95). Yet many conceptions of community – such as community of practice and online community – have power structures and people in authority. For instance, community literacy programs have administrators and instructors who have authority over “community” goals and operations. The ROIO collectors’ “online communities” determine who is allowed to upload and download, rights that may be temporarily or permanently removed from individuals in certain conditions, such as uploading officially available material repeatedly or failing to maintain a minimum sharing ratio.

Institutions have been said to be distinguished by permanence or great longevity (Martin 1250; Britt 136). Yet communities may last centuries if the Amish, Lapps, and hundreds of others are considered communities, especially by those definitions of community that include race or ethnicity. The main qualification, however, around which many deliberations about defining institution revolve, is limitations on social contact. This can mean the level of

interaction with or segregation from people unlike each other in some way, such as those with and without “disabilities” or, according to the Census Bureau, the level of control over others’ lives exerted by the organization (Cremin 144, 146, 158, 163). Showing that this concern is shared outside the spheres of jurisprudence, Barley and Torbert note that “...in their early work, institutionalists explicitly postulated that institutions exhibit an inherent duality: they both arise from and constrain social action. More often than not, however, institutionalists have concentrated on an institution’s capacity to constrain” (95). Nevertheless, that which is called community may also limit social contact. The examples of the cool kid’s table, ethnic ghettos, gated communities, or retirement communities like Sun City AZ., as well as the rivalries between sports fans, fraternities, or street gangs show that people do not need institutions to segregate them. Community kept Romeo from Juliet and the boy from down in the boondocks from his society lover. Ironically, it is often those entities we call institutions, like schools, businesses, militaries, and prisons that force people to engage with those significantly unlike themselves.

Muddling the conversation is the fact that some scholars use the same examples for both community and institution at times. Grabill, for instance, claims that “institutions are people; they are the systems by which people act collectively, whether you call that system a school, a particular corporation, or a community literacy program” (7). Yet technical communications professor Brenton D. Faber cites the “community readers” that he hopes to reach as being involved in business, nonprofits, and community action groups. Are these corporate and businesspeople contributing to institutions or communities when they go to work? If one accepts Wenger’s view of institutional organizations - “corporations, nonprofits,

agencies, departments, business units, scientific fields, professional orgs, religions, and political parties” - containing communities of practice within them, then one must wonder where the institution ends and the community begins (241). To make things worse, the two can be blithely equated; “trust toward an institution such as a society or a community is quite different from assuming that members will spontaneously trust one another” (Tsai & Hung 5). Here, community (and society, though the difference is unclear) serves to exemplify institution.

Finally, there is the idea that institutions result from community action. Lawyer, economist, and author of multiple books and articles about community, Harold DeRienzo states that communities create institutions as vehicles with which to pursue their goals (Grabill 11). That thought reverberates in the idea that while community-building starts with relationships, its progress requires infrastructure (Grabill 95). At the same time, structure is considered definitional of institutions, though these definitions use such words as web, system, boundary, template, and typification to imply structure, with the OED adding that institution may just mean the building itself. Furthermore, infrastructure may be all that is required to define an online community, depending on your level of agreement with Malinen’s viewpoint as opposed to Harris’s on the matter. But herein is the contradiction: if community-building requires infrastructure, and infrastructure helps define institutions, and communities create institutions as vehicles for action, then the cart is beside the horse. Who is creating the infrastructure that creates what? Moreover, if we assume that community must be in opposition to institution, and communities create institutions as a means for pursuing their goals, then the reality is that communities oppose other communities using institutions as cudgels.

It seems, then, that Harris was perhaps too kind but certainly accurate when he spoke of community as “a word more evocative than descriptive,” an “empty and sentimental word” that is conjured “in ways at once sweeping and vague (“Idea,” 12-3). I would argue that the same is plainly true for the word “institution.” Both have become catch-alls that require a specific “as the writer uses the term” explanation with every use. As a result, much scholarly, government, and legal work relies on concepts that are loosely defined at best, involving collectives that are positioned against each other by force of habit but are not always so, and cannot be if one is ever the tool of the other as per one viewpoint. When a group that defies the existing definitions is studied, a new type of “community” may be defined, adding to the confusion.

The websites dedicated to sharing ROIOs or the people who use them could possibly be seen as several types of community. The sites themselves could be considered online communities by one standard. We could be a networked public, “a linked set of social, cultural, and technological developments that have accompanied the growing engagement with digitally networked media” (Lindgren 4). Collectors and site users could be considered a community of memory, as our object deeply involves the preservation of memories via (re)mediation. We could be a discourse community, discussing the histories and events represented in our mediations, the equipment used, techniques applied in altering or preparing the files, or people involved in our activity. We could even be a community of practice by some lights, although we don’t all work together, and some of us never communicate with others. But so what? The sites can also be seen as our institution, built by the ROIO community to advance our activity, but with rules, hierarchy, screen names, and so forth. Calling ROIO websites institutions could be a

way to answer Harris' call for "a vocabulary that will allow us to talk about certain forces as social rather than communal, as involving power but not always consent" ("Idea" 21). The point is that defining these contexts as institutions or as some type of community fails by itself to illustrate how the social connections within those contexts influence the writing done for them. To delve into that, I must first discuss how we talk about and what we mean by "literacy."

Literacy

Literacy has largely been defined in terms of academia (Grabill 6). It is, outside of research and pedagogic contexts, commonly regarded as reading and writing, things that many modern societies, and certainly the U.S., teach in school as preparation for tasks in which such literacies are required. This includes further education, and eventually work which could be in the domains of school, industry, or government. Any literacies that do not fit squarely within these three realms are relegated to the domain of "community" (Grabill 5). The "basic literacy" that forms the most common conception includes "grammar, mechanics, style guides, generic forms, and design guidelines," meaning not just reading and writing but the ability to do so effectively in the contexts in which most people find themselves day to day (Cook 9). This is the literacy of elementary and secondary school. More specific and multiple conceptions of literacy emerge from two particular views of the contexts in which literacy is employed. Again, this section will not exhaustively list them all. Instead, the point is to outline the general conceptual trends in definitions of literacy, specify several types that may be found in the ROIO documents to be analyzed, and show how thinking about literacy tends to privilege the preferences of those entities we think of as institutional.

The first is James Paul Gee's context of a Discourse. Literacy is, in this view, tied to ability to engage critically within a specific Discourse. Discourses are defined as "forms of life which integrate words, acts, values, beliefs, attitudes, and social identities as well as gestures, glances, body positions, and clothes" ("Literacy" 526). Gee's conception of literacies, then, involve "control of secondary uses of language (i.e., uses of language in secondary discourses)" ("Literacy" 542). One's primary Discourse would be that with which one grows up; others, like the priorities and communicative imperatives favored by universities, are secondary, and in Gee's view only partially learnable by those not raised within them, a view opposed by educationalist Lisa Delpit, who maintains that secondary discourses are learnable from the outside (554). This view sees literacy as a way to "talk across boundaries," and these boundaries tend to be those of institutions and professional fields (Peck, et al., 200). These two views of literacy, the basic definition and Gee's Discourse-bound definition, exemplify literacy defined in institutional terms.

More colloquially, however, Dictionary.com defines literacy as "knowledge or capability in a specified field," and scholars have identified many different types of literacy to suit. Some may be seen as additive to basic literacy, such as "workplace literacy," which includes the traditional literacies of reading, writing, and math plus computer skills, communication, teamwork, problem-solving (Cook 6). Others are more abstract; "cultural literacy" is defined by identity and has variations that either seek to erase differences through unity of discourse or, conversely, highlight differences by valuing specific cultural identities more highly (Peck et al., "community literacy" 203).

Kelli Cargile Cook cites six types of literacies basic to technical communication that can be found in varying ways and depths in the texts analyzed for this study. The first, of course, is basic literacy, specifically in English, as that is the *lingua franca* chosen by the ROIO website administrators as being the most useful for international communication. Next is rhetorical literacy, which revolves around audience awareness (10). On the surface, it may seem that this literacy is missing from ROIO writing at times, as writers narrate technical details and processes without explanation, but my analysis will show that this writing contains and responds to several assumptions regarding the audience that differ from those made in more common types of technical writing. Social literacy, the ability to collaborate and work well with others, appears overtly in some documents that relate group efforts, and covertly in every one that contains all the required elements (11). Technological literacy, or effectiveness in a specific technology or type of technology, appears not just in the aforementioned technical narratives, but also in the technical lineage that traces every step of a recording's creation and refinement as well as in the creation of the text in the appropriate file type (13). Ethical literacy is knowledge of ethical standards ("of the industry," Cook says) and consideration of all stakeholders (15). This has actually increased as ROIO collecting went online, as a result of efforts to remain online against the wishes of the record industry. Website administrators, in order to avoid legal repercussions, need to cite specific things that cannot ethically be shared, such as officially available recordings and recordings from stakeholders – namely, artists and venues – that do not approve of electronic sharing, even outside of copyright. These ethical concerns have seeped into the documentations, exhorting others to support the artists, along with more collecting-specific ethics regarding accurate labeling and appropriate file

compression techniques. Finally, critical literacy, the “ability to recognize and consider ideological stances and the willingness to take action to assist those in need,” is highlighted when a collector tries to provide improved versions of recordings, helps fill in a setlist, removes official tracks from a ROIO so that the rest can be legitimately shared, or responds to requests for uploads (16).

There is one type not mentioned by Cook that is important to consider: vernacular literacies, those “not regulated by the formal rules and procedures of dominant social institutions and which have their origin in everyday life” (Grabill 103). This literacy highlights the institutional focus of the rest. Much if not most literacy pedagogy, including that aimed at community, focuses on those literacies that government, academy, and industry prefer. This is further emphasized by the two dominant views of literacy instruction outlined by Peck. The first, in which literacy instruction aims toward the “production of mainstream discourse,” would seem to suggest that “communities” are positioned *outside* of mainstream discourse – an elitist and certainly anti-Marxist view of institutionally-directed speech as mainstream and vernacular literacies as deviant, inadequate, or as often stated, “incorrect.” The second aim is to “help a student/writer find one’s own voice” a phrase common to writing instruction, and one I have long questioned, as it seems to position the writer’s voice either somewhere outside the writer or else hidden somewhere deep within. At worst it is the same as above, an elitist notion that students can only express themselves effectively as individuals after receiving guidance from experts. At best it works to help writers find those areas of generic flexibility that allow for creative variance, but this still prioritizes institutional genre and that genre’s allowances for individualistic writing (Peck, et al., “Community Literacy” 207-8).

The same institutional priorities can be found in three models for connecting writing courses to community discussed by Harris. The first, writing *for* community (emphasis mine), “puts students to work as writers for local, non-profit agencies, helping to produce the kinds of documents (proposals, newsletters, press releases, brochures, manuals, and the like) that such organizations need in serving their clients” (“Beyond” 7). In this model, students learn to employ institutional genres and purposes within a particular organizational context; in other words, the program is designed to instill a certain type of workplace literacy. Writing *about* community, the second model, “ask[s] students to work in community settings and then to draw on these experiences in writing academic essays about the politics of work, literacy, or schooling” (7). This treats community as a context for academic research. This places “community” under the institutional microscope lens, where students use institutionally taught research methods to produce institutionally designed “academic essays” regarding institutional policies. The last, writing *with* community, “has students collaborate with local activists and neighborhood residents in creating materials for a public discussion of issues impacting their communities. This seems similar to the first, writing for community, only with different collaborators, unless those local activists are part of a non-profit organization, in which case it is the same, possibly differing only as much as the “clients” from the first view differ from the “residents” in the third. This model is easily seen as related to “community organizing,” which is still politically and institutionally connected (7). Despite the socially heartening titles, these links between writing pedagogy and community, often termed under the umbrella of “community literacy,” prioritize outcomes aimed at the university’s benefit: the acclimation of the student

to a specific writing-intensive workplace literacy, or a subject with which the student may practice academic literacy.

The definition of community literacy that Peck, et al. outline consists of “literate acts that could yoke community action with intercultural education, strategic thinking, and problem solving, and with observation-based research and theory building” definitely speaks more to university literacy, processes, and priorities than vernacular ones (200). This definition espouses four aims: social change, intercultural communication, strategic approach, and inquiry. Inquiry is, of course, an academic priority, the hub of what scholars do. The necessity of intercultural communication depends largely on the situation and the people involved; some populations may be homogenous in culture yet face struggles based in economic class, for example, or location, as in situations where an area’s main employer closes or when citizens oppose a prison, dam, or civic attraction in their neighborhoods. Then again, “culture” can also refer to the social expectations and values prioritized by different academic fields, businesses, or governmental entities as well.

The aim of social change is said to be the exigence for the two dominant modes of literacy instruction, producing mainstream discourse and finding the writer’s voice, mentioned above. Distinguished from these as a “third angle” is a more rhetorical approach which is no less academic. It describes “the writer standing in the midst of a conversation or argument in which writing is a tool (carrying its own social history) in the literate transaction between writer and readers,” a description that invokes Burke’s parlor, but with the guests writing each other notes instead of conversing aloud (Peck, et al. 208). From any of these angles, the literacy involved is one institutionally approved and preserved; the real difference would seem to be

whether the scholars involved come from a composition, literary studies, or rhetoric background.

All of this is illustrated in the example they provide of the “Wassup with Suspension” project, where high school students conferred with administrators over the reasons for and amounts of suspensions, ending with their writing an eight-page booklet about the issue for distribution around the school (Peck, et al. 210). The tension is between students and school administration, and the community/institution dichotomy becomes somewhat unclear. The writers clearly consider this a “community problem,” yet their writing seems to assume that it is only a problem for the students themselves, not those who run the school, suggesting that students are the “community” and administrators the “institution,” despite them all being in the same place for an ostensibly similar goal and the fact that the project was designed for cooperation and dialogue, not opposition and debate. The student writers who produced the booklet in turn “had to both adopt and adapt the discourse of school policy and procedure if they wanted to make a difference” (210). They were allowed to include, but not rely upon, such vernacular literacies as raps; these were embellishments to the arguments presented more academically. To borrow from Bartholomae, these students had to “invent the school administration.”

“Community literacy” in this viewpoint is not about valuing or studying the literacies present in the community, but in teaching community members, in this case the high school students, how to value and apply a literacy that the administration would esteem enough to engage with and treat as valid. This is the approach that many “community outreach” educational programs employ as well. This is not to criticize or devalue these programs, many

of which have clear educational and social value, and act with deep respect and affection for those who engage with their programs. The programs outlined by Steven Alvarez of St. John's University ("La Biblioteca es Importante"; Community Literacies en Confianza), for example, are worthwhile and inspiring efforts that help people whose linguistic histories put them at a disadvantage in U.S. public schools. My point is that the phrase "community literacy" quite often means using community contexts to teach and employ institutionally valued literacies, more concerned with "how university knowledge fares when it walks out into the world" than studying, engaging, or utilizing the literacies common to that community (Peck, et al., "community literacy" 219). Vernacular literacies are either ignored or overwritten by "proper" ones.

Yet despite the academic overwriting of vernacular literacies and the view that communities initiate institutions, scholars of rhetoric, technical communication, and other fields tend to see community and institution as not only distinct, but often opposed. Study of "community writing" focuses clearly on that which is written outside of the institutions of school, work, and government (Heilker and Vendenberg 29). The legal article discussed at length above places communities and institutions in direct contrast, however uneasily at times (Cremin 144, 154, 164). Grabill, in a chapter section titled "Community versus Institution," doesn't mince words; "objections to institutions and institutional change are often raised from the perspective of 'community'" (91). Peck et al. illustrate the objections of which Grabill speaks. After connecting their view of community literacy to a practice of collaborating across cultural borders that they call "interculturalism," they go on to claim that such practices "must stand against things" and demand "a suspicion of colonizing rhetorics that work to impose a

dominant discourse” (210). The fact that their “Wassup with Suspension” students had to adopt their school’s dominant form of discourse in order to be heard, however, raises significant irony, and highlights the type of esteem for institutional forms of knowledge that can “deepen the schism between universities and communities” (Cushman 334).

Tactical Technical Communication

The assumption of community’s opposition to institutional authority and action is at the heart of the definition of Tactical Technical Communication (TTC), which is loosely defined as technical communication written from non-institutional viewpoints and often for the purpose of opposing institutional goals, norms, or policies. The “tactical” distinction results from the fact that institutional authority and the writing that comes from it is what technical writing scholarship has largely prioritized. Miles Kimball cites academia’s “focus on organization” and on teaching “technical writing as a workplace skill” as sufficient motivation for his examinations of TTC (“Cars” 68). Many technical communication textbooks bear this out. John Lannon’s *Technical Communication*, from which I learned as an undergraduate, starts with a section titled “Communicating in the Workplace.” Add the word “Technical” after “the” and you have the first chapter title from Richard Johnson-Sheehan’s *Technical Communication Today*, from which I taught. Both cover the same traditional organizational genres – memos, letters, proposals, and so forth – and both have sections devoted to job hunting and interviewing. In Kimball’s view, that focus on the institution creeps in even when the university seeks to highlight other areas, such as service learning, which serves the university’s pedagogic goals as much as those of any partnered community program or organization (“Cars”). TTC seeks to refocus away from

professional or regulatory organizations to those who might oppose, or at least try to circumnavigate, their interests.

Information files, the documentation required to accompany any electronically shared ROIO, could possibly be considered a form of TTC. The TTC concept merges the roles of “producers (recognized, legitimized makers of products) who control the spaces and means of production,” and “consumers (defined broadly to include employees, buyers and users of products...and citizens of a government” (Reardon, et al. 46). Kimball describes TTC in terms of helpful YouTube videos made and posted by ordinary people to show others how to do simple home or appliance repairs instead of paying to have them done. He describes TTC as the work of “user-producers” who, in learning how to do what they need done for themselves become “limited-scope experts” who can then produce other such temporary adepts through written or recorded demonstrations. These demonstrations reflect “pride of accomplishment and a willingness to share expertise” (“Tactical” 2). In this way, someone who has learned, for example, how to fix a belt in her washing machine can instruct others, showing off her expertise a little while helping others avoid paying for repairs.

TTC “often serves user-centered ends” and engages users’ energy and activity (Sarat-St. Peter 79). This focus on the user is what really distinguishes TTC; TTC is written by users, for users. In contrast, the official technical writing done in relation to the washing machine in question – the owner’s manual and technical documents that those officially designated to perform repairs may use – serve the manufacturer’s goals. Even when those documents make statements for the user’s benefit, such as warnings to help owners avoid personal injury when using the machine, the company’s interest in avoiding a lawsuit is served. TTC documents may

merely ignore or disregard institutional goals instead of opposing them outright, however. The writer above is not attacking the appliance manufacturer by sharing repair tips, though the manufacturer would no doubt prefer cashing in on the repair business themselves. She is merely explaining a work-around that others can pick up to save themselves money and accomplish a task for themselves. Given the focus on users both in writing and using TTC, it is no surprise that forms of tactical writing have “proliferated in online environments” (79). The Internet, particularly since the advent of “Web 2.0” which enabled any Internet user to create web content in multiple ways, creates a “permeability between user and producer” that matches that of the TTC writer (Kimball “Cars” 82). This observation becomes even clearer when one considers the Internet’s roots in gift culture, discussed at length in Chapter Three.

The TTC concept derives from Michel de Certeau’s ideas about strategies and tactics. Strategies are institutional acts – Kimball uses roads and intersections as an example – while tactics are employed by individuals, such as the shortcut one might use to circumvent a busy intersection. “Strategies are best understood as attempts to control individual agency through systems of rules, conventions, and expectations,” while tactics, then, are the everyman’s go-around (Kimball “Tactical” 3). In the repair example, the modern convention and expectation would be to hire repair technicians or replace the machine, and rules about what actions can be taken by the consumer without voiding the warranty form a method of enforcement; the self-reliance of a bygone, less specialized era is now the tactic. The busy intersection is a government strategy for controlling traffic safely. Traffic laws and conventions, such as the meanings of red, yellow, and green, are enacted at that intersection. The driver who, equally legally, turns before approaching the intersection to drive through a residential area instead is

using a tactic. For ROIO collectors, the institutional strategy is the controlled, commercialized mediation of institutionally selected music distributed through specific contracted channels, i.e., the music industry, and the histories created through these means. The tactic is fan-based mediation and remediation distributed through non-commercial avenues, if at all, and the alternative histories represented by these mediations.

It seems, then, that the difference between technical communication and *tactical* technical communication is largely the writer's intent. The general purposes behind examples of TTC – to inform, provide instructions, outline processes, and so on - are usually, if not always, the same as institutionally-created technical writing. The tactics lie in the details: what is being explained or what might the reader be instructed to do? Important to this dissertation is *how* these things happen as well, as TTC may “exhibit rhetorical features that would be considered unconventional by institutional standards,” like the personal narratives present in many ROIO info files (Sarat-St. Peter 79). The TTC writer is like and unlike the professional technical communicator, then, “an independent operator, a technological scavenger on the periphery of industrial society” who “combine[s] the positions of the user and designer” (Kimball “Cars” 67-8). One might say that TTC is technical communication without an organizational style sheet.

The lack of an official tether on writing style allows TTC to more readily reveal the humanistic side of technical communication. “To be humanistic is to...understand that technical communication is not neutral or objective” (Jones 345). Yet neutrality and objectivity have often been considered essential to good technical communication, at least to the extent that they are possible. While business-writing pedagogies may emphasize rhetorical approaches for genres like sales or complaint letters, more scientific forms of writing may still be seen through

the positivist view, traceable back to the Enlightenment, that demands that scientific writing avoid “rhetoric” for objectivity’s, and thus ethicality’s sake; “Science and rhetoric are seen as mutually exclusive” (Miller “Humanistic” 611). More recently this view is being challenged by the “New Epistemology,” which sees science as a “communal enterprise” in which theories and those who advance them “may be said to ‘argue for’ a way of seeing the world” (611). In such a view, an awareness of how rhetorical strategies may be employed in technical writing, following the realization that pathos and ethos have always accompanied logos even in the purest of scientific endeavors, is warranted.

TTC’s humanistic side is more readily apparent in questions of ethics, which is always a part of technical communications education. According to Kimball, “De Certeau’s expression of the tactical/strategic binary relies on an assumption that individuals who break a rule or take short cuts here or there are at base good people trying to live their lives despite institutional strategies that try to constrain them” (“Tactical” 6). TTC does not necessarily see the evasion of institutional strategies as “cheating” like Kimball suggests. Such a view would require the assumption that institutional strategies are always ethical and that opposition to them is unwarranted, antisocial, or possibly even criminal. While it only takes a quick skim through the daily news in 2020 to see institutional ethics gone dangerously awry, Kimball’s example of Nazi engineers devising efficiency improvements in the transportation of Jewish prisoners to gas chambers⁴ shows that institutions may excuse themselves from conventional ideas of ethics, that technical writers employed by such institutions may follow suit, and that “one strategy of

⁴ Citing S.B. Katz (1992)

technical communication – expediency – divorced technical communication from its social context and ethical framework, leading to unspeakable tragedies” (6). If the pliability of institutional ethics can affect technical writing, how could TTC not be equally susceptible? The very existence of terrorist-oriented instructions, as studied by TTC scholar Hilary A. Sarat-St. Peter, in which an attempt is made to transfer knowledge and skill from everyday cooking to the task of making bombs, illustrates that clearly.

In each of these examples we see technical communication’s stylistic predilection toward expediency lying at the root of ethical lapses. The Nazi engineers considered the most efficient way to accomplish a task, not the horrific nature of that task, while bombs as a method of spurring social change are, at the very least, for the impatient. This study of ROIO collecting documents, ironically, will argue that the opposite can happen as well. ROIO collectors in the digital age enjoy far more expediency than ever before thanks to BitTorrent (BT), an Internet protocol used for quickly distributing large amounts of data to multiple recipients that is used by most ROIO-trading websites. As opposed to one trade between two people through the old-fashioned method of making contacts through magazine ads, record conventions, or normal social channels and trading physical media through the mail – a weeks- or even months-long process detailed in Chapter Three – one person can distribute an entire concert recording to thousands of others worldwide in an afternoon. While this expediency certainly divorced ROIO collectors from the need for social entanglements, ethical concerns have been strengthened in terms of disallowing items that are or have been commercially available or allowing artists, events, and venues to withhold consent. In gaining the expediency of BT, we became much more detectible. While individual ROIO collectors act pseudonymously on trading sites, the site

itself and the data transference activities are visible to Internet service providers who work with media companies to enforce copyrights, leading to rules about what may or may not be shared using their facilities. These rules are enforced by the ROIO websites as a result of pressure from the music industry and their lawyers, who have successfully shut ROIO trading sites down in the past on the grounds of copyright infringement. Institutional responses can interrupt tactics and tactical communications, and the formation of website rules, such as bans on officially released material or on artists who don't support electronic trading, are an institutional response to the music industry's legal threats. The result is that ROIO collectors share more ethically because we can be more easily seen.

But we are able to adopt such higher ethics easily because collectors are hardly a beleaguered demographic. ROIO enthusiasts are not oppressed; there is no outside pressure forcing us to retaliate and honestly no pretense of one. If anything, our problem is one of privilege – we don't get enough different music from our favorite artists to be satisfied, at the heart of it, and this is not to be compared to social struggles in which lives and livelihoods are at stake, or where things have reached the point where bombs seem an ethically valid response. Ours could be considered an "entitlement mentality" where what we want, more than what we need, is at issue (Reardon, et al. 49). Still, our small alternative to commercial norms raises political issues revolving around ownership of mediation rights that arise from technological advancements that put unprecedented communicative facility into ordinary citizens' hands. These issues may manifest in and transfer to many contexts. We see this when journalistic power spreads to ordinary citizens with cell phone cameras, capturing and spreading through

social media events like police shootings that otherwise would be understood only through news-industry reporting or official government reports.

In contrast, ROIO collectors act and mediate out of fanhood, to add diversity to a favored leisure activity, and even to encourage the purchase of commercial products – and not just records and DVDs, but concert tickets, memorabilia, and recording equipment (good microphones don't come cheaply). The problem with the record industry as an institution, as far as collectors are concerned, is that they do not produce *enough*. Our ethical issues, as this study will show, largely involve the conflation of copyright and intellectual property with the right to mediate, which causes some to interpret remediation as theft and others to take pains to avoid that image. While Kimball's definition of TTC states that "users become producers of documents and artifacts that subtly resist authority," ROIO user/producers both resist authority and succumb to it. We work against the record industry's authority as far as the law and the artist allow – online at least – but also work for them in ways such as promoting official releases and concerts as well as opposing the black-market bootleggers and spoiling their potential market as much as possible (Kimball "Cars" 82). The western world's prioritization of intellectual property rights guides us to "resist dominant logics" about media rights while acquiescing to what ROIO collectors see as rightful artist-based authority (Colton, et al. 67). Depending on how much one accepts those dominant logics, one may see ROIO collectors as oppositional to the music industry or merely additive to it, an idea more fully explored in the next chapter.

That chapter addresses more specific contexts. It delineates the mixed methods approach I use to evaluate the technical writing done by online ROIO collectors and the "social

milieu” in which they write. This mix includes autoethnography, rhetorical genre analysis, and activity theory, the last of which serves to help compare the involved entities – collectors, websites, and the music industry – in terms of what they do and for what ends, rather than the value-laden but definitionally vague concepts of community and institution. Once this important framework is established, a detailed description of ROIO collecting from its origins in bootlegging through the modern day’s online-centered activity is needed clarify what is a largely misunderstood, if known at all, activity. The most usual contexts for studies of genre and organizational rhetoric tend to be professional ones that are easily understood in terms of activity, motive, and culture. The specific differences that differentiate, say, this study’s insurance company from that study’s government office must be expounded but much about the culture, practices, and atmosphere of professional offices is ubiquitous and need not be described to an academic reader. The culture and practices of ROIO collecting, however, are more clandestine by their very nature, because whether or not our “community” opposes their “institution,” their lawyers have certainly, at times, opposed us. For this reason, following the history of ROIO collecting come short explanations of how, what, and why we collect ROIOs (or what we do and for what ends).

Chapter Three

“The Way You Do the Things You Do⁵”: Methods & Background

On an April afternoon in 2018 I navigate to a BitTorrent (BT) website for underground music collectors. First, I browse new additions; there’s nothing I want to download, though a couple Max Roach shows briefly catch my eye. Giving them a pass as I have enough Max Roach for now, I search for “Milwaukee” and “Alpine Valley” to look for shows I’ve seen here over the years. Finding nothing new, I check for concerts in my past home of Albuquerque, NM, adjusting the search so that Neil Young’s song “Albuquerque” doesn’t choke the results again. This search pays off: Bob Dylan at Mesa del Sol Amphitheater on July 3, 2000, the year he toured with Phil Lesh and Friends – a show I’ve sought for 14 years, since I first started collecting underground concert recordings online. Clicking on the torrent file I activate my BT client – the download program used by most ROIO sites – and soon I’m connected to six uploaders, called “seeds,” spread out between the U.S., Canada, Germany, and France. Less than 20 minutes later I’m listening to a clear audience recording through my ear buds, reliving from the UWM library a warm summer evening spent with old friends under a starry sky 18 years ago and 1500 miles away. I close my eyes and remember our position in the audience, the sounds of the music and the people around me, the excitement of being there, and the pain after I pulled a lower back muscle while dancing to “Tangled up in Blue.” Despite the

⁵ This references the 1964 Temptations hit written by Smokey Robinson and covered by many, but my heart belongs to the Jerry Garcia Band’s version.

intervening years and the fact that this was my fourth Bob Dylan concert, listening to it again brings back specific memories of this particular event and the feelings that accompanied it.

This vignette is not at all fictional; it happened as written while I grasped for an introduction to this work's original version. It provides a snapshot of the hows and whys of Recording of Independent Origin (ROIO) collecting, a moment in the activity that involves entering the proper web domain, specific searches, skimming the provided documentation, downloading the artifacts, and immediately employing and enjoying them, along with the affect it inspires. Serendipitously enough, I stumbled across a second ROIO of this show while writing this chapter. They both lack a definite lineage, as they both came to the person sharing them as trades without written histories, but the newer one is said to have never been shared before. They may be versions of the same recording, or distinct recordings done by individuals in distant seats with different equipment. The important thing is that they were both freely shared and accompanied by the most accurate information the writer had available. I'll keep the better sounding one.

This chapter provides necessary background information in two ways. First, it defines the mixed-method approach that this study requires. I discuss and justify the use of autoethnography as the inevitable result of studying one's own hobby, then outline a framework based in activity theory. This allows me to consider every entity involved – ROIO collectors, the websites built for their activity, the music industry, and even bootleggers – on equal terms as Activity Systems, shedding the conceptual and emotional preconceptions attached to “community” and “institution” that were discussed in Chapter Two. I will then outline my data-gathering techniques. These include rhetorical genre analysis, used to interpret

the writing found in information files (IF) and on some web pages, as well as surveys employed to elicit the views of website users and administrators.

Second, after explaining the methods, I provide a social, historical, political, and practical context for the analysis of IFs, outlining the activities and actors – the activity systems - involved in online ROIO trading, summarizing the hobby’s black-market history and the subsequent technological advancements and legal changes that spurred the formation of a legal, if often disdained, counterculture. This historical information draws heavily from two sources. The first is bootleg and Bob Dylan historian Clinton Heylin, who cofounded *Wanted Man*, a British research group committed to studying Dylan’s work. The other is Lee Marshall, a sociologist whose work focuses on popular music culture, bootlegging, and copyright. This context is a necessary preliminary to analysis because, despite being an activity that has roots stretching back as far as the origins of recorded music, ROIO collecting is still a niche activity that is not well known and is often misunderstood.

Autoethnography

“Autoethnography begins with a personal story,” according to sociologist Sarah Wall, and so literally began this dissertation and this chapter (39). The introduction makes clear that I have been intimately involved in this activity for decades, and with online collecting for 16 years. In fact, almost every day I listen to an unofficial recording that I’ve never heard before; I enjoy searching my collection for shows that happened on that day’s date. As such I am too close to the subject, immersed in it as a part of my life for decades and as a website user since 2004, to eliminate my own experience from this examination. Doing so would remove many important points and perspectives from consideration as well. Therefore, much of this work will

be written autoethnographically, relating my personal experience as a ROIO collector over my entire adult life to issues that concern me in the fields of Rhetoric and Composition as well as Technical Communication.

Rhetorician Brett Lunceford, a strong proponent of ethnographic scholarship, informs students that his research is often guided by the question “What the hell made [his subjects of study] think [whatever they did] was a good idea?” (5). His reasoning is far from mine, as I was sold on the “good idea” of collecting commercially unavailable recordings when I first took some of Pink Floyd's 1970-71 live BBC recordings from an FM radio broadcast in the early 1980s. More motivating for me is the exploration of the frictions presented within and around ROIO collecting. Friction exists within and between different scholarly views of community and of institution, for example, and is commonly portrayed as defining the relationships between these two entities, as fully explained in Chapter Two. Additionally, there is long-standing friction between ROIO collectors and the music industry, and even between ROIO collectors and other people; I have, over the years, been called a thief by music fans who don't understand my hobby and even threatened with calls to the police simply for possessing ROIOs. Ironically, these people thought they were preserving their own community standards by supporting the hegemony of a business institution. At any rate, my presence within ROIO collecting and academia alike positions me to see connections between the two that few others would.

Also, despite knowing that many rhetorical critics write impersonally in order to appear scholarly (Lunceford 5), I have long felt that a sense of personality, at the very least, can be as important a component to academic writing as to any other kind; it's the type of scholarship that I most like to read, that I find the most engaging as both a reader and a writer, and

therefore the type from which I learn the most. Lunceford, while far from eschewing the need for academic attention to theory and data, agrees; “People are unlikely to care much about the theory unless they have some kind of emotional investment in the text” (8). While I cannot be certain that my writing will emotionally engage the reader, I can make my own investment in this aspect of fanhood more perceptible through this method.

Mindful as well that, quite rightly, “the expectation persists that ‘hard’ data be available from which to generate interpretations and make claims,” my observations will be expanded by and tested against rhetorical analysis of the documents produced as a part of this activity, observations of the trading environment, and survey responses from ROIO creators, traders, and site administrators (Wall 45). As opposed to traditional ethnographic research, which “usually means living with and living like those who are studied,” I’m already living as one of them and have been for considerable time (Van Maanen 2). I am not “stepping into a culturally alien community”; this activity and the people who engage in it are alien only to my readers (9).

This close proximity to the subject, necessitating confirmation of my observations for objectivity’s sake, may also in Lunceford’s view bring rich insight. “The critic becomes part of the rhetorical transaction, and not simply a narrator occupying the standpoint of outside, disinterested observer. The critic is invited to interrogate his or her feelings, thoughts, and reactions to the rhetoric in question” (16). It is certainly true that I’ve revisited a lot of memories that haven’t crossed my mind in years or even decades, and like Wall I am certain that my memories of collecting (if not specific shows) is accurate (46). I have more deeply explored my own motivations – autoethnography being a valid way to “explore the structural and personal motivators and enablers” within a situation - and seen past events through older

eyes (Wall 39). In fact, there have been times when my experiences have been so repeated and familiar to me that only with difficulty have I seen how important they are to analysis. If, as suggested by Lunceford and through him, Rod Hart, the “mundane” rather than the “exceptional” aspects of life are the best for testing theory “if one wishes to delve into the experience of rhetoric as it is experienced by the masses,” then a regular hobby of over 30 years is as mundane as it gets for me, despite the novelty this activity holds for those unfamiliar with it (16). As Lunceford suggests, having already opened myself to long experience as a collector, sharer, and even a tiny bit as a creator, I now “delve into my memory” and apply other knowledge to make sense of this experience in an academic context (9).

Activity Theory and Fanhood

As one goal of autoethnography, as with any rhetorical criticism, is “to help us more fully understand the rhetorical artifact under consideration” (10), this work began with the intent to study IFs as an emergent technical genre. They are a required part of each ROIO package, which are unique user-created mediations of music. These mediations are shared through certain websites that contain their own writing and discourses and exist to serve a wider “community.” These documents result from a specific activity within a specific context in which IFs are required, yet also influence that context in several ways – inspiring the uploading of other ROIOs by the same artist, for instance, or giving others a template for writing their own IFs – a bidirectional cascade of contexts and effects.

The connections between institution, literacy, and authority discussed in Chapter Two complicate the matter a tad. Since IFs are required by the websites, which demand minimal amounts of specific types of information, they could be seen as institutionally mandated

writing. Yet they are written by choice by hobbyists merely wishing to contribute to a non-professional community, and often contain much discretionary material, revealing personal, non-institutional motives and effort. These documents may also accompany ROIOs shared outside of any website, making their presence a purely personal choice on the sharer's part.

Furthermore, ROIO collectors, both with and without the websites designed for their activities, affect and are affected by activities and writing within other contexts as well, most specifically bootleggers and the aggregate of industries and corporations collectively known as the music industry. Bootleggers cannot accurately be seen as either community or institution; they are neither organized nor united in any way, being in competition with both the legitimate industry and each other and normally going to great lengths to remain anonymous. The music industry, contrarily, is a mesh of artists and industries involved in a wide range of activities: writing and recording music, concert tours, record design, manufacture, promotion, public relations, distribution, and more. This complexity allows the relationship between ROIO collectors and different parts of the music industry to vary, both defying and reifying the assumed discord between community and institution.

Activity theory provides an analytical framework that allows these various groupings – ROIO collectors, BT websites, bootleggers, and the multiple organizations performing the various functions that make up the music industry – to be seen under the same lens. Activity theory moves the focus away from physical or social contexts for writing and the preconceived notions that may accompany them, concentrating instead on the activity for which the writing is done. Analysis can then engage more directly with the writing's function within that activity and the writer's purpose for producing it. "Texts are not seen as independent objects" in this

view, but instead are seen as “determined by the activities that they serve” (Luzón 287). Rather than seeing all of the involved contexts as “container[s] in which text is subsequently produced,” a focus on the activities of each and the writing done to advance these activities better reveals the complex intersections of motive, values, and influence between these groups and more clearly reveals their similarities, differences, and the often symbiotic relationships between them.

An activity theory framework sees the types of groups otherwise seen as communities or organizations instead as *activity systems*, in which people perform functions that contribute to one united activity. The activity revolves around an *object* of some sort that is *transformed* by that activity to provide an *outcome*. Activity and genre theorist Clay Spinnuzzi provides the example of a hospital; the object is the patient, which doctors, nurses, and others work to transform from sick to an outcome of wellness (“Tracing” 32). *Actants* (also called *actors*), the people involved in the activity system, work upon the object with *tools*, such as writing, in accordance with certain *rules*. These transformations follow a cyclical *pulse*, which is how often the object is transformed. Pulses may vary; the pulse of a farm’s activity is yearly, with the harvest, while a factory may transform thousands of objects every eight-hour shift (Spinnuzzi “Toward” 8; Russell 511).

Rather than labeling the activity systems themselves as communities or institutions, or using criteria such as location, history, structure, or situation to define them, Spinnuzzi advocates for typologies based on the activity itself. These need to be based in consistent and “concrete” criteria that allows direct comparison between activity systems, and these criteria, seeing as they define an activity, must be centered on that activity’s object. Spinnuzzi’s criteria depend

upon two considerations: how the object is defined and where or by whom it is defined. The object can be defined tacitly, with wide creative allowance to suit the situation, or explicitly, with exacting standards and specifications. The object can also be defined internally, by those who engage in transforming it, or externally, to the criteria of those outside the activity system (“Toward” 14-16).

From these two axes Spinuzzi draws four typologies. *Hierarchies* define the object internally and explicitly, and thus are inflexible but efficient and work within specifications, such as in the legal system. *Markets* also define the object explicitly but externally, by stakeholders – also known as customers. When the object is defined externally but tacitly, the activity system is normally an adhocratic situation such as an interorganizational collaboration called a *network* (Spinuzzi also offers online gaming for exemplum). Finally, a *clan* defines the object internally and tacitly (“Toward” 15-23). If any activity system, such as a record company or ROIO sharing website, is to be typified in this way, the first task is to identify its object.

The first impulse is to consider music to be our object. However, neither a record company nor ROIO enthusiasts write songs; that would be part of an artist’s or band’s activity system. The record company joins in later, when the music is ready for the studio, and ROIO enthusiasts would be involved long after that, unless the artist tests the song in live performance. Also, collectors aren’t involved in the activities of selling sheet music or concert promotion. Nor would our object be found in the songs themselves. We do pass songs around, though rarely individually, as ROIOs normally represent entire performances or at least sets of songs. There is also the fact that we can share some versions of a song but not others, and that

we never alter the song itself in the process of our activity; though we may change the sound balance, that is an alteration in how the recording sounds, not in the song itself.

That doesn't mean that our object is concerts, though, because not all ROIOs are concerts. Some are unreleased studio recordings, alternate versions of released songs, demo recordings, or even interviews from TV and radio. Record companies would not have this as their object either, as most of their releases are not concerts, but studio work, and many "live" releases are altered with edits and overdubs to remove the "warts." Also, demos and alternate takes would be a part of the activity, but as they are never released, they are not the transformed object. They are better seen as tools of that transformation.

The one overlapping object between the music industry, bootleggers, and ROIO creators and collectors is the mediation (or remediation), and distribution of music. The music industry and bootleggers transform music through mediation, complete with labeling and distribution to the buyer; their outcome is the selling of a commodity. For ROIO enthusiasts, the transformation through mediation, complete with documentation and distribution availability through the website, the outcome is a gift, a freely shared cultural artifact. This makes the typologies easy to determine; the music industry and bootleggers are clearly "market" activity systems, though differing in legality, as they both charge for their objects. Profit is built into their outcomes. This is why they are more selective about their output; they can't successfully market everything, at least under the traditional paradigm of producing physical media in physical packaging that requires financial outlay, a paradigm the industry has held onto despite the availability of electronic distribution.

ROIO enthusiasts exhibit aspects of both network and clan. ROIO creators can group together loosely and temporarily as a network on a project basis. This may be a single project, such as when a group of tapers share video of a concert taken from different points in the audience so that they can be edited into a multi-cam ROIO. They can also be ongoing projects where a group assembles to create a series of ROIOs under one banner: “Harvested” is a group that produces Pink Floyd ROIOs, while the Progressive Rock Remaster Project works to improve ROIOs from a variety of bands including Genesis, Peter Gabriel, and ELP. ROIOs are both internally and externally defined, also. ROIO collectors choose what to mediate and share but it cannot be anything that has ever been officially available (at least on the sites studied). In other words, we cannot share an object that has ever been the music industry’s object, which allows the music industry to define our objects by what their objects are not. While it is common for more than one activity system to share an object – both Baskin Robbins and Cold Stone Creamery transform ingredients into ice cream for a storefront market – record companies and ROIO enthusiasts have mutually exclusive objects.

On the other hand, the ROIO activity system works mainly as a clan. The lack of profit despite ongoing and prolific activity, the fact that the websites are free to join and run on voluntary contributions (as well as being run by volunteers), the free and open exchange of information, and the language used – saying “share” instead of “distribute,” for instance – shows us working as a clan, or what some might call a community. The difference between these activity systems, despite a similarity in objects so strong that sometimes their tools become our objects and our objects become theirs through the increasingly common “official bootleg” release (thus being removed from our activity system permanently), is explained by

the purpose for the activity. For the record company and bootleggers, that purpose is economic. For ROIO creators, it's the love of the object: in other words, fanhood.

Fanhood is the defining exigence for ROIO activity. Every ROIO collector started by getting something special to listen to from a favored artist. Should one's motivation turn to profit, one becomes a bootlegger, not a ROIO collector. Fanhood can be problematic for media companies, however. There have been controversies regarding the rights to write, distribute, and monetize fan fiction (Stanfill), as well as the distribution of unofficially produced movie subtitles (Lindgren). The fans that bootleggers serve irk both artists and record companies, and collectors who trade freely are often tarred with the same brush (Heylin; Marshall). These issues exist in part because a record company's legal department has different priorities than the marketing and customer service divisions, who need to entice and persuade the listeners rather than control them (Jenkins, et al. 179). They also stem from the way media producers value audiences, which are "produced through acts of measurement and surveillance" (Jenkins, et al. 166). The audience for a record, for instance, is measured by how many units are purchased, not by how many people listen to a song from it on the radio or from a friend's copy of the record. The company can tabulate the units sold, not every attentive ear. A concert's audience is measured by the tickets or web stream subscriptions sold, and the premises surveilled at every entrance and exit to keep the non-audience out, regardless of fan status. Audiences are an institutional concept, which media companies prefer to view as "passive individuals rather than viewed as networked publics" for simplicity's sake and because fan collectives, or "fandoms," can be more demanding than individuals (Jenkins, et al. 180, 166). Like communities, audiences are defined by boundaries, in this case marked by record store

receipts and concert tickets, and when audience members become part of a greater fanhood, whose activities are generative in ways beyond the abilities of companies to control and quantify, their fanhood is less appreciated.

Fanhood has also been an academic concern. According to Film and Media Studies professor Katherine E. Morrissey, “many scholars have observed tensions between scholars interested in fan communities and practices and those advocating instead for a focus on individual fans, their consumption, and modern identity. These tensions make it challenging for fan studies to fully attend to contemporary media shifts and the impact of these shifts on fans and fandom” (1.3)⁶. Focusing solely on either individuals or fan aggregates “risks reducing our depth of field,” according to Morrissey, who notes that not only do people relate to the objects of their fanhood in various ways, but that social ties affect those ways of relating (2.3). Either of these strict foci may provide useful study for certain types of questions but they ignore the basic fact that the individuals are not truly discrete from the aggregate; they comprise it as cells do an organ, and their interests and practices influence the greater network’s actions and vice versa. Consider sports fans, individual people with their own reasons for liking a sport, a team, and that culture, and their own ways of enjoying it. Some just watch games, some like to attend and tailgate, while others may literally decorate their homes with team paraphernalia, all of which are personal choices or expressions of identity. Yet they also respond to the actions of team members, the organization, the league, and other fans. They may share a small kinship

⁶ In their online presence, the journal *Transformative Works and Cultures* provides section and paragraph numbers [S.P.] in lieu of pages.

with a stranger wearing the team's jersey, get angry at a coach's public words, make friends with people they meet at the tailgate or in the stands, or join in with behaviors they would never act out in any other context, such as wearing cheese hats.

The reliance upon a networked social structure in which objects are meant to be shared underscores that reciprocal relationship between actor and network. As compositionist Liz Rohan notes, collecting may be done as a complement to other activities (55). One may make a solo endeavor of ROIO collecting simply by making the recordings and never sharing them or by downloading ROIOs without creating them, connecting that collection to the activities of listening to music and attending concerts. Others may further connect their collections to the activities of sharing, social listening, and the development of audio/video technical skills. Sharing so that others can enjoy what you've made and collecting so you can hear what others produced is the entire point of social connections and for the technical writing done to accompany ROIOs, so neither focusing on community nor individual alone will suffice. Individual ROIO enthusiasts do the writing but only because an audience, albeit anonymous, exists, and that audience demands it. That collective expectation is important to understanding an individual writer's rhetorical actions, so in agreement with Morrissey's concerns about limited depth of field, this study examines individual efforts as part of a network, or how individual writers influence and are influenced by their activity system. This responds to what Morrissey calls for as a fourth stage of fan studies, where "we look at the different ways that fan experiences are distributed at both the individual and social levels. We should analyze fandom not only through individual media consumption, but also through fan networks and practices" (2.4).

The use of the word “consumption” in reference to listening to music is pertinent. “Consumption” prioritizes a commercial frame of mind, a capitalist binary of sellers and buyers, makers and users, producers and consumers, in which the act of purchasing or employing anything equals “consuming” it. Scholars also use that or the word “consumer” in relation to “online communities” and file sharing (Malinen 235; Oestricher) or in reference to collecting, as if everything that is collected has been purchased (Zonneveld; Carey; Lo and Harvey). This is no doubt how the record industry views its customers: as “record collectors,” or their “audience.” Like audiences, consumers are defined by receipts. Fans are defined by interest, however, and when fans want more than is offered for “consumption,” they are no longer behaving like “consumers.” They’re enacting fanhood.

Practicing fanhood involves much deeper interaction with the objects in question. As a music fan I tend, like most people, to be selective. Some music is ignored, some heard and forgotten, some regarded with annoyance. The music that grabs my attention and demands more is where my fanhood unfolds. Part of this, of course, is buying at least some of what that artist has available, but true fanhood – and it’s pertinent to remember that the word “fan” derives from “fanatic” – is more profound. When I note that David Gilmour must have been feeling energized one night because his solo on “Fat Old Sun” was more aggressive than others, or when I hear the difference between the way Jeff Beck played “Scatterbrain” in the 70s with a guitar pick and how it sounds 40 years later without one, I’m relating to this music in a way far beyond the casual, and with far more examples than the available consumer products allow; I know of only four versions of “Fat Old Sun,” one studio and three live, officially available. Fanhood is a returning – a revolving engagement with the object of devotion. However, this

engagement can reach a point where it circumvents industrial participation, and in ways of which the industry does not profit, and this is how frictions between fans and media companies originate (Oestreicher).

Engagement between fans occurs as well. Fans “recommend what they like to their friends, who recommend it to their friends, who recommend it on down the line. They do not simply ‘buy’ cultural goods; they ‘buy into’ a cultural economy which rewards their participation” (Jenkins, et al. 294). Given this and the lack of any compelling reason to privilege the commercial point of view in a discussion of a non-commercial activity, this work will not consider ROIO collecting to be a form of consumption, but rather a vehicle for personal and social engagement. Much of that engagement is found in the writing of the documents that accompany the music; those files and the method for analyzing them are explained in the next section.

Genre and Rhetorical Genre Analysis

The goal of this inquiry is to identify and define the relationships between the clan typology of the ROIO collectors at large, the network of online ROIO collecting, and the music industry’s market activity system. To do so I will analyze the writing done by collectors as part of the network’s activity, much of which, with the surveys explained in the next section, reveals the collectors’ support of, influence by, and frustration with the industry. Toward this end I employ Rhetorical Genre Analysis (RGS), the third generation of which is meant “to develop conceptual tools that would allow researchers to understand interactions between two or more activity systems with multiple perspectives and voices” (Artemeva 167). In doing so I use the view of genre as “operationalized social action” (Russell 512). Seeing genre as operationalized

helps account for the stability that results from routine, repeated success and the expectations that result from that (514). Being social accounts for difference between examples of a genre, as appropriation, or the writers' uptake of the activity and its generic requirements, is not unidirectional, with all actants homogenizing to one system, but dialectical, with actants introducing ideas and attitudes from other activity systems and bringing their own unique perspectives of the activity and the object into play. These differences display contradictions, or what Russell calls "double-binds," which reveal what is being challenged by the writer or what the writer may not have yet learned through engagement in the activity system (519).

My analysis uses the similarities in the information files to determine genre, and the differences to gauge the writer's purpose and the extent to which the writer sees the genre as a tool for expression, as opposed to a required task. The extent to which the writer goes beyond the bare necessities is an indicator of that writer's connection to the online sharing activity system. This is because not all actants engage in the activity in the same ways or to the same extent, and because activity within a system and the genre system that mediates it aren't uniform. Activity at the center of an activity system differs from that approaching or at the periphery, where the activity system meets and forms contact zones with other activity systems, where less experienced actants learn to engage with the activity system, and where ideas and the writing that carries them become more commodified to these more peripheral needs. Russell uses the example of the cell biology field. The most central activity is research and experimentation, reflected by such writing as data files and articles, where ideas are tried, qualified, and contested. This writing is more technical and more speculative; the truth is getting hashed out. As some ideas become accepted as fact, they are "operationalized" and

appear in texts commodified for peripheral activity and written to certain specifications, such as reports for government, textbooks for biology students, or articles for the general public. As one gets closer, through one's activity, to the center of an activity system, the more one's writing resembles that which is done at the center (Russell 525-528).

Genre theorist Natasha Artemeva identifies the difference between the central actant, the expert, and the peripheral actant, the novice, as "the ability to perceive genre as a distributed mediational tool that creates actions" (162). The novice, learning how to participate in the activity, writes to given specifications, learning the system's genres "while immersed in a situational context" (163). As we often see with students, however, not every actant chooses to immerse himself fully. Some may forge their way to the center, others stop after an undergraduate or graduate degree, while others go into different activity systems altogether. Hobbies are no different; we go as deeply as interest takes us. Genre learning, then, is not just in the context – and "activity systems are contexts" – but in the way and extent to which the individual engages with the activity (Artemeva, 172). We can see the move past the IF's required elements toward a more personally expressive and informational manner of technical documentation as a move toward the more dialectical center of the online ROIO sharing activity system. Those with the most to say about the ROIOs are mostly those who worked on them in some way or are the most knowledgeable collectors. Those who write in less detail, or who provide only the required information, show less dialogic engagement and less central positioning. Those with the least engagement won't be visible at all, as they are not creating ROIOs, just collecting them.

ROIOs come as folders of music files bundled with various textual documents. Some documents are just checksums, sent along to ensure the integrity of the files after download. These contain only data created by a program; they are not written so much as compiled. Other documents may be fan-made “CD art” mimicking conventional CD labels and thus following those generic customs. These are used only by those who choose to burn ROIOs to disc and print the CD label. The checksums are required but non-rhetorical and the artwork is an occasional affectation; having found them examples of what Aristotle called “inartistic proofs,” I set them aside.

The document of interest to writing instructors and theorists is an emergent genre of technical communication known as the information file (IF), which accompanies every ROIO traded electronically through most websites dedicated to ROIO-trading. These are usually written by the collector who shares the ROIO online and contain information specific to that ROIO. Unlike the checksums, IFs represent the writer’s choices in both content and form. As one collector stated, “ultimately the info file is king. The English language is far more persuasive to help someone care about the importance or uniqueness of a recording than FLAC fingerprints will ever be (although I obviously understand the necessity of the latter)” (Table Two, Q 5.10).

The IF is easily recognizable as a document genre, as it is a specific document consistently created for at least one consistent purpose and contains consistent types of information. Such consistency is why genre is often viewed as a typified response to a given exigency, an “operationalized social action” (Russell 512). An IF is required with every ROIO downloaded and is expected to provide specific information for the benefit of the collector. IFs

can be further seen as genre through those elements that make them worth rhetorical analysis. First, they are required, not by the trading community as a whole but by the websites that serve the community by working as miniature institutions. The site administrators and moderators, then, are the “expert members of the parent discourse community” that recognize a specific purpose for the writing that “constitutes the rationale for genre” (Swales 58). The rationale is one recognized by many members of the community at large, however, as the first IFs I ever saw came to me printed as part of a U.S. mail trade. This may result from convenience, though; when I give ROIOs to my friends, I often find it easy to simply print out the IF and let my friends label the ROIO as they wish.

The basic purpose for an IF is to label the ROIO. This means not just giving details about the event represented, such as artist, venue, date, etc., but also the mediation itself in terms of recording lineage, equipment used, and distinctions from other ROIOs of the same event. Providing such info, or explaining its absence, is the IFs most fundamental purpose, and as a genre may be identified by such consistency of purpose, this alone may define the IF as one (Askehave “Communicative” 14). Such regularity creates a rhetorical commonplace, or what Anis Bawarshi calls a “habitat” for this specific purpose and information (243). Still, because there is no restriction on additional information, nor any requirements regarding style or design, IFs meet the requirement of flexibility (Dean 10; Luzón 291; Bekenkotter and Huckin 285). Writers of IFs are told what information to minimally include, not how to write or present it.

The required elements of an IF reveal the pragmatic concerns that ROIO collectors and the site administrators value; this is what is needed for the everyday activity of online ROIO

trading to proceed smoothly. Furthermore, the limited formality, seen in common formats for some information such as set lists, reveals hypogeneric sources from both market and clan activity systems, although even these may vary slightly in their execution. The voluntary elements, some of which have become common, are notable for springing from the writer's, rather than the website's, concerns. The frequent presence of non-required writing reveals purposes and topics far beyond the requirements with great stylistic diversity. Here we not only see writers express purely personal motives, but also the expression of community-held ideologies, priorities, and attitudes not conveyed through the required features. The movement beyond mere labeling to "create symbolically meaningful action" within an IF makes IF writing, like collecting ROIOs at all, a "purposeful activity" (Devitt "Writing" 10; Martin 25). The variety of optional elements also makes IFs a "high contingency" genre according to Spinuzzi. Contingency, or uncertainty, related to a genre's flexibility and "involves making connections that were not planned by the system's designers" ("Ecologies" 173). Every IF, even the very simplest, exposes a broader range of choices made by that particular writer than a formally consistent, low-contingency genre, even if only the choice to not add to the minimum requirement. Chapter Four's analysis will amply show that the IFs meet genre theorist Deborah Dean's six qualities of a genre – that is, they are social, rhetorical, dynamic, cultural, situated, and ideological – sufficiently to justify rhetorical genre analysis (11). Far more interesting, though, is what they reveal as a "nexus between an individual's actions and a socially defined context" (Devitt "Writing" 31). More important than why ROIO collectors write IFs, then, is how they write them and why they write them as they do.

Generically speaking, IFs are a form of documentation, defined as “writing that describe[s] past or future events to establish common understanding of completed or promised actions” (Winsor “Genre” 206). How IFs describe past events is clear – a concert can’t be recorded before it happens – and analysis will clarify how IFs fit other considerations about documentation: influencing future actions through advocacy or warning, accounting for one’s actions, and creating durability in what it describes (Winsor “Genre” 207-9). More important to note here is that documents don’t merely describe past events, but in doing so also define them, shaping the activity system’s understanding of the event and of itself (220). IFs don’t describe only the event, however, but also the mediation; they provide information about the event as well as about how it was recorded and what treatments the recording went through between its origin and the sharing of it. They define, as a result, not just an event but also the documentation of the event, showing the sharer’s understanding of it all. Some just see a ROIO as something to listen to, or else find themselves unable, for whatever reason, to write about more than that. Others see them as important cultural artifacts, histories needing preservation, containing choices deserving of appreciation, and the IFs those fans write are more likely to reflect these understandings. Either way, they show a different understanding of the object than the music industry, as they value the free dissemination of the artifact and view the event as something other than an ephemeral commercial affair. Because of these differences, these IFs define not only the event and the mediation, but also the writer.

ROIOs and IFs are, consequently, unique mediations within a unique context, and my analytical method combines two sets of ideas about genres. To begin, I will see IFs as a part of what Spinuzzi calls a “genre system” (“Four Ways” 112). Genre systems “are made of sequences

of genres,” one leading to another. While the sequence involved with online ROIO collecting may be short, there is one, starting with the ROIO itself, which engenders the IF and all other checksum/verification documents. The IF is normally the basis for the online download page, where online collectors will select the ROIOs they download, and some IFs will inspire revisions or additions to new versions of the ROIO and/or artwork that mimics official music packaging. More important are the five axes of examination that Spinuzzi lays out, and how they may apply to the documents in question.

The first axis is called the “model of action” (111). This emphasizes communicative acts, and asks questions such as: how are genres used? How does their employment alter the activities in which they perform? “Action,” here, consists of either communication or mediation. The pairing of ROIO with IF, in fact, does both. The ROIO itself is mediation, and the IF is the mediator’s (or, perhaps, simply the sharer’s) communication about that mediation. An IF may consist of nothing more than data about the ROIO (see IF 21) but the many that move beyond that lend themselves easily to rhetorical analysis by complicating the above questions. What additional actions do those IFs that aren’t merely metadata perform?

The second axis is “agency,” of which none is seen to be invested in the genres or documents themselves (112). All agency in this view is employed by the writer. This is especially true of IF writers, as no format or content limitations are mandated, only minimum content of specific sort – in fact, all that is mandated is what would constitute metadata. IF writers are at liberty to decide how to format and order this information, and how much embellishment, if any, they will add and in what form. In other words, the website rules determine that there must be an IF and it must have certain minimal information and be in a simple txt. format that

can be used on almost any platform. The writer has free rein to decide what that looks like and what other actions his or her specific IF will be designed to perform. As a result, IFs show great diversity in style, content, and layout, while maintaining enough consistent traits as to be recognizable as IFs. This diversity also gives us some insight into what individual IF writers value and what they expect their readers to consider interesting and important.

IFs are the “foregrounded genre” that forms the third axis of examination. In any genre system or analysis thereof, some genres are likely to get more attention, be used more, and have greater effect on related activities (112). While other documents may be used in ROIO trading, it is only the information they contain that is required by the websites. If checksum or EAC log information is provided on the IF instead of a discrete document, that’s all that is needed, and so the IF has primacy among all ROIO documentation. The download page could literally be nothing more than an electronic version of the IF, and often is. While Spinuzzi’s example shows the genres with the least variance, those that are interpreted with the most consistency and thus become the “most official,” as foregrounded, IFs are far more variant than the “compiled” checksums and such. The reason for their primacy is the fourth axis, “perspective” (112).

Genres are examined from the perspective of the activity involved. IFs are simply the most useful documents in everyday ROIO collecting. While checksums and logs, being related to data integrity, are important, they are not used consistently or by all users. I use them rarely, because data integrity is not the focus of my activity; that is, I’m a bit lazy about it. Music fanhood is my focus and the document that foregrounds that aspect of the activity is undoubtedly the IF, which identifies the band, music, date and place of recording, and exactly

which recording of this event I have. I worry about data when audible traces of data corruption are heard, or else I simply delete the ROIO. Therefore, the perspective of the collectors' activity, and that of website operators that facilitate and likewise engage in that activity, guides my selection and analysis of the IFs. Rhetorical Genre Analysis "emphasizes discourse primarily as action rather than representation," and the checksums, logs, and purely required IF elements are all representational, providing only known fact for labeling purposes (Artemeva 162). The voluntary writing includes examples of forensic, deliberative, and epideictic rhetoric; that's where the action is.

The final axis is that of the "relationship between genres" (112). This means that the genres in a system tend to overlap or intermedial. This happens in several ways in ROIO collecting, as already explained. The checksums and logs may or may not be discrete documents; they often accompany each other or become part of the IF. IF information may be mirrored on download pages, artwork, or both, and one IF may lead to another if someone alters the audio files or just feels that the first IF was lacking in some way. IFs, in turn, derive from previous genres, such as record and tape labels.

My method for analyzing the IFs as elements in a genre system is highly influenced by the work of linguists Maria Ant3nia Coutinho and Florencia Miranda in their argument that an analytical model should function for scrutiny of both texts and genres. Their work uses two principles attributed to linguist Jean-Michel Adam, the first being the "principle of identity," a "centripetal" principle that notes the regularities in a genre and "performs a normative role." The accompanying "principle of difference", which is "centrifugal," accounts for variation (Coutinho and Miranda 40). The task of analysis, as Coutinho and Miranda see it, is to pinpoint

the “identifiable characteristics” that distinguish a text as belonging to a genre; once identified for any given genre, those characteristics are known as the “Parameters of Genre,” and they are not mandatory for the text to be identified with a genre. They are instead “predictabilities” (40). On the level of individual texts, the analyst identifies the ways in which the text displays those predictable aspects, alters them, or moves beyond them. These textual, schematic, or lexical strategies are called “mechanisms of realization” (41).

I will identify the parameters of the IF genre and appraise them in the following ways. First, I will identify those that are required by the authorities of the website on which these ROIOs were distributed. Certain types of information are mandated, and if that data is unknown, it must be stated so that the mandate is acknowledged. Several optional features may be considered parameters of the IF genre, however, given their consistent presence. These are often the features that demonstrate the most influence from previous genres. Secondly, I will examine the function that each parameter performs within the text, within, of course, the greater context of activity (Spinuzzi “Four” 112). This may also reveal consistencies (what this parameter is supposed to do and normally does within examples of this genre) and variance (what other directions any instance of a parameter may be written to take). The values and priorities of individual writers often reveal themselves within the enactments of these parameters.

Further analysis focuses more directly on mechanisms of realization. Like the optional features that become parameters, all matters of form within and between document elements – and between documents - are determined by the writer, as the requirements involve only what information must be present. Individual writers are the only source of formalism in IF

creation, and IFs show great “inter-genre-ality,” or interaction with other generic forms (Devitt “Re-fusing” 44). These forms, while often reaching some level of consistency between IFs, still display both centripetal and centrifugal elements. Finally, I will attend to style, which shows outstanding variety for a genre that showcases technical data. Not every writer sees the IF as merely a technical document because the ROIO itself is not seen as a strictly technical artifact. Quite often, the IF blends the deep concern for technical accuracy and transparency with the ROIO’s perceived status as a historical record, a memory of experience, or even part of an expression of a collector’s identity. As a result, IFs range stylistically from arid conciseness to diary narrative, with a broad valley between.

The IFs show what has been and is being done in regard to documenting ROIOs, but cannot be left open to only my interpretation, despite my years of immersion within this hobby. To gain more insight into why collectors write IFs and comment on the website as they do, as well as their thoughts and feelings about various activity systems and aspects of their own, I conducted surveys that are outlined in the next section.

Surveys

The observations resulting from document analysis will be abetted, complicated, and challenged with surveys of ROIO collectors and ROIO site administrators/moderators. These online surveys were anonymous, voluntary, and were offered to collectors within the communications forums of two ROIO collecting websites. One of these, known as *Dime-a-Dozen*, is a capped-membership site that, for approximately 15 years, has been one of the most active and better-known avenues for ROIO trading. The other, named *Yeeshkul*, is a less active

but still popular site that focuses on materials relating to the rock band Pink Floyd, though a wide variety of artists can be found there.

Two different surveys were conducted⁷. The first was a short one for the sites' top administrators only and addressed practical issues that only administrators could answer; both administrators consented but only one responded. The other was aimed at all site denizens: administrators, moderators, ROIO creators, and just-plain collectors like me. The surveys were created and published through UWM's Qualtrics system and linked to the sites through each sites' preferred text forum in April of 2020. I also sent links to three people outside these sites: two ROIO creators I met through fanhood pages on Facebook and one that I met after a local concert. Overall, 105 responses were received across both surveys. At the time of this writing, the registered membership on Dime is 47,554 and on Yeeshkul 15,636, so the responses are well below the standard threshold for reliability and validity. As will be explained in more detail later, the surveys would not have been seen by all site users. On Yeeshkul, the invitation would have been seen only by those who read the non-download forum pages, which will not be the entire membership; I only check those forums very occasionally myself. On Dime, the non-download forums are available only through e-mail, and members must sign up to receive them, as I have, but again I do not read them consistently myself. Also, many who saw the invitation may not have been inclined to participate. It is likely that the responses received are most representative of those site users who are more active, read the site forums more

⁷ Both were part of a study titled "Data from the Underground," approved by the UWM IRB on 3/31/2020, # 20.243.

regularly, and are thus closer to the center of activity. The following tables 1-4 display the different sets of survey questions aimed at ROIO creators, site administrators and moderators, and ROIO collectors in general. The responses are reported in Appendix B.

Q #	Question
Q1.1	Informed Consent
Q2.1	Do you create Recordings of Independent Origin (ROIOs) by recording concerts, altering the sound on existing recordings, combining recordings, or any other fashion?
	Yes (To Q3)
	No (To Q4)
Q3.1	When did you start creating ROIOs?
Q3.2	How did you start creating ROIOs?
Q3.3	In what ways do you create ROIOs? (Recording, matrixing, etc.)
Q3.4	How active a creator are you? How often/how many in a year, approximately, for example? (Normally, that is. This year is an obvious outlier.)
Q3.5	Why do you create ROIOs? Please explain in detail as many motivations as may apply.
Q3.6	When you create ROIO documentation, do you:
	a. Provide only site-required information?
	b. Try to give more info such as track times, file sizes, and such?
	c. Try to create a nice-looking document containing all the required data plus extra details about the performance or the artist? (e.g. Band members, album tour)
	d. Include your own story about being there and taping?
	e. Go whole hog with CD art, complete liner notes, photos, etc.
Q3.7	Please explain why you answered the previous question as you did.
Q3.8	If you create new ROIOs out of older ones (matrix, remaster, etc.), do you keep the original info document and write another, keep the original and add to it, keep just part of the original and rewrite the rest, or create an entirely new document? Why?
Q3.9	Describe how you like to write the technical details on the info sheet (in terms of style: do you just list the data, write a narrative, something in-between, for example) and why you prefer that method.
Q3.10	How did you learn how to write the required documents? What references do/did you consult?
Q3.11	Have you made changes to the documentation in terms of format, such as adding new details or features that are not required and that you had not seen before? (Question edited for clarification)
Q3.12	Do you use the same documents for things that you share offline? Why/why not?

Table 1: Questions for ROIO creators

Q#	Question
Q4.1	Are you an administrator or moderator of a ROIO trading website?
	Yes (To Q5)
	No (To Q6)
Q5.1	What are your duties at the website?
Q5.2	How long have you done this?
Q5.3	How much time do you spend on site duties per week?
Q5.4	Are you a volunteer or employee?
Q5.5	How would you describe your site's relationship to the music recording industry?
Q5.6	Please describe what you see as the site's reason(s) for coming to be. Why do you see these reasons as important?
Q5.7	How do you see your site's position within the activity of ROIO creation, collecting, and sharing as a whole? In other words, what function(s) does this site and organization perform within the greater context of this activity?
Q5.8	How would you explain your site's/organization's relationship to and with the site users?
Q5.9	What would you like people to understand about your site and sites like it?
Q5.10	When you download ROIOs:
	a. Which documents do you use? (Info files, fingerprints, checksums, art, etc.)
	b. How do you use them? (Print, store on HD, copy to elsewhere, delete, etc.)
	c. What information do you use?

Table 2: Questions for website moderators and administrators

Q #	Question
Q6.1	These questions are for anyone who collects and trades ROIOs.
Q6.2	How long have you collected?
Q6.3	How did you begin collecting?
Q6.4	How much of your collecting/trading/sharing of ROIOs is done electronically through Bittorrent sites? Do you collect, trade, or share in other ways as well?
Q6.5	Do you ever share/trade offline because site rules won't allow the material?
Q6.6	Why do you collect ROIOs? Please explain in detail as many reasons as would apply.
Q6.7	What do you collect? Describe your collection loosely in terms of size, types of media, and focus. (For example, my collection consists of approx. 5000 audio and 450 video ROIOs of a wide range of rock, blues, jazz, and bluegrass artists but focusing mainly on Pink Floyd, Grateful Dead, Jeff Beck, Little Feat, progressive rock and concerts I have attended.) Any additional details you wish to share are welcome.
Q6.8	How would you describe the "collector's/trader's ethos?" In other words, how would you describe to someone not familiar with ROIO collecting the values, priorities, and interests of a ROIO collector?
Q6.9	Do you see ROIO collectors as a "community?" Why or why not?
Q6.10	How often do you interact with other ROIO collectors?
Q6.11	Do these interactions happen mainly online or in person?
Q6.12	What types of interactions do you have? (For instance, do you just thank seeders for seeding, or do you have longer discussions in the site forums, or have friends that you gather with to trade ROIOs?)
Q6.13	How do you feel about the record industry? Why?
Q6.14	How would you describe the relationship between ROIO collectors as a whole and the record industry?
Q6.15	How do you feel about bootleggers (those who manufacture unofficial recordings for sale? Why?
Q6.16	How would you define the relationship between the ROIO collectors as a whole and bootleggers?
Q6.17	How would you define the relationship between the ROIO collectors as a whole and the artists?
Q6.18	How would you define the relationship between the ROIO collectors as a whole and the bittorrent site on which you learned about this survey?
Q6.19	What would you like the world to know about ROIO collecting?
Q7.1	Thank you for participating in our survey. We greatly appreciate the information you've shared. The space below is for any additional comments you might like to add.

Table 3: Questions for ROIO collectors

Q #	Question
Q1	Informed Consent
Q2	These are a few additional questions for the person who has the top position in a ROIO sharing website. They are separated from the main survey because they do not rely on individual perception and thus only need be asked once, and because they need to be answered by the person with the most authority, responsibility, and experience within the site’s organization.
Q3	How is the site financed? Specifics and identities are not necessary; answer in general terms.
Q4	Describe the process for establishing new site rules. Who has the final authority? What voices are heard in the process?
Q5	What types of issues are the main causes for new rules?
Q6	Can you trace the major changes in document requirements since online trading began? What is required now that was not in the beginning, and how did those changes come about?
Q7	This space is for any further comments you would like to make or any other information that you would like us to understand.

Table 4: Questions for top website administrators only

The ROIO Collecting Activity System: From Edison to BitTorrent

As this dissertation’s main work is rhetorical analysis of an emergent genre of technical writing, it is important to remember that genres encompass both form and substance, and that these are both enveloped by context, the activity system within and for which they are written (Miller “Genre” 159). The analyses in Chapter Four, focused on the ROIO trading websites and the IFs, considers the “text along with content as comprising action in context” – in other words, a text shows real people doing certain things for definite reasons within an activity system (Devitt “Re-fusing” 34). Making meaning from the website texts and comments, collector surveys, and IFs requires first understanding the activity that engendered these environments and texts.

The brief history of bootlegging and ROIO collecting that follows illustrates the effect of new “disruptive technologies” that provide greater allowances for user actions. Disruptive technologies are “the successful exploitation by radical new product, process, or concept that significantly transforms the demand and needs of an existing market or industry, disrupts its former key players and creates whole new business practices or markets with significant societal impact” (Oestreicher). ROIO collecting shows how the use of new technologies by fans allowed them to move beyond their status as static audience members and create new activity systems that re-cast them as creators and distributors. This is demonstrated after the history in sections that explain how modern ROIO sharing is done, how this process makes ROIOs an alternate type of what Jenkins calls “spreadable media,” and the choices, historicity, and opportunity to share that motivates ROIO creators and collectors.

History

ROIO trading, like the bootleg record market that preceded it, is rooted in the piratical copying of texts, which began shortly after the advent of texts to pirate. “Booklegging,” the illicit reproduction of popular texts, and piracy of musical scores and sheet music originated with the technological ability to print texts in quantity. Modern bootlegging, the unauthorized manufacture and sale of recordings not available through legitimate channels, is similarly rooted in technology allowing for sound reproduction: Thomas Edison’s phonograph, which allowed for the first time the preservation of musical performance (Heylin 24). Like photographic reproduction of an artwork, sound recording enabled the copy to move to areas where the original performance could or would not (Benjamin 39). This is the foundational motivation for both music industry recording and ROIO collecting. No singer or opera company

could perform everywhere that they might find an audience, nor could every music lover attend every, or some even any, performance. Sheet music was big business, so the music itself could get around, but people still enjoyed professional performance. Official recordings allowed the music to be heard apart from the actual performance, and buying records allows listening at will, independent of radio schedules and preferences. Bootlegs, and then ROIOs, free the listener from the record industry's preferences and performance schedules; that is, the listener is no longer dependent on a market activity system's outcomes or the ability to enter the boundary defining audience to enjoy listening. All music recording "enables the original to meet the recipient halfway" (Benjamin 39).

As sound recordings became reproducible on an industrial scale, recording, reproducing, distributing, and retailing music became a market activity. Piracy was soon born in the form of official recordings being cheaply manufactured and sold at a lower price without authorization. This was often accomplished without legal recourse, as copyright laws differed from state to state and often did not grant technical reproductions of music the status of "creative effort," a status that ironically was granted to record labels and liner notes (Heylin 25). In this period the first "audience recordings" were made by librarian Lionel Mapleson, sometimes called the "Father of Bootlegging," though his efforts were hardly stealthy. Having gotten an early phonograph recorder from Edison himself, Mapleson recorded several arias from performances at the Metropolitan Opera House in New York City between 1901 and 1903. These recordings, made from the front of the stage or from a catwalk, are short and of the abysmal quality to be expected from the time and equipment, but as is the case with many audience recordings since then have come to be considered items of cultural importance, valuable historical artifacts of

early sound recording and performances that would otherwise be unknowable today (Heylin 28).

Bootlegging began in the late 1940s as portable, battery-operated reel-to-reel tape recorders became available to the consumer, enabling audience members to covertly document a performance (Heylin 30, 34). This is the first of many so-called disruptive technologies this chapter will discuss. For the first time, the music industry's monopoly on recording their contracted artists was disrupted. Prior to this, most jazz and blues bootlegs were really pirated official releases that had been out of print and unavailable through official channels for decades. The bootlegger's goal was often less to make a killing than to influence the record companies to re-release classic 78s for a new audience. With easy audience recording, these same musical genres were bootlegged for their improvisational nature. "As a music founded on improvisation, each jazz performance was intrinsically unique (if not necessarily inspired). Jazz was an obvious medium for someone smitten by the bootleg mentality" (33). The key, as Heylin puts it, is accessibility, as the bootlegger needed to find that which was otherwise not available to the listener, something that comes from outside the record companies' outcomes. While the audience for jazz and blues bootlegs had been rooted in nostalgia, for that which was heard only a long time ago, it soon focused as much if not more upon that which was unique and meant to be heard only by a select few within the controlled confines of an audience.

Bootlegging continued in this fashion, with audience recordings pressed by independent record pressers for under the table payment. This reliance on professional, physical medium reproduction meant that bootlegs, though not objects of the music industry, nevertheless

remained objects in a market activity system, as bootleggers could hardly afford to buy and distribute records as a charity. The content mostly concerned blues and jazz, with some classical, opera, Broadway scores, and pirated fan club exclusives, through the 1960s when consumer interest in rock music grew to the point of spawning an underground market. The first rock bootleg of any note was *Great White Wonder* (referencing the record sleeve, not the artist) which consisted of a hodgepodge of Bob Dylan's live performances and unreleased studio tracks (Heylin 42). The anti-establishment zeitgeist of the era, coupled with ever-smaller, increasingly disruptive portable tape recorders and liberal attitudes among pressing plants helped bootlegs proliferate. The era's counterculture - especially in California, the hub of American bootlegging at the time - had little sympathy for corporate concerns. Motivations for bootlegging remained mixed. Many did it for love of the music, but profiteering motives were always present and, in some ways, growing. Some bootleggers were disinterested in creating original product, instead just re-bootlegging bootlegs, sometimes within a couple weeks of the original. Some bootleg producers even established ties with organized crime, giving them better distribution channels and some level of protection against the re-bootleggers – the same kind of protection that the FBI was trying to give to the record industry as copyright laws slowly tightened (Heylin 65). A few even went to the length of establishing brands, in an attempt to barter on their reputation for quality (Heylin 85); these bootleggers were not oppositional to the record market, but adversarial within it as a primary goal. Some, in fact, eventually joined the record business legitimately (Heylin 408). The industry itself, for its part, was selective in their outrage, focusing on those bootleggers working within the more popular music genres and leaving others, such as those bootlegging musical theater soundtracks, in relative safety.

The 1970s, while a golden age for rock music bootlegs, saw the changes that enabled non-commercial tape trading to develop into a culture of its own. While the bootleggers had made good use of legal loopholes that allowed live recordings prior to 1972 (Heylin 103), the Sound Recording Amendment of 1976 finally offered copyright protection to sound recordings, essentially equating bootlegging and piracy for the first time (Heylin 125). Bootleggers had also reached a level of profiteering that began to alienate collectors, oddly enough by using typical record industry tricks such as re-releasing old material with a few previously unavailable tracks, reifying their emulation of the existing market activity system (Heylin 124). Most importantly, however, were the advancements in taping technology. Until the 1970s traders, still mainly audiophile music fans looking for something unique, had used reel-to-reel equipment that was more expensive than low-quality cassette tapes and recorders. As the quality of the latter grew and the price dropped – cassettes becoming the dominant market force in the music industry by the mid- 1980s and constituting another disruptive technology that changes the fans’ capabilities – a greater number of fans gained literacy in recording and remediating music. Trading circles began to grow, forming more (but not completely) clan and network-oriented systems, and their attitudes toward the bootleggers’ more mercenary activity began to harden (123). The Grateful Dead helped this happen while actively opposing the bootleg market by allowing their fans, the already well-established counterculture known as the Deadhead community, to tape and freely trade recordings of their shows. This led to specifying a certain section of each audience called “Taper City” where recording was allowed and certain customs among tapers (like being very quiet) were observed. Not surprisingly, this period, between 50 and 30 years ago, is when most survey respondents began collecting ROIOs (Table 3, Q6.2). Not

all were Deadheads, of course. Others got started in various ways: taping shows off the radio (as I got started), answering ads from sellers or traders in music magazines, buying bootlegs at record shows and flea markets, or from the example of their older brothers (Table 3, Q6.3). The combination of the free-recording Deadhead ethos and the disruptively smaller size of cassette recorders allowed that ethos and literacy to spread to other fanhoods, creating a wider interest in preserving live shows.

The term “trader” as used above was quite literal and still somewhat capitalistic in those days. Of course, the very act of assigning trade value to something is to commodify it (Marshall 66). Some traders, however, were wheeler-dealers, as in the case of a Chicago man I knew only as “Taper Dave.” He lived down the hall from my friend Rick in 1987. He was often generous with his music, and Rick was similarly generous to me. Dave had nationwide connections and would haggle within his network; he was, after all, the only one in the world with recordings of some Chicago shows, especially those in smaller venues. He would sometimes trade on a one-to-one basis, providing one show for another show that he wanted to hear. Other times the trades were much less even. If he had something particularly rare, he might demand more for it. To illustrate, Rick and I were excited to learn that he had secured a soundboard connection to record a show by guitarist Jorma Kaukonen at the Cubby Bear Lounge, as we had tickets and knew the recording would sound fantastic. “Soundboards” are recordings made from the band’s sound system and usually have superior quality, though less ambiance, compared to audience recordings. The show surprised us with blues guitarist David Bromberg joining Jorma for the entire second set without prior announcement, making it a special date. Taper Dave alone had this soundboard recording, and he saved it for a special trade. Try as he might, Rick

never got that recording we wanted so badly from him, because Rick lacked anything sufficiently unique to earn the trade; in fact, he mostly had what Dave had given him. Dave wasn't just looking for one landmark show to trade for, but possibly several juicy items in exchange for something so unique. We appreciated him but he frustrated us as well.

Other times, traders were less concerned with commodification than with avoiding loss. Tapes (and later CD-Rs) cost money, as does postage. In cases where one person offered music but the other had nothing to trade, providing blank tapes for the music to be put onto and return postage in the case of a mail trade, and maybe even an extra blank tape or two for the person's time and trouble was considered fair and non-commercial. That was the deal when, 20 years later in Albuquerque, I managed through sheer dumb luck to click a hyperlink to the online collection list of a collector in Lisle, Illinois, from whom I was able to finally get that Kaukonen/Bromberg soundboard on gold CD-Rs. Evidently, Taper Dave eventually got a deal that he liked, and I was able to pass it on to Rick.

Digital communication, another disruptive technology, started making collecting faster and easier. That list I saw was an example of the first digital trading phenomenon – Internet-based trading lists posted to online bulletin boards. Traders had long compiled lists of what they had for two reasons. Advertising was one – they announce what they have and what they want, and people could then request trades based on that information. Lists also prevented traders from trading for something they already had. They were normally distributed through personal contact or through ads in fanzines but had then begun appearing on the Internet. The recordable compact disc's faster and more accurate reproduction facilitated trading while undercutting the bootleggers by making copying (to freely distribute or re-pirate the work)

easier: another technology disrupting both licit and illicit music industries. It helped that the CD-Rs were lighter and cost less to mail. The eventual development of Internet communications and large file transfers enabled faster distribution, larger collections, and the development of international connections that will be described in detail in the section called “How We Collect,” later this chapter.

All aspects of this hobby – the artifacts themselves, as well as the collecting and circulation thereof – represent the “erosion of traditional boundaries – between fans and activists, creativity and disruption, niche and mainstream...commercial and grassroots, fan and producer” (Jenkins, et al. 28-9). These eroded boundaries represent changing views of the function of the music industry’s audience in a digitized world, the intersection of market and gift economies, and the question of whose media creations have value. These frictions originate from the music industry’s business model, which was originally based on a near monopoly on physical mediation (records, tapes, CDs, etc.) and the distribution of that product. The doors to a record-pressing plant were open to everyone, but the managers were aware of copyright laws and were often loyal to the hands that fed them. Of course, this wasn’t universal, which was how bootlegging existed. Connections to people in the pressing industry provided opportunities for under-the-table deals (Heylin 52, 63). Still, the need for such deals underscores the fact that the literacy of media mass-reproduction was secured behind the boundary of a market activity system. Those without such connections or who lived in areas where the industry was better regulated by law or by record label ownership might improvise, as did one bootlegger who bought a rubber swim fin press and adapted it for pressing vinyl records (82). Neither of these techniques was well suited for mass production, however. Only the major labels had the

financial ability and the legal industry access to duplicate more than a couple thousand records. The bootleggers and pirates thus became criminals, with tape traders often tossed in the same bin and considered “extremist” or “deviant” (Neumann and Simpson 321). The record companies’ near-complete hold on media replication lasted as long as, and because, content could only be replicated and distributed through physical means.

Two disruptive technologies, digital media and Internet, altered this context by releasing that literacy from economic bondage. The media did so, of course, by largely freeing the content from physical media. While it is true that the digital world doesn’t work without physicality – we still need storage devices to hold things and fiber-optic cables to move them – the industry-specific physicality embodied by vinyl records, magnetic tapes, and digital disks is no longer a requirement. The Internet provided faster communications, new central spaces to meet, and most importantly, the ability to transfer large files accurately and swiftly.

The Internet, having arisen from various scientific efforts and purposes, was in its early days “dominated by the ethos of the science community,” which included a spirit of cooperation and sharing knowledge as needed (Jenkins 65, 66). At the same time, cultural participants such as tape traders, having been marginalized at best and more frequently disparaged throughout the broadcast era, brought their existing relationships and interests to the web (53). Tape – or by now, also CD – traders filled bulletin boards with their collections and want lists, just like the one I eventually found the Jorma Kaukonen show on, and connections between traders developed more quickly and widely than ever before.

This promoted a form of online “gift economy,” which Jenkins compares to barn-raising (53). In rural communities of the eighteenth through early twentieth centuries, when a new

family moved into a farming community their new neighbors would often pitch in to help them build a barn. This welcomed the newcomers into the fold – the clan-typology activity system, if you will – and created a sense of mutual obligation, one that the new family was expected to then pay forward when more families arrive, and the community grows. While much less survival oriented, a similar ethic of sharing and building applies to music in much of ordinary life. Cultural Studies professor Ian Condry notes what most of us have experienced in our lives: that sharing music is not only a pleasure but is often seen as a social expectation (348).

Borrowing or lending a recording, playing a new favorite for friends, or sharing the listening experience on radio with others are common experiences. My friends and I started comparing notes and favorites as soon as we were old enough to begin buying records. As we grew older and more technically savvy we recorded each other's records, as we couldn't afford to buy everything we wanted. In fact, the music-based radio industry is based on an ethic of freely sharing the experience of music (in exchange for some commercial time) if not the actual records.

Over time, companies brought a growing commerce culture to the web. The Internet, in addition to faster communications and file transfers, also brought Web 2.0, and this prompted a shift in what is called the "moral economy," or the "social norms and mutual understandings that make it possible for the two parties to conduct business" (Jenkins, et al. 52). Simply put, commercial entities moved into a mainly co-operative space to create a different sense of "community." Corporate presences sought to form "community" by enabling and inviting user – or more accurately "customer" – participation, defining community by receipts as the music industry defines their audience. "Web 2.0 companies, and neoliberal economics more

generally, seek to integrate the social and economic in ways that make it hard to distinguish between them” (Jenkins, et al. 63). While done with a friendly smile and an open hand, the development of online communities by corporate entities is less about unity and more about building “brand communities” or “Business-to-Consumer communities” that use social connections to build customer loyalty (Jenkins, et al. 163; Lai and Chen; Tsai and Hung). In forming these online plazas these companies hope to gather information that will help them anticipate customers’ needs and incorporate customers’ knowledge and ideas into their products and practices (Fiedler and Sarstedt 2258). In other words, the idea is to mine the community for ideas and feedback, to “commoditize participation,” making the people who buy a market activity system’s outcomes unpaid actants in the object’s transformation (Jenkins, et al. 297). Web 2.0 practices such as this, where customers – or for media companies, fans – are invited to participate but all useful ideas belong to the company, Jenkins compares to sharecropping, an arrangement where farmers are given an allotment of land to work in exchange for a portion of the crop. This commoditizing of shared information places market economy in a setting where many participants might expect the older gift economy ethos to carry over.

The difference between market and gift economies, or between market and clan activity system typologies, can be viewed through the difference between value and worth.

Commodities have value, which is equal to their cost (67). Gifts instead have worth: what it means to the recipient, or what it says the recipient means to the giver. A price cannot be put on worth, and the worth of any given item varies between, among, and within communities and families (68). Worth can vary in an individual, as well; a thoughtful gift means more to the

recipient than an item that doesn't answer any need or interest. As part of a gift economy, some ROIOs are worth more to me than others, and some have far more worth to the friends I obtained them for than they ever would for me. Worth is ascribed on a personal basis, unless someone takes that which has worth, slaps a price tag on it, and ascribes to it a predetermined value. When Taper Dave held onto that Jorma Kaukonen soundboard so that he could get the best trade for it, he conflated the worth created by the rarity of the unplanned event and the quality of the recording with a trade value, putting that recording in an intermediary space as a "limited-market commodity" available only for trade within his trading circle.

These two cultures, or typologies, have a permeable border, or eroded boundary, if you will (Jenkins, et al. 66). An item may be treated as gift at one time and a commodity at another, and the details of such shifts reveal the nature of the moral economy involved. It's not at all uncommon for a gift to begin as a manufactured commodity. The item is transformed in that "magic moment when we remove the price tag," a "ritualized gesture" that deletes the value assigned by commodity culture to make room for a more subjective worth as a gift (66, 87). I did this when I traded for the Jorma ROIO and then gifted it to Rick; he not only didn't trade for it, he didn't even know it was coming. No item can be a gift and a commodity simultaneously, however. This is why the objects transformed by the clan activity system of ROIO collecting and shared through their network activity system are mutually exclusive from the music industry market activity system's object, and also why bootlegs that are bought by ROIO collectors and shared freely are considered to be "liberated."

But as market activities and outcomes are legitimized in clan typologies through gifting, reciprocity may be expected. "Conversely, as companies talk about their desire to build

‘relationships’ with their audiences, their transactions will be judged – at least in part – on the basis of the norms and values of the gift economy” (Jenkins, et al. 66). Just as the farming community referenced above doesn’t want the barn they charitably built to be used as a bordello, fans aren’t always willing to submit to institutional strategies, instead choosing to “actively re-negotiate the moral economy” to value that which the record industry largely ignores, and that which values the work done creating, improving, and distributing ROIOs.

Each new disruptive technology enabled a step away from value and toward worth, facilitating sharing between fans in a gift economy. What was once a face-to-face or mail trade between individuals is now an online distribution phenomenon in which one person can provide a digital copy to multiple fans – sometimes numbering in the thousands – through BT, a peer-to-peer data-distribution protocol in which computers connected via the Internet simultaneously download and upload to quantities of other computers.

The movement of objects between these economies and activity systems, the gifting of that which was meant to be a tool or a limited commodity, is the crux of any friction between those activity systems. The nature of the ROIO sharing activity, however, and the writing done within and for it, demonstrate a much more complicated relationship between them. The next sections describe that activity, closely detailing how and why we shared ROIOs in the present day and exactly what is shared. This chapter then concludes with further discussion of the relationship between this “community” and that “institution” that is far more symbiotic and far less agonistic than the common use of those terms might suggest.

How we collect

While the music industry, with the help of the FBI, always opposed the bootleggers who tried to share their market space, fans trading tapes with each other were largely beyond their reach, due mostly to their anonymity. Instead of going after people trading tapes through the postal service, they instead had tried to curtail the sales of equipment that could create high-quality copies of their products. The disruptive technology that altered that is the high-speed file transfers used by both ROIO enthusiasts and pirates to distribute materials online to multiple users across the world. This section explains how modern online ROIO sharing is accomplished and how this communicative ability disrupted both the well-established music market as well as ROIO collecting.

The audio file compression required by ROIO collectors is lossless, meaning that while the file size is reduced, the full sonic quality of the music is preserved, and so the files remain large, compared to “lossy” media formats that eliminate some parts of the audio spectrum to reduce file size. A full concert will easily reach 500 MB and may be several GB large, depending on the length of the show and the file quality. Videos range greatly in format and size, but Blu-ray files may reach 20 GB. For that reason, most online ROIO sharing is done via a BT tracker. BT works best for large data transfers because it breaks large files into many discrete data packets that can each be transferred quickly and reassembled, much like a castle being moved brick by brick and reconstructed exactly as it was. If a torrent is interrupted, it may pick up from the last complete packet transferred instead of starting over from the beginning. BT also makes transfers faster by enabling downloaders to upload the packets they have to others while downloading what they do not have yet. It works in this way:

First, a person decides to share a ROIO. Having ensured that all the required files are contained within the folder and properly sorted, the sharer then checks the website to make sure that the ROIO is allowed at that time. Some artists, venues, or festivals are banned for various reasons, and some types of content not allowed, but specific rules vary from site to site. Some sites respect artists' bans more than others do, and sometimes bans exist for different reasons; the Allman Brothers Band is banned from one site surveyed because they wish to be but banned from another only because the admin doesn't like them and became frustrated after seeing them occupy considerable tracker activity for a while. The sharer also checks the site's torrent lists to ensure that the particular ROIO isn't already being supplied; clutter is a fretful worry on ROIO sites. If a different recording of the exact same material is presently uploaded – for instance, the two different recordings of Dylan's Albuquerque show – then the sharer must write a "Contrast Clause" into the information file, acknowledging other versions on the site and explaining the difference between them.

That homework done, the sharer, probably using a free utility program such as Trader's Little Helper, creates a "torrent file." This is a file that, once distributed and activated through another program, allows a computer to connect with that specific torrent and transfer data. The torrent file will contain data that restricts its use to one "tracker," around which each site is built. The tracker literally tracks all connections and data transferred within the torrent, offering a running statistical tally on who is connected and who is giving what to whom while helping to "direct traffic." This process does identify a participant's IP address (whereas a "trackerless torrent," which is easily possible, would not); while site members use screen names as at any other website, they trade true anonymity for the advantageous activity level

that the site and tracker offer. The sharer goes to the ROIO site, starts a new post on the relevant thread, adds the proper titles and information, and uploads the torrent file for others to download. The ROIO itself is not uploaded, just the torrent file. The sharer then downloads the same torrent file, now personalized for each user by the site, activates it, and waits for others to do so. This person is now called a “seed.”

Then another user on the website sees the post and decides to download that ROIO – that is, to become a “leech.” The leech downloads the torrent file and activates it with his BT “client,” a program, of which many free versions exist, that manages BT activities on individual computers (see figure 2). The torrent file is, if you will, the ticket to any particular torrent. This initiates a data transfer between the seeder and the leech directly; the ROIO site never stores the ROIOs themselves. When more leeches join the torrent, they will all connect to the seed as well as each other. The seed then begins providing different data to each leech, and the leeches start sharing the parts they don’t all have between them. The more leeches there are, the more the data can be split up by the seed for the leeches to share among themselves, and the faster everyone gets it all. Leeches turn into seeds as soon as they have the entire file set. At that point the original seed can disconnect, leaving the torrent itself active as long as at least one seed remains. Torrents can last for years in this fashion, with new leeches becoming new seeds that replace the older ones that drop off after a while.

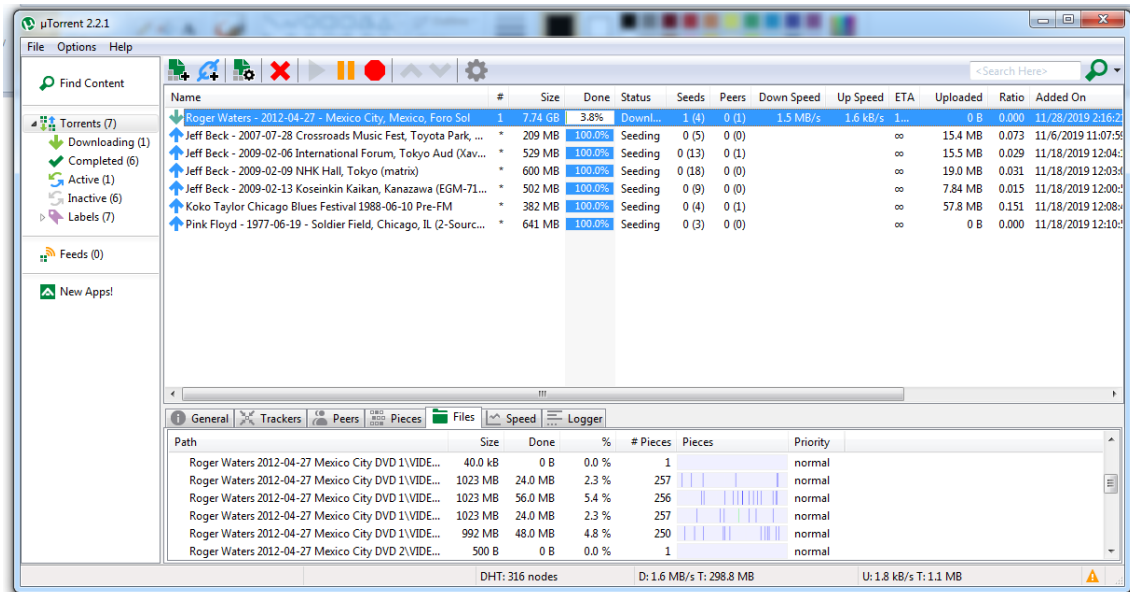


Figure 2: My BT client, µtorrent, at work leeching a Roger Waters show and seeding several others. As the packets of information assemble on my hard drive, the blue bars at the bottom fill in.

Electronic trading is obviously far easier and more convenient. Instead of searching out what one wants – and then making the connections, haggling, mailing tapes or discs across the globe, following up to make sure everything ends positively, and all the time and expense and hassle this involves – one can simply browse or search an Internet forum and download things relatively quickly. Bartering is no longer an issue; a collector can literally start with nothing and build a collection. Such a beginner pays back by remaining with the torrent after finishing the download, serving as a seed for others to leech from. As the collection grows, then that collector may decide to share things that are not on the website, thus making a unique contribution. “There are rewards and incentives for sharing, such as status and privileges” (Beekhuysen, et al., 704). The Internet connection – one that is fast enough for BT downloads – is now more important than the person-to-person connection that once formed “community” among traders. The situation is reversed; initially people came first, then ROIOs, but now ROIOs

are available before any human connections are made. Greater transfer speeds and choice of available material in a “gift economy” (Lindgren 14) facilitate collecting more than personal connections to other music fans can. Where once this hobby required “community” in the sense of people actually communicating with each other and forging personal ties and making efforts on the others’ behalf, it has now become “institutionalized” through the websites that members of the community created to facilitate the hobby. Now “community” is seen as the use of the website, sharing is a function of bytes transferred between clients, and one might build a huge collection without a single personal word exchanged. Interestingly, however, the IFs will show that this has led many to express themselves more than ever to an abstract audience of their own creation; perhaps this is a way of reaching out to the new form of community to establish a bit of the older form.

What we collect

The items that collectors trade and collect, ROIOs, are digital folders containing event- or theme- specific music files accompanied by textual information. These are recordings that are not available through official channels, which means that they have never been provided by the artist or the record company either for sale or for free; the performance may have had an audience in the boundary sense but the recording did not. Such artifacts include audio or video recordings of concerts, rehearsals, demos, television and radio appearances, and unreleased tracks or albums. They are distinct from “pirated” recordings, which are unauthorized, cheaply manufactured copies of official releases (Jenkins, et al. 16) or “bootlegs,” which are like ROIOs but sold for profit, with often unreliable labelling, in a black market. ROIOs are freely traded by

music fans without remuneration through “tape trading” networks that have existed in some form for decades.

The availability of ROIOs is governed by laws that have evolved over time and differ from nation to nation. Simply put, recordings pre-dating 1972 are fair to trade freely (Moore 635), while post-1972 items are subject to artist discretion (639). Some bands, following the lead of the Grateful Dead, support the trading community either entirely or with some restriction. Little Feat, for instance, provides links to trading sites on their official web page, yet they prohibit soundboard recordings originating after a certain date and all audience video recordings, as well as recordings of shows they offer for sale. As it stands today, bands may simply state that they do not support free electronic ROIO trading on their websites or through a press release to exert their copyright and prevent electronic sharing, if not face-to-face trades, as do artists as varied as Nirvana, Steely Dan, Frank Sinatra, and, in fact, Jorma Kaukonen; legally, lack of such a statement implies consent (Moore 643).

A ROIO consists of a folder that contains the playable files and the companion files, both required and optional, that were created to accompany the music. Along with the playable files, an information text and some kind of checksum, which helps ensure file integrity after a download, are usually required. Popular optional files include photographs from a concert or of a ticket stub, printable labels for CD/DVD cases and discs, booklets with liner notes, or even music samples that others can download quickly to judge before downloading the rest. Labelling is inconsistent and is often changed by collectors once they disconnect from the torrent, according to their own filing preferences. Figure 3 shows the folder contents of a recording of Pink Floyd’s 1972-04-28 performance in Chicago, IL. Audio files will normally be in a

“lossless compression” format such as Free Lossless Audio Codec (FLAC) or the older Shorten (SHN), which retain the original recording’s sonic qualities despite file compression. Video files and artwork vary in format.

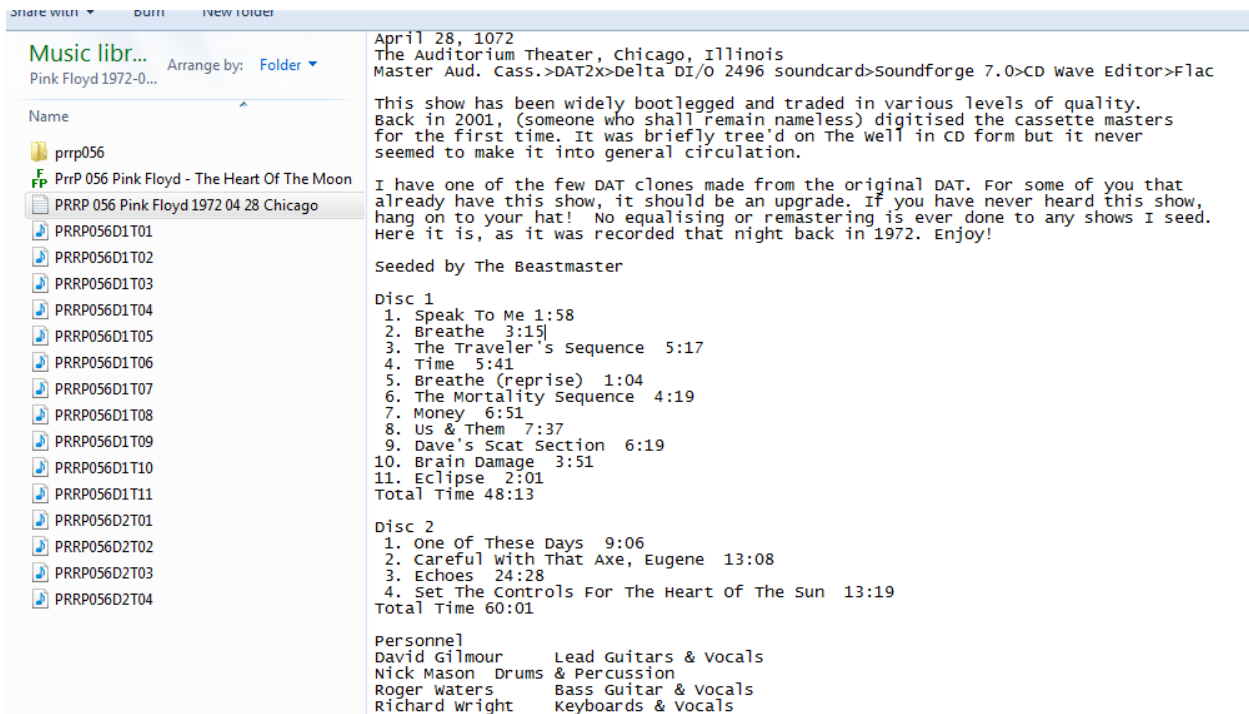


Figure 3: A typical numbering system for audio files and the top half of the information file, showing many of the information file’s most common elements. The folder named “prrp056,” which is a “cataloging number” used by the amateur ROIO group that produced this recording, contains printable artwork for CD cases. The green “FFP” file is a checksum used to compare the downloaded file to the original for quality and playability purposes. The event date on the IF is clearly a typographical error.

Given this level of authorship – not only of the music, but of the recording itself and all the accompanying objects – ROIOs may be said to constitute intellectual property, defined as creative endeavors, such as artistic work, inventions, or commercial designs, that may be

protected by law (World Intellectual Property Organization). While they cannot be protected on behalf of the fan who does the mediation work, they can be taken on behalf of the artist, who holds the copyright on the music. This is, in fact, the basis for much friction between collectors, who often wish to have some control over the mediations they share, and record companies. Authorship, in Western thinking, is considered property, and as authorship is thought of as individual, or as a collective singular in the case of multiple authors, for commercial purposes, so is the property (Stanfill 1). The friction, then, would seem to revolve around exactly what level or type of authorship is considered legitimate. The music industry, with wholehearted agreement from the websites, considers only the music's authorship, while many collectors also consider the media authorship. While I do not intend to make an argument regarding these legalities, it is that very sense of authorship, of both the ROIO and the IF, that drives much of the activity on ROIO sites and inspires much of the rhetorically-rich, community-aimed content in IFs. ROIOs, then, need to be seen as examples of what digital media and fanhood scholar Mel Stanfill calls "indigenous intellectual property:" creative work that is separated from individual ownership, akin to folktales, fables, or cultural tattoos. Like Stanfill, I understand that fans are not oppressed populations. Instead, I use this concept as he does so as "to illuminate a group with a different set of values than the dominant ones of capital and a different set of beliefs about ownership and individual creativity, which is devalued by the dominant culture both because of this difference in values (seen not as benign variation but inferiority) and because the people who have the different beliefs are not respected" (Stanfill). Those values are those of the clan typology – a gift economy – as opposed to the commodification of the object by a market typology.

As shown above, ROIOs, by their very nature, are reflective of a gift economy. Their very origins come from freely given labor, as the people who make them have no expectation of being paid for that work, which includes at the very least the tasks of recording, cutting the music into tracks, writing the technical documentation, and preparing the necessary metadata files. Various degrees of audio manipulation, such as noise removal, dealing with distortion, adjusting particular frequencies, etc. may also be done as the creator is able and/or willing. Furthermore, they engage in varying depths of mostly self-taught technical writing. While this type of writing is usually associated with market or hierarchy activity systems, that is business and government, ROIO enthusiasts become documentarists for the love of fanhood, history, and musical culture, often creating their own styles with which to relate highly technical details in the absence of such guidance. This is done for various reasons, as already stated, yet 50% of the ROIO creators surveyed explicitly mentioned sharing, giving to the community, or making music available to fans as a motivation (Table 1, Q 3.5). Those who don't create ROIOs also state that they enjoy sharing them with friends; I know I do. The statements of creators and the fact that collectors take pride in de-commodifying bootlegs, buying them just to share them as widely as possible online and thus spoil the black market for that item, shows that this ethos does not derive solely from legalistic pragmatism.

ROIOs, then, represent a change from conventional music media in both their creation and their distribution. Collectors obtain their artifacts through different channels than official recordings, which are distributed from one authoritative source – the record company (this is true even in the case of official recordings sold at concerts, which is just another avenue of distribution). ROIOs circulate among the fans. Originally this happened through face-to-face

encounters or through the mail, and these systems persisted even when the artifacts themselves became digital; trading CDs or DVDs is no different than trading audio or videotapes. In both cases, the music was married to the physical media. Collectors traded with people that they knew or people that they met through online bulletin boards, which could facilitate the process by creating conversation spaces and allowing collectors to post their lists. The divorce of the music from the physical media – the ability for music to exist and travel as computer files alone, spread broadly and anonymously - has altered both collectors' methods and interactions.

The “shift from distribution to circulation signals a movement toward a more participatory model of culture” (Jenkins, et al. 2). ROIOs have, then, always been examples of participatory media. Fans participate in their creation (except in the case of leaked radio programs, demos and studio outtakes, or the occasional theft from an artist or related person), either by setting up in Taper City or sneaking their recorders into a concert and recording on the sly, which has only become easier over the years; where enterprising bootleggers once had to smuggle reel-to-reel recorders into concert venues to record a 1971 Led Zeppelin show, an entire digital recorder complete with high-end microphones now fits into a shirt pocket. Participation has become more cooperative as well; several shows from Roger Waters' 2017 tour and from Nick Mason's 2019 tour were video recorded by audience members seated at various positions, capturing different viewpoints that were then assembled, edited, and matched to the highest quality audio capture available to make a finished product that borders on professional quality, defying the norm of both ROIOs and spreadable media being of lower quality than official products (Jenkins, et al. 197). Circulation has also been participatory all

along, flowing between collectors, and has become much easier and grown in participation vastly thanks to online BT sites dedicated to the cause. The personal connections still exist but have become optional in the peer-to-peer world. In a way, however, BT makes circulation more participatory than ever. Leeches in an active torrent are also seeders; as they download the parts of the files that they lack from people who have them, they also upload the parts that they do have to those lacking them. This happens automatically; no requests or courtesies are required or expected. It's important to remember that participation isn't just creation, but also includes assessing, critiquing, circulating, and in the ROIO world can also include amending both the IF and the artifact's content or audio qualities (Jenkins, et al. 154;188).

Participants in a torrent are, then, "isolated individuals" in a physical sense yet are still in a virtual, Internet sense, "within larger communities and networks, which allow them to spread content well beyond their immediate geographic proximity" (Jenkins, et al. 2). Because they are so easily distributed, ROIOs are not just a participatory media, but also *spreadable media* in accordance with Jenkin's definition; "the potential – both technical and cultural – for audiences to share content for their own purposes, sometimes with the permission of rights holders, sometimes against their wishes" (3). ROIOs exceed Jenkins' definition, in fact, as it focuses largely on embedded content spreadable via social media and e-mail. Rather than mere lists of ROIOs that are available to collectors if they make the proper connections and forge trading agreements, BT sites display lists of ROIOs that can be accessed immediately, as long as there is someone with the entire file set with which to connect. This media, then, lacks true "stickiness," defined as the extent to which spreadable content is centralized in order to draw the audience to that location (6). For example, a YouTube video can be spread across Facebook

and Twitter posts, sent through e-mail or messaging systems, or posted on a blog, but all these roads lead back to the YouTube page. Giphy gifs can be posted in any comment forum, but the gif is loaded with links to bring the viewers back to Giphy for more. ROIOs, except those posted on YouTube, of course, lack this stickiness because the source of the files is not centralized in a permanently accessible location. The files exist on and pass directly between the hard drives of individual users; the website provides only a “tracker” that monitors the torrent and a page that provides the ROIO details and permits the distribution of the “torrent file” that allows each user to join the torrent. If there is no active torrent, the torrent file yields nothing. Since the torrents eventually die out, with participants exiting the torrent at some point after they have completed the download, they are, like the concerts themselves, transitory. However, since someone with the music files could revive the torrent or start a new one with the same files later, the torrents are, like the ROIOs, repeatable. ROIOs are not *viral*, like spreadable videos, as much as *chronic*. Viral media skips across the web’s surface with a few clicks on a series of whims but never losing contact with Internet infrastructure and control, only to fade away as something new catches the public eye. ROIOs, all the more spreadable because they proliferate through actual replication from hard drive to hard drive across continents, are among those that “achieve particularly deep engagement within a niche community” (Jenkins, et al. 22). This deep engagement springing from fanhood comes not just from passing the music on with a few clicks, but in having it, listening to it repeatedly, situating it within the context of the musical history that each collector develops individually, and repeated sharing on different sites or at different times.

Media spreadability, in the form of tapes (and later CDs) that fans could create themselves and trade for other fan creations, enabled the existence of what we see as the prototypical ROIO trading community, a disruption of regular commerce-directed fanhood. Internet spreadability led to members of that community creating websites – with rules and authorized actors – to facilitate faster, wider, and easier trading: what one might call an institution. Spreadability of the media and the ease of creating it with modern tech is why the community and its institutions are able to challenge legal dogmas regarding mediation rights. It used to be that only companies were able to mediate as that involved industrial processes (production, reproduction, packaging, distribution), but that is no longer true; a set of literacies once considered institutional have now become vernacular.

The technologies that enable ROIO sharing online, then – digital recording, Internet communications, and BT – disrupted not just the music industry, but ROIO collecting itself. Where we once needed physical media, personal connections, and the postal service, we can now anonymously (or at least pseudonymously) share thousands of copies worldwide with comparatively little effort and expense. This changed our methods, our way of communicating with each other, and even our ethical framework, as discussed in Chapter Two, reinforcing the clan's gift economy in a cyberworld that had been increasingly defined by market-based activities. These differing values between clan and market, value and worth, and gift and commodity become clearer as we examine ROIO collectors' individual motivations in the next section.

Why we collect

As explained, fanhood is the basic exigency for both creating and collecting ROIOs, but more specific motives exist for individual creators and collectors. These illustrate the differences between ROIO collectors, bootleggers and pirates, and ordinary music industry customers – the general “audience” – and help define the values of the collecting community and the websites they created to advance their activity. Survey responses and scholarship on music downloads show that ROIO creators’ and collectors’ motives relate to increased choices for listening (thus acting out fanhood), preserving history, confirming and correcting memory, and peering into the central operations of the music industry’s creative activity system, where they normally only see the outcome. All of this helps us understand ROIO creation and collecting as a residual cultural practice, placing it in proper juxtaposition against the market activity of the music industry.

Many of the reasons for creating or downloading ROIOs are the same as for downloading official releases, which no doubt contributes to the two activities being conflated. Information Systems scholar and Tech Girls founder, Jenine Beekhuysen, et al., list several reasons why people download music, and while they focus on piratical sharing of officially released music, some of what they say applies to the ROIOsphere:

- (1) As substitutes for purchasing content: users who download instead of purchasing (A).
- (2) To sample music before purchasing it: sharing could increase the quantity of music purchased (B).
- (3) To get access to copyrighted content that is no longer sold or that they would not have purchased because the transaction costs off the net are too high (C).
- (4) To get access to content that is not copyrighted or that the copyright owner wants to give away (D) (702)

Sampling music before buying it is certainly a fair charge; when there are so many legal recordings to get for free, why not partake? When a local concert venue sent me free tickets for a Ween performance, I first downloaded a concert to see if I would like it and ended up giving the tickets to someone who would. The surveys say I'm not alone. As one respondent said, "This [sampling via ROIO] is a great way to listen to groups and performers that I otherwise would never hear (or know who they were if I did hear)." Another respondent samples because he is "interested in hearing/discovering new bands at no financial risk" (Table 3, Q6.6). ROIO collectors, however, mainly use ROIOs to substitute for buying bootlegs; today the main reason for buying a bootleg is to distribute it for free and "liberate" it by spoiling the bootlegger's market.

Otherwise, ROIO collecting is more additive than substitutive. Collectors overwhelmingly purchase official releases and concert tickets (Stanfill). "I love attending live shows in small clubs..." notes one respondent, echoing many others, as does the one who said, "I also purchase tons of music all of the time" (Table 3, Q6.6). Creators, of course can't create the ROIO without purchasing a ticket, and usually one of the more expensive seats that are positioned for superior sound. While collectors may be happy with just a ROIO or two from some artists – neither my official nor unofficial Harold Land collection is very large – those same collectors might be completists about their favorites, as I tend to be about Pink Floyd, and as several collectors mentioned in the survey. Collectors are devoted fans, completists who have often collected all that the performers have to sell yet balk at supporting the bootleggers (Neumann and Simpson 320; Marshall 60).

That is, until they do support bootleggers, if somewhat begrudgingly. Responses to the question “How do you feel about bootleggers?” were varied, but slightly more than half expressed disdain. These ranged from the statesmanlike “Not very keen on them” through the erudite “Antipathous!” to the quite frank “Bootleggers are shit.” In these responses bootleggers are called “opportunists,” “irrelevant,” “parasites,” and “absolute pond scum” (Table 3, Q6.15). A small minority of the rest, which number almost half of the applicable respondents, view bootleggers with a shrug, perhaps seeing them as “a service.” Some take a free market approach: “If someone wants to purchase it, so be it.” Others call bootleggers “inevitable,” and a “necessary evil,” or as one put it, “Death, taxes, and bootleggers...” (Table 3, Q6.15). The rest express a mixture of these sentiments, or as one says, a “love/hate relationship” with bootleggers, disapproving but grateful to them for providing access to great music they wouldn’t have gotten otherwise, especially in the pre-Internet days. One succinct example of this middle stance is “Not cool. Although I have bought some bootlegs in the past, long ago.” Another is “I loath [sic] them, spent 10’s of 1000s.” Others make excuses for bootleggers who have something “of tremendous collectors or historical value...then fuck it. Make a few bucks,” or who serve those for whom “BitTorrent is difficult.” Others don’t mind so much if the person who taped a show sells it, granting authorship for the work done and risk taken, but resent having ROIOs downloaded by people who then sell them, a modern form of re-bootlegging (Table 3, Q6.15).

Many of these same sentiments arise in response to the question “How would you define the relationship between the ROIO collectors as a whole and bootleggers?” “Collectors dislike them as the thieves they are,” says one response; others include “not good,” “tense,”

“mild hatred,” and “poisonous.” A small number, however, said things such as “we owe them,” or “friendly, respectful, and grateful.” One, without expressing his stance on bootlegs in this response, observed that “Most collectors feel the same as I do about the bootleg industry, but will still enjoy some recordings that are sold by bootleg” (Table 3, Q6.16). No one seems to like bootleggers, it seems, but many still certify their contribution to the hobby. The respondent who called bootleggers “absolute pond scum” spoke more accurately than perhaps intended; pond scum is certainly displeasing by human aesthetic standards, but it is still considered a vital element within its ecosystem.

Copyrighted material, defined by ROIO sites as that having been officially available at some time (even if currently unavailable), is forbidden at the sites studied. That means that Beekhuysen’s third point above, the desire to get out-of-print or prohibitively expensive official material, is irrelevant to ROIO sites but point four, gaining access to the uncopyrighted and unavailable, is the core point of ROIO collecting. One respondent collects “just to hear good music that I wouldn’t hear if I only bought official releases.” Others speak of “different versions” of material they like, or ennui with the versions they hear regularly (Table 3, Q6.6). To this last point I relate; I only listen to live versions of “Stairway to Heaven” anymore, as the studio version is simply too familiar. These comments speak of choice: either choosing the unofficial in addition to the official or live recordings on top of the official release, which one respondent called the “canon.” “Choice is a clear motivation for file sharing in the underground” (Beekhuysen 706). ROIO sites offer “the regular addition of new content available for download each day, which results in more choice” than the music industry and official fan sites can offer (706). As a respondent succinctly put it, “I am tired of listening to the

same version of songs on the radio” (Table 3, Q6.6). With this much overlap in motive – pre-purchase sampling, obtaining the officially unavailable, and the joy of free music without piracy, it shouldn’t be surprising that ROIO collectors are often lumped in with the pirates who download official releases by those to whom the difference is opaque or unimportant. The websites, surveys, and IFs make clear, however, that sharing official material online is piracy and not welcome; ROIO collectors are just looking for more legal choices for listening.

Some musical styles offer more choices than others, as well. Improvisational music, such as jazz, fusion, or “jam bands,” is a large focus for ROIO collectors because the music itself may undergo significant changes from performance to performance (Heylin 33). Some bands are so improvisational that every concert is a unique experience, and thus offer a reason to listen; this is exactly the motivation of many Grateful Dead, Phish, or early Pink Floyd collectors.

Bootleggers often had this same preference, but this was also because of tightening piracy laws (Heylin 33, 34). Not willing to risk the greater punishment for directly violating a copyright, they had to at least offer alternatives interesting enough to attract buyers. Fans of less improvisational bands may still want a ROIO or two just to have a record of the artist’s live performance, especially of shows the fan attended. “Live versions of songs,” says one collector, “are almost always better than the studio versions” (Table 3, Q6.6).

Some collectors – and again, this holds true for me – simply choose live music to polished studio work much if not all the time, and official releases tend to lean heavily toward the “canonical” studio recordings. There is a feeling among collectors that live music, being more in the moment and unable to erase or retract anything once done, is more “honest” in comparison to studio work. They consider this to be “where the artist reveals their true self to

the audience,” and offers a “unique experience” where “the same song is different every night” (Marshall 60). This sentiment permeates the survey responses. One tells us “Many bands are more interesting live than for their studio recordings,” reflecting common statements about “jam,” fusion, and jazz bands, which another fan says are “frequently more interesting and exciting when heard live.” Indeed, some artists such as Jerry Garcia are well known for refusing to even try to play the same thing twice. Some fans like hearing the stage banter, revealing how the artist “interact[s] with the audience” (Table 3, Q6.6). This can be especially interesting in the case of changes, as when an artist who used to be gregarious starts clamming up or the opposite, showing a change in how the artist addresses live performance. These fans have a preference for the activity system of live, in-the-moment performance over the activity system of artistic development discussed previously, and hearing those shows they didn’t attend helps them peer through another boundary: the time, distance, or financial constraint that kept them from the experience as it happened. Part of the preference for live music relates to a “culture of errors.” Audience members sometimes like the lack of polish, the imperfections that the studio work irons out, as they humanize the artist; after all, everyone flubs up at work *sometime*. I remember very well how the audience would react every single time Jerry Garcia botched the lyrics to his own songs in concert; we cheered for him. Far from detracting from the experience, the errors are viewed as valuable divergence. If only everyone were lucky enough to have our mistakes cheered.

Often live variations to the music reveal the creative process that is hidden when one only hears the official release, which represents the finished product. This is particularly true of bands that worked out new material on the road, seeing what audiences do and do not like

before committing it to record. “Creativity is processual,” says Marshall, “...the purpose of unauthorized recordings is to ‘explain the process’” (63). Many bands including The Grateful Dead, Pink Floyd, and King Crimson played early versions of songs to audiences to gauge their reactions, see what worked and what didn’t, and what songs to put into the next official record, and the changes between these early attempts and the finished product may be staggering. Pink Floyd’s *Dark Side of the Moon* album, released in 1973, shows several stark differences from the version played live throughout 1972. These recordings may also reveal songs that didn’t remain in the setlist long enough to get to a record.

Creative processes may also be revealed through ROIOs consisting of demo recordings and studio outtakes. The Yes song “Mind Drive” from 1997 is rooted in a demo recording from 1981 that was shelved when the band that recorded it failed to gel, showing how long some pieces take to fully form. Sometimes the changes are unfortunate; I prefer the original “lying supine in the sunshine” lyric from Pink Floyd’s “Time,” for instance, though I’m very thankful for the lyrical changes to “Comfortably Numb,” which in the demo version includes the line “I’m a physician...I’ll heal your condition...like a magician.” In this way, both live music and unreleased studio recordings may allow the listener to poke through the boundary the music industry creates for their audience to peek into the center of the artists’ activity system, where ideas are tested, approaches tried out, and the music develops.

Several surveyed collectors cited listening for such differences, and I must say that this motivation is a big part of this hobby for me, as well. “It’s really cool to somewhat get a glimpse of the process that went into the finished product,” says one; another claims to “enjoy...following the evolution of songs and albums” (Table 3, Q6.6). Marshall concurs: “These

fans see creativity as part of an ongoing process that occurs through regular live performance and believe that the legitimate industry cannot successfully document the continually changing nuances of live performance” (61). Once again, the record industry cannot release everything, as it is not all especially marketable; the majority of the audience is happy with the official outcomes. One survey respondent addressed this in a way rhetoricians and compositionists can appreciate, as the compositional processes he speaks of relate to the role of reiteration and revision in a text’s creation. “As a listener, I find it fascinating to have ever-changing perspectives on the same set of texts,” he says, adding:

And as a scholar, ROIOs reveal incredible amounts about the way an artist or band develops and refines their music –no different from manuscript studies of Bach et al., which reveal compositional process and confirm or invalidate historical narratives. We know more about music thanks to those sources than we ever could without them; huge amounts of jazz history...would be destroyed without unauthorized recordings. (Table 3, Q6.6)

This keyhole view of the creative activity system, according to Marshall, provides an “aesthetic justification” for creating and collecting ROIOs, and I would add that it provides historical and cultural justifications as well. Other historical reasons for collecting include specific outstanding events. Syd Barrett did only one solo performance after leaving Pink Floyd, lasting four songs before abruptly leaving the stage forever, and the ROIO is a historical record of that event. A rehearsal tape made by David Bowie in which he and his band, including unknown guitarist Stevie Ray Vaughn, performed without an audience, is the only record of their playing live together, as Vaughn left the band before touring to record his solo debut *Texas Flood*. ROIOs allow us to hear the very first live performance by Fleetwood Mac – weeks before “Mac” relented and joined the band. In this way, as well as in the case of an unattended

show or a fan who was too young to have seen the performance, collecting ROIOs, as one fan says, “allows me to hear what I missed” (Table 3, Q6.6).

ROIOs can help to fill in otherwise lost histories as well. A bootleg from a pre-production recording of MGM’s *Annie Get Your Gun* was notable for featuring Judy Garland, who was replaced in the movie role by Betty Hutton (Heylin 37). The official soundtrack, of course, featured another set of recordings featuring Hutton, so this bootleg offered fans a chance to hear the film that wasn’t. Stevie Ray Vaughn’s original debut album, recorded in 1978 and never released, is another ROIO that fills in a piece of musical “history” that didn’t officially happen. According to the IF, the entire run of 100 test presses was to be destroyed, but one was found years later, wedged into the back of a kitchen cabinet.

Sometimes, it is just unique moments that motivate collectors. Guest appearances, like Bromberg’s surprise appearance with Kaukonen, or the performance of a rare or unusual song make a ROIO unique. Who today would believe that the Grateful Dead and the Beach Boys ever shared a stage to sing Merle Haggard’s *Okie from Muskogee* had not the road crew recorded it through the soundboard? “ROIOs capture a moment in time that would...otherwise be lost to time” (Table 3, Q6.6).

Finally, ROIOs are aids to personal memory. As one ROIO creator confirms, “I like to remember different parts of the show and can better remember through sound” (Table 1, Q3.5). Having a recording of a show that one attended is one of the strongest and most often stated reasons for collecting and creating ROIOs. Like me, they enjoy the “souvenir,” the chance to “relive” an event that would otherwise dissipate as old memories do. ROIO creators want to preserve and “relive” the shows they’ve seen, and many cite a strong motivation to share them

with others, to “give back to the community” (Table 1, Q3.5). A lot were inspired by ROIOs or bootlegs that they had previously enjoyed, or wish to preserve the band, music, or moment; one even sees himself as a museum curator. ROIO can correct memory as well, as until I found that Bob Dylan show I would have sworn that I hurt my back dancing to “Maggie’s Farm,” which wasn’t played that night. It must be my memory playing tricks, taking a detail from another Dylan show I saw and plugging it into that moment.

Others don’t always understand the drive to preserve memory. In a public diary entry titled “Why do we want to remember?” David Singleton, manager for the band King Crimson, speaking of photographs but often applying similar logic to recording, says “In these moments, our attempts to make memories risk removing us from the very present moment we are trying to remember (dgmlive.com).” As if in direct response, one collector claims that recording helps him stay focused on the music over more prevalent forms of audience participation at the shows he records. “Sitting between a pair of mics,” he says, “allows me to justify not throwing myself all over the place and screaming at the top of my lungs” (Table 1, Q3.5). Debate on the necessity of such justification aside, clearly a focus on preservation works for this taper, anyone who wants to hear his tapes, and the people seated near him. His mediating the event seems to help him focus on the event itself, and the event, like the demos and alternate takes, transcends its original audience and purpose and finds a broader function as a “mnemonic artifact” (Rohan 59). Through sharing, even just via social listening with no copies being passed on, one’s collection may serve as a mnemonic device for others, “suggesting that when we collect for ourselves, we collect for others who share our culture” (58).

ROIO collecting is, then, what is called a *residual cultural practice*: These practices focus on historical cultural forms that still create interest, as do classic comic books or T.V. shows like *Star Trek* or *Dr. Who* (Jenkins 96-7). The residual, as Jenkins explains, is not always predictable, and sometimes the artifacts – such as videotapes of T.V. episodes or demo recordings for a record – are destroyed when their initial value to the company is expended. For instance, the BBC had a habit of erasing television shows after they had been broadcast because the expensive videotape, which could be erased and re-used, was more valuable to them than the performances. These, like concerts, were meant by the BBC to be “consumed in the moment,” and if popular they would be re-broadcast at the BBC’s convenience (Rossen). The videotape’s value as a tool of activity outweighed any one show’s value as an outcome, with the idea of the show having residual worth to a fan base – who predicted Whovians? - not yet considered. The residual may become the emergent, however, inspiring new creations, meanings, texts, and activity systems that may be labeled as communities.

The residual nature of ROIO collecting upholds the view of histories being preserved in a clearer way than *Dr. Who* fandom. The latter preserves an activity system’s outcomes, which of course aids in the building of the show’s history. ROIO collecting is additive to the official outcomes, however. The ongoing effort to find the lost *Dr. Who* episodes seeks to recreate the show’s official record; it is comparable to the early jazz and blues bootlegs that sought to make out-of-print official records available again and re-spark market interest in them. ROIO collectors are not preserving the official record of any particular band’s output. Instead, we seek to fill the gaps the official record doesn’t show, the parts of the creative and performative processes that would otherwise remain behind the respective boundaries of activity system or

of audience. Given that, ROIO collecting seems much less a threat to music commerce, which continues to thrive despite decades of doomsday rhetoric, and more an effort to preserve specific cultures of interest to the collector and for the benefit of like-minded people. ROIO collecting doesn't challenge the commodification of music, just the limited and temporary view afforded by the industry's definition of the audience.

These survey responses speaking of memory, curation, preserving the unique, and understanding the creative process, not to mention the deep fanhood that one collector termed "obsessive completism," show that ROIO creators and collectors are not content with a "passive role as consumers of media rather than participants in the construction of the cultural stories communicated via the media" (Neumann and Simpson 329). Creating, sharing, and collecting ROIOs is a step beyond mere consumerism that "enables them to actively and continuously engage with the artist's career" (Marshall 60). ROIOs are not just more music; they are collected experiences (330), souvenirs or mnemonic devices (334) with the power to return the listener to the original event in affect if not reality. Of course, collectors want the music itself, but want just as much to "experience the atmosphere of a gig" (Table 3, Q6.6), to keep the "passing experience" (Neumann and Simpson 325), either an experience that passed through the listener or, because concert tours are widespread, an experience that passed the listener by. A ROIO is "an attempt to recreate this experience of intimacy away from the space and time of the concert venue" (Marshall 62). That intimacy may be created firsthand, also, in the case of shows that the listener was unable to attend; a collector can understand how a band played when that listener was too young, not yet interested, or simply unable to attend the shows in ways that official releases and studio records do not invite her to understand. The

devoted fan thus experiences an “ongoing relationship” with the artist that defies the limits set by the recording industry and leads to relationships with like-minded people (62). ROIO collectors are what I call *hypercollectors*, not only buying what their favorite artists release but also “acquiring something that they were not meant to have” and creating more consumables as well (Heylin 266).

As hypercollectors, creators and fans are enabled to expand these relationships through the unreleased recording or the live concert’s technical reproducibility, which according to Benjamin “changes the relation of the masses [the audience or devotees] to art [the music]” (29). In the case of the demo or alternate track, the unknown is made available; for the concert, the transitory becomes relivable. In both cases, the music’s aura (Benjamin 16) is altered. The demo or unreleased track joins with the official release to form a creative process of what was before just a finished product, allowing a once-tallied audience to peek into an activity system of which they normally saw only the outcome. The unique and short-lived performance is made permanent and repeatable. The event’s immediacy, the “here and now” of the concert is devalued (13, 14) and the music liberated from the concert-going ritual (17). Benjamin’s contrast between the work of art founded in technological reproduction and the transient “deployment” of the artist becomes a fusion (24). This is the collector’s desire: to be able to repeatedly enjoy the unique “deployment” as it actually happened, or as musicians like to say, “warts and all.” By placing the copy of the concert into situations where the original cannot be (14) – thus challenging the authority of the concert, as it is no longer only for the ticketholder – and making the creative process more transparent through the liberation of unreleased tracks – collectors “resist the temporal impermanence and geographical specificity of the live

performance as well as the rules of ownership set by the recording industry” (Neumann and Simpson, 325). In other words, the listener eludes the geographic boundary of seating space, the financial boundary of ticket purchase, and the choral boundary of the singular live event, forming a new audience and transferring one outcome with a singular pulse, the concert, into another outcome that can be pulsed endlessly.

Such resistance once required personal connections between people who had met at concerts, record shows, or through magazine ads; it required the forming of community between individuals. Now it is easy to amass thousands of ROIOs quickly with little need for personal connections, through the network activity systems arranged for such use. We now share more freely, gift more widely, and pulse far more often and consistently, cultural artifacts of common interest – all activities that can be associated with gift economies, clan typologies, and communities. Yet this is done without nearly as much personal connection between individuals, less verbal, one-to-one communication, which is also associated with community. This communication still exists to some extent between some actants and on the websites but has been mostly supplanted by the general-audience technical writing found in the IFs. These documents are now how the sense of community in ROIO sharing is defined and enacted.

The next chapter describes the IFs in detail to analyze the genre itself through similarities and hypogeneric influences from within and without the activity system. It also analyzes the differences to extract meaning from stylistic and informational choices that reveal the true positioning of the ROIO activity systems in relation to each other, the bootleggers, and the music industry. Far from a simple matter of a community, by whatever definition, struggling against the hegemony of a powerful institution, the values and intentions of collectors who

share and write position the ROIO activity system not against the music industry, but as a complementary activity system that voluntarily and creatively curates a cultural and technical culture that commercial activity systems either cannot or will not curate themselves.

Chapter Four

“Digging in the Dirt⁸”: Analysis of ROIO Sites and Information Files

Having described and analyzed the activity itself in Chapter Three, this one turns to the written work of ROIO collecting, the genre ecology of our activity system. The previous chapter explained the history of ROIO collecting activity to the present; this chapter investigates the textual artifacts of present-day online ROIO collecting: the websites, where collectors across the world share and shop for ROIOs, and the information files (IF) that accompany every ROIO shared on these dedicated sites. In this I am guided by Amy Devitt’s widely accepted claim that “a genre reflects, constructs, and reinforces the values, epistemology, and power relationships of the group from which it developed and for which it functions” (64). Looking at both the online environs and the shared documentation allows us to see subtle differences in the activity systems of the websites and that of ROIO creation and collecting as a whole, despite the overlap of information between the two. The former will reveal how collectors utilize the websites for sharing and communication within a controlled environment, and values are constantly re-negotiated. The latter displays the wide array of choices made by those documenting the ROIOs, where the information and values take more durable form.

In the pre-digital age tape traders wrote what they needed to in order to label a ROIO: basic information about the music and tape, most likely accompanied by a letter of a much more social nature. The labeling was usually by hand, often on a small scrap of paper slipped

⁸ This is a Peter Gabriel song about introspection, but I say it applies just as well to data analysis.

into the tape case or CD sleeve. The creation of digital data-sharing infrastructure, turning trading into mass sharing, led to more writing as personal contacts were replaced by masses of pseudonymous posters and enabled the wider sharing of not just ROIOs but the details and histories that accompany them. This meant that there was a lot more to say about ROIOs, a greater imperative to label them accurately, and an audience for each writer that expanded from one trader to countless recipients. Scrutinizing both the writing done online and in the IFs, with direct input from collectors via the surveys, will help us to understand: how collectors and site administrators/moderators (who are, to be absolutely clear, not discrete; the site officials are collectors who wear a different hat for part of the week) see themselves, the websites, and the music industry; how much they interact as a “community” and how these interactions take place; one possible reason for the assumed opposition of community to institution; and why IF writers write in the ways that they do (Table 2, Q 5.1). From this we will gain insight into the relationships between the activity systems involved, the nature of the community/institution dichotomy, and the way in which social contexts influence changes in genres.

Two ROIO Websites

Grabill tells us that “community-building doesn’t happen without an infrastructure” (95). The ROIO websites are certainly that, but infrastructure alone is not enough for community, despite the willingness of some to label any online forum as such. Some researchers even apply the term “community” to a business’s efforts to retain and increase a loyal online customer base (Tsai and Hung). In the music industry’s online presence, a sense of community connectedness may be lacking, as artist websites serve the artist’s needs to communicate with fans and sell merchandise more than they seek to create new connections

between fans. These sites still feature more traditional one-way genres such as articles, tour lists, shops, press releases, and sometimes journals, tour photos, and such. Normally, they lack user interaction.

Social media outlets such as Facebook provide for interactions, surely enough, but only so much depth. An artist's page is usually updated at least daily with a photo or video that may or may not have relevance to the artist's current activities, just to keep attention on the page. For instance, in more than a year of having Pink Floyd's page in my Facebook feed, the only current activity posted was repeated announcements and teasers about their Later Years boxed set. The more typical post was an old publicity photo of the band or the recognition of an official record's release date. Other musician pages were much the same, and they all attracted the same types of commentary. First, there are general displays of fanhood; Jeff Beck is the best guitarist ever! A fair amount of trolling appears, also; the Pink Floyd site has frequent claims that "The only REAL Pink Floyd is with Roger Waters" while almost every post on Waters' page attracts conservatives bashing his liberal political stances. These pages are not totally void of consequential discussion, but the fast-paced nature of such social media tends to discourage deep and extended conversation. More often, they are places for a quick comment before the scrolling resumes and aren't designed to inspire much more than that.

ROIO sites, on the other hand, are designed to facilitate a gift-market, clan-oriented activity, the sharing of underground music. "It serves as platform. For the tapers to share their recordings with a wider audience. For artists to establish a new or wider fanbase. For members to exchange on technical stuff like recording gear, software for remastering and so on" (Table 2, Q 5.7). This makes them a "site of informal learning" and "collective problem solving" where

“knowledge is pooled, notes are compared, and the reliability and credibility of various sources of information are constantly evaluated... also a site of negotiation, where participants must be able to discern the social code and grasp and follow certain norms” (Lindgren 13). While I would obviously hesitate to label any ROIO site as such, they do have these aspects in common with what Lindgren calls a “knowledge community.” The knowledge shared and developed in these sites includes the historical and musical knowledge contained within recordings, the memories of those who attended the shows, performer and industry histories, and technical knowledge of recording performances, digitizing, tracking, and remastering the recordings, and repairing faulty audio files. The sites can also be seen to have the qualities of a “Networked public:” “It is a participatory and collaborative environment where technology is used and developed, interests are shared, peer to-peer sharing takes place, texts are appropriated, remade, and redistributed, and enthusiasts and volunteers create. However... Some participants exert greater power than others, and some have greater abilities than others to participate” (Lindgren 5). These elements will be discussed in this chapter.

Dime-A-Dozen and Yeeshkul

The websites in question are two of many and were chosen for being the ones through which I have gotten most of my collection and thus are those most familiar to me. Both are entirely volunteer-run and funded by donations (Table 2, Q 5.4; Table 4, Q 3). The first, called Dime-a-Dozen (and just Dime hereafter), is among the busiest. It serves general musical interests, so one might find anything here from classical to hip-hop. As I write this Dime has 44,979 registered users worldwide – almost one user apiece for the 45,222 torrents currently available. Dime hosts dozens of new torrents every day; in the 24 hours prior to this writing 72

new ROIOs have been shared. This site's origin was connected to another's demise: "The site was founded to be an alternative to the now gone Sharing The Groove" (Table 2, Q 5.6). That is, in fact, how I came to Dime. One day, not long after I had been introduced to online ROIO trading, Sharing the Groove went missing due to "severe technical problems" (Kash, et. al). By then I had the ROIO monkey, went looking for another fix, and was able to get into another ROIO site called easytree.org despite the membership cap they needed to keep thousands of new members from overtaxing their servers at the time; I just had lucky timing. After a copyright infringement claim shut down easytree, it re-emerged with new terms of service as Dime and has continued unabated for 16 years (Kash, et al.).

I later found the second site as a result of my specific interests. Yeeshkul, so named in reference to a nonsense word chanted in a well-known ROIO by an obviously intoxicated audience member, focuses on material by Pink Floyd and its members primarily, and other artists tangentially. While activity regarding Pink Floyd and related ROIOs is more intense than on Dime, overall activity is much slower. On the day I write this Yeeshkul welcomes one new member, bringing the total to 15, 418. The torrents, at 17,781, once again outnumber us, but come more slowly. There is only one new torrent in the last two days, but a delicious one: a date from the 1980 *The Wall* tour that is new to my collection. "Regarding the band we follow, we have any date in circulation, audio and video, as well as interviews, available for everyone" (Table 2, Q 5.7). The following statement from an anonymous moderator applies equally well to both sites: "The main objective is to make the site similar to a library, to make available the major live versions (audio and video) so that anyone can have access, listen, evaluate and find pleasure" (Table 2, Q 5.6).

The following discussion of the website environs begins with administrative aspects, specifically the function of each site's home page, the terms of service, FAQs, and informational guides. The focus then goes to the loci of user activities, the download pages where individual ROIOs are shared and discussed, and the forums for more general conversations.

Main pages

According to Language and Culture professor Inger Askehave, the website homepage is a genre in itself, despite differences between homepages, due to its dual functions of introducing the website's general content and allowing users to access that content and navigate the site ("Characteristics" 2). The second function is crucial to the genre, demonstrating that the co-existence of genre and medium is important to determining the generic characteristics of a homepage (3). Both sites fulfill this function in their own ways. Both supply the individual user's stat, specifically the screen-name and sharing ratio, in the upper right corner. They also both provide links to site resources such as terms of service, FAQs, and educational resources such as how-tos and content restrictions.

The sites, however, are arranged for different priorities. Since Dime serves general musical interests, they have music categories to which every torrent is tagged, such as Jazz, Heavy Metal, or Jam Band, for people who want to browse by genre. Yeeshkul's torrents are separated by Pink Floyd, solo works for each member, and all other bands in one category. Dime places their greeting at the homepage's top, below a band of links including a link to instructions for getting onto the mail list discussion forum. Following the greeting are permanent announcements regarding signup issues and seedless torrents, then site statistics like number of users, number of torrents, and such, and finally a long scrolling list of newest

torrents. Yeeshkul, having online forums rather than an e-mail list, starts with access to the news and FAQ/help forums, then the torrent category forums, then forums for general discussion, technical talk, other bands and notably a forum for remembrances of ROIO sharers who have passed. Below all of these forum links is the current site statistics, and then the newest torrents. A sidebar provides direct access to the newest forum or download page comments. This most likely reflects the difference in the two sites' activity levels. Dime has significantly higher activity and thus prioritizes the need to find the newest torrents quickly. Yeeshkul, having far fewer ROIOs posted and shared due to the primary focus on one band, is more geared for interaction about what they do. Either way, the pages provide access to everything the site contains in a way most convenient for the users.

Rules/FAQ/Forum pages

Both sites have pages for frequently asked questions and terms of service, though the busier site gets more industry scrutiny and therefore has more and stricter rules. The rules for both sites have three basic origins. First, many rules, such as those restricting the content shared, are caused by influence from other activity systems, specifically the record companies. Dime's content restrictions came from the site being closed down twice, making these rules existential in purpose. The original site, easytree.org, was shut down twice in rapid succession. Originally, the site allowed up to 20 % released material in a ROIO, in order to "keep the flow of a live performance intact" (Kash, et al.). After the April 2005 shutdown, the rule became no officially released material, even when out of print, is allowed (Kash, et al.). After another lawyer-induced shutdown in May 2005, the rules tightened again to where anything iffy was banned and the Not Allowed Bands (NAB) and Not Allowed Venues (NAV) lists were created

(Kash, et al.). The site has not shut down since. “From time to time we receive DMCA notices and then take the torrent in question down” (Table 2, Q 5.5). Dime’s content rules have overall wide support. “DIME once got shut down for allowing official material, and since the second incarnation has been pretty draconian about stopping officially released stuff appearing on the site, and I think this is the correct approach” (Table 3, Q 6.17). This is the reality ROIO collectors have to deal with if they want the site to be there every day. Also, collectors know that Dime allows all they can and shares the collector’s concerns about sharing all the music possible. The site administrators make this clear by putting this text at the bottom of every Dime download page:

Disclaimer

DIME is merely a BitTorrent tracker for audio and video recordings of independent origin (ROIO) which have not been officially released. No audio or video content is hosted here. We only provide meta information files for the ROIOs.

If you're an artist (or a legal representative of an artist or its estate) and you don't want your ROIOs shared on DIME for free among your fans, you may opt out any time by sending e-mail to the site admin. We will then put you in our list of not allowed artists, known as the NAB list. This will halt all sharing of your ROIOs using DIME's trackers within minutes.

BTW, the ROIOs exist, you can't make them vanish. So, why not let your fans get them for free from one another instead of having to purchase them from commercial bootleggers on auction sites?”

As one survey respondent says, “I use Dime, and I think people who don't like their rules will do ‘other sorts’ of trading elsewhere” (Table 2, Q 6.18). And some will! When asked if they trade things offline because they are banned on the site, the affirmatives nudged past the denials 22 – 21. “No, but would be willing to” says one respondent; another explains “what I'm saying is that there are always ways to trade online” (Table 3, Q 6.5). Yeeshkul might be one

such place – their rules about percentages of official material and out of print availability are similar to easytree’s original ones. This is most likely because they get far less scrutiny, since they concentrate mostly on one band that is aware of their existence and activity, and their site transfers far less music between members than the busier site, meaning that they are viewed as much less of a threat to bands that are inclined to worry about electronic trading. Others, however, carry the website rules and ethos into their private trading habits, or else have no private trading habits. “I agree with the ‘no official material’ policy of the site that I mostly use;” “I wouldn’t be interested in getting involved in something that’s not allowed.” One even adopts the rules as his own, saying “It goes against my personal rules, I only share unofficial material” (Table 3, Q 6.5). In this way we can see the online activity system influencing a great amount of offline sharing.

Limited resources are another reason for rules being created. This is the rationale behind Dime’s prohibition of duplicate torrents. From the website: “It is counterproductive for users sharing the same material to split up into two or more torrents. Moreover, extra torrents are bulk in the database” (Dime TOS: Information Requirements). Contrast clauses are required to differentiate alternate versions of one ROIO, and exceptions – such as the replacement of a torrent that was never seeded properly – explained. Making sure the system isn’t strained and works efficiently is the reason behind Dime’s membership cap and their ban on duplicate user accounts, as well.

Repeating situations and the need to – and desire to avoid having to – deal with them is another general cause of new rules. For instance, one repeated issue that I will discuss later in greater detail involves collectors sharing a ROIO they didn’t create being told to take their post

down by the original taper. The title of that FAQ entry alone shows that whoever wrote that policy wanted to leave no possible iteration of the situation to be questioned: “I uploaded a torrent, but now someone is telling me that s/he taped it, or mastered it, or remastered it, or edited it, (or authored it if it's a DVD), and doesn't want it torrented and is ordering me to take it down. Is my torrent going to be banned now?” The answer is “no,” as the ownership of all the music – and the mediations of it, regardless of origin – is determined by the site (with the music industry’s influence, of course, but also by the literacy of fanhood) to be with the artist. The website makes an institutional decision regarding mediation rights that meets the requirements of an influential activity system, the music industry, and serves as procatleipsis whenever the issue arises again, and it does. This policy is, if you will, a typified response to a recurring situation.

Predictably, opinions of the rules vary, with some collectors more begrudging about them than those quoted about the content restrictions above. Many collectors express a central stance between adopting the rules for their activity as a whole and opposing them. “Some irritations can arise at some of the rules but I think collectors are grateful the site exists,” one tells us (Table 2, Q 6.18). Others express various reasons for discontent. Some feel over-regulated in general; “there are a decent number of beefs with the site administration, especially how picky they are about certain information/documentation requirements” (Table 2, Q 6.18). Other concerns are much more specific, like the following one about restrictions on bandwidth compression, which ironically follows the observation that people may ignore exigencies. “ROIO collectors sometimes fail to see the necessity for DIME to protect artists to exist. I personally think DIME's other rules about lossiness is counterproductive sometimes. For

example I had to turn to the piratebay once when I patched a couple seconds of diginoise between songs with the best sounding but lossy alternate source. In this way DIME was serving it's (sic) rules and not the music" (Table 2, Q 6.18). While this person is entitled to that view, another comes to mind; that the site may be favoring the technician's point of view over the casual listener's, as the values of those two sets of collectors may not match and both can't be served simultaneously. The casual listener nearer the periphery of the activity wants the music to be as continuous and clear-sounding as possible. We want a good listening experience. Others, who may have more technical expertise and historical knowledge that places them closer to the center of the system may have concerns about tracing accurate histories of all sources and ensuring that everyone who works on improving the sound of a ROIO knows exactly what they are working with as far as that ROIO's origin and bandwidth. The writer's "serving its rules" phrasing places the emphasis on the exercise of authority itself, on power for power's sake, suggesting a community/institution clash (or at least a machine to rage against), where it could be that the policy relates more to the prioritized concerns and shared literacy of those closer to the center of the activity system. However, rules can be capricious; one band is banned from Yeeshkul not because of a NAB list, but because the administrator isn't a fan and felt there was too much of that band on the tracker. As this was a band relegated to the "Other" category, however, users largely met the news with a shrug and appreciated what they had available to that date.

None of this is to critique the administrators, moderators, the rules or their exigencies.

In fact, despite the institutional sounding procatalepsis that Dime employs,

DIME is not a government agency nor a tax-supported organization. DIME use is neither a civil right nor a necessity to life. Denial or limitation thereof is not a

criminal penalty and does not require due process. DIME management reserves the right to refuse or restrict anyone's access for any reason at its sole discretion

there is obviously understanding, support, and adoption of the rules as seen above. Survey responders gushed with praise for the administrators and moderators, whose duties are “Being on the lookout for any disruption in civility, first and foremost,” and to “check new uploads and comments, user-support, editing descriptions of torrents (when necessary), banning torrents (when necessary), approving new members, deleting offensive comments & contacting the originator, banning of abusive members, exchange and interaction with my co-moderators” (Table 2, Q 5.1). The “absolute volunteer” workforce puts in anywhere between an “hour or two” to twenty hours a week at the task (Table 2, Q 5.3, 5.4). This is overwhelmingly appreciated. “The site is very dedicated and respects its members” one respondent tells us. “We all have an excellent relationship with the site moderators and the site administrator, many of us giving regular donations to see to it that the site is able to stay online for the future.” “Fantastic, dedicated, faithful” (Table 3, Q 6.18).

This discussion of the rules will be important, however, in two upcoming contexts. First, the rule explained above as a result of a repeating situation – the one that places the ownership of a mediation in the artist’s hand – is raised in an issue that occurs on download pages on both sites. This issue is detailed below, after the importance of these pages as the central hub of the online sharing that occurs on ROIO websites, where knowledge is created, confirmed, and shared and where group cultures and ideologies are displayed and enacted, is established. The second is in the writing of an IF for a ROIO that could not be shared at Dime because of the NAB list; like the ROIO creator quoted above, this writer went to the Pirate Bay website to share.

Those observations will contribute to Chapter Five's discussions of alternate views of the object and activity within systems and the persistent perception of community/institution opposition.

Download Pages

Download pages are the individual web pages where each ROIO is offered for sharing. These pages warrant special attention for two reasons. First, they demonstrate formal differences between the web page and the IF when the same information is displayed. Also, download pages are the hub of online ROIO collecting activity and contain the majority of visible user interaction. As explained in Chapter Three's discussion of how collecting works, the download page hosts information about a single ROIO and makes it available for download. That is, the torrent file that activates a user's BT client to connect to the torrent stream, where uploaders and downloaders connect, is hosted on this page; the actual ROIO is never stored on the website's servers.

The data provided on the download page about the ROIO is the largely same as that on the IF, with the exception of info that would only apply to the online context. Such information includes: the date the ROIO was added to the website; the seed/leech count; downloading information (torrent file link, size, name, etc.); ROIO information such as music category, ROIO size, number of files contained, the page history (number of views, how many times this ROIO was downloaded); and the uploader's identity. The information is otherwise the same as that in the IF, and is often copied directly from the IF, but is arranged in specific places making it easy to find. This results from institutional design, not user choice. The difference between the page and the IF, then, where shared information is concerned, is information design.

Information design means the overall process of developing a successful document. It refers to the way that information is presented on a page or screen – the layout, typography, color, etc. (Redish 211). Successful information design helps users find what they need, understand what they find, and use what they understand appropriately. Most users use the information to reach a goal, to answer a question or complete a task. For us, this would be to identify the offering. If it is a ROIO of interest, one wants to also determine if it's something already owned, or something needed. If owned, is it different in some way that makes it desirable – more complete, a clearer recording, or a remaster that improves the sound? If not owned, is it in the format desired, or is it of the sound quality demanded of that collector? If so, the task is then to download and open the torrent file to initiate the ROIO transfer.

Download pages are also for interaction between users about that particular ROIO. Page samples and survey responses tell us the amount and type of interactions users have on download pages. It is important to remember, however, that the surveys were posted on the site forums, which means that only those users who read the forums ever saw the survey in the first place. This means that the most casual users who only log on to download ROIOs – a category I fall into myself quite often – aren't well represented, even though some responses cite exactly that. The responses, then, most likely come mainly from two groups: those who are most involved with the site's communicative activities and those who simply wanted something novel to occupy some time.

Even given that, it seems that most claim to do less personal interaction than they used to. Responses to the question "What types of interactions do you have?" suggest that the majority contribute situationally, when they have something to add, a question, or an answer

to one (Table 3, Q 6.12). One respondent interacts “In bursts,” while another has something to say, “every day if you count comments on torrent sites,” which I do. Another “used to be very regularly, but in the last few years I have tapered off. I probably interact maybe once a month now.” Of course, there is always one exception: “more now than I used to. Interacting is almost entirely by message -- never met another collector in person” (Table 3, Q 6.10). The next response, however, is typical for where interactions take place. Question 6.11, “Do these interactions happen mainly online or in person?” was overwhelmingly answered “online.” No one said that their ROIO interactions happened entirely offline, but once again, as this was an online survey, this is no surprise.

Most comments seem to be about thanks, as the survey responses overwhelmingly mention thanks being given for ROIO offerings. This is an example of “digi-gratis,” the expectation of a social payment for what one receives freely in a gift economy (Jenkins, et al. 74, 91). Monetary payment is not expected as it would be in a market economy, of course, and reciprocation in the form of putting up a new ROIO of one’s own isn’t possible for everyone, but social payments can take many forms, such as keeping a good share ratio, responding to reseed requests – both of which are comparable to the barn-raising obligation – and the simple “thank you.” However, while a lot of ROIO collectors do take the time to write comments of thanks, doing so is not always the point. As one survey respondent noted about his interaction frequency, “Not that often lately. I will respond to questions if I have the answers, and offer thanks for uploads, so long as the upper has not requested people not to leave thanks (to avoid continuous notifications on the torrent)” (Table 3, Q 6.10). This is an objection I have noted in some threads and seems to be a growing part of the literacy of online sharing. Each comment

left in a thread may trigger a notification to the uploader, who wants to be alerted if someone has a problem with the files, has a question, or has new information to share. This uploader may not want to be alerted every time someone just writes “thanks.” This is why Yeeshkul allows thanks with a click of the “Thanks” button that avoids the notification. The site isn’t minimizing gratitude, however. It retains the importance of thanks by showing a list of click-thankers by name. Also, the user stats posted with every comment on every forum show the amount of thanks given and received by that user. This method not only helps the uploader but also users like this one: “I don't comment on torrent threads generally speaking. I think it's a waste of time and effort ‘thanking’ someone for sharing. You DL my torrent, thank you is implied and understood. I do PM often” (Table 3, Q 6.12). To each one’s own.

Central Activities

The greater importance of the download forums is the way they serve as a site for activity that is central to this activity system, where writing is more technical, ideas are tried, qualified, and contested, information is shared and analyzed, and plans for future pulsings of the object may begin. Both sites provide download pages that display aspects of this central activity, starting with discussions that establish exactly what a specific ROIO is. A ROIO page for Roger Waters 1987-11-13 (Yeeshkul) shows a discussion where someone who downloaded it compared it to known sources of the same show, as some serious collectors always do, and determining something the uploader didn’t know: that he had uncovered and shared a brand new recorder for this show, a source never heard before. This shows one good reason for ROIO historians, at least, to keep multiple versions of a show. Even more dramatically, the download page for Pink Floyd 1980-02-10 (Yeeshkul) was thought by the uploader to be a lossless

recording and suspected to have come from a particular known taper. Once again, however, the recording was instantly analyzed by a leech as soon as he completed downloading, and with higher end software, showing evidence of bandwidth loss at some stage of remastering. This user shared the visual analysis in the thread to show his data. As a result, the original collector expressed doubt about the value of the software he used to analyze the ROIO – Trader’s Little Helper – as well as about the bandwidth in the rest of his collection. This technical aspect of the audio files also provided one piece of evidence that the recording didn’t originate with the person suspected.

Discussions of a ROIO’s content take many forms, most commonly personal reactions to the sound quality, observations about the show or music itself, or, like the page for Mike Oldfield 1981-04-02 (Dime), setlist corrections. A user called “Spinne” reveals “Yes, the set list is wrong. Incantations wasn't played at this part of the tour (it was included later) and The Sailor's Hornpipe is duplicated. The right set list should be something like this...” before providing a corrected list. This is a common event. Much less common is the length to which collectors at Yeeshkul investigated sounds in a raw transfer of a new source of a Pink Floyd show on 1971-06-19 in Brescia, Italy. This thread is particularly long – 17 web pages, which comes to over 100 printed pages – and provides an amazing breadth of example, starting with two concerns about mysterious sounds.

The first sound questioned was quickly identified by several people, as the sound of glass bottles rattling and breaking is common at concerts. The second sound was percussive, and the person who noted it suggested that it sounded like a metronome. Another person suggested that it might be a cowbell, leading to a digression into what Pink Floyd songs include

cowbell. Photographs from this particular show were posted so that the hypothetical cowbell could be located. Another person hypothesized that the sound was the drummer banging his drumsticks together. No one could see a cowbell in the photos, so screenshots from the 8mm film of that show, from another source, were posted to continue the search. One user saw what he thought was a cowbell mounted on the high-hat cymbal and matched my thoughts when he compared the situation to the examination of the Zapruder JFK assassination film and the search for a second gunman. A photo of the same song being played at a different venue was posted, clearly showing a cowbell mounted on the high-hat, after which the show's taper shared new photos of the Brescia show, taken by a friend as he taped the concert, that confirmed the use of cowbell that night. This then led to arrangements for sharing the new photos. While this may seem a small matter, it does show the centrality of the activity here. Ideas were tested, those being the metronome, cowbell, and drumsticks, with two being dismissed and the most likely one proven with photographic evidence that, for the first time in 50 years, is out of the originator's private hands. Another content-related discussion in this thread acknowledges that all five sources of audio recordings for this show have a cut at the beginning of the same song and examines how that might have occurred.

Download pages are a hub for technical talk as well, and the same Brescia raw transfer serves to exemplify. Several people inquire about plans to share in a lower bitrate, as the high bitrate files provided are the format for DVD audio and cannot be burned to regular audio CDs. While there are no plans for such a share, several people responded with technical suggestions so that users might re-format the files for CD burning. There was also discussion of what are called "phase issues" in the recording, which means that there is a problem with the stereo

imaging between the left and right channel. This is met with discussion of possible causes, a response from the taper about technique (where he also confirms the lack of noise reduction and equalization for another user), and then a discussion of the nature of stereo recording in a live audience setting.

These pages also serve for identifying technical issues, such as the tracking errors to which a leech alerted the seed of Roger Waters' 1987-11-13 (Yeeshkul) show. While it was too late to fix the copies that had already been downloaded, the thread helped make sure that anyone who leached the torrent had a chance to know and fix their copies, and certainly the seeder would repair the issue before sharing elsewhere. In situations where I have downloaded an item that gets corrected in the forum, such as setlist, date, or technical issues, I usually download the web page to the ROIO folder, so the new information is kept.

Offers of new material also index activity centrality, as new material being shared is the essence of the activity. In a thread that shared Pink Floyd's 1980-02-10 show, a member revealed that he had a box of Pink Floyd shows on cassette that he had considered inferior but had made digital samples from. Having listened to the samples, another member noted that two other *The Wall*-era shows in his collection might be upgrades over the ones currently known as best, prompting the first member to announce the impending digitization and sharing of both and a thorough investigation of the rest of the box, which contained shows from 1973 to 1988. This brought a suggestion that he could better identify the tapes by comparing the audio contents, and particularly audience sounds, to known sources. This is a strong example of "digi-gratis," and a significant part of the ROIO collector's ethos, according to the surveys. "You need to give back to the community at some level, not just take" (Table 3, Q 6.10). This shows

how the nature of giving back may change and intensify as one moves to center of the activity system, from the more peripheral methods of giving thanks, keeping up a good ratio, and donating, to then answering reseed requests once one has developed more of a collection, to eventually creating new ROIOs or contributing to the site by moderating.

Of course, much of the interaction on download pages is about the music itself or the concert experience that the ROIO preserves and replays. “I like sharing memories of concerts or sharing trivia and learning minutiae about specific recordings/concerts/artist history” (Table 3, Q 6.12). This, like in Yeeshkul’s Roger Waters 1987-11-14 page, can be simple nostalgic storytelling, like the memories of a show or tour, a critique of a tour, band and album, and a comparison of the tour’s represented album, in this case *Radio K.A.O.S.*, to the contemporary Pink Floyd album recently released by Waters’ former bandmates. Similarly, Dime’s page for Yes on 1977-09-26 clarifies for some members what years the band performed in the round.

Epidictic rhetoric occurs in these threads, as well-known tapers and audio manipulators build reputations or are lauded for their efforts, even posthumously, as in the case of “Mike the Mic” Millard, a very well-known and prolific taper who created a wealth of wonderful recordings in the 1970s and 1980s. His collection is being released slowly by his friends, and much storytelling about him occurs in forums, like Dime’s Fleetwood Mac 1977-08-30 page, and in the information files. He will be discussed more deeply in that analysis later in this chapter. Epidictic rhetoric occurs in other ways when someone is referenced, either positively or negatively. For instance, one person with high technical ethos was mentioned as someone to ask about the phase issue in the new raw transfer of Pink Floyd’s 1971 Brescia concert, while another person of high ethos for band knowledge was cited as the one to ask

about the cowbell. Contrarily, when the *Wall* tour show from 1980-02-10 was found not to be from the suspected source, someone derisively mentioned that it sounded like something a known low-ethos audio engineer might have produced.

While not indicative of activity system centrality, the Brescia page does demonstrate an ample amount of the personal and off-topic chit-chat that survey responses downplay. Some posts are in Italian, as that is the taper's language. Noting that some of these had Google translations and others didn't, a moderator politely asked for English on the forum. One also took the time to explain the site's culture to the taper, who joined the site after providing the raw transfer to the senior member who uploaded it, so that the questions about technical issues wouldn't offend him. This thread also hosted a digression to a discussion of Italian currency along with travel nostalgia and multiple offers to buy the taper beer through Paypal as a thank you for a show that was instantly lauded as the best version available. These are the type of events and personal concerns for one another that make "community" such an easy word to use in describing these forums.

The Brescia Affair

Personal concerns in the threads may have another effect, though. I'm not talking about arguments or flareups between users, as those will generally be deleted by the mods and all parties soundly admonished at the very least. The next story, however, which unfolded once again in both sites' Pink Floyd Brescia 1971 pages, illustrates how specific websites created for ROIO sharing may host different perceptions of the object and the activity, leading to differences in the literacies (or Discourses, or identity kits) practiced within them. I take no sides in this retelling, nor have I any criticism for anyone involved; in fact, if ever I saw a

situation where I understand every point of view, this is it. However, it illustrates a misconception on my part, which is that the only difference between these two ROIO sites was activity level and musical focus. This situation would seem to demonstrate that these differences in activity system sow ideological seeds of slightly discrete nature.

To understand the issue that developed, one must first understand that the 1971 Brescia recording seeded on Yeeshkul was a “raw” transfer, meaning that it is the digitized recording as it was taken from the tape, with no edits, sound adjustments, or tweaking of any sort. It is not uncommon for collectors, especially a few who are well known in ROIO collecting, to use ROIOs such as these for their own remasters, where they tackle whatever audio issues they consider important and fixable, often offering the remaster on the sites afterward. This is what happened when the raw transfer, which was shared on Dime after appearing on Yeeshkul (which is not at all strange nor untoward), was remastered by a known entity called RMCH. I do not know much about them except that I see them mentioned on a lot of IFs as producers of remastered ROIOs. This remaster was offered on Dime by a user named Balrog, along with the proper credit to the original taper, Renzo, contrast clause, and a list of the issues, including the aforementioned phase issues. He even added times to the setlist.

This offering was noted in Yeeshkul’s raw transfer page within hours. The complaint was less about the creation of the remaster than about the perceived lack of respect in not requesting permission from Renzo, through Yeeshkul, first. This reaction was noted in a comment at Dime that merited moderator deletion, but not until it had been quoted by another user who clarified the objection, which this comment had bitingly misstated. There were concerns at Yeeshkul that actions such as this contribute to what they call “hoarding,” the

intentional reluctance to share on the part of some tapers. Balrog then outlined his feeling, which is that if Renzo had wanted to prevent others remastering his raw transfer, he should have provided it to only someone he wanted working on it and released just that remaster, as no one who knows how to remaster will remaster something already remastered. While one person speculated that the moderators might do something, that had already been settled by the policy about all mediation rights being with the artist and no one else, explained above. A person with strong technical ethos who calls himself Neonknight, whose IF prose will be examined later in this chapter, sympathetically and without mentioning Balrog or his Dime comment in any way explains how he once avoided this situation by doing just what Balrog suggested. In response to questions, raised at both sites, as to why any remaster should be a problem, it becomes known that a hand-picked audio technician is already working to improve the raw transfer's sound. As this continues, RMCH's remaster is soundly critiqued, thanks are given on Dime to both Balrog and Renzo, discussions about what sound issues should be changed in remasters occurs, and Balrog disputes the need to ask permission, citing his own long-earned ethos as a taper and audio tweaker. Despite the strong emotions present at times, almost all of this happened quite politely.

While this may seem like any ordinary social media kerfuffle, this shows a considerable distinction between these two online activity systems. The difference in activity level – that is, the pulses of the object – and musical focus creates differences in the sites and in their cultures. Dime is oriented toward maximum activity without musical specialty. Thus, they focus on expediency, pragmatism, and ease of operation; they have more rules because there is more happening, which means there are more recurring situations identified that can be

preemptively handled with a policy. They are concerned with the ability to create histories and with the technical concerns of collectors as a whole, like lossiness as discussed above, but are more concerned with being able to facilitate as much ROIO sharing as possible, a goal against which I have no possible argument. This manifests in the site. For instance, all non-download related forum activity is hosted off of their servers, so that maximum server space is devoted to the purpose. Yeeshkul, having far less sharing activity, is able to devote more space to forums and conversation between users. Furthermore, their primary focus on Pink Floyd makes these conversations much more specific, as well. Histories and technical issues are worked out in the download pages at Dime, but at Yeeshkul these conversations can take a more permanent form in the forums, as those pages don't disappear once all BT activity stops like a download page does. This focus on Pink Floyd creates much more effort to concentrate on that set of histories – the band, the music, the tours, the cowbells, and the ROIOs – than at Dime. This is not to say that it never happens at Dime; there is probably more of this type of history-building around Bob Dylan at Dime than at Yeeshkul by virtue of the much greater amount of Dylan shared. The sense of historical discovery and preservation concerning Pink Floyd at Yeeshkul, however, feels much stronger because that is more a part of this activity system's object and activity, a priority against which I have no possible argument.

The download pages at each site show activity system centrality, but toward different activities, objects, and pulses. Yeeshkul is, like Dime, designed for sharing but the slower pace means that there is more time for historical discovery, to the point where spending pages determining the presence of a cowbell during a performance of "Atom Heart Mother" is valued. The focus on Pink Floyd means that the people who know the most about that band, these

ROIOs, and each other become regular inhabitants, regardless of where else they trade, and interact regularly to share information. Some of that information is how many people recorded each show, what versions of those recordings have been distributed and how, what changes were made with what equipment for what reasons on particular remasters, and the like. They are also more sensitive to the concept of hoarding, and how to avoid the perceptions on the part of the tapers that leads them to eschew sharing.

The two sites are thus revealed to be slightly different activity systems with slightly different priorities, each quite valid. It is important to note that while Dime has a rule saying that no one can order Balrog to take down the remaster, Yeeshkul has no rule demanding the respect of asking for permission to remaster. The actants in this activity system are more governed in this case by their local traditions – not by decree, but according to the literacy shared as serious fans pursuing the creation and preservation of a specific underground history. Dime users, quite fairly, espouse the values enshrined in the applicable regulation, just as some of the ones who would never share something privately that's not allowed online have done. Whether Dime's rule predated the user's adoption of the value, or as Balrog's comment about asking permission suggests, the other way around, isn't really important. What is important to note is that the literacies of these two online ROIO sharing activity systems are slightly different and that there are people who are active in creating, interacting, and writing in both systems, employing each literacy either as they see fit or as is needed.

These central actants are largely those who also write the information files (IFs), which as a form of documentation make information more durable (Winsor 209). That hardly makes it permanent, however; amendments and additions to IFs are common, but happen more slowly

and deliberately than in comment thread conversations. Those conversations are asynchronous but still allow interaction. By contrast, IFs allow instead for revision and redistribution. The next section discusses the elements that define the IF genre, the values and priorities expressed within them, and the ways in which they are written.

Information Files

This section analyzes a sample of IFs that I have collected since 2004, when I began collecting electronically. Like the download pages, they were chosen qualitatively for what they have to offer for analysis, both in terms of revealing trends and highlighting innovations. The vast majority would have come from Dime and Yeeshkul because the vast majority of my collecting has been through these sites, but the IFs are rarely site-specific and may have come from any one of several other sites from which I have downloaded less frequently. The fact that one ROIO may be available in the exact same form on multiple sites makes this all the less certain. Perhaps it was written for Dime's rules but later shared elsewhere, or maybe originally shared at Pirate Bay, which has no rules⁹, and the IF amended (or written if there wasn't one) for a more serious ROIO site. Also, rules may change; I'm fairly certain that when I began this project, a tracklist wasn't required by Dime's rules as it is now. However, although not all sites have the same rules for IFs, they are all part of the same overall activity and mostly contain the same minimum information. As we shall see, that will be because people who upload ROIOs they didn't make or alter tend to do minimal if any revision on the documents, and because many ROIO creators have internalized the values that created the information requirements.

⁹ More like a set of guidelines...

Through this analysis, I will demonstrate the following. First, the writing of IFs, in both content and style, is influenced by multiple activity systems: the music industry (in ways that are both admiring and defensive), bootlegging, and tape and CD trading. Second, and despite that fact, there is no stylistic or formal guidance from the online activity system that demands this writing, only content minimums. This means that the stylistic and formal elements that define or identify the genre – or “markers” as they are known – are either influenced hypogenerically from the above activity systems or invented by the writer, finding whatever regularity they have in repetition (Coutinho and Miranda 42). It also means that IF writers, particularly those that create or otherwise engineer ROIOs, may frame highly technical processes in language that differs from the institutionally approved technical writing standards of objectivity, clarity, and passive phrasing, merging colloquial stylistics with highly technical content. These differing elements illustrate the two opposing principles that connect text to genre and account for both the stability and flexibility of genres. These are the principle of identity, which shows in repetition of markers and formats, and is considered centripetal in that it pulls the text toward a central understanding of that genre’s defining qualities, and the centrifugal principle of difference, marked by innovation and variation.

Both of these principles will also help illuminate the IF writers’ priorities, motivations, and their personal views of their object and activity. IFs constitute the use of a more permanent and far-reaching genre than online discussion forums to express the importance of, and to help generate, history-building in ROIO collecting in terms of performance preservation, taping histories, and technical histories. Analysis will also note attempts to spread ideology by

example and repetition, as well as further expression of the relationships between the activity systems involved and even some writer's relationship with the websites.

Genre Markers

Considering these texts as part of a genre repertoire performed for the benefit of others (Spinnuzi "Four" 113), I will use Coutinho and Miranda's method of noting the genre markers present. Markers are used by readers to perceive a genre's parameters, or foreseeable characteristics (Coutinho and Miranda 40). Parameters are merely predictabilities, not requirements to define the genre, so a genre's identification does not depend on all possible markers being present. The markers are specific, not exclusive, to the genre, so the presence of any may index the genre (43). However, markers represent consistencies that can be used for analysis in several ways: to show common concerns or values, to show variances in how these values are enacted by the marker's use in specific texts, and to index variances by their particularity – in other words, that which is usual helps one notice the presence of the unusual.

Markers are self-referential when they state what the genre is, as when the words "Information file" appear at the top. Inferential markers, on the other hand, "indicate implicitly genre parameters and for that reason, they need more interpretive work, where the interpreter's knowledge about the genre is activated by his experience with texts of the genre in question" - or with the easily recognized markers that are hypogeneric to genres that he has experienced, both official and underground (42). Inferential markers are perceived through their frequent presence or customary use, and many stem naturally from the content requirement. One might say that containing the required information makes it the required information file! The way in which these markers are written to enact their purpose, however,

shows how these writers view the purpose of the file, as opposed to the download page. The writers may borrow from example of other ROIOs, but in doing so carry forward and reinforce the view of the file and the values represented in the styles they copy.

IFs result less from a “text plan” than from minimum content requirements, leaving formats and styles to develop more organically. This means that IF writers may employ a bit of “craft,” defined as a “set of skills used to respond effectively to situations in which there are no hard and fast rules” (Van Ittersum 229). Site rules do not pre-ordain a format, just what content must be included. Formats and styles can change, and additional information added as long as minimum information requirements are addressed. Thus, the presence of information in any format or style forms thematic markers, despite similarities or differences in the presentation of that info. Any semblance of a text plan emerges from those elements – such as technical lineages – that have begun to reach a stage of formal consistency through organic means – copying and repetition, as opposed to authoritative decree.

Because of this and the fact that my purpose is not to identify or define the IF as a genre, it is enough to identify the markers themselves as points of analysis, rather than identify the various types of markers as Coutinho and Miranda do. This analysis focuses less on the types of markers than on how and why they are used by the writer. For instance, dispositional markers, which delineate separate sections of a text, likewise relate in IFs more to content than design. All parts of an IF, including lineages or setlists, can be written or presented differently. Lineage reports have formally gelled for the most part but still show variance in the style of arrows used in them or the occasional vertical, rather than horizontal, list. Track lists always take list form, but some writers may embellish them with other information. IF elements also

can be presented in any order; while the artist, date, and venue usually appear first, IF 24 contains over a page of narrative before that information. It is the basic content and function that defines the markers, not their position or format. Devitt notes the “limitations of the distinction” between form and substance, claiming the two to be fused (“Re-fusing” 34), yet IFs have no consistent form; any consistent formatting appears in specific sections and as a result of writers using formats previously seen for their own convenience. “Form clearly matters to genre users” perhaps, but not all ROIO users (“Re-fusing” 40). Content is king.

Many of these markers are hypogeneric, meaning they originate in other genres, or have hypogeneric elements. The main hypogeneric influences in IFs come from the activity systems of the music industry, bootlegging, and tape trading, and are seen in required elements such as artist and performance identifications, audio file lineages, and track lists. Bootlegs were originally LPs and then CDs, and thus were close to the object, motive and outcome of the record industry, which was to create mediations for a market economy. As a result, bootlegs are more generically similar in terms of packaging and labeling. Much of this, in fact, was an attempt to make the bootlegs harder to identify as such; if they had the generic markers of official releases, they could hide in plain sight among those official releases. This is most likely how the Eric Clapton bootleg that was recently the focus of a German lawsuit after being offered for sale on Ebay entered a private collection; the woman sued had claimed that her husband bought the bootleg 30 years prior in a legitimate record store (Willman). Contrarily, when we taped records to share, as discussed in Chapter Three, we only copied the artist, album title, and usually the track list. When concerts were taped and traded, the labels were more generically similar to those prior tape labels. My earliest Grateful Dead ROIOs would often

include basic source information, such as labeling it an audience recording or a soundboard, but usually nothing else, as cassette tape labels really aren't that spacious. Now we have added replication and distribution to our outcomes, so information needs have expanded, and greater historical detail for both the event mediated and the mediation itself, including distinctions between mediations, takes a place in the activity. This means that we see a lot of genre-meshing in IFs. They derive not only from technical documents but also album covers, liner notes, bootleg covers, and tape labels.

The required information's nature makes IFs serve as a sort of "letter of transmittal" for ROIOs. Probably the most "required" element of the IF is the file name, as that is required by technology; files must have names. ROIO collectors make no attempt at consistency or format in these names, however. Many are titled as simply as "info," so that this document can be distinguished at a glance from other text files within the ROIO folder (IFs 02,09,13). Since all ROIO files must be contained in a folder that names the contents, this is generally sufficient. Some file names only contain the performer's name and performance date. Others, however, can be a wealth of information, such as this one: "Sting - Peter Gabriel 2016-06-21 Columbus, OH Rock, Paper, Scissors Tour (RICK0725 REMASTER)" (IF 04). Beyond the performers and date, this also cites the city and state, the concert tour's title, and the specific version of the ROIO including the screen name of its creator. Some filenames may contain technical information: "King Crimson 1982-02-28 Stony Brook University, Long Island, NY 16 44 RM FLAC8" (IF 05). This writer added the venue name to the city and state, along with the CD-audio bitrate at which the files play (16 44), the fact that the ROIO is remastered (RM), and the audio file type and compression level (FLAC8). These additional elements seem to be for the writer's benefit,

helping to keep multiple versions of a ROIO distinct from each other at a glance. Concern for the writer's organization is especially likely in a filename such as "Brand X - Ronnie Scotts 1976 RATW info," where "RATW" refers to a radio program called "Rock Around the World" (IF 06). Even people familiar with this German music show might not recognize the acronym. When filenames are written, the writer is the audience, and the names serve organizational needs and attitudes so various as to prevent any consistent naming protocol from organically forming.

The information required by site authority, and which is frequently provided absent such authority anyway, clearly defines IFs as a form of documentation, as discussed in Chapter Three, by this definition; "writing that describe[s] past or future events to establish common understanding of completed or promised actions" (Winsor 206). Past events would include the event mediated, be it concert or discarded studio outtake, as well as the mediation itself and any alterations made to it or to the IF. Everyone needs to know what people are doing or things "don't line up correctly," which in our activity would mean people not knowing one version of a ROIO from another, audio frequencies possibly missing, or a website's resources wasted on redundant efforts like hosting identical ROIOs (216). IF writers also have the motive of fixing an account of their actions (208). This is not just to prove that they "have done their jobs well" – although one survey respondent did explain his writing choices with "I just wanted to do a good job." – but just to fix what they have done in an atmosphere where many versions of one show and many treatments of one basic recording may exist (208) (Table 1, Q 3.7).

Question 3.6 on Table 1 asks writers to choose from a list of options the one that describes best their IF writing habits. The 34 respondents to this question answered as follows in table 5:

When you create ROIO documentation, do you:			
a.	Provide only site-required information?	3	8.82%
b.	Try to give more info such as track times, file sizes, and such?	9	26.47%
c.	Try to create a nice-looking document containing all the required data plus extra details about the performance or the artist? (e.g. Band members, album tour)	5	14.71%
d.	Include your own story about being there and taping?	9	26.47%
e.	Go whole hog with CD art, complete liner notes, photos, etc.?	8	23.53%

Table 5: Responses to Question 3.6 on Table 1

Clearly, the majority choose to make use of the rhetorical opportunities that they see and feel capable of providing. The amount and type of additional information varies for many reasons. Survey responses help illuminate these reasons as the following analysis moves from required elements to optional elements common enough to be considered markers and then to the historical and technical narratives that allow a full measure of personal expression.

The following list of required elements, along with examples of their textual realization, is based on Dime’s explicit rules. I discuss these requirements as being show-related, technical, or IF-related. Yeeshkul posts no information requirements, but the IFs posted there always seem comparable to Dime’s. This suggests that either the requirements at Dime stem from more universal ROIO collecting mores, or that their requirements have leaked to the more general online sharing community, as NAB rules were shown to earlier in this chapter. ROIO collectors may occasionally chafe at the rules but don’t seem to disagree with the basic

information demands. Still, this may explain why one respondent saw the idea of information requirements to be “subjective” (Table 1, Q 3.11).

Show-related Requirements

Naturally, the performer’s name is absolutely necessary. Location, venue, date, and setlist are required with the understanding that these things are not always known precisely or at all. On many older ROIOs the geographic location may not be known, or may be contested, and dates may be narrowed down only so far as the year. This is especially true of ROIOs gleaned from radio recordings; the aforementioned Brand X IF (IF 06) only lists month and year, which is probably all the radio show provided. A ROIO taken from 1950s Johnny Cash radio show performances (IF 07) is limited to the years in which the show was broadcast, and a similar ROIO collecting radio performances by John Coltrane (IF 08) has vastly differing information levels within the many radio sets collected. Pressure for this information comes from different quarters; the fact that people like to know what they are listening to as well as the drive to create accurate histories creates community interest and pressure for accurate event definitions, drawing a distinction from the bootlegger’s habit of fictionalizing show details to throw authorities off the productions’ trail (Heylin 117). Also, the more recent development of venues creating their own copyright assertions (with accompanying ROIO trade bans) creates administrative pressure to provide information to ensure compliance. As seen above, developing and confirming such information is often the result of group action in comment threads. Collectors may consult business records, newspaper advertisements, posters, or ticket stubs to determine details. This section may optionally include special information about the performance; examples from the data include Buffalo Springfield’s final performance (IF

09), the first show of a tour (IF 04), the lineup of a frequently changing band (IF 10) and a “friends and family” full dress rehearsal (IF 11). IF 12, an audience recording of the Band’s final performance that was immortalized in the *Last Waltz* film and soundtrack record, is notable for not mentioning that connection despite the rich detail in all other areas. This is possibly an attempt to avoid connection with officially released material that is legally and ethically another activity system’s object. This information is the first to be seen as hypogeneric, or originating in another genre, which sometimes indexes the influence of another activity system. The grouping of artist’s name with venue, date, and source dates to the tape trading days, specifically the label space on the spine of a cassette tape case.

Setlists can also be called “track lists,” and often are; in fact, the term “setlist” dates to tape trading, as that is specifically a term for songs played in concert, whether recorded or not. The lists in IFs seem to be influenced by both the music industry and tape trading. The track list’s basic format is a vertical list of numbered song titles. This is hypergeneric from record labels mainly, as cassette labels could list tracks vertically or through normal horizontal writing, depending on how the label was designed. Times may be added, as they occasionally were on record labels. Some IFs provide just a total time for the entire ROIO (IF 02, 10) while others provide individual track times (IF 05, 06, 08, 13, 14, 15, 16, 17). These can be important for people who wish to burn a ROIO to optical media. Track lists may be formatted with dotted lines between the title and the time, perhaps a style borrowed from tables of content (IF 17). They can also indicate source material in case of ROIOs assembled from different sources (IF 18) or may be used to indicate guest artists (12). Some have elements from tape setlists, like “/” to mean a missing part of a song or “>” to indicate one song going into another without a stop (IF

19). The idea that these elements are hypogeneric from the tape trading days is abutted by the collector who said that he learned to write IFs “from grateful dead tape trades in the 1980's” (Table 1, Q 3.10).

Of course, track lists vary by writer, and while most merely list the songs, others add a variety of new elements. IF 03 includes two sub-groupings of songs as conceptual works; this would seem the work of someone who knows Kate Bush’s albums and includes the details for a sense of completeness and perhaps to inform the more casual fan. The IF for The Band’s famous “last waltz” concert (IF 12) is particularly detailed, listing the set divisions, CD based track numbers, and the guest performers for each song as well as the members of the horn section; this detailed information is not only hypogeneric from record liner notes, but stands a very good chance of having been taken directly from the liner notes of this concert’s official release. IF 19, like most IFs for Grateful Dead ROIOs, is hypogeneric not just from official release track lists, but also from hand-written setlists that adorned tape trades, and this is seen by the inclusion of organizational/informative elements that are seen more with Grateful Dead ROIOs than most other performers. These include the set designations – the Dead always took at least one set break, with the first set being less exploratory and improvisational than the second – and the arrows between songs that signify that one song led directly into another without stopping. The CD separations were once more common than they are now, as collectors have listening options more convenient than burning their music to a disc but were important to fans who wanted to burn the music while keeping the show in its original order. It also includes notes about stage banter, which also occurs on info sheets for some Pink Floyd ROIOs; like audience chat, stage banter can help identify a performance.

Song titles are provided to the extent that they are known. While those who tape or share a show are often loyal fans, they may have knowledge gaps or record an artist whose music they know less thoroughly, or even not at all. Situations like these often spur the community to show its collective knowledge; uploaders acknowledge gaps in information, as seen in IF 01 and 26 where question marks appear in setlist entries, indicating uncertainty and the hope that someone will know what information goes there and that everyone will amend the document before sharing the ROIO further. Such amendment occurs in IF 09. The narrative at the bottom lists two song titles apparently missing from the list. Perhaps the writer was hesitant to make changes to the existing document; “I don't mess with other people's stuff” as one collector said (Table 1, Q 3.8). The titles were added to the list by someone else down the line, however, as the track list was complete when I selected this IF for analysis. Perhaps I amended it for my own use long ago when I first downloaded it.

Technical and IF-related Requirements

As the musical content must be identified as much as possible, so must the mediation, and this includes source information, technical lineage, and contrasts with any similar ROIOs that may be available. The study samples show a wide array of both source and lineage information. Sources state where the recording came from; common sources include audience recordings (aud) which may be stated outright (IF 10, 12) or assumed from the lack of any more specific source (IF 03), soundboard patches (sbd) (IF 01, 20), FM broadcasts (FM)(IF 13, 16), and the tapes or vinyl records broadcast by the station (pre-FM). Original sourcing may be completely obscured by the necessarily anonymous black market bootlegging process, in which case the bootleg title or “silvers,” referring to compact discs, are credited (IF 21). Sourcing may

also be limited in technical details in the case of ROIOs derived from radio shows (IF 07, 08).

Other sources may be unknown because of the recording's age, because the uploader gained it in an offline trade without documentation, or both (IF 09, IF 02, IF 22).

For many of the same reasons, the technical lineage – what equipment was used to record the content, and all the steps used in preparing it for upload, including sound tweaks, splitting into tracks, and file compression – are variable as well. The same standard of providing all the accurate information available applies. Lineage may be partial (IF 22) or quite complex in the cases of a multi-sourced ROIO (IF 19) or a reworking of a source with known lineage (IF 04). IF 07 might not be allowed at all today, as the writer admits doing the cassette-to-digital transfer himself but offers no technical details of that process. IF 16 is particularly notable as it includes a small procatalepsis defending the creator's use of a specific piece of equipment that he expects objections to or questions about, highlighting the concern for sound quality that underscores the technical lineage requirement; the writer knows that others care enough about quality and specifics to ask, and he wants them to know that he cares as well and approached the matter with forethought. Such details are also often shared narratively, as I will discuss shortly.

A contrast clause is required when needed to distinguish one ROIO from similar ROIOs that are materially different in some way, especially if others are currently offered at that site. This might be a different recording of the same show, as with the raw transfer of the Pink Floyd Brescia show that represented an entirely new source for this particular concert. Alternate versions of a known ROIO, like the Brescia remaster that appeared on Dime, or the same show in a different bitrate must also be noted (IF 04, 06). This helps collectors to know what they are

getting, as some will want specific versions while others will want them all without duplicates. I personally appreciate the bitrate contrasts, as I prefer the smaller file size the lower bitrate provides and have no need to burn my ROIOs to DVD-audio discs. It also helps the sites remain uncluttered and specific ROIOs easier to find. The contrast clause can be lengthy in the case of a much recorded or reworked ROIO; the Led Zeppelin “Beachcombers” ROIO is distinguished from eight other ROIOs by three parameters: lineage, title, and label (IF 18).

The final four requirements follow in brief. Video ROIOs must be accompanied by the appropriate video characteristics. Any audio ROIO that is not CD-ready, like the higher bitrate files designed for DVD-audio, must list the audio characteristics so that collectors will know what they have and how to play it. English is required on all ROIO documents “except for song titles and the name of the venue (which should be stated in their original language) and the city and the country (which may be given in the predominant language of the place)” (Dime Information requirements). The IF may appear in other languages as well, as long as there is an English copy; all of the moderators and the majority of the site users speak English, so this rule is about ease of operation and ensuring documents are usable by as many collectors as possible. Finally, and also in the name of universal access, documents must be in a plain-text file of the .txt or .asc filetype, which are old and simple file formats that are recognized across many computer platforms.

Some ROIO uploaders provide just this basic information. IFs 22 and 23 are examples of a bare minimum IF, with each providing just one extra bit of information: the band personnel on IF 22, highlighting the fact that this show was early enough to feature only the original trio, and the seat from which IF 23 was recorded. IF 02 is just as stark, providing only the full running

time and “Decent recording tho’” beyond the minimum. The surveys provide various reasons for writing simply. Two respondents stopped emulating official packaging in favor of basic information. The first did so due to technological changes. “i [sic] created CD art for some things some time ago, but CDs are now unnecessary” (Table 1, Q 3.7). The literacy of non-physical music mediation, having cut the need for burning to CD, changed his genre choice. Why create CD labels that most people will never use? Another collector makes the same choice but with ethical reasoning that shows that this actant defines the object and the genres associated with it in terms of the gift economy. “I'm no longer interested in creating CD art and the like -- it smacks too much of professional (for-profit) bootlegging.” One writer is time-sensitive; “it's strictly about my amount of free time. Many times, I'm anxious to share my recording. If I insisted upon writing a whole back story or providing artwork, it could delay my share date by days, weeks, or months” (Table 1, Q 3.9). Despite these reasons, CD art was done frequently enough at one point as to form an expectation in some minds, as the writer of IF 15 reveals when he writes “Sorry, no artwork.” Another writer values speaking when one has something to say; “Technical stuff - just list it. Narrative - it depends if I was actually at the concert - I might have an anecdote to relate” (Table 1 Q 3.9). Others write according to their self-esteem as writers: “I'm not an engaging enough writer or visual artist to give more than technical information.” This person doubts not only his own textual abilities, but possibly also does not see technical writers as authors (Table 1, Q 3.7). Another just feels he should listen more than talk, though his memories and personal reflections of a concert event could bring valuable insight to many ROIOs. “I am quite young and there isn't a whole lot I can possibly add to conversation to begin with” (Table 1, Q 3.7). Some have their own idea about minimal

requirement: “For most recordings I give only the basic information (equipment, setlist, track times, band lineup)” (Table 1 Q 3.7). While band lineups aren’t actually considered basic enough to be required, they appear quite often and to different extents. And there will always be those who just aren’t interested in writing. “I’m a minimalist” says one person’s entire response, leaving me no reason for disbelief (Table 1, Q 3.7).

The Extra Mile

Others intentionally want to add more, and in doing so illustrate Kenneth Burke’s point that the scene-act ratio may be applied in two ways: that in which the situation demands that something (the basic information requirement) must be done, and that in which something (extra information, CD art, credit and praise to creators) *should* be done because the situation calls for it (13). Some add specific concerns, like “any little nuances that I can see about the particular performance” or “technical difficulties with the show or recording” (Table 1, Q 3.7). Both are exemplified in IF 11, a ROIO of a closed-to-the-public “friends and family” performance by a new lineup of the band King Crimson; these performances serve as dress rehearsals for the band and something of a christening of the upcoming tour. Because this was the first lineup in the band’s history to play songs from the band’s entire catalogue, the writer was able to report “A number of treats at this show including the first live performances of Pictures of a City, The Letters and A Sailor’s Tale since 1972, Larks’ Tougues [sic] in Aspic Part 1 and Starless since 1974 and the first performance ever of One More Red Nightmare.” The writer also accounts for sound issues caused by efforts to hide the microphones from security, as this band is notoriously anti-ROIO, and by unidentified electrical interference.

A few motivations for writing more detailed IFs received several mentions apiece. Some writers like to exert their own voice a bit, adding what one called a “personal touch” (Table 1, Q 3.7). Many writers are concerned with providing historical details. This is noted mostly in IFs containing narratives, as history is one focus of many IF narratives, but some others add historical notes in shorter ways. For instance, IF 04 briefly notes the first show of a tour. IF 06 provides a correction of the show’s date, and IF 09 confirms the date as Buffalo Springfield’s last show (until the brief 2010-1 reunion, that is). One respondent claims that adding extra details to the IF helps keep his memories of the show fresh; this person probably never had memories of the wrong song at a show like I did with Dylan. Finally, a person who refers to himself as a “historian” says “the research is part of the fun” (Table 1, Q 3.7).

One survey respondent seeks to curate history not through narrative, but instead through artifacts outside the IF. “I try to include a ticket stub or any other pictures and add a review from the newspaper if there was one. If I am able to record the radio advertisement for the concert I like to add that too” (Table 1, Q 3.7). Others may not see the importance of that ad. I tend to delete such audio artifacts myself, although I do remember once being asked for a scan of a ticket stub to add to an already posted ROIO. Yet this shows consideration of historical preservation – of the concert as an event in a larger culture – as one person views the object.

The drive to add more detail, personality, and gravity to the IFs has led to the development of optional but common elements. The track times already added to some track lists is one such element. Another is the various warnings that are found in IFs. While not required, warnings are overwhelmingly present, and mostly toothless from an authoritative point of view. However, they do reveal widespread preferences and values, and may have teeth

if a violation leads a ROIO producer to withhold future uploads. The dustup over the Brescia remaster on Dime, however, shows that even when not explicitly expressed in IFs, the fear exists that some creators may respond harshly when their preferences, and thus their gift, aren't respected. While no one cited technical writing classes as inspiration, it's hard not to see in some of these warnings a reflection of the ones that students write when assigned to write instructions. Some warnings are politely phrased as "please don'ts," as in IF 25. These show the creator's preferences and request the respect of those preferences being honored. Others are more direct and demanding but still polite (IF 22).

Warnings may revolve around anti-bootlegging sentiment, as in IFs 07 and 25. This should go without saying, as our activity system and the bootlegger's are at odds. However, ROIO sites are a source of material for bootleggers who simply download them, make up some packaging, and produce a run of CDs. A bootlegging label called Sigma routinely releases items found on Yeeshkul, leading site users to post the "real" files, those being released and worked on by the ROIO enthusiasts, on one site forum while another is devoted to posting copies of the bootlegs made by Sigma and others in order to ruin their market. Their market, however, is mostly composed of those who don't know about BT, can't figure it out, or live in an area where a fast enough internet connection isn't available. This leads to an ironic circle of events: Yeeshkul posts a ROIO, a bootlegger downloads it and produces a bootleg, which is then purchased, digitized, and posted on Yeeshkul. It's understandable how some ROIO creators, like the one above, would not want their efforts to be confused with a bootlegger's, especially ones that don't create new recordings.

A common form of warning asks collectors to refrain from re-encoding the files into another file format (IF 05, 22, 25). This especially applies to mp3, a popular compression format that is “lossy,” meaning that the encoding permanently removes audible wavelengths to create a smaller file. This is considered fine, if somewhat distasteful, for private listening, but distributing lossy files is considered polluting the pool. One writer’s warning lays it on the line; “Distribute these files only if they are left completely unaltered. As always with my shares, if I see a complete Cologne 79 made available here or elsewhere in mp3 or any other lossy format, I will never share another thing here again” (IF 28).

Collectors may be asked to keep all music, text, and art files together. This preference might stem from history-building motives as mentioned above, with the ROIO creator adding non-textual artifacts such as photos or ticket scans to the folder. Equally valid, however, is the uploader’s view of the ROIO as an offering in a gift economy that represents effort on his part that he does not wish to see undone. “I did the editing, mastering, digital transfer and the artwork for this version of this show. Please keep the artwork and text file, unaltered, together with the SHN’s” (IF 22). The same IF also makes this request; “Please don’t alter the sound of *this* recording (emphasis mine). If you want to do something find a better quality tape of the show and work from that. Don’t just take what I have done and screw with it.” This may stem from a sense of ownership of that particular mediation, understandable considering the learning and work involved. It is a bit ironic on a Robert Fripp ROIO, however, as sound fidelity, or the frequent lack thereof, is one of the artist’s main objections to ROIOs in the first place. Concerns about people meddling with a ROIO can also stem from more pragmatic concerns,

such as wanting to avoid a glut of remasters done by unskilled technicians, or the fact that remasters of remasters are considered a bad idea for technical reasons.

Some creators ask that others not change ROIO files, revealing the identification of files with specific versions of a ROIO (IF 25). This includes the info file, as this creator doesn't want one ROIO being traded with different documentation and creating the appearance of having different content. Credit where credit is due is important in gift economies as much as in markets. This is not much of a worry, though, as most writers aren't inclined to edit IFs heavily. Question 3.8 on Table 1 asks how writers deal with adding new information to an existing ROIO document. Only two respondents said they would erase and replace the first IF completely. Seven would keep the original and write another, six said they would add to the complete original document, and three would keep just part of the original and rewrite the rest. Clearly, the majority has no interest in replacing prior documentation. "Their info is being built upon, not erased from history. Whoever first distributed a recording should always get that credit" (Table 1, Q 3.8). IFs 24 and 27, both for the same mediation of the same Brand X concert, illustrate. The older IF 24 is fairly basic, giving the required show, source, and lineage information, a setlist gleaned from setlist.fm, a site that lists over 5,000,000 concert setlists, and the seat that the ROIO was recorded from. This ROIO was originally uploaded in 2016, shortly after the show. It most likely fell out of sight after a while, as torrents do when they get older and lose participants, was deleted, and then reseeded by another collector who rewrote the IF. While a new document, the revision keeps almost every bit of the original information (losing only the credit for the track list; setlist.fm is, I suspect, a frequently unsung hero of IFs) and adds the band lineup, total concert time, band discography, a few band-related websites,

and the credit to the original seeder and IF writer. Done this way, the new seeder is likely to receive thanks from the original for keeping the ROIO and the credit for it going.

Some warnings ask that collectors don't upload a ROIO to other sites (IF 25). This prolific writer cites the last concern, files being changed, as the reason for this request, but other reasons exist as well. The creator may want to ensure that he gets credit for his work, as well as upload credit to keep his share ratio on the site healthy. This upload credit is the main reason why others would bring a newly downloaded ROIO to another site to begin with; those who don't create ROIOs and don't remain on a torrent long enough to share with others will sometimes do this to improve their share ratio on that site. However, those ratio minimums are meant to encourage sharing, so there's no point in doing the work of creating and sharing ROIOs without reaping the ratio benefit yourself. The creator may also want to be a part of the online conversation that develops around the upload, for reasons of clarity and historicity that were illustrated earlier in this chapter. It may also be that the creator has an issue with a particular site and simply doesn't want his work appearing there. Once again, this is unenforceable, but violations may change the creator's attitude about sharing.

Listings of band personnel, like the one added to IF 10, are another optional feature that appears frequently enough to be considered a generic marker (IF 06, 05, 08, 11). For a band like Brand X, whose personnel changed frequently, this is part of keeping a concise history; IF 06, written for a Brand X show 40 years earlier, lists a significantly different band. IFs 05 and 11 likewise reveal two very different King Crimson. Personnel lists also help people who may prefer certain lineups of a band; I'm a bit picky about what Yes shows I download, because I like the music some lineups produced far more than others. IF 21's personnel list also has a

historical purpose, as that band only existed for one show. They were assembled to help start Syd Barrett's solo career, but that career came to a halt when he walked off the stage after playing four songs. The writer of IF 26 pushes the envelope, providing in one document both the performance lineup and the name of every member in the band's history. This example seems to stem from sheer enthusiasm for the band, as multiple links to their websites and other sites about them are included as well. It could also be to spur interest in Atomic Rooster, a band that enjoyed greater longevity than acclaim but whose rich history includes some well-known names like Carl Palmer. Certainly, one of the main reasons for sharing music, even on the micro-level of simply playing a newly discovered song to a friend as discussed in Chapter Three, is to spread the appreciation of that music and enable others to feel the same affect that it created in us. It's not surprising that when the sharing itself is less interpersonal, the documentation might be bent to such a purpose. IF 12, from The Band's famous Last Waltz concert, is quite exhaustive, listing not only the band¹⁰ but also all 21 guest performers, three hired musicians, and the horn section. This probably resulted from listing in official releases or research, and in fact is almost identical to the listings on Wikipedia, but the source was not cited ("Last Waltz"). Perhaps this was written by the survey respondent who said that he learned how to write IFs through "plagiarism" (Table 1, Q 3.10). I also suspect that the band list on IF 11 came from an official source, as it uses two terms, "soundscape" and "Frippertronics," that are used widely in Fripp's media documentation and are almost exclusive to his use, as also shown in IF 22.

¹⁰ Pun intended.

Artist promotion is an optional but familiar facet of IFs, which is no surprise as supporting the artist is a core part of the ROIO collectors' self-defined ethos; to "capture the moment, but not to damage the performers income or reputation in so doing" (Table 3, Q. 6.8). In a sense, all ROIOs promote the artist. They are made by fans for existing fans to enjoy and share with others, possibly creating new fans. While many IF writers are happy to let the ROIO speak for itself on that score, others are specific in two ways. They may share links to the artist's website (IF 05, 26) or they may just write something like "Support this timeless artist," possibly naming a specific album, as a Johnny Cash fan did in IF 07. Exhortations such as that and the one on IF 25 are hypogeneric in the sense that many official releases advertise other releases by same artist or the same record company. They are not hypogeneric in the sense of how it is done, with a link or a prompt to purchase instead of an advertisement, and in the fact that it is at least partly a defensive technique of distinguishing ROIO sharing from bootlegging. These statements display the motivation of fanhood and the attitude that ROIOs should add to a fan's collection of an artist's works, not replace it. It's easy to imagine that the audience for such statements is not just other ROIO collectors – though the desire to spread such attitudes among collectors, especially newer collectors, is present – but also the artists (and their lawyers), should they see the ROIO and question the creator's motives. A pair of survey respondents, speaking separately, express this ethos perfectly in concert together: "we are not taking money out of the hands of the people who created it," says one, the other adding "and always remember that you, as a collector, are preserving a musical heritage that the 'powers-that-be' don't necessarily believe should be preserved or remembered" (Table 3, Q 3.8).

These markers begin to show us the influence of prior IFs on the way later writers create these documents. When asked how they learn to write ROIO documentation, 36 collectors responded, and only five said they like to add original elements of their own creation. Double that number reported consulting an institutional guide, and 21 said that they learn from previous examples of the genre. The respondent who said he “read through other users' documents and upon understanding the information that needed to be conveyed, I then formed a style that achieved what the site required, as well as add a catch phrase at the end, just to give my works a subtle signature” isn't alone, as sign-offs are seen in IFs 04, 17, 22, and 25. Another confirms “I essentially used other uploaders' documents as basic templates, adding my own touches as necessary,” though he does mention “touches,” such as conversations with audience neighbors, that few might consider necessary (Table 1, Q 3.10).

This is how “rhetors learn genres while being immersed into the situational context” (Artemeva 163). These writers are using the work of those closer to the center of ROIO sharing activity to guide themselves toward that center. They “genre” their way through these initial efforts, and in return are “genred,” or socialized, into this newer activity level (163). As they continue to copy, learn, write, and invent, they move closer to the center of the activity system and the more their IFs adopt familiar markers and personal expressiveness – the more they look like the examples of the genre written at the activity system's center (Russell 526). These writers tell us that they look at what is done in the IFs that they have downloaded, either comparing their performance with site requirements or simply trusting the previous writers to have done so and copy those things that they either know they need or that resonate with them as things that should be there. In this way they become more immersed in the activity,

move closer to the center of the activity system in doing so, and acquire more of the activity system's literacy. "Acquisition," Gee tells us, "is a process of acquiring something subconsciously by exposure to models and a process of trial and error, without a process of formal teaching" (539). As a result of this self-directed learning based on models and experimentation, those elements that may not be required by the website but that do speak to and for the ideologies held by those who penetrate the activity system enough to write IFs – that is, join the system's genre ecology – become common enough to be identified as generic markers.

Technical Narrative

The rest of this analysis focuses on the narratives employed in many IFs. These narratives show even more individual movement toward the activity system's center, the identification of an equally central audience, and more individual expressions of ideology and ethos. As a part of the ROIO documentation, they also show the facts that are wrangled and accredited at the system's center being placed in more permanent form for a peripheral audience. Narratives appear in 17 out of 29 IFs selected for this analysis, and range in length from a paragraph (and sometimes one that should be split) to several pages. Since these IFs were chosen for content, I do not quantify in terms of overall percentage of IFs having narratives. Due to the ebb and flow of individual ROIO producers, one would need to obtain every IF posted for a long period of time across many online platforms to make any such assessment. However, quantifying the narratives is not important here. I focus instead on the ways in which central activity system data is made relatively permanent; while the online environment is where facts are contested in real time, IFs represent information being

commodified toward more peripheral audiences, guys like me that don't create ROIOs. The date correction in IF 06 shows how a mistake made by a peripheral actant – mistaking a radio broadcast date for the performance date – is corrected through research and then released in a more permanent form through the IF. IFs still represent an intermediary step toward permanence, though, as they get revised, as seen above. Still, they are mostly treated with reverence, and complete rewrites mention the original uploader/creator when known. If not known, that may be mentioned as well as in IF 18, where the writer apologizes to the originator for forgetting his name, showing that he expects the originator may be part of his IF's readership.

I also focus on the style in which these narratives are written, and what literacies these styles may reveal. Some are written in an academic style, such as this example of direct, passive phrasing from IF 04:

Original 96 khz/16bit WAV files from the recorder are loaded into Adobe
Audition 2015 CC
Original files are converted to 48000 hz 32 bit for processing
The file is then volume matched to -20.95 LUFS

Of course, it would be absurd to think for one second that I might be the only ROIO collector that ever took a technical writing class, so this most likely demonstrates the borrowing of that literacy for a task seen as rhetorically similar to those learned in class or practiced in a technical workplace.

Other examples, like several discussed below, are quite more colloquial. This likely depends on what they have internalized about technical writing in their academic and professional lives (Artemeva 168). IF writers may be “creative” in their tech writing not out of a

desire to challenge conventional technical writing stylistics but simply because they haven't been well exposed to those, and so fall back on what they do know from the academic and professional activity systems they have written for – writing from a personal perspective, perhaps without benefit of outlining, just like our students do. Even if they have had instruction in technical writing, “classrooms exist on the boundaries of various activity systems,” so the appropriate elements to apply from that education may be unclear, especially if copying colloquially written IF narratives is how the new writer learns the genre (Russell 541). IF writers will then externalize what they have internalized from their influences – that is, the literacies tied to the various activity systems they have penetrated sufficiently to have learned from – and these externalizations may bring great variety to IF writing. They are dependent on such precedents because our ROIO activity systems, including the boundary system of the BT website, have no centrally approved style to emulate or appropriate. Thus, the beginning IF writer “mushfakes” his way into the fray, using the resources at his disposal to do what he sees as necessary or desirable in his writing (Gee “Literacy” 533).

Some IF writers have thrown themselves further toward the center of the activity system and in doing so moved the IF past the required data and started new forms and patterns, relying on forms of writing they learned in other activity systems, which for many people are the declarative and personal narrative genres practiced in secondary education. As their work with ROIOs becomes more central – more creative and more technical - with multi-source matrix recordings and remasters, and such they have perhaps moved beyond the relevance of the original IF as well, accounting for those who re-write completely, like the writer who says he would rather “create an entirely new document but reference the original

source. Why? Because a remaster or matrix is a new and different recording and should have its own document” (Table 1 Q 3.8).

Like the above markers that show uptake and adoption by subsequent writers, the narratives contain many repeated elements. These include the taper’s history, an exercise in ethos-building. This can be done in two ways, both equally valid. It can be rooted in the past, in the case of a ROIO that has been changed or is simply being offered by someone other than the original taper. IFs 11 and 28 contain such references to “Big Daddy” and “Minnesota Mike,” respectively. Larger epideictic passages in IFs 14 and 30, discussed in more detail later this chapter, recount the stories of prolific tapers who have passed, showing reverence for people who provided many ROIOs. Taper histories can also be focused on the present and written by the taper himself, an exercise in building one’s own ethos through accomplishment and largess, as noted in IFs 20 and 25.

Many of the more personally expressive narratives contain sign-offs, a simple way of indicating the document’s end. These are usually quite simple, though some add the date (IFs 04, 17, 22), the uploader’s email address (IF 05), both (IF 19), or even the torrent number, which will be as temporary as the torrent, although that’s unpredictable; some torrents may die out in a month or two, but the oldest one currently on Dime dates to May 2005 (IFs 10, 27). Two sign-offs represents groups, rather than individuals (IFs 14, 30) and IF 25 signals a completely different type of fanhood, Dr. Who, with a “daleks” reference. These sign-offs index personal involvement, a feeling that the IF wasn’t just written for requirement, but to express something to similarly interested others, and to take the accountability for one’s actions that

documentation represents. Furthermore, one might see the offering of contact information as an offering of personal contact, or an outreach to community, if you will.

Technical descriptions are the point of most narratives. These take the basic forms of recording details, acquisition history, multi-sourcing details, and remastering notes. The first form fills in the specifics about the initial audio capture, and is valued in that the listener, and perhaps potential audio techs, can understand the recording situation beyond technical details, as distance from stage, seat location, speaker placement, security, and other variables can affect the recording. Sometimes these are very entertaining. IF 20 has an amazing story of a taper who, frustrated with past efforts, managed to splice into the cables leading to speakers in a lobby area, being careful that the speakers continued to work despite the patch so that he wouldn't attract attention. In this way he captured a soundboard-quality recording without getting anywhere near the soundboard, though he probably cost the venue a dozen or so feet of speaker wire.

Narratives often contain details about ROIO acquisition. These passages explain the writer's supply chain, if the ROIO wasn't recorded by the writer, and outline if it was a bootleg, came from known traders, or as an explanation for not having accurate lineage history. "There is no point of writing lineage for this one," IF 28's writer tells us, "...because like most Queen recordings, we just don't know where they've been." Source details for multi-sourced ROIOs, where different recordings are spliced together – "matrixed" – to make a complete show or so that the strengths of each source are highlighted while the weaknesses are minimized, are often told narratively because those strengths and weaknesses often require thorough explanation. Such a discussion occurs in IF 19, which documents a matrix of soundboard and

audience recordings, explaining every problem addressed in each source. Multiple sources may be discussed even though they are not used, when the discussion helps clarify what is available by contrast with the provided ROIO (IF 05, 17), or where the discussion helps settle exactly how the current ROIO was sourced when that information isn't provided and begs deduction. Detailed accounts of remastering efforts are offered for accountability, clarity, and ethos development. One outstanding example, IF 17, is explored closely below.

Unique elements appear in IFs on occasion and might indicate what may become more common in this genre as more writers follow generic precedent. One feature that I found surprising, given the impromptu and informal nature of IFs, is boilerplate text used for different IFs produced by the same writer. This usually appears when a ROIO is one of a series from one source. IF 25 is one entry in a series of ROIOs from one collector's "archive" that chronicles a 1973 performance by Genesis. It starts with a general information boilerplate that relates the collector's trading history, the taping technology he used, a series of "please don'ts" as discussed above, general information about equipment used for transfers of old tapes, and his usual transfer process. The boilerplate is so long, the show details that normally top the first page begin in the second half of page two. Then comes a ROIO-specific quality and trade history, more don'ts, and then a return to the boilerplate discussion of the "archive series" of which this ROIO is a part. After a third round of don'ts comes a fully capitalized procatleipsis against complaints about quality, the usual band support exhortation, and a list of the shows the writer seeks, which represents an opportunity to give back to a prolific source; returning to the barn-raising metaphor, he already has his barn, but those who he helps to build theirs may be able to patch a hole in his roof here or there.

I realized this was boilerplate from repeated exposure, as this writer, Davros, produced eight of the Genesis ROIOs in my collection. While not a particularly subtle example, it shows how an individual style can be established by IF writers, linking that document to the writer. This helps develop a ROIO producers' ethos, of course, but also serves a more important purpose in establishing ROIO histories by linking the ROIO to the producer. The value of this is shown in the online discussion about Pink Floyd's 1980-02-10 show discussed above, where suspicion about a recording's source, later confirmed by spectrum analysis, began with the observation that the IF didn't match the purported source's usual writing style.

Similarly, another highly epideictic boilerplate identifies a series of tapes from one much respected taper, the late Mike Millard, or "Mike the mic," as he was called (IF 29). Millard was a legendary stealth taper, well respected for his output and creativity in providing a diverse array of shows from the Los Angeles area between 1973 and 1991. While IF 29 was chosen for the tribute to Mike that it contains, IF 18 also represents his work, and his name is sprinkled throughout my collection. As a stealth taper, he has reached the unique status of being immortalized not just in every IF documenting his recordings, but also in a mini biography posted on YouTube (DuBois). For many years, Mike's master tapes were thought lost; rumor had it that he destroyed them before he died, or that his family did after. The truth is those tapes stayed in his bedroom, which his mother had kept unchanged for years after his death. They were eventually copied when a friend of his continued his relationship with Mike's mom and convinced her of the importance of transferring the music before the tapes deteriorated. With this historical boilerplate, Mike's life and work become a part of the history of each and every ROIO he recorded.

Some IFs are, like the ROIOs they document, a result of teamwork. These examples are highly detailed; perhaps the writers feel the responsibilities of documentation, particularly the need to write an accurate account of one's actions, in terms of each other as well as their readers (Winsor 208). Both of my examples are, not surprisingly for this study, Pink Floyd shows, demonstrating once again the prioritization of teamwork, sound improvement, and history within this particular system of ROIO producing activity. This is not to say that other artists don't inspire such dedicated groups of ROIO enthusiasts; undoubtedly there are many such, but I've probably read the output of those that produce Pink Floyd the most because of my own collecting priorities.

IF 17, written by two people who worked on this particular remaster, demonstrates once again the importance of establishing history to the smallest details. While there is no speculation about cowbells, the track list includes a song listed by the working title it had at the time, "The Amazing Pudding." IFs from several months later list it by its later, permanent title "Atom Heart Mother." Neonknight's narrative includes a comparison to other versions, the amount of audience chatter, speculations about the venue's acoustics, unique show details such as the promoter's name and the exact time the band started, and a note about the dearth of physical artifacts such as ticket stubs or photos from this show even though the writer had contacted the venue for help. He explains the source lineage and the process of borrowing the tapes, with full credit to everyone involved, as well as a summary of the show's highly unusual musical content.

The next section moves to the other writer's remastering notes. These begin by telling us that his notes mostly match those of previous efforts, showing clearly that the writer, Vince,

expects familiar readers. The technical details that follow are in the first person. Only those who are versed in audio remastering and engineering would understand a lot of it, and only those very serious about Pink Floyd ROIOs and the details of one particular project – as opposed to the fan’s basic concern about enjoyability – would care. Some details of note in this narrative follow.

First, this IF provides a second example of writing that has the tone of institutionally produced technical communication: “But the choice to switch to 88.2Khz needs that the whole recording will need to stay at this new samplerate (but a good point of the 88.2Khz samplerate is that the conversion to 44.1Khz to make a CD version is more easy/transparent than when you go from 96Khz to 44.1Khz, which would involve much more complex maths to do the trick as 96000 isn't a multiple of 44100).” Afterward the narration becomes increasingly colloquial while retaining its technicality:

So, with the recording played at 88.2Khz, and then much closer to a correct/reasonable speed, i [sic] finally started to think about the classic speed correction process, and it must be noted that the 88.2Khz header change alone did bring the first 9 minutes (or so) of "The Embryo" just to a quite correct speed (within a very small error I will explain later in more detail) so these first minutes weren't subjected to any resampling process as I simply left them alone as they sounded quite right that way... but let's go to the actual work I did...

My interpretation of this writing made it appear like work to me, as I would not have known how to correct the speed and don’t understand the way he did it, but Vince would know better than I. It’s enough for my needs, my level of activity system penetration, to understand that this version of the show runs at the right speed.

Following this, the prose remains technical but even more colloquial:

... so, in the first moment, I simply checked the speed virtually second by second by trying the needed corrections "on the fly" without applying them and so I

mapped the whole recording with a lot of markers to put in evidence all the segments which needed to be corrected differently (with a lot of markers I mean a few hundred markers!). This way, with this very detailed map of the recording, I could actually correct both the "overall" speed and the small/sudden fluctuations with the first (and only) processing pass, small segment by small segment (at times, tiny segment by tiny segment).

Even though I can't visualize what he's doing or how, I understand the basic concept of mapping out problem areas for future changes; this is not unlike marking passages for future revision. Ironically, as the writing becomes more colloquial, the technical aspects become somewhat more comprehensible to me:

... After the initial header change, the first nine minutes of The Embryo came gracefully extremely close to the right speed... I mean that they may still be a hair fast (with "a hair" I mean a fraction of a percentage, say around 0,5%) and it would have been unwise to subject them to processing for such a tiny difference, since they just sounded very nicely in raw shape... and, while trying to find the best correction ratios for this recording I could experiment a few interesting things myself... the wow and flutter may appear to be more noticeable than on some other sources, not certainly because there is more or a deeper wow and flutter oscillation, but simply because the sound is clearer and better defined, so the instruments are more clear and detailed and, of course, the wow and flutter might also be heard more distinctly... if you think about it, the wow and flutter is a continuous and quite periodic speed fluctuation and the clearer you can finally hear the instruments, the clearer you will also detect the W&F, because if you have a confused and muffled sound, you will have the W&F somewhat masked just by the less defined sound itself, since the speed oscillation is detected just on the actual "useful" content and not on the hiss or on the background noise or on any other "non music related" noises. So, in other words, we have better sound and so we can "appreciate" the flaws of this recording in a "better" way and, anyway, I'd prefer to see quite only the "half full" glass of a better sounding tape anyway!

This paragraph contains the lingo words "wow" and "flutter," but even without knowing what those things are – and I do not – the average reader can still grasp the meaning of the paragraph. I can discern that these terms define sounds related to speed variations in the recording, and I understand the writer's explanation that as they are "continuous and quite

periodic” they are most likely part of the original recording, and the fact that they not only remained but became more noticeable means that the overall quality of the recording has been improved; the elements that clouded the music also clouded the original defect.

This writing has a deceptively clear sense of audience; someone expecting the common concern for bringing peripheral readers into the fold by providing the necessary information to comprehend would say this writer has failed. I interpret this differently; this writer is not writing as one does for a company, providing technical writing that bridges the gap between technical worker and the technology’s users. This writer is writing to an audience he has identified as his peers and friends who understand technical matters, not customers of a technically involved activity group such as in a professional setting. The information and concern for detail is there, but the tone, structure, conciseness, and concern for defining key terms normal to technical writing is not. This activity system, being a clan in a gift economy, does not, will not, and cannot request remuneration as those that write toward their periphery – that is, to customers and prospects – do. In a clan, a gift economy, or a community if you will, the return obligation is more a “meeting at the fence” in many ways. If you download data, you also upload data in certain amounts to give back; if you have a ROIO that someone else requests, you share it; if your neighbors help you build a barn, you stick around and help the next neighbors build theirs. Meeting at the fence in terms of information means learning how to understand the talk, which requires either the initiative to move toward the center of the activity by learning these technical terms and methods, or else the acceptance of not understanding. One can appreciate those who do understand and who provide the music, finding other ways to give back. That’s my method so far.

IF 14 declares its status as teamwork off the bat: “The following notes were written by WRomanus and }{eywood based on the recollections of Rolf, Mike K., Ron C., Duckpont49, creamcheese and WRomanus.” This IF contains nothing as technical as what appears in Vince’s writing, though technical issues are discussed. It is notable instead for the clear, colloquial style, an introduction that gives epideictic praise to Rolf, who was a prolific ROIO creator that passed away shortly after working on this particular ROIO. This writing is similar in tone to the reverence for Mike the Mic. Here we see information narratively written to be commodified for permanent form, as it not only in the IF but is reproduced in artwork – a CD insert booklet – included in the ROIO. This artwork is also unique in that the photos in the booklet are not of Pink Floyd as would be expected, but of Rolf; he is the star of this ROIO as much as the band is. Some design choices are evidently based on Rolf’s New Year’s cards to his friends; this ROIO is an homage to Rolf and as much a preservation of his history as it is Pink Floyd’s. Also notable is this IFs organization, moving deductively from the abstract to the particular incrementally, as opposed to the loose organization seen in IF 25. It starts with the venue’s history and proceeds to the band’s stage setup, tour history, show history, ROIO history, a technical description of the source media including an amazing story of actually baking a decomposing tape in an oven to dehydrate it and make it playable long enough to digitize it, then the history of that transfer, followed by an account of the remastering (see figures 4-6).

that probably appeared with the transferring process was taken away very carefully. A little EQ was done to give the recording a bit more body. Rolf approved it that way. He furtherly agreed to MQR making a remastered release from this but it was his wish to release that (almost) raw one himself first. Unfortunately we were in November 2012 and Rolf's time had come. Creamcheese released the transfer as Grolsch's Baked Pepperland Reel a few days after Rolf (Grolsch) passed away.



This remaster uses that same transfer. The 50 Hz de-humming was redone with iRX2. The recording was then EQ'ed and a 1st run of Noise Reduction was done with iRX2. A 2nd NR run was applied later. Some kind of noise "popping up" around sharp transients is audible throughout the show. A hiss that only appears in conjunction with an audible sound; when there's no sound there's no hiss. This was particularly noticeable during the spoken intros. For this reason the whole project was restarted from scratch. Although the result of the 2nd attempt is way better sounding, we were not able to remove that popping noise entirely. As it appeared independently of the NR settings, we suspect it to have been in the source material but buried in the hiss. After that WRomanus manually removed clicks, pops, shifts and some coughs with iRX2. The final master was then done by creamcheese

and all under a plex dome. There were no more than 500 people present, sitting on the floor in the center, with some folks sitting up inside the big Glyph bottom horns.

Pink Floyd were on tour promoting their new album, Atom Heart Mother, which had been released a few days before. They played there two nights, the 16th and 17th, returning to California for the 4th time in their career. As with everytime they came to CA they felt at their best and their performance was really hot. This time, though, was the first time they didn't play



Figure 4: Rolf's Pepperland Bomb CD insert

Interstellar Overdrive, an omission not lost to the Californian fans who considered it a certainty. That 1st night there were many problems with the power. The club's system was unable to deal with the multichannel sound system the Floyd brought, and several power outages marred the performance of Astronomy Domine. Three more small outages occurred during the crescendo of A Saucerful of Secrets, but this time the band forged on and finished the song in spite of them, much to the fans' delight.

The show was originally recorded by Jay D. and Ron C. with a Sony TC-126 with Powered Single Point Stereo Microphone, using either Sony Red or Green cassette tapes. They sat 10-12 rows back, left of center. When the boys got back home, they instantly made two copies onto Scotch 7" Reel, one for Jay and one for Ron C. The Master Cassettes were re-used for next day's Jethro Tull show in Berkeley. They were usually never kept, due to the unreliability of cassette transport mechanisms at the time.

Thanks to this recording the show was soon famous amongst the fan trader circles and many bootlegs were released with at least some of these songs, especially the four attempts at Astronomy Domine.

Jay D. never traded this item so all copies around came from Ron C.'s reel copy which went rotten in the early 90's. Rolf Ossenberg managed to get the Jay D. 1st gen reel copy which would no longer play back at all. With the invaluable help of Mike K., the reel was baked in June 2011 (the morning after Roger Waters' show in Düsseldorf) and transferred from Revox A77 into Tascam US-200 to a 96KHz/24bit file.

Rolf was really nervous about baking the Scotch tape. The issue is that the binder used was incorrectly made so it absorbs moisture. This is believed to be a problem with all old Scotch/Ampex reels. This moisture interferes with the adhesive so during playback you get

lots of sticky gunk (yes, that is the technical term for it) collecting on the playback head and it impacts playback quality and even speed. So you have to fix it. Rolf had bought a well-controlled oven specifically for this purpose. They baked at 53C to 55C for 3-4 hours to drive the moisture out without damaging the plastic backing, let cool down to room temp, and ...

The tape plays back with no problems for a month or so. Rolf gave that to creamcheese for cutting and some "basic treatment", as we used to call it. A 50 Hz hum

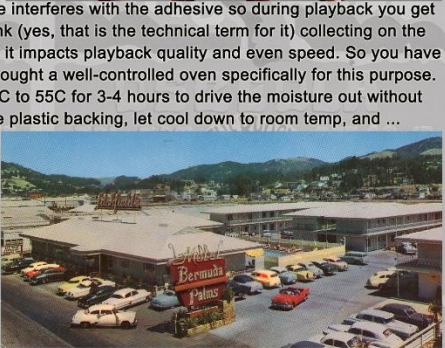


Figure 5: Rolf's Pepperland Bomb CD insert

Pink Floyd - Rolf's Pepperland Bomb - MQR 012
 Pepperland Auditorium - San Rafael, CA, USA. 1970-10-16

Pepperland resided in San Rafael from September 1970 to the end of January 1972. Prior to that it was known as Euphoria (though only for the summer of 1970) Bermuda Palms, and Lichfield's. Pepperland was a Beatles-themed hall that featured a quadraphonic sound system designed by sound engineer John Meyer, who later built custom PA systems for the Grateful Dead. It was 2 large rooms joined together with a partial wall separating both rooms. This wall was opened up and later removed. The Room had a very low ceiling less than 10 feet high, creating excellent sound. The support girders for the hall's roof were adorned with painted portholes that mimicked the windows of the Yellow Submarine. Even the sound system blended into the décor, with the speakers molded into huge fiberglass cones in which people would often be found sitting. There was very poor ventilation. Lots of pot and cigarette smoke. No air conditioning. No HVAC. Very cold in winter, too hot the rest of the time. For Pink Floyd's shows there the band needed to use the ballroom floor for all of their gear, which took up two trucks to transport Pink Floyd was set up against the back wall opposite the entrance on a very low riser. The big Glyph horns were set up in the corners and there were Shure vocal columns set up every 20 feet or so along the walls between. There were slide projectors up in the metal rafters projecting fisheye photos of farm animals into the painted portholes on the walls in reference to the Atom Heart Mother cover. A few steps up at the back of the performance space was another space with a trippy sculpture in the center, a female hand holding up a glowing sphere surrounded by "angel hair"

applying another slight EQ, balancing the stereo image in collaboration with WRomanus and removing some phase issues on the bass range of the recording. A little pressure was added applying very gentle multiband compression. Heywood manually adjusted the volume of a few parts to be more dynamic and better represent the way the songs sounded live, countering the level compression of the original analog gear, and then made an optimized 16/44.1 Master for CD playback of this recording.

The main artwork is made with two of the pics WRomanus took of Rolf talking about this show with Ron C., one of the tapers, during a meeting of floydian fans in Rome.

WRomanus conceived this artwork with Rolf's loony New Years cards in mind..

..Some of which you can see in this book.

Notes written by WRomanus and Heywood based on the recollections of Rolf, Mike K., Ron C., Duckpont49, creamcheese and WRomanus

Remastered by Magna Qualitas Records
 Released 17th December 2013




Figure 6: Rolf's Pepperland Bomb CD insert

This writing is obviously polished, as it would be for the official product that it emulates and reflects academic attention to flow and readability. If it doesn't read like a technical document, that is most likely due to its purpose as a tribute to Rolf first and a technical account second, and reveals a desire for a wide audience, to share the story of Rolf and his work with as many people as possible. It may also be that the writers share this sentiment and aimed for a readership closer to the periphery; "Keep the technical detail in as plain English as possible. Describing the instruments that needed taming and if it was bottom end, midrange, top end of the frequency spectrum. As much as I love talking technical, I don't want what I need to communicate to go over people's heads either. Not all aficionados are necessarily technically-minded" (Table 1, Q. 3.9). Could this attitude and the writing that it describes result from

carrying a more peripherally oriented sense of audience via an outside literacy from another activity system? Perhaps, but it could also simply indicate the writer's way of defining the object as music first and technical artifact second.

The final narrative, in IF 11, stands out among the rest for two reasons. First, it illustrates how IFs may be provided and include the expected markers, both required and optional, even when not shared on a website that demands them. This is not uncommon, and when asked in the survey, 16 collectors reported giving the IF with the ROIO and eight said that they do not share offline. For some, it's a matter of convenience; "...it's already in the folder so why not." Others just don't see the point or the propriety of not sharing the IF: "I don't make a different version of the recording so why make different documentation?"; "No need to reinvent the wheel"; "the document belongs to the show." Attention to audience enters this discussion in a way, when one respondent says, "If it's band members I'm sending recordings to, it needs to be less detailed in certain ways." This makes perfect sense to me; I wouldn't want to tell Jerry Garcia that I snipped his speaker cables, either. Another two respondents said that they don't provide the IF when they share offline. "The same information, if not the same document as such," suggesting that these collectors simply burn and label CDs for their friends (Table 1 Q 3.12). I always just keep the IF in the folder when I share a ROIO digitally, because as they say above, "why not?" When I burn discs for friends, I print the IF and let them worry about making their own labels. However, in all of these cases we are sharing an IF that we got from a downloaded ROIO, as part of a package. IF 11 is unique because it was written for a ROIO that would not be allowed on most ROIO sites, because the band, King Crimson, is known

for vociferously opposing ROIO trading; the guitarist, Robert Fripp, is one of the kings of the NAB list.

That is the crux of this IF's second notable feature – outright disdain for the artist's ROIO attitude and the sites that honor it, as opposed to the ameliorative tone taken by most IF writers. This writer is an outlier, sharing his music at Pirate Bay instead of a ROIO site because he knows that they, being true to their name, acknowledge no copyrights. He basically flips a bird to both the band and sites that respect the NAB list, but he still has all the required elements and then some, showing how complicated individual relationships within activity systems can be. While others are writing their devotion to the artist into their IFs as an ideological statement and procatalepsis against artist and industry objection, this writer takes a different stance; "I'm posting this on The Pirate Bay as a big Fuck You to Robert fripp [sic] and his attitude toward tapers and because it's the only place that isn't afraid to keep it posted when Fripp & Co. try to have it taken down. It's nice to see a private show where one of the 'friends and family' of a band that cracks down the hardest on bootlegging was a taper."

Despite such vitriol, this writer is clearly a fan of both band and music to the point of going to the trouble to produce and share this ROIO. Yet in doing so, he also documents his response to the stance taken by the artist and the websites that obey it, finding himself motivated to trade electronically but clinging to the purest aspects of the online gift economy, rejecting interference from the market-based activity systems. It seems the audience that taped it has a complex relationship with the artists as well. While I don't share the tone of the writer's sentiment, I likewise appreciate that conflicted taper, as this was, as mentioned earlier, an immensely historic performance for this band for several reasons. This was the very first

performance before an audience by the band's ninth lineup, and the first assemblage to attempt representing the music of the band's entire history. For a band whose output over decades has ranged stylistically from chamber music to heavy metal, this is a daunting task. This ROIO, containing songs long ignored and one from 1974 that was never played live at all until this night, represents an important moment in band history, one I am overjoyed to hear, an experience that passed me by but that I can peek into anyway.

This IF also shows the writer's complex relationship with the activity system of online ROIO collecting. He clearly rejects the idea of a NAB list and knows how to circumvent it. He also aimed his IF to both the artists' and ROIO sites' activity systems, and quite directly. The above quote hardly seems pointed to the casual fan at Pirate Bay, but to the ROIO collector who is familiar with the way ROIO sites work. Obviously, he expected that Dime members in particular might occasionally check Pirate Bay for items not allowed on Dime, and my possession of this ROIO makes it difficult to say he'd be wrong about that. It seems that not all ROIO collectors have internalized that particular collecting ethic as others quoted above have. However, the IF itself shows that the writer has internalized much about the genre. It provides all basic required information, formatted recognizably, even to the point of noting the bitrate despite the lack of need for a contrast clause, and even throws in a personnel list. From this we can see much agreement with the ROIO site's way of doing things and the values that it prioritizes, and we certainly see the importance the writer places on sharing music as historical artifact. The opposition we see written into the document and the act of sharing it points once again to an individual's perception of the object. In this case, the collector disagrees with the

legal framework that allows actants from one activity system – King Crimson – to dictate what objects the collectors’ activity system may transform.

Individual perceptions of the object – as music to enjoy, historical artifact, ethos developer, or even commodity – would seem to account, in fact, for many of the observations this analysis enables. Differences between these perceptions account for the difference in the activity systems of Dime and Yeeshkul, with one aimed at fast and various transfers and the other more active in the building and maintaining of one band’s unofficial history, with both differing wildly from Pirate Bay. To some extent, however, both serve the ROIO collecting periphery by enabling faster and more frequent exchanges of music and both serve the center by providing a place to discuss what they share. They represent a frontier, a border entity, between collectors and the industry, serving the former as much as possible and the latter as much as necessary. The agonistic elements, where collectors oppose a rule, the music industry’s power over copyright, bootleggers, or even each other all stem largely from differing individual views about what the object represents and how it should be transformed. These views also influence the ways in which information that is determined to be factual is encoded to more permanent and peripherally-aimed forms, ranging from bare-bones data to professionally-assembled CD packaging.

This analysis also demonstrates the shift from offline community, where people needed to make connections before trading ROIOs, to an online environment where one can amass terabytes of music without much personal interaction, but where that interaction is available and productive for those closer to the activity center who are able to make the most of it. Their writing demonstrates not only how ROIO enthusiasts are pulling for continuance of the

Internet's once-ubiquitous gift economy, but also various forms of outreach to each other in ways that one might define as seeking community. This shows in friendly online conversations, IFs that provide the writer's email address or that make requests for information or specific ROIOs, and offers of music, photos, and beer for the taper. These observations and their implications about community, genre, and literacy are discussed in Chapter Five.

Chapter Five

“Keep Talking¹¹”: Findings and Implications

Reprise: Problems and Questions

Since Vygotsky’s claim that an individual’s cognitive processes cannot be properly interpreted absent an understanding of the “social milieu that surrounds the individual” or a consideration of the tools and interactions inherent to that milieu, writing scholars have focused on conceptualizing and defining these contexts in order to better understand the writing done within or because of them (Artemeva “Unified” 169). Ideas of “community,” based sometimes on physical proximity but also upon similarity of interest, activity, or profession, have become important as contexts for research and as locations for pedagogic outreach. The ways in which these communities are defined, however, often fail to distinguish them from each other, or from the ways in which community’s supposed opposite, “institution,” is seen. Communities are often considered to be locked in strife against the power of institutions, yet institutions are conceived as the organizational tools that communities build to serve their interests. These contextual interpretations of community and institution fail to explain exactly how these milieus influence the writing and the genres utilized within them. By focusing away from the social contexts and toward the literacies employed within them, this study suggests a way to identify that influence’s mechanism and a more useful way for writers, researchers, and teachers to see community.

¹¹ Well, I had to work a Pink Floyd song into this somehow, right? This, one of two Pink Floyd songs to feature Dr. Stephen Hawking on vocals, fits nicely, as I hope the discussion herein is just beginning.

This examination takes place within the relationship, often viewed as contentious, between the “community” of ROIO collectors and the “institution” of the music industry. The former developed organically as a result of a series of increasingly “disruptive” technologies that allowed fans to record, replicate, and distribute music, things that once only the record industry could do. This means that ROIOs have become a form of spreadable media, more spreadable for the fact that it replicates as it spreads, rather than merely appearing temporarily in a social media platform. As these artifacts are then collectable, they come to be viewed by collectors as archives that represent memory, either in the form of their own lived experiences, experiences they missed and can now enjoy, or as histories that the official canon ignores. These views, coupled with the spreadability of the ROIOs, engendered a need for a new genre of tactical technical documentation, the information file (IF), that offers great rhetorical variance in performing the functions of describing and defining the ROIO itself and the history that it preserves. These documents display a variety of attitudes toward the music industry, including support for artists and opposition to bootleggers, that drastically complicates the view of community and institution as separate and oppositional.

This ethnographic study, employing rhetorical genre analysis within an activity theory framework, addresses the following questions. How might ROIO collecting, as an activity and a context for technical writing, provide insight into more useful ways of seeing community and institution? What makes a technology “disruptive” to social and commercial paradigms, while others are not? What can be learned about tactical technical communication from studying ROIO collectors, their activity, and their relationship with the music industry? Finally, what can

rhetorical genre analysis of ROIO collecting documents tell us about the formation of new technical genres and the social influences on these genres and their writers?

This study applied activity theory to see organizations on level field, in terms of their typology, activity, objects, and outcomes, away from the assumptions and preconceptions tied to the ideas of community and institution. Doing so repositions the institution of the music industry to be examined as an amalgam of creative, recording, replication, distribution, promotion, retail, and legal activity systems, and the ROIO “community” to be a blend of individuals and semi-institutional websites as a highly multiperspectival array of overlapping activity systems I call the “ROIOsphere.” Using this framework allows each complex activity system to be analyzed and compared in terms of activity, object, and outcome.

A method of rhetorical genre analysis, outlined in detail in Chapter Three, was applied to two ROIO sharing websites: Dime-a-Dozen, a general interest ROIO site, and Yeeshkul, a smaller and less active site that focuses primarily on the band Pink Floyd and its members. Multiple pages on each site, including the home pages, rules and FAQs, discussion forums, and download pages were evaluated for their website function, the topics engaged, the aspects of the activity represented, and the values of technical and historical accuracy, sharing, and fandom revealed therein. Analysis of IFs, selected from my collection to show a variety of elements, lengths, and demonstrated purposes, revolved around identifying genre markers and their generic antecedents, as well as the unique elements and styles that display the rhetorical and stylistic choice available to IF writers.

Augmenting these analyses is data from surveys posted on the user forums of both websites. 105 site users and volunteers responded, as well as a couple personally known ROIO

creators. The survey questions, listed in Appendix B, investigate multiple topics including collector's motives for collecting, their methods of and reasons for writing as they do, and their attitudes about their activity system and those of the music industry and bootleggers.

Findings

Interactive Activity Systems

Chapters Three and Four demonstrate the great amount of influence between the systems of the music industry and the ROIOsphere. The industry influences ROIO collectors by providing objects, such as unreleased recordings, as well as rhetorical forms and genre markers with which to write about these objects. They also provide the negative influences of copyright claim and object appropriation, making the objects between these systems mutually exclusive, as opposed to competitive. ROIO collectors influence the music industry through their activity as customers, by changing some industry actants' views of what objects are marketable, and by liberating bootlegs to protect legitimate markets. The writing in IFs also demonstrates, with survey support, that not all website rules are accepted universally throughout the ROIOsphere and that some collectors could be seen as oppositional at times to both the institutions of the music industry and the ROIO sites. These divergent attitudes and the diversity of writing choices often illustrate different views of the ROIO as object: music to enjoy, relived experience, historical artifact, or technical ethos developer. The websites thus serve as what I consider the ROIO community's frontier institution, a contact zone between ROIO collectors and the music industry that demonstrates how ROIO collectors work to maintain the online gift economy and reach out to each other to form bonds and chronicle memories.

These observations show that rather than opposition between a ROIO collecting “community” and a music industry “institution,” these are really two highly interactive activity systems with greatly multiperspectival objects. As the same mediation can be a commodity in one activity system and a gift in another, the difference is only in the purpose for which the object was transformed, which relates to the activity system’s typology. Both the music industry and the black-market bootleggers have outcomes and activities that identify them as having a market typology. They participate in the Internet’s growing market economy, and official record packaging labels the musical contents and shares little other information; bootleggers may actually falsify the labels to cover their trails. ROIO collectors and their websites operate as clan typologies, adhering to the Internet’s original gift economy, born of the intention to share cultural, technical, and historical information freely through both the music files and the technical documents that define them. IFs are bound to this purpose as a part of the object but offer new spaces in which actants may create meanings. These meanings may be technical, historical, or personal, showing that these new spaces are also multiperspectival, and the differences between IFs largely stems from the different purposes for which these different spaces are created and the variety of literacies employed to fill these new spaces.

Copyright and Mediation

This multiperspectivity of activity and object shows that not only the nature of these two activity systems, the ROIOsphere and music industry, has been misconstrued, but also that of the dispute between them, which has been positioned as a struggle over copyright infringements and lost sales. However, the mutual exclusivity of the objects transformed by

these systems eliminates consideration of mechanical copyrights, because those apply only to specific commercially available mediations; a different mediation of the same song is not covered by this copyright. The writer's copyright on the song itself, being invoked only in the case of a mediation being sold or a live performance, cannot apply to ROIOs as the royalty on the performance was paid before the mediation was made and shared freely. ROIO collectors not only buy official releases and share freely, but they also oppose bootleggers, so commerce and copyright, while legitimate bones of contention against pirates and bootleggers, cannot be the crux of any animosity toward ROIO collectors. Given the impossibility of stealing a recording from someone who never possessed it or pirating a recording that isn't commercially available, the only remaining cause for dispute are differences in opinion over who has the right to make and share recordings.

Simply put, any dispute here is about mediation rights, meaning that the dispute originates from a difference in viewpoint regarding who may legitimately employ the literacies that enable mediation, editing, and distribution that were once institutionally monopolized. Also disputed is the right to determine what histories are legitimate, a conflict between older institutional concepts of history and archiving and newer ideas of public memory. While many artists support ROIO collecting, at least under certain conditions, others oppose it, citing lack of permission or authorization regardless of the mediation's official unavailability, again displaying the ROIO's multiperspectivity with some views of the object being more restrictive. "Many artists do not like performances they may not be happy with doing the rounds," one collector says (Table 3, Q. 6.17). This concern on the part of the artists opposing ROIOs on the grounds of wanting to curtail the spread of imperfect performances – or controlling the use of their image

and voice –speaks less to financial concern than control of memory or of history-making, a less defensive posture than the stated concerns about copyright and authorization. Copyright is simply an easier argument to make and a more successful legal tool, as it maintains focus upon well-accepted ideologies about ownership and intellectual property that have strong legal precedent. Ultimately, however, copyright is a straw man argument used because there is no copyright on the literacies of fan mediation.

Literacy, Genre, and Audience

The persistent impression of communities forming to oppose institutional power directed attention to tactical technical communication, which unlike institutional technical communication, is defined in TC scholarship by the writer’s intent to circumvent institutional preferences. TTC is written outside of institutional activity systems, yet the examples given by Kimball and others tend to keep an institutional sense of audience, which is accommodated to instructing actants who are peripheral to any given activity system. By being instructional, the TTC examples in Chapter Two – repairing the washer, building a bomb – impart literacies that certain institutions, such as Maytag or most governments, prefer to maintain within their own systems. The use of mediation and distribution literacies in the growing ROIOsphere eventually created a purpose for collectors to write technical documents, which may be considered TTC due to the impression of their opposition to music industry preferences and the blend of user and producer (Kimball “Cars” 67-8). Yet, while ROIO documents – particularly web pages and information files – may fit the definition of TTC, being technical documentation written outside institutional boundaries for non-institutional purposes, the direct opposition to the activity of the music industry is absent. The tactic in both the ROIO and the IF is the employment of

mediation literacies in an additive sense, not a competitive one like the bootleggers. In the case of IFs, since anyone can choose to create and share ROIOs – which is choosing to write about them as well – and since the sites impose only minimum content requirements without maximums or stylistic demands, writers are free to choose from whatever literacies they possess to fulfill any relevant purpose they can imagine.

Analysis of the IFs shows that their writing is influenced by that seen in various other activity systems. Required IF elements gain consistent form from recognizable genres used in the music industry, including record jackets and liner notes, and the “tape trading” era of ROIO collecting, mainly the tape labels that were the handwritten mainstay of tape collectors in the 1970s and 1980s. Many IF writers copy these from previous enactments of the IF genre itself, as this familiarity with previous genres helps peripheral or new actants muckfake the IF genre as they move toward the ROIOsphere’s center.

Most IF writers like to go beyond the minimum information required by the websites. They also display a deep concern for creating complete and accurate technical and artistic histories. These writers fill the undetermined and unrestricted spaces the IFs make available using the literacies made available by their own past experiences and activities, for whatever purposes they find significant. In so doing, these writers define “new spaces,” upon which counter-hegemony or some would say community, depends (Dobrin 43-5). When this happens, the sense of audience in IFs often shifts from accommodation to peripheral audience, the customer or newcomer needing to be taught, to a reflection of writer, toward equals who may choose to read and understand him or not. This means the choice to learn the technological literacies required to join the conversation, or the choice to read certain histories or personal

observations, or the choice to just listen to the music. Rather than an arbitrator between a technology's producer and its user, the IF writer is a producer/user inviting others to come to his level of understanding; the IF is a conversation, not a lecture.

Implications

The above observations have led me to new perceptions about disruptive technologies, genre, community, institution, and TTC, all of which are connected to the acquisition and employment of literacies across and within activity systems. Plainly put, the ways in which these activity systems' mediated objects pass through their boundaries and take on new meanings is analogous to the way in which technologies disrupt activity systems, and both are analogous to how literacies (or Discourses, or social milieus) influence writers as they move between contexts. When these objects include technical documentation, these analogous situations become the same thing.

Disruptive Literacies

According to Grabill, a change in the meaning and value of literacies means to change certain intersections of community and institution (87). It stands to reason, then, that the opposite also holds true: to change the intersections of community and institution warrants a fresh look at the meaning and value of the literacies in play. Applying the activity theory framework to one community/institution dichotomy changes the perception of simple oppositional relationship to one between complementary, rather than competitive, highly interactive and even to an extent mutually supportive activity systems. These systems are separated by typology, object, and outcome but have porous boundaries that allow objects and the literacies involved in transforming them to pass between. These intersectional changes

between and within systems highlights the meaning and value of literacies in ways that help us to understand better how technologies can be disruptive and how social milieus work to influence writing and genre.

The evolving literacy of fan-created mediation altered the record industry/collector intersection by opening doors to fandom. Collectors, peripheral actants to the industry activity system as audience members and customers, could then become creators, technicians, and technical writers, historians, and diarists in the ROIOSphere. The evolving technologies of Bittorrent and Internet forums involve the literacies of global distribution and replication, altering the collector/bootlegger intersection. Evolving digital literacies also shifted internal intersections of ROIO activity. The creation of online presences formed new community-oriented, semi-institutional activity systems that established rules and restrictions on the object. These restrictions, stemming from interactions between activity systems both external and internal to the ROIOSphere, facilitate sharing but by necessity disenfranchise various subsections of the activity system. The important point is that because of these changes, person-to-person communication is no longer a requirement and the commodity-market leanings of the tape trader have given way to the gift economy of ROIO sharing. ROIO collecting is now truly more a barn-raising than a barter with neighbors to get help building a barn.

These disruptions in activity and system accompanied technological advances, but it is important to note that the technologies themselves did not disrupt, as these technologies, from reel-to-reel tape recorders to cassettes to digital recorders to Internet file transfers, were not created for this purpose. They were marketed by the consumer electronics industry, the ROIOSphere's Prometheus, as tools for mediating one's own music, or for recorded voice

communications, or for business purposes, and the majority of people using them did so for such purposes. The “disruptive technologies” at play here disrupted these activity systems by altering the literacies available, or, if you will, by changing the intersection between literacy and actant in particular activity systems. An apt analogy would be the printing press, invented in 1450, and remaining a mostly institutional literacy until WordPerfect appeared in the early 1990s. Self-publishing was possible before WordPerfect, but beyond pamphlets or posters and such, only through contracting professional printing. Now authors of all types can affordably mediate their ideas without the publishing industry if they choose to turn now-common business tools toward such a purpose. Likewise, it was the individual choices made by many fans to apply these technologies toward ROIO creation, developing new literacies for the purpose, literacies the industry had wanted to keep proprietary. These new literacies allowed, in the case of ROIO collecting, a new activity system to form around an existing object – the bootleg – and transform it toward a different outcome in a different form of economy, thus changing their activity’s intersections with both bootleggers and the legitimate music industry.

Thus, we see that it is literacies – the Discourses, knowledge, and values that develop from the choice to use technologies in particular activities and toward particular outcomes – are what really disrupt; not recorders and computers and word processors but the use to which they are put and the ideologies and purposes behind that use, matching the way in which genres gain new elements and social milieus influence individual writers. Available literacies are employed when writers see new purposes revealed by the multiperspectivity of an object or its related writing, especially if there is no constraint on the use of literacies or if the new literacy is acceptable under existing constraints. IFs show how literacies account for both stability and

flexibility in genre. Required elements gained stability not just from the recognition of forms from other genres, but the recognition of both the purpose and response shared by both the IF and its antecedents; the track list, for instance, was already part of the literacy shared by record company customers and tape traders. The variations between IFs demonstrate the multiperspectivity of the document's undefined spaces and the use of available literacies in response to the unique exigencies seen by individual writers within these uncharted areas.

If literacies are what disrupt and enable activity systems, it stands to reason that they also do much to characterize a system's activity, object, and structure as well, leading me to consider literacy-bound views of institution and community that focus away from context and toward the purposes for and audience toward which writers write.

Institution as Style Guide

Joseph Harris cites a need for a vocabulary that allows us to discuss things in terms of "social" rather than "communal," as "involving power but not always consent" ("Idea" 757). Considering the already extant notion that "a focus on institutions in the process of understanding literate activity... entails a focus on power," I posit that "institution" serves well as the main vocabulary word Harris seeks (Grabill 9). In the institution of the music industry, the focus is on the power to mediate, replicate, and distribute, and the access to channels for doing so. These activities require certain technical and artistic literacies, which the industry was initially able to control because accessing the technologies used to employ these literacies demanded large financial input. Once consumer electronics advancements allowed such literacies to escape their market-directed confines, music industry actants appealed to other authoritative activity systems – governments – to enforce as much of the monopoly on these

literacies as was possible through transformation of their object, laws. Likewise, we can see that ROIO websites are distinguished from other subsets of the ROIOsphere by a semi-institutional status that demands employment of specific literacies regarding the creation and documentation of ROIOs.

Looking through this literacy-bound lens shows that institutional activity involves the privileging of specific literacies for certain activities, including control over who employs them. Where writing is concerned, this means the need to learn the “organizational style,” as understood but often formalized in a style guide. Style guides are common and adherence to them is taught in undergraduate technical communication and editing classes; Lannon’s textbook speaks of them directly (667). Several reasons for style guides, including consistency of tone and message, avoiding mistakes, and reduction of administrative drudgery, echo the ROIO sites’ stated reasons for establishing certain rules. Activity systems of market or hierarchy typologies develop a style guide to keep everyone writing with a consistent voice, and their hiring practices are aimed at finding people who will adapt or adopt these literacies with the least difficulty. This means those who would have closer familiarity with the institution’s literacies and would be expected to experience the fewest double-binds between them and other literacies. Organizations desire this consistency because their audience is outside of the activity system and is either not invited inside (like business, government) or needs to be guided toward the center (school). In a literacy-guided view, institution is enacted in the style guide.

Community as Purpose

Digital media scholar Mel Stanfill claims that fans, as they write for purposes born of fanhood, create what he calls “a public,” meaning the audience, as they write, binding these readers recursively through the mutual understandings that define their fanhood; “that is, in producing for such a community, they call one into existence” (pp5)¹². As Harris notes, however, “public is surely as vexed a term as community,” noting a similarity in definitional difficulties that Stanfill underscores when he uses the two terms interchangeably (“Beyond” 5). Harris suggests that “public” is more useful as an adjective here than a noun, as that would be more descriptive of the writing itself, not the setting in which it is produced or received (“Beyond” 6). In similar fashion, I propose dissociating community from context and associating it with purpose and choice, a more adverbial stance informed by the words of both James Paul Gee and Robert Fripp.

In this view of community as an adverb, rather than a noun, community is not a place, but a way of being, of acting, invoking Gee’s idea of Discourses as identity kits (537). Gee’s idea parallels Fripp’s contention that King Crimson is not a band in the sense of a particular ensemble of musicians but is instead a quality, “a way of doing things” (Crowe; Fripp). In saying “As an action in the world, King Crimson is a response to necessity,” Fripp highlights not the assembly, as he is the only thread running through nine band incarnations, nor does he focus

¹² In their online presence, the journal *Transformative Works and Cultures* provides section and paragraph numbers [S.P] in lieu of pages. This short article has no section divisions, only numbered paragraphs.

on the action itself, as the output from these various incarnations differs considerably.

Response to a necessity, for Fripp and in terms of writing, particularly Bitzer's concept of the rhetorical situation, corresponds directly to exigence and the expressive purpose that emerges therefrom.

ROIO collecting provides good reasons to connect community with purpose by illustrating how purpose links to the writer's employment of literacies and sense of audience. The objects in this study are defined by their purpose, as shown when they travel between activity system boundaries. The ROIOsphere's purpose is defined by sharing, by the offering of the gift of experiences and histories, both musical and personal, and the desire to work with and help others to create something that has more worth than value. A "human commitment," as hooks calls it, to a feeling "that reaches beyond borders," the type which is easily seen without further example in the motivations of ROIO creators, sharers, and the volunteers that started and perpetuate the online realm for sharing, constitutes in this view acts of community (hooks 3, 115). The "simple act of coming together," either across activity system boundaries like Peter Jenner leaking *Vegetable Man*, Jerry Garcia refusing to disallow taping and trading, or radio/and TV personnel unearthing and digitizing old recordings for the ROIOsphere, or within activity systems as voluntary participants in learning, creating, and sharing, can be seen as community (hooks 36).

The IF, the document that defines the ROIO, is literally a part of the object and shares its purpose. That every ROIO be accompanied by an IF isn't as important as the fact that only a ROIO *would* be accompanied by an IF. The IF is specifically purposed toward the ROIOsphere, toward fanhood and posterity, to those who see worth in a gift to be shared, while official

labelling is purposed toward the customer, the paying audience, who only needs to know what the industry decides to share. Each will contain different types of information and prose, with different literacies employed.

Technical writing in IFs often lacks the objective, positivist language that defines technical writing (Miller "Humanistic" 614). This is because IF writers often don't employ the literacies valued in the technical communication field, or else may not exclude ones that the field doesn't employ. This could be because the writer has no influence from such education or from a technical activity system that would bring to his effort the stylistic values of that system. However, the fact that this writer is capable of the technical audio manipulations required for making a ROIO would imply that there was, at least, exposure to such institutionally sourced writing while learning how to make ROIOs. We can't assume that IF writers don't always emulate such impersonal tones in their technical writing simply because they don't know how. The purposes that direct their object and writing toward clan typology and gift economy urge many IF writers to sense their audience differently than the way in which formally trained technical writers are taught. The technical writing done for organizations that are seen as institutional is commodified for an audience peripheral to their activity system because the typical audience member isn't being invited into the system; customers are welcome in the store, not the board meetings. In the ROIOsphere, if actants have Internet access and the time to learn, they may penetrate the system to any level they choose. This lack of generalized audience negates the need for clarity and invites stylistic invention and indulgence; the writer can write what he understands without bothering to explain because he sees a difference in purpose from institutional writing that rebuts positivist priorities and invites expression and

invention (Miller “Humanistic” 614). Unlike the technical writing that assumes that the reader is a novice requiring instruction, Neonknight and Vince assume the reader understands their technical and historical prose. They aren’t, as a TC scholar might assume, losing a sense of audience as they mushfake through grappling toward established technical writing literacies. Instead, the audience becomes a reflection of the writer, someone that these writers see as being involved in the activity system to the same depth and for the same reasons that they are. Rather than sending a commodified message to imagined readers at the edge of the activity system, IF writers express themselves freely to their peers. Instead of the writer creating a public, he invites a community to come and hear him.

ROIO collecting and the writing done as a part of it offer a few suggestions as to what qualities might be observed in a purpose-driven view of community. This activity and its documentation have demonstrated sharing, volunteerism, communications that share responsibility between parties, and fewer restrictions on available literacies or the purposes to which they may bend, and all of these things that we might connect to community as purpose share a common thread of choice. Community may be seen as allowing or promoting the ability to act by and with choice, sharing knowledge and effort, and freedom to employ available literacies for self-determined purposes. Community’s true opposition to institution, when it exists, is in the reason for and way things are done. It is the social, not the milieu, that helps us separate institution from community.

Tactical Technical Documentation

These observations spur me further to reconsider the existing definition of TTC, which is already defined by purpose but perhaps too simply. What we see in this study is not merely TC

that circumvents or opposes institutional strategies; IFs are technical writing done as a result of the multiperspectivity of an object, resulting in documentation that allows for new multiperspectival spaces in which to create meaning for an audience of equals. It uses literacies not found in institutional writing because of the freedom offered by those spaces and this audience without generic restrictions from the activity system.

Miller tells us that TC is defined by the manner of writing, not the subject, as any subject can be treated in a technical manner (“Humanistic” 613). I would add that the usual subjects of TC could be written about in other ways as well; in fact, the phrase “songs about washing machines” yields a delightfully fruitful Google search, yet nothing that anyone would consider technical. IFs amply demonstrate how technical devices, problems, processes, and results may be described and explained in styles other than those normally considered technical, yet these subjects and processes do not become less technical for that variation in style. They may seem more technical at times by virtue of the fact that they aren’t commodified toward a peripheral audience; if they were, I would have been taught what *wow* and *flutter* are. This argues for a view of technical writing defined by the documentary, explanatory, or instructive purposes served over the literacies employed in serving them. Connection to purpose, here, means that technical writing is not a way of doing things, but is the thing that is done.

This offers an expansive view of what may be considered tactical. If institution is control and restriction of literacies, with institutional actions and preferences considered “strategies,” and a document may be technical despite the lack of restriction to the institutional literacies often connected to such writing, and “tactics” represent a dodge around or defiance of institutional strategies, then technical writing can logically be tactical through the employment

of non-institutional literacies and the addition of new purposes for writing to those that maintain the technical aspect of the genre. In this view, TTC is seen not just as “opposition” to institutional actions but as identifying a unique or different view of the same or a similar object in a similar or identical activity. Multiperspectivity of object – for example, seeing that stoplight mentioned in Chapter Two as an obstacle to go around, where the city sees it as a flow-control device to go through – immediately changes the literacies involved in the response. Our driver requires knowledge of the residential streets surrounding the intersection in order to successfully circumnavigate the obstacle in a time-saving manner; in the washing machine repair example, it means creating a YouTube video instead of the official repair guide the company sells to their contracted repair services.

We can also view tactical writing as being open to newly defined spaces that may be likewise multiperspective. The exigencies represented in these spaces may invoke different and unique ways of doing things. The view of a mediation as a ROIO rather than commodity illustrates how this opens new spaces; while official record labels may well encourage the reader to buy more records, just as many IFs do, no official record label contains the IF space that says, “Do not buy or sell *this* recording.” In doing so, the writer is showing deference to writer and record label but is still responding to an exigency born of the tactical activity of mediating music for a gift, rather than a market economy, and speaking to a different audience than the industry sees. An eye toward multiperspectivity helps us understand TTC not just through how such writing flouts an institution’s power over individual actions, but more deeply, through observation of the different views of the object, activity, documentation, and the literacies both available and chosen.

Future directions for research

Two issues not original to this study, instead surfacing during analysis, include memory and archiving. Memory, initially raised as one of my own reasons for collecting ROIOs, was mentioned by many survey respondents in Chapters Three and Four. ROIOs not only preserve memory, they correct it, as the Dylan ROIO corrected my recollection of my back pain's origin at that concert in Albuquerque. It can even correct official, institutionally approved memory, as the Band ROIO from Thanksgiving 1976 corrects the official account in the *Last Waltz* movie and soundtrack by being complete, unretouched, and in the correct order. Additionally, many ROIO collectors and creators refer to their collections as archives. While this may be dismissible by some as an affectation, the literacies now available make changes in how archiving and history are viewed.

As discussed earlier, artist objections over unauthorized recordings speak less to copyright, which technically is not violated, than it does control of memory regarding that performer's work and performances. Until ROIO collecting became an international issue for the institution that controlled official releases, the history they represent was considered inconsequential by the record industry. But now that mediations need no longer be institutionally produced, memory and history may follow. As communications scholars Matthew Houdek and Kendall R Phillips tell us, "For many scholars, the various processes by which individual experience is crafted into things that can be shared, repeated, and endure are part of crafting a shared, or public, memory." This new focus offers an opportunity to take a further step in ROIO analysis to see them in terms of public memory, and to view ROIO collecting through the purposes linked to archiving.

The term “public memory” refers to the circulation of recollections among members of a given community (Houdek and Phillips 1). Both memory and archives are social constructs, and as such, can be analyzed in relation to other social structures, including the family and religious institutions. (Houdek and Phillips 2; Schwartz and Cook 3, 9). I would add community, institution, and genre, as archives are institutions, formed from and serving communities, preserving memory through specific genres and artifacts. Thus, as the disputes over ownership and copyright in ROIO collecting are revealed to have deeper meanings regarding mediation and literacy, “the contests over public memory are not merely disputes about the historical record but entail fundamental questions about the structure and legitimacy of social and political institutions” (Houdek and Phillips).

Joan M. Schwartz and Terry Cook note that professional archivists see themselves as “neutral, objective, impartial” (1). Yet, an archive’s “sheer bulk” eventually requires selective retention, authoritative determination of what is important to remember, and personal bias cannot be eliminated from the process (Tschan 180, 182). Thus, archivists wield power to shape scholarship, memory, and even identity (Schwartz and Cook 2). The limitations of bulk resemble the limitations on market faced by the record industry; the monetary investment required for official release, along with limitations on how many different records the audience can or will pay for, limit the possible official releases, and thus the historical artifacts available. Also, institutions may want forgetfulness, as power comes from controlling knowledge, and memory may undermine officially fostered memories (Houdek and Phillips). Certainly, record labels and artists have shown concern that the easy availability of too many free recordings may reduce interest in official ones. However, to those who agree that the “archivist’s task should be to

preserve as complete and faithful a picture of the whole of society as possible,” rather than selective and approved snapshots, this concentrated power over memory in the hands of a few becomes untenable (Tschan 187). Such power represents the selective view of archiving, as artifacts chosen and deemed worthy of preservation by institutional authority (180). An alternate view is of archives as natural accumulation, where all is saved (178). ROIO collectors are personally selective individually – I don’t bother saving the Eagles – but overall action across the ROIOsphere saves all possible histories - somewhere.

Schwartz and Cook ask what consequences for history stem from the activities of archival institutions (11). This dissertation illustrates that with freely available technologies and literacies for mediation and distribution, electronic artifacts that are not centrally located may still have general availability, possibly suggesting a new non-institutional meaning for archiving and less authoritative control over history and memory. ROIO collecting opens the door to fruitful avenues of pedagogy and research by showing how evolving technologies represent a Pandora’s Box of literacies, once contained institutionally but then opened and made available to the masses for unforeseen reasons and with unforeseen results. Now that more people every day have a form of press, the freedom to use it to create enjoyment, memory, and history and to adopt and re-invent the literacies involved will continue to shift the intersections between communities and the institutions they have created.

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¹³ This Talking Heads title seemed too glib for Chapter Two, but one cannot be too glib for a bibliography.

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Appendix A: Information Files

“Guitar and Pen¹⁴”: Writing by ROIO Collectors

Care has been taken to preserve the original appearance of each of these collector-written technical documents. In the course of fitting them into this document, however, and the conversion from simple text files to pdf, some small changes may have occurred. Each begins on a new page in pursuance of their original look. Each IF is identified with a header that matches the original filename given by the ROIO collector who wrote it

¹⁴ This song by The Who is the only song I can find that is actually about the process of writing, with all of its frustrations, terrors, and victories. While Pete Townshend speaks of writing music, his observations transfer to academic writing astonishingly well.

IF 01 Allison, Mose 1991-05-xx

Mose Allison
5-?-91
early show
Ruby's
Denver CO

sbd > ? > cd-r > wav > flac8

1. intro
2. ? instrumental
3. My City Home
4. If You're Going To The City
5. Don't Know The Meaning Of The Word
Your Molecular Structure >
One Of These Days
6. No Special Place, No Particular Time
7. If You Only Knew
8. You Are My Sunshine
9. What's Your Movie
10. Fool's Paradise
11. Look What You Made Me Do
12. I'm Gettin' There
You Call It Jogging, I Call It Running Around
13. How Much Truth Can A Man Stand
14. Your Red Wagon
15. Indian Summer
16. Live The Life I Love, Love The Life I Live

MoseAllison 1991-05-xxt01 intro.flac:f636eac57e8035c376a3a91ac2a2ae8d
MoseAllison 1991-05-xxt02 unknown.flac:d82857b6851e3c4e2dae20fcb2f3586f
MoseAllison 1991-05-xxt03 My City
Home.flac:4ac3c9cf445eb02aeb9d94befc459b5
MoseAllison 1991-05-xxt04 If Youre Goin To The
City.flac:bfaf55172fe4d6f02dec595aba3ec61b
MoseAllison 1991-05-xxt05 Meaning - Molecular - One of These
Days.flac:96f20851eb958218e699e6e256114dbe
MoseAllison 1991-05-xxt06 No Special
Place.flac:8d1dd1840a0bf465fbcfdebf6e518c79
MoseAllison 1991-05-xxt07 If You Only
Knew.flac:c010d5bc2af4bc22b04648f398d9cb94
MoseAllison 1991-05-xxt08 You Are My
Sunshine.flac:fb84bdc88da064612920689862cb2d41
MoseAllison 1991-05-xxt09 Whats Your
Movie.flac:8b34f62db387e032f3014374a5bf2e4f
MoseAllison 1991-05-xxt10 Fools
Paradise.flac:867b3adf539326feldb0f714e8411975
MoseAllison 1991-05-xxt11 Look What You Made Me
Do.flac:91da68415d62e7f1bc4cf0b2e05fd8d8
MoseAllison 1991-05-xxt12 Im Gettin There - Runnin
Around.flac:9ee3198e3107518e823d01d42efd3162

MoseAllison 1991-05-xxt13 How Much Truth Can A Man
Stand.flac:b593a91267b777a277f75b9016578e3e
MoseAllison 1991-05-xxt14 Your Red
Wagon.flac:eb3d5667949e274ca17a5baf76123db9
MoseAllison 1991-05-xxt15 Indian
Summer.flac:b1bb84b837ede94966efc0ec55fa336b
MoseAllison 1991-05-xxt16 Live The Life I
Love.flac:7c88d47b8f2b93bbffdlb4cc659b99ef

62397845f0960f81f66303a343f3bb9c *MoseAllison 1991-05-xxt01 intro.flac
528b1cb0e4caab59395c29a1f5b6e584 *MoseAllison 1991-05-xxt02 unknown.flac
2a6b4bb574e0920fef96c40e9da15868 *MoseAllison 1991-05-xxt03 My City
Home.flac
3fdf49598285efa4ddc89d94bd4186b4 *MoseAllison 1991-05-xxt04 If Youre Goin
To The City.flac
00070b921817c9691af7e59954f604a6 *MoseAllison 1991-05-xxt05 Meaning -
Molecular - One of These Days.flac
e19a7ec35f4e4c0067e799b51d35cd86 *MoseAllison 1991-05-xxt06 No Special
Place.flac
bd44f3ddf187c90445b413a4408c6818 *MoseAllison 1991-05-xxt07 If You Only
Knew.flac
dace6534f75832d39dd62902d97f4deb *MoseAllison 1991-05-xxt08 You Are My
Sunshine.flac
9bc77806158f8efdc0574ec969e8ad96 *MoseAllison 1991-05-xxt09 Whats Your
Movie.flac
c66d44f5adde2e01c0e9929e40739c2d *MoseAllison 1991-05-xxt10 Fools
Paradise.flac
c42d890a0a8ec7da79a550ff13eda293 *MoseAllison 1991-05-xxt11 Look What You
Made Me Do.flac
152b3c961faeed5b19c80c41cfe1ec04 *MoseAllison 1991-05-xxt12 Im Gettin
There - Runnin Around.flac
652e5ff59917dcebbb5e9eaf8b6baf1e *MoseAllison 1991-05-xxt13 How Much Truth
Can A Man Stand.flac
c6559728987ac25c11ef75b0ace985bd *MoseAllison 1991-05-xxt14 Your Red
Wagon.flac
a16ead3dcdccde8ebccb4d71ac9529aa *MoseAllison 1991-05-xxt15 Indian
Summer.flac
75eb1ddd3114e1c576349b3838fcd1e *MoseAllison 1991-05-xxt16 Live The Life
I Love.flac

IF 02 info

XTC
1981.04.24
B&L Warehouse
Athens, Georgia, USA

Notes

Unknown source and lineage info. :(Decent recording tho'.

Play Time - 01:14:01

- 01 Respectable Street
- 02 Sgt. Rock (Is Going to Help Me)
- 03 No Language in Our Lungs
- 04 Ball and Chain
- 05 Paper and Iron (Notes and Coins)
- 06 Love at First Sight
- 07 Roads Girdle the Globe
- 08 Scissor Man
- 09 Towers of London
- 10 Burning With Optimism's Flames
- 11 Living Through Another Cuba
- 12 Generals and Majors
- 13 This is Pop?
- 14 Making Plans for Nigel
- 15 Helicopter
- 16 Outside World
- 17 Statue of Liberty

IF 03 Kate Bush 2014-08-27

Kate Bush
Hammersmith Apollo, London
27 August 2014

Source: DPA 4022 > Naiant Tinybox > Sony M10 (48kHz, 24 bit)
Processed in Reaper, tracked in CDWave, FLAC'd via Foobar
Taper: yousef

Setlist:

01. Lily
02. Hounds of Love
03. Joanni
04. Running Up That Hill
05. Top of the City
06. King of the Mountain

- The Ninth Wave-
07. (intro video)
08. And Dream of Sheep (video)
09. Under Ice
10. Waking the Witch
11. (dialogue)
12. Watching You Without Me
13. Jig of Life
14. Hello Earth
15. The Morning Fog

- A Sky of Honey-
16. Prelude
17. Prologue
18. An Architect's Dream
19. The Painter's Link
20. Sunset
21. Aerial Tal
22. Somewhere in Between
23. Tawny Moon
24. Nocturn
25. Aerial

26. Among Angels
27. Cloudbusting

IF 04 Sting - Peter Gabriel 2016-06-21 Columbus, OH Rock, Paper, Scissors Tour (RICK0725 REMASTER)

Sting - Peter Gabriel 2016-06-21 Columbus, OH Rock, Paper, Scissors Tour
(RICK0725 REMASTER)

Contrast Clause

This is recorder 1

44.1 khz/16 bit

<http://www.dimeadozen.org/torrents-details.php?id=565146>

96 khz/24 bit

<http://www.dimeadozen.org/torrents-details.php?id=565146>

Sting & Peter Gabriel

Nationwide Arena

Columbus, OH

June 21, 2016

First night of the Rock, Paper, Scissors Tour

Source info:

Countryman B3 Mic in > SP-SPSD-10-Dual > Tascam DR-2D > 24/96 > Audacity
(track split) (fade ins & fade outs) (amplification) (normalized) > TLH >
Flac (6)

Taped from Section C1

Practically ideal recording atmosphere. No clappers, no talkers. Direct
side view of the stage.

Taper: Bogusjack (with permission)

Setlist:

- 01 The Rhythm of the Heat
- 02 If I Ever Lose My Faith in You
- 03 Talk Gabriel Sting
- 04 No Self Control
- 05 Invisible Sun
- 06 Games Without Frontiers
- 07 Shock the Monkey
- 08 Secret World
- 09 Driven to Tears
- 10 Fragile
- 11 Red Rain
- 12 Dancing With the Moonlit Knight - Selling England By the Pound
- 13 Message in the Bottle
- 14 Darkness
- 15 Walking in Your Footsteps
- 16 Kiss that Frog
- 17 Don't Give Up
- 18 The Hounds of Winter

19 Big Time
20 Englishman in New York
21 Solsbury Hill
22 Every Little Thing She Does Is Magic
23 If You Love Somebody Set Them Free
24 Roxanne
25 Love Can Heal
26 Desert Rose
27 In Your Eyes
28 Every Breathe You Take
29 Sledgehammer

REMASTER LINEAGE

Countryman B3 Mic in > SP-SPSD-10-Dual > Tascam DR-2D > 24/96 > Original WAV Files From Recorder > Processed with Adobe Audition 2015.1 CC, Har-Bal 3.0, iZotope Ozone 7 > Trader's Little Helper FLAC 8 > shared files.

REMASTERING NOTES

The process for this rework was to create an eq frequency spectrum snapshot captured from a pro recorded Peter Gabriel source and apply that template as a starting point to an audience recording. I have been experimenting with the process for over a year. Trying various settings in the software, capturing several sources, and determining which snapshot fits best to reshape the EQ of the audience recording instead of manual EQ.

WORK FLOW

Audition CC 2015.2, Har-Bal 3.0, and iZotope Ozone 7

Original 96 khz/16bit WAV files from the recorder are loaded into Adobe Audition 2015 CC
Original files are converted to 48000 hz 32 bit for processing
The file is then volume matched to -20.95 LUFS

In HarBal 3.0, created and saved the EQ snapshots of the original audience recording and the Peter Gabriel Back to Back 48Khz/24 bit blu ray audio sound track as a reference.

Matched the recorded audio to the shape of the frequency spectrum of the reference recording. Listened, Tweaked, and outputted equalized audio file

Audition CC 2015.2

Increased volume to -17 Db LUFS

Automatic Phase Correction - Auto Align Channels and Auto Center Panning

Automatic Click Remover, Audition CC 2015.1 - Created Spike Reduction Preset - Processed clapping spikes

In iZotope Ozone 7, created a dynamics process to address the compression of the low end (2 bands) and d'essing in order to prepare the

audio for volume maximizing.

Converted Audio file to 44100 hz 16 bit - Audition 2015.1 CC
Processed Dither in Ozone 7 - MBIT + Dither - 16 bit, Medium Dither
Amount, Higher Noise Shaping settings
Matched volume to 14.4 LUFS with max peak level of.1 dbTP using tru peak
limiting
Exported the WAV audio within the markers
Converted the WAV files to FLAC

Please support the artists and buy their stuff if you find this recording
enjoyable

Enjoy the concert
Rick0725 7/16/2016

IF 05 King Crimson 1982-02-28 Stony Brook University, Long Island, NY 16 44 RM FLAC8

King Crimson
February 28, 1982
SUNY Stony Brook Gymnasium,
Stony Brook, Long Island, NY, USA

16 bit 44.1 downsampled and dithered version of a 24/96 HiRes ReMaster 2nd gen cassette complete tape transfer

Lineage phase one:

Maxell XL-II 90m cassette (unconfirmed 2nd generation via Stratcat58's collection) from a mid 80's tape trade > Nakamichi MR-1 Cassette Deck > Audacity > Flac files > Audioarchivist

Lineage phase two:

24/96 FLAC to WAV via Trader's Little Helper > Adobe Audition 3.01 Automatic Phase Correction tool > Wavelab 5.01b (tracking, editing, Waves Q10 Paragraphic EQ, Steinberg Denoiser, SHEPPI Stereo Spatial Enhancer, BBE D82 Sonic Maximizer, Peak Master) > 24 bit 96 khz split remastered wav > Foobar2000 SoX resampler to 24 bit 44.1 khz > iZotope RX Advanced 3 MBit+ dither to 16/44.1 wav > Trader's Little Helper to FLAC8 > Foobar2000 (tagging) > torrent > you!!!

Setlist:	1:32:13
01 Discipline	5:55
02 Thela Hun Ginjeet	7:45
03 Adrian banter 1	0:33
04 Red	7:35
05 Matte Kudasai	3:48
06 The Sheltering Sky	10:40
07 Frame by Frame	5:00
08 Neurotica (then titled "Manhattan")	5:22
09 Adrian banter 2	0:42
10 Neal and Jack and Me	6:17
11 Improv - Intro: guitar	1:07
12 The Howler (then titled "Turkish Tea")	4:58
13 Improv - Intro: stick	0:59
14 Elephant Talk	5:05
15 Improv - Intro: drums	4:12
16 Indiscipline	8:48
17 Absent Lovers (then untitled, 3OAPPrototype)	5:36
18 Larks' Tongues in Aspic, Part Two	7:51

Robert Fripp
Bill Bruford
Tony Levin
Adrian Belew

<http://crimsonalive.com/dates/699.html>
<https://www.setlist.fm/setlist/king-crimson/1982/suny-stony-brook-gymnasium-stony-brook-ny-53d88741.html>
<https://www.dgmlive.com/tour-dates/443>
<https://www.ourplacesociety.com/>

Audioarchivist's mastering notes:

The widely bootlegged "Indiscipline Mining Rocks" concert, finally complete, and sounding alright, too! I bought a copy of the bootleg record the day after I saw Tony with his band in 2002. I love it's coverart, with a recording walkman plugged into a jackhammer! I wish I had the chance to shop for it a day earlier, as I would have got him to autograph it along with nearly every other item I had in my collection that related to him! He was super friendly and accommodating, even allowing me to plug in to their soundboard to record the show that night - but that's another story for another upload!

I've also previously downloaded a partial recording from this same show, but I think that might actually be from a different recorder at the show and an alternate source. Neither it nor the parts of the show on the vinyl sound that great, in my opinion, but this copy is pretty well balanced! It's not perfect, though... The raw tape transfer that was sent to me by Stratcat58 was pretty good although you can hear the tape generational noise a little bit. I tried to shave off a bit of the nastiest part of the hiss with a very light denoising, but left quite a bit of it in to retain the sonic clarity and "air" in the recording. It's a pretty transparent recording with some fine dynamic range! It's nice to finally hear the whole show this well!!!

There are a couple of edits in the tape, cutting some crowd noise and dead air. There's not really any (much? LOL) music lost. I'm not sure at which stage of it's generation these edits to the tape were done. "Discipline" is joined right as the song starts, I believe. I think the master taper may have flipped tapes after "The Sheltering Sky" and started a new tape side for "Frame By Frame", but dubbed "Frame By Frame" onto the end of side A when he copied it. Also there's another gap before "Manhattan" and another after it before Ade outtroduces it and intros NAJAM. The show flows smoothly until the encore applause break which is cut out in the dubbing somewhere before the as then untitled but now called "Absent Lovers" prototype riff song for Three Of A Perfect Pair (you can hear that too right?)... At least all the songs are there, unlike the vinyl boot or the other source both having bits and parts of the show this one has all the music.

There was a strange change to the balance of the mix part way through the show, with the low bass levels dropping down considerably part way through side one, and later on the bass saturation raised back up again near the end of side two. If I set up the beginning of side A, the end sounded anemic with no low end. If I set up for the end of side A, the beginning of the show was a clipping overdriven mess! So much difference in frequency response over 45 minutes! I had to set up two different EQ

settings, and crossfade between them in order to create a uniform sound throughout the show. I tried to strike a balance between bringing up enough detail and depth in the bass frequencies that were too quiet that I had to raise without bringing up too much of the low rumble tape to tape to tape noise floor. And I had to do it twice for each tape side. With failed attempts along the way! I had to reject an early version I made that had a super fat bass sound because of the flapping sound the low noise rumble made during the quieter sections! I tried to make all frequencies respond evenly, and match from start to middle to finish. The original raw transfer had a small slice of the lows that was way too saturated, and had a big bump in the mid-highs, with a rift valley in between where all the detail in the vocals and guitars was buried. There was a big EQ transition in the middle of "Red", and again somewhere during "Absent Lovers", but I don't think that you'll notice them anymore...

As well as various EQ settings I've applied with Waves Q10 Paraphraphic EQ that chopped down a huge sharp spike in the low end to varying levels as the show progresses as well as bridge the gap in the critical vocal / guitar ranges for proper detail, I used the SHEPPI Stereo Spatial Enhancer plug-in to broaden the soundstage a little more. The original flat transfer (that wasn't flat at all! LOL) had some stereo feeling to it, and still does with the enhancement, but also has a bit extra atmosphere now. I also used the BBE D82 Sonic maximizer to add some depth and sparkle to the recording. I tried to make the levels decently loud enough without reaching the level of clipping but there are one or two stray peaks that were softly limited. No compression was used, and the recording retains a wide dynamic range that sounds pretty decent when cranked up loud - even with that layer of 1980's tape to tape trade dubbing hiss texture underneath the music. Enjoy!

I really do dig this phase in the band's evolution! This period before they went in to record the album "Beat" was interesting because of the way they were trying out new songs and ideas that were still to be developed more later on. There are some improvs that aren't always played as intros to songs, and some extra fun being had during some songs, too. Adrian sure sounds like he's having a good time! I like it!!! What's he talking about in "Indiscipline"? There's a bit of extra ranting going on here. Later on, after the second album, the live shows were a little more polished and even rehearsed in a way, with less chances being taken, perhaps. These shows had risk, they had some danger. They were still trying to figure it all out...

Support the band and go see them play live on tour now! They are great right now, and worth your time and money. Go and purchase some stuff from DGMLive.com as well, as there's lots of cool things to get from them. But, they don't have everything. This show is not in the list, however much it should be. This is a fan made tape made by fans for fans for free. I made no money from fixing this show up - I still eat at a soup kitchen! Give them some money. Share this freely as you got it as lossless FLAC files. Convert to lossy formats for your own personal use only - do not share as eMpty3 files, please! I worked hard to restore this show, and I'd like you to be able to hear every bit and byte of it just the way I do. Friends don't let friends listen lossy!

audioarchivist@hotmail.com

01 Discipline.wav: successfully encoded to '01 Discipline.flac' (ratio = 0.694; no need for sector alignment).
02 Thela Hun Ginjeet.wav: successfully encoded to '02 Thela Hun Ginjeet.flac' (ratio = 0.694; no need for sector alignment).
03 Adrian banter 1.wav: successfully encoded to '03 Adrian banter 1.flac' (ratio = 0.705; no need for sector alignment).
04 Red.wav: successfully encoded to '04 Red.flac' (ratio = 0.676; no need for sector alignment).
05 Matte Kudasai.wav: successfully encoded to '05 Matte Kudasai.flac' (ratio = 0.702; no need for sector alignment).
06 The Sheltering Sky.wav: successfully encoded to '06 The Sheltering Sky.flac' (ratio = 0.702; no need for sector alignment).
07 Frame By Frame.wav: successfully encoded to '07 Frame By Frame.flac' (ratio = 0.682; no need for sector alignment).
08 Manhattan (Neurotica).wav: successfully encoded to '08 Manhattan (Neurotica).flac' (ratio = 0.675; no need for sector alignment).
09 Adrian banter 2.wav: successfully encoded to '09 Adrian banter 2.flac' (ratio = 0.675; no need for sector alignment).
10 Neal And Jack And Me.wav: successfully encoded to '10 Neal And Jack And Me.flac' (ratio = 0.700; no need for sector alignment).
11 Improv - Intro_guitar.wav: successfully encoded to '11 Improv - Intro_guitar.flac' (ratio = 0.705; no need for sector alignment).
12 Turkish Tea (The Howler).wav: successfully encoded to '12 Turkish Tea (The Howler).flac' (ratio = 0.671; no need for sector alignment).
13 Improv - Intro_stick.wav: successfully encoded to '13 Improv - Intro_stick.flac' (ratio = 0.683; no need for sector alignment).
14 Elephant Talk.wav: successfully encoded to '14 Elephant Talk.flac' (ratio = 0.644; no need for sector alignment).
15 Improv - Intro_drums.wav: successfully encoded to '15 Improv - Intro_drums.flac' (ratio = 0.692; no need for sector alignment).
16 Indiscipline.wav: successfully encoded to '16 Indiscipline.flac' (ratio = 0.644; no need for sector alignment).
17 Absent Lovers (3OAPPrototype).wav: successfully encoded to '17 Absent Lovers (3OAPPrototype).flac' (ratio = 0.690; no need for sector alignment).
18 Larks' Tongues in Aspic, Part Two.wav: successfully encoded to '18 Larks' Tongues in Aspic, Part Two.flac' (ratio = 0.711; no need for sector alignment).

No errors occurred.

01 Discipline.flac: tested ok (file is decodable without error).
02 Thela Hun Ginjeet.flac: tested ok (file is decodable without error).
03 Adrian banter 1.flac: tested ok (file is decodable without error).
04 Red.flac: tested ok (file is decodable without error).

05 Matte Kudasai.flac: tested ok (file is decodable without error).
06 The Sheltering Sky.flac: tested ok (file is decodable without error).
07 Frame By Frame.flac: tested ok (file is decodable without error).
08 Manhattan (Neurotica).flac: tested ok (file is decodable without error).
09 Adrian banter 2.flac: tested ok (file is decodable without error).
10 Neal And Jack And Me.flac: tested ok (file is decodable without error).
11 Improv - Intro_ guitar.flac: tested ok (file is decodable without error).
12 Turkish Tea (The Howler).flac: tested ok (file is decodable without error).
13 Improv - Intro_ stick.flac: tested ok (file is decodable without error).
14 Elephant Talk.flac: tested ok (file is decodable without error).
15 Improv - Intro_ drums.flac: tested ok (file is decodable without error).
16 Indiscipline.flac: tested ok (file is decodable without error).
17 Absent Lovers (3OAPPprototype).flac: tested ok (file is decodable without error).
18 Larks' Tongues in Aspic, Part Two.flac: tested ok (file is decodable without error).

No errors occurred.

01 Discipline.flac:56ef8727e1f1529f842befef4fb99e2e
02 Thela Hun Ginjeet.flac:bb9b946829ebcab143106b4449fbd12b
03 Adrian banter 1.flac:d1805ca875deb7a33754815598e61f8b
04 Red.flac:31e24b2a71038e337973c6c55acd5614
05 Matte Kudasai.flac:45ce1d8a9486c99539052036b146e651
06 The Sheltering Sky.flac:02e59a4821be15a44eea2536d49c9658
07 Frame By Frame.flac:2471b1b471de4ab6590b679929868ac4
08 Manhattan (Neurotica).flac:18ba838317db5c27635f30f2abf92252
09 Adrian banter 2.flac:ddf353e8eee10ccf64bbddc6e911cf38
10 Neal And Jack And Me.flac:ba5d8b1fb8c14d70ae186f7ccel81adc
11 Improv - Intro_ guitar.flac:f11107a0770cc47d6cb29f3104a1788f
12 Turkish Tea (The Howler).flac:924888eee772041a5cd2397463c5ee11
13 Improv - Intro_ stick.flac:9f5329234f97a5bf0477a2b74311bbdcd
14 Elephant Talk.flac:b158b4278ca92597e07b53ef5439fe4c
15 Improv - Intro_ drums.flac:5e6220d66a27c2d5fb3d6ab2e2e28571
16 Indiscipline.flac:db35cc80e229db74710b038c497a83a
17 Absent Lovers (3OAPPprototype).flac:4b11a9cd883a0fb29b57e68aae03c1fc
18 Larks' Tongues in Aspic, Part Two.flac:e3d89f7e0263f0cba48e524069d4b1fa

Checksum file saved to disk.

No errors occurred.

C:\Music\King Crimson 1982-02-28 Stony Brook University, Long Island, NY
16 44 RM FLAC8\01 Discipline.wav: successfully deleted.
C:\Music\King Crimson 1982-02-28 Stony Brook University, Long Island, NY
16 44 RM FLAC8\02 Thela Hun Ginjeet.wav: successfully deleted.

C:\Music\King Crimson 1982-02-28 Stony Brook University, Long Island, NY
16 44 RM FLAC8\03 Adrian banter 1.wav: successfully deleted.
C:\Music\King Crimson 1982-02-28 Stony Brook University, Long Island, NY
16 44 RM FLAC8\04 Red.wav: successfully deleted.
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16 44 RM FLAC8\05 Matte Kudasai.wav: successfully deleted.
C:\Music\King Crimson 1982-02-28 Stony Brook University, Long Island, NY
16 44 RM FLAC8\06 The Sheltering Sky.wav: successfully deleted.
C:\Music\King Crimson 1982-02-28 Stony Brook University, Long Island, NY
16 44 RM FLAC8\07 Frame By Frame.wav: successfully deleted.
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16 44 RM FLAC8\08 Manhattan (Neurotica).wav: successfully deleted.
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16 44 RM FLAC8\09 Adrian banter 2.wav: successfully deleted.
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16 44 RM FLAC8\10 Neal And Jack And Me.wav: successfully deleted.
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16 44 RM FLAC8\11 Improv - Intro_guitar.wav: successfully deleted.
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16 44 RM FLAC8\14 Elephant Talk.wav: successfully deleted.
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16 44 RM FLAC8\17 Absent Lovers (3OAPPrototype).wav: successfully
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C:\Music\King Crimson 1982-02-28 Stony Brook University, Long Island, NY
16 44 RM FLAC8\18 Larks' Tongues in Aspic, Part Two.wav: successfully
deleted.

No errors occurred.

IF 06 Brand X - Ronnie Scotts 1976 RATW info

Brand X
Ronnie Scott's, London, England
Sept. 1976

from Rock Around The World radio show LP

master LP>DAT>Soundforge9.0>Flac5

John Goodsall
Percy Jones
Morris Pert
Robin Lumley
Phil Collins

01 radio show host introduction 0:21
02 Unorthodox Behaviour 07:05
03 Malaga Virgen 09:46
04 jam (aka Tito's Leg) 07:24

TT= 24:38

contrast clause: similar upload here with unknown lineage:
<http://www.dimeadozen.org/torrents-details.php?id=190166>

Thanks to Kinebee - if it wasn't for your upload and willingness to share some great music, I wouldn't have been motivated to dig up my copy. I have the Rock Around the World LP, one side of which is this Brand X performance. I transferred it to DAT about 14 years ago, and was able to find my copy, which was a daunting task in itself. The record sounded very good, with a few ticks and some surface noise - which I removed with Soundforge 9.0, although I think I erred on the side of not overdoing it. The clicks are gone, but very slight surface noise remains. Check the sample. This is one of the best documents of early live Brand X, apart from Livestock, and Missing Period. :-)

This show is sometimes mistakenly given the date of December 1976, but that's probably when the show first aired. A good Brand X gigography by Dimer Scottstradez can be found here:

http://members.cox.net/scottstrades/BrandX_Performances.html

Apparently on this stint of shows at Ronnie Scott's, Brand X was opening for Charles McPherson.

IF 07 cash.wps

****JOHNNY CASH TORRENT WAR****

OK this is more like a nuclear bomb than an opening shot...

****If you try and sell this on eBay "Sooner or later god'll cut you down". ***

Nothing I can type will do this torrent justice...

JOHNNY CASH

AND THE ORIGINAL TENNESSEE TWO...

LUTHER PERKINS: LEAD GUITAR

MARSHALL GRANT: UPRIGHT BASS

So I will say 1) this has been hoarded long enough.

And 2)

SUPPORT THIS TIMELESS ARTIST !!!

BUY AMERICAN RECORDINGS 5: A HUNDRED HIGHWAYS TO BE RELEASED JULY 4

Listen to the entire album exclusively at www.myspace.com/johnnycash

These are vintage radio broadcast transcription discs (at times you can "hear" the vinyl which adds flavor). The sound quality is amazing.

Country Style USA is from 1958, Guest Star is from 1959. That's all the info I have. I received these many years ago in a trade and transferred them from cassette. This is as good as it gets.

- 1) Country Style USA Intro
- 2) Hey Porter
- 3) I Walk The Line
- 4) "Join The Reserve For Youth Training Program" spot
- 5) Rock Island Line (Johnny says they haven't recorded it yet)
- 6) So Doggone Lonesome
- 7) Country Style USA Outro
- 8) Country Style USA Intro
- 9) Folsom Prison Blues
- 10) Cry Cry Cry
- 11) "Reserve For Youth Training Program" spot
- 12) I Was There When It Happened
- 13) Get Rhythm ("Our latest release on Sun")
- 14) Country Style USA Outro
- 15) Guest Star Intro
- 16) Country Boy
- 17) Chat w/ Johnny
- 18) Don't Take Your Guns To Town
- 19) Johnny Cash "Buy Savings Bonds" spot
- 20) Swing Low, Sweet Chariot

21) Guest Star Outro

IF 08 Coltrane-LiveTrane Underground

Live'Trane Underground Disk 1 -12

DISC 1

Miles Davis Quintet, 1960:

Unknown venue, probably West Germany

between March 21 and April 10, 1960

1. So What (10:36--beginning cut off)
2. 'Round Midnight (5:46)
3. Walkin' (11:01--incomplete)
4. So What (10:17)

Miles Davis (trumpet)
John Coltrane (tenor sax)
Wynton Kelly (piano)
Paul Chambers (bass)
Jimmy Cobb (drums)

Kongresshalle
Frankfurt am Main, West Germany
March 30, 1960

5. announcement (0:15)
6. So What (12:57)
7. All of You (9:50--incomplete)

Miles Davis (trumpet)
John Coltrane (tenor sax)
Wynton Kelly (piano)
Paul Chambers (bass)
Jimmy Cobb (drums)

DISC 2

John Coltrane Quintet

Olympia Theatre, Paris, Nov. 18, 1961

First concert (6:30 pm):

1. Impressions (10:53)
2. I Want to Talk About You (6:52)
3. Blue Train (16:07)
4. My Favorite Things (22:33)
5. announcement by Norman Granz (1:41)
6. Impressions (same as track 1, different source (10:54)

John Coltrane (tenor sax, soprano sax),
Eric Dolphy (alto sax),
McCoy Tyner (piano),
Reggie Workman (bass),
Elvin Jones (drums).

Live 'Trane: Underground, disc 03

DISC 3
Olympia Theatre Paris Nov. 18, 1961

Second concert (11:30 pm)

1. Blue Train (12:47)
2. I Want to Talk About You (9:38)
3. My Favorite Things (25:35)

John Coltrane (tenor sax, soprano sax)
Eric Dolphy (alto sax, flute)
McCoy Tyner (piano)
Reggie Workman (bass)
Elvin Jones (drums)

Konserthuset Stockholm Nov. 23, 1961, second set

4. Naima (incomplete) (2:34)

John Coltrane (tenor sax)
Eric Dolphy (bass clarinet)
McCoy Tyner (piano)
Reggie Workman (bass)
Elvin Jones (drums)

Auditorium Maximum Freie University Berlin, West Germany Dec. 2, 1961

5. Impressions (13:05)

John Coltrane (tenor sax)
Eric Dolphy (alto sax)
McCoy Tyner (piano)
Reggie Workman (bass)
Elvin Jones (drums)

Live 'Trane: Underground, disc 4
DISC 4

Falkonercentret Copenhagen, Denmark Nov. 20, 1961

1. announcement by Norman Granz (2:24)
2. Delilah (12:03)

3. Every Time We Say Goodbye (5:11)
4. Impressions (14:16)
5. Naima (7:40)
6. My Favorite Things--false start 1 (0:40)
7. My Favorite Things--false start 2 (0:08)
8. announcement by John Coltrane (0:39)
9. My Favorite Things (28:54)

John Coltrane (soprano sax, tenor sax)
 Eric Dolphy (bass clarinet, alto sax, flute)
 McCoy Tyner (piano)
 Reggie Workman (bass)
 Elvin Jones (drums)

Live 'Trane Underground disc 5

Kulttuuritalo Helsinki, Finland Nov. 22, 1961

Second concert (9:15 pm):

1. Blue Train (8:58)
2. I Want to Talk About You (6:58)
3. Impressions (7:59)
4. My Favorite Things (20:20)

Sudwestfunk TV Studio Baden-Baden, West Germany Nov. 24, 1961

5. announcement (2:16)
6. My Favorite Things (10:37)
7. announcement (0:58)
8. Every Time We Say Goodbye (5:13)
9. announcement (0:50)
10. Impressions (7:15)
11. untitled blues (trio) (1:28)

John Coltrane (tenor sax, soprano sax)
 Eric Dolphy (alto sax, flute)
 McCoy Tyner (piano)
 Reggie Workman (bass)
 Elvin Jones (drums)

Live 'Trane Underground disc 6

Kongresshalle Frankfurt am Main West Germany Nov. 27, 1961

1. Impressions (17:29--beginning cut off)
 2. Every Time We Say Goodbye (5:15)
 3. My Favorite Things (19:14--beginning cut off)
- NOTE: Every Time We Say Goodbye is actually from Baden-Baden, Nov. 24, 1961
 (i.e., disc 6, track 2 is the same as disc 5, track 8).
 My Favorite Things opened the concert.

Liederhalle Stuttgart Nov. 29, 1961

4. Impressions (9:12)
5. Every Time We Say Goodbye (5:28)
6. My Favorite Things (14:39--ending cut off)

John Coltrane (tenor sax, soprano sax)
Eric Dolphy (alto sax, flute)
McCoy Tyner (piano)
Reggie Workman (bass)
Elvin Jones (drums)

Live 'Trane Underground DISC 7

John Coltrane Quartet, 1962:
Falkonercentret, Copenhagen, Denmark, Nov. 22, 1962

1. Bye Bye Blackbird (21:03)
2. Chasin' the Trane (7:30)
3. The Inchworm (9:10)
4. Every Time We Say Goodbye (5:44)
5. Mr. P.C. (19:28)

John Coltrane (soprano sax)
McCoy Tyner (piano)
Jimmy Garrison (bass)
Elvin Jones (drums)

Live 'Trane Underground DISC 8

John Coltrane Quartet, 1962:

Falkonercentret, Copenhagen, Denmark, Nov. 22, 1962--continued

1. I Want to Talk About You (11:11)
2. Traneing In (23:23)
3. Impressions (8:59)
4. My Favorite Things (19:20--incomplete)

John Coltrane (tenor sax, soprano sax)
McCoy Tyner (piano)
Jimmy Garrison (bass)
Elvin Jones (drums)

Stefaniensall, Graz, Nov. 28, 1962

5. Autumn Leaves (10:33)

John Coltrane (soprano sax)

McCoy Tyner (piano)
Jimmy Garrison (bass)
Elvin Jones (drums)

Live 'Trane Underground DISC 9

Showboat, Philadelphia, June (possibly 10, 17, or 24) 1963

1. Chasin' the Trane (10:50)
2. It's Easy to Remember (6:42)
3. Up 'Gainst the Wall (5:40--incomplete)
4. The Inchworm (8:34)
5. Impressions (13:27--incomplete)
6. audience noise (0:24)

John Coltrane (tenor sax, soprano sax),
McCoy Tyner (piano--only on "Impressions" and the last few minutes of "The
Inchworm"),
Jimmy Garrison (bass),
Roy Haynes (drums).

Tivoli Koncertsal, Copenhagen, Denmark, Oct. 25, 1963

7. Mr. P.C. (23:41)

John Coltrane (tenor sax),
McCoy Tyner (piano),
Jimmy Garrison (bass),
Elvin Jones (drums).

Live 'Trane: Underground, disc 10

Tivoli Koncertsal Copenhagen, Denmark Oct. 25, 1963--continued

1. Impressions (19:27--incomplete)
2. The Promise (10:01)
3. Afro Blue (8:43)
4. Naima (7:46)
5. My Favorite Things (17:15)

John Coltrane (tenor sax, soprano sax)
McCoy Tyner (piano)
Jimmy Garrison (bass)
Elvin Jones (drums)

Date and location uncertain (sometimes attributed to Paris,
Nov. 1, 1963, but this probably is incorrect; may be from 1962)

6. Chasin' the Trane (5:21)

John Coltrane (tenor sax)
Jimmy Garrison (bass)
Elvin Jones (drums)

Live 'Trane Underground DISC 11

Liederhalle, Stuttgart, Nov. 4, 1963

1. The Promise (7:32)
2. Afro Blue (6:48)
3. I Want to Talk About You (10:42)
4. Impressions (28:52)

John Coltrane (soprano sax, tenor sax)
McCoy Tyner (piano)
Jimmy Garrison (bass)
Elvin Jones (drums).

John Coltrane - Live 'Trane: Underground DISC 12

Liederhalle, Stuttgart, Nov. 4, 1963--continued

1. My Favorite Things (18:51)
2. Every Time We Say Goodbye (6:11)
3. Mr. P.C. (35:52)

John Coltrane (soprano sax, tenor sax)
McCoy Tyner (piano)
Jimmy Garrison (bass)
Elvin Jones (drums)

Artwork included for each disc

IF 09 info

Buffalo Springfield
Long Beach Arena
Long Beach, California, USA
5/5/1968

Source: Unknown. Acquired in trade.
Lineage: Direct to torrent from trade.
Taped by: Unknown

Bootleg Title: Final Show
File Size: 211 MB (SHN)

Setlist:

- 01 Introduction
- 02 Rock 'n' Roll Woman (Up to "The Buffalo Springfield will not perform unless you go back to your seat!")
- 03 Rock 'n' Roll Woman
- 04 A Child's Claim To Fame
- 05 Nowadays Clancy Can't Even Sing
- 06 Good Time Boy
- 07 Mr. Soul
- 08 Uno Mundo
- 09 For What It's Worth
- 10 Bluebird

MD5/FLAC Fingerprints:

cf7cf50c66572d4a88d896121ede57bf *springfield1968-05-05t01.shn
5a1def293659347e0d60b8dc83d22740 *springfield1968-05-05t02.shn
645ccb39ed5dc19375ee046caacedeb1 *springfield1968-05-05t03.shn
9600dc9778930ca32be9b620bef17d58 *springfield1968-05-05t04.shn
6a0728987366b010ad785862d90dd939 *springfield1968-05-05t05.shn
59117319c4d877127a33f39bc0f3481e *springfield1968-05-05t06.shn
3ba96e8351abfc7db94ade669adeddd5 *springfield1968-05-05t07.shn
471d956d29d94336a8ecc46c5493f486 *springfield1968-05-05t08.shn
d021d12aa0770709cb4b592361c2fa0e *springfield1968-05-05t09.shn
bfcdf2a0ad59ba4d1a733e46639a8a7e *springfield1968-05-05t10.shn

Notes:

From http://www.bootlegarchive.com/media_description.asp?MediaID=1930:
"Final Buffalo Springfield Concert?? The show is described in John Einarson's book "For What It's Worth" and is most definitely the 05/05/1968 show. It is also as matty suggests the final BS show (source - BS box set book). Please note the missing song titles in the text document are "04. A Child's Claim To Fame" and "06. Good Time Boy". "
BRAND X (Goodsall, Jones, Clarke, Weinberger, Dennard) 2016-10-20 Wildey Theatre, Edwardsville, Il, USA (reseed)

IF 10 BrandX_2016-10-20_Edwardsville

BRAND X
(Goodsall, Jones, Clarke, Weinberger, Dennard)
2016-10-20
(oct 20, 2016)
Wildey Theatre
Edwardsville, Il, USA

source:

audience reording fom Row F DFC
Core Sound HEBS DPA 4061 > Bass Filter On > Sony PCM-M10 (24/48)
Transfer: M10 > PC > Audacity (Amplify & Leveler) > CD Wave > Trader's
Little Helper > Torrent

setlist:

cd1

Nightmare Patrol
Euthanasia Waltz
Born Ugly
Isis Mourning (Part 1 & 2)
Nuclear Burn

cd2

Macrocosm
Hate Zone
Percy Solo > Magic Mist Jam
Sun In The Night
Why Should I Lend You Mine (When You've Broken Yours Off Already)
...Maybe I'll Lend You Mine After All
Malaga Virgen
(unknown)

total time 116:59 min.

lineup:

Percy Jones - bass
John Goodsall - guitar
Chris Clarke - keyboards
Scott Weinberger - percussion
Kenwood Dennard - drums

discography:

1976: 'Unorthodox Behaviour '
1977: 'Moroccan Roll'
1977: 'Livestock' (#1+#5 were 77-Aug-5, #4 was 76-Sept , #2+#3 were 76-
Sept, 77-Apr-23, or a studio recording)
1978: 'Masques'
1979: 'Product'
1980: 'Do They Hurt?'
1982: 'Is There Anything About?'
1992: 'X-Communication'
1996: 'Live at the Roxy L.A' (Los Angeles 1979-09-23)

1997: 'Manifest Destiny'
1997: 'Missing Period' (London 1976-02-26, 1976-07-15)
2000: 'Timeline' Chicago (1977-11-16 + New York 1993-06-21)
2003: 'Trilogy' (New York 1979-09-27)
2017: 'But Wait ...There's More !' (2017-01-06 Sellersville)
2018: 'Locked & Loaded' (2017-06-11 Lancaster)

links:

http://www.edensongs.com/recordings/BrandX_Performances.html
<http://calyx.perso.neuf.fr/bands/chrono/brandx.html>
http://planetgong.altervista.org/Brand_X.htm

more of BRAND X at

<http://www.molvaer.de/best-of-the-rest.htm#B>

seeded by pdub2000 on Nov 21, 2016 as torrent #577319
re-seeded by FBAUER 2019-02-14

IF 11 notes

King Crimson
Hart Theatre @ The Egg Center For The Performing Arts
Albany, NY
September 8, 2014

Full dress rehearsal concert for 'friends and family' the night before the first official public concert.

16 bit version

Taped and transferred by Bigdaddybflo
Gear: Tascam DR-07
Mastered by }{eywood
Lineage: DR-07 (wav @ 24/48) > USB > Dropbox > plugin enhanced Adobe
Audition 1.5 (clap reduction, EQ, normalization, conversion to 16/44.1,
peak limiting) > TLH (SBE fix, flac 8)

I'm posting this on The Pirate Bay as a big Fuck You to Robert fripp and his attitude toward tapers and because it's the only place that isn't afraid to keep it posted when Fripp & Co. try to have it taken down. It's nice to see a private show where one of the "friends and family" of a band that cracks down the hardest on bootlegging was a taper.

A number of treats at this show including the first live performances of Pictures of a City, The Letters and A Sailor's Tale since 1972, Larks' Tongues in Aspic Part 1 and Starless since 1974 and the first performance ever of One More Red Nightmare.

Because of security issues Big Daddy had to keep hiding the recorder. The sound of the recording changes as the show goes on because of this. Some times the low end is a bit abundant, sometimes the mids. There were also a lot of mic bumps and sounds of the recorder being handled. I've edited these out or attenuated them as much as possible, but I couldn't chase all the problems out, so it is what it is.

Finally, there was a very od electrical interference sound beginning at the encore break, a high pitched squeal that sounds a lot like the sound a remote control makes when you point it at a mic or tapedeck. I have no idea what causes this, but I saw it once before on another show my partner recorded. The majority of it happens during the encore break applause, but it spills over a little into the music. I cut it from the encore break, but behind the music I had to noise reduction to get it out.

- 01 Larks' Tongues in Aspic, Part One
- 02 Pictures of a City
- 03 A Scarcity of Miracles
- 04 interlude
- 05 The ConstruKction of Light (Part One)
- 05 One More Red Nightmare
- 06 Hell Hounds of Krim

- 07 Red
- 08 The Letters
- 09 Level Five
- 10 Hell Bells
- 11 Sailor's Tale
- 12 The Light of Day
- 13 The Talking Drum
- 14 Larks' Tongues in Aspic, Part Two
- 15 Starless

- 16 Hoodoo
- 17 21st Century Schizoid Man

Robert Fripp – guitars, guitar synthesiser/MIDI guitar, Soundscapes,
keyboards, Frippertronics
Mel Collins – saxophones, flutes
Tony Levin – bass guitars, Chapman Stick, upright bass, backing vocals
Pat Mastelotto – acoustic and electronic drums and percussion
Gavin Harrison – drums
Jakko Jakszyk – guitars, lead vocals, flute
Bill Rieflin – drums, keyboards, backing vocals

Many thanks to Big Daddy for taking the risks he does, and for his "Fuck you. It's not yours anymore" attitude toward bands, one I wholeheartedly embrace.

IF 12 band1976-11-25.aud.rhinotrocity1.motb.0066

MOTB Release: 0066 16/44.1
Release Date: 2008-04-16
Band: The Band
Date: 1976-11-25
Venue: Winterland
Location: San Francisco, CA
Analog Audience Source: 1RL Master Cassette (MAC)
Medium Stock Brands: MAC = 4 x TDK SA C60 + 1 x Maxell UDXL C90
Analog Lineage: 2 x Sony ECM-280 => Sony SD 152 >> MAC
Analog Sound Preservation: MAC >> Nakamichi DR-8 => Korg MR-1000 >> DSF
[1-bit 5.6448 MHz Stereo] >> Korg MR-1000 => Korg AudioGate >> WAV [24/96]
Taped By: Reinhart Hohlwein
Transfer by: Bob Menke
Mastering by: Adam Egert
Special: Rhinotrocity#1

Set 1

d1t01 - Up On Cripple Creek
d1t02 - The Shape I'm In
d1t03 - It Makes No Difference
d1t04 - Life Is A Carnival
d1t05 - Wheels on Fire
d1t06 - WS Walcott Medicine Show
d1t07 - Georgia on My Mind
d1t08 - Ophelia
d1t09 - King Harvest
d1t10 - The Night They Drove Old Dixie Down
d1t11 - Stage Fright
d1t12 - Rag Mama Rag
d1t13 - Who Do You Love (Hawkins)
d1t14 - Such a Night (Dr John)
d2t01 - Down South in New Orleans (Bobby Charles)
d2t02 - Mystery Train (Butterfield)
d2t03 - Caledonia (Muddy Waters)
d2t04 - Mannish Boy (Waters)
d2t05 - All Our Past Times (Clapton)
d2t06 - Further on Up the Road (Clapton)
d2t07 - Helpless (Young)
d2t08 - Four Strong Winds (Young)
d2t09 - Coyote (Mitchell)
d2t10 - Shadows & Light (Mitchell)
d2t11 - Furry Sings the Blues (Mitchell and Young)
d3t01 - Dry Your Eyes (Diamond)
d3t02 - Tura Lura Lura (Morrison)
d3t03 - Caravan (Morrison)
d3t04 - Acadian Driftwood

Set 2

d3t05 - Genetic Method
d3t06 - Chestfever
d3t07 - The Last Waltz
d3t08 - Evangeline

d3t09 - The Weight
d3t10 - Baby Let Me Follow You Down (Dylan)
d3t11 - Hazel (Dylan)
d3t12 - I Don't Believe You (Dylan)
d3t13 - Forever Young (Dylan)
d3t14 - Baby Let Me Follow You Down (Reprise) (Dylan)
d4t01 - I Shall Be Released (All with Ringo and Ron Wood)

Encore

d4t02 - Jam #1
d4t03 - Jam #2
d4t04 - Don't Do It

The Band

* Rick Danko - bass, fiddle, vocals
* Levon Helm - drums, mandolin, vocals
* Garth Hudson - organ, piano, accordion, synthesizers, soprano saxophone
* Richard Manuel - piano, organ, drums, clavinet, dobro, vocals
* Robbie Robertson - guitar, piano, vocals

Horn Section

* Rich Cooper - trumpet, flugelhorn
* James Gordon - flute, tenor saxophone, clarinet
* Jerry Hay - trumpet, flugelhorn
* Howard Johnson - tuba, baritone saxophone, flugelhorn, bass clarinet
* Charlie Keagle - clarinet, flute, saxophone
* Tom Malone - trombone, euphonium, alto flute
* Larry Packer - electric violin
* Horns arranged by Henry Glover, Garth Hudson, Howard Johnson, Tom Malone, John Simon and Allen Toussaint

Other musicians

* Bob Margolin - guitar (Muddy Waters)
* Dennis St. John - drums (Neil Diamond)
* John Simon - piano ("Tura Lura Lural") ("Georgia On My Mind")

Guests

* Paul Butterfield - harmonica, vocals
* Bobby Charles - vocals
* Eric Clapton - guitar, vocals
* Neil Diamond - guitar, vocals
* Dr. John - piano, guitar, congas, vocals
* Bob Dylan - guitar, vocals
* Bill Graham - master of ceremonies
* Emmylou Harris - acoustic guitar, vocals
* Ronnie Hawkins - vocals
* Joni Mitchell - acoustic guitar, vocals
* Van Morrison - vocals
* Pinetop Perkins - piano, vocals
* Carl Radle - bass
* Cleotha Staples - backing vocals
* Mavis Staples - vocals
* Roebuck "Pops" Staples - guitar, vocals
* Yvonne Staples - backing vocals

* Ringo Starr - drums
* Stephen Stills - guitar
* Muddy Waters - vocals
* Ronnie Wood - guitar
* Neil Young - guitars, harmonica, vocals

Mastering Notes

-- Software - WaveLab 5.0 / Nomad Factory EQ's and Limiter / R8brain Pro / TLH
-- Many Crossfades fade ins and outs and slight pan adjustments.

Notes

-- d3t12 - Tape flip during "I Don't Believe You" fixed via cross fade.

FLAC FINGERPRINTS:

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COMPOSITE FINGERPRINT:

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7:14.32	76632908 B	---	--	---xx	flac	0.6922	band1976-11-25.motb.0066.d1t03.flac
4:52.62	51654668 B	---	--	---xx	flac	0.7059	band1976-11-25.motb.0066.d1t04.flac
3:45.65	39842924 B	---	--	---xx	flac	0.7146	band1976-11-25.motb.0066.d1t05.flac
3:40.27	38871548 B	---	--	---xx	flac	0.6788	band1976-11-25.motb.0066.d1t06.flac
3:53.69	41263532 B	---	--	---xx	flac	0.6319	band1976-11-25.motb.0066.d1t07.flac
3:54.29	41345852 B	---	--	---xx	flac	0.6867	band1976-11-25.motb.0066.d1t08.flac
3:44.61	39657116 B	---	--	---xx	flac	0.6840	band1976-11-25.motb.0066.d1t09.flac
4:41.10	49591964 B	---	--	---xx	flac	0.6734	band1976-11-25.motb.0066.d1t10.flac
4:29.38	47541020 B	---	--	---xx	flac	0.6875	band1976-11-25.motb.0066.d1t11.flac

4:27.30	47169404	B	---	--	---xx	flac	0.6734	band1976-
11-25.motb.0066.d1t12.flac								
5:10.31	54756956	B	---	--	---xx	flac	0.6461	band1976-
11-25.motb.0066.d1t13.flac								
4:57.39	52482572	B	---	--	---xx	flac	0.6523	band1976-
11-25.motb.0066.d1t14.flac								
3:45.30	39760604	B	---	--	---xx	flac	0.6414	band1976-
11-25.motb.0066.d2t01.flac								
6:19.61	66999116	B	---	--	---xx	flac	0.6625	band1976-
11-25.motb.0066.d2t02.flac								
6:58.01	73737596	B	---	--	---xx	flac	0.6908	band1976-
11-25.motb.0066.d2t03.flac								
7:01.69	74426732	B	---	--	---xx	flac	0.6736	band1976-
11-25.motb.0066.d2t04.flac								
4:38.69	49201532	B	---	--	---xx	flac	0.6818	band1976-
11-25.motb.0066.d2t05.flac								
5:33.02	58745948	B	---	--	---xx	flac	0.7073	band1976-
11-25.motb.0066.d2t06.flac								
5:59.61	63471116	B	---	--	---xx	flac	0.6669	band1976-
11-25.motb.0066.d2t07.flac								
4:54.42	51960428	B	---	--	---xx	flac	0.6441	band1976-
11-25.motb.0066.d2t08.flac								
6:27.03	68273900	B	---	--	---xx	flac	0.6427	band1976-
11-25.motb.0066.d2t09.flac								
5:49.23	61617740	B	---	--	---xx	flac	0.6592	band1976-
11-25.motb.0066.d2t10.flac								
5:28.02	57863948	B	---	--	---xx	flac	0.6108	band1976-
11-25.motb.0066.d2t11.flac								
4:41.67	49726028	B	---	--	---xx	flac	0.6505	band1976-
11-25.motb.0066.d3t01.flac								
4:18.74	45685292	B	---	--	---xx	flac	0.6627	band1976-
11-25.motb.0066.d3t02.flac								
6:34.24	69558092	B	---	--	---xx	flac	0.6894	band1976-
11-25.motb.0066.d3t03.flac								
7:10.66	76007276	B	---	--	---xx	flac	0.6799	band1976-
11-25.motb.0066.d3t04.flac								
6:05.29	64454252	B	---	--	---xx	flac	0.6349	band1976-
11-25.motb.0066.d3t05.flac								
5:31.20	58435484	B	---	--	---xx	flac	0.7025	band1976-
11-25.motb.0066.d3t06.flac								
6:04.28	64275500	B	---	--	---xx	flac	0.6504	band1976-
11-25.motb.0066.d3t07.flac								
4:57.24	52447292	B	---	--	---xx	flac	0.6707	band1976-
11-25.motb.0066.d3t08.flac								
3:15.01	34400396	B	---	--	---xx	flac	0.6903	band1976-
11-25.motb.0066.d3t09.flac								
3:51.61	40891916	B	---	--	---xx	flac	0.6678	band1976-
11-25.motb.0066.d3t10.flac								
4:57.34	52470812	B	---	--	---xx	flac	0.6777	band1976-
11-25.motb.0066.d3t11.flac								
5:57.21	63024236	B	---	--	---xx	flac	0.6660	band1976-
11-25.motb.0066.d3t12.flac								
5:28.64	58009772	B	---	--	---xx	flac	0.6788	band1976-
11-25.motb.0066.d3t13.flac								

4:58.29	52635452	B	---	--	---xx	flac	0.6446	band1976-
11-25.motb.0066.d4t01.flac								
12:07.71	128409836	B	---	--	---xx	flac	0.6647	band1976-
11-25.motb.0066.d4t02.flac								
22:33.45	238775084	B	---	--	---xx	flac	0.6602	band1976-
11-25.motb.0066.d4t03.flac								
6:30.20	68843084	B	---	--	---xx	flac	0.6641	band1976-
11-25.motb.0066.d4t04.flac								
243:02.25	2572325448	B					0.6694	(42
files)								

IF 13 info

A Double Beef Patty with
Bob Geldof and the
Boomtown Rats

(Part One in Boston)

Bob Geldof- vocals, sax

Johnny Fingers- piano

Garry Roberts- guitar

Gerry Cott- guitar

Pete Brisquette- bass

Simon Crowe- drums

Orpheum Theater

Boston, Mass. U.S.A.

March 17, 1980

performance quality: A (sharp, tight energetic show)

recording quality: A or close to it, nice clean sound

runtime: 90:22

setlist: (from etree guide, I think this is correct)

- 1: wind chill factor (minus zero) 3:55
- 2: like clockwork 4:38
- 3: nothing happened today 3:55
- 4: I never loved Eva Brown 4:27
- 5: nice and neat 4:38
- 6: having my picture taken 3:52
- 7: Joey's on the street again 9:00
- 8: I don't like Mondays 4:56
- 9: someone's looking at you 5:14
- 10: keep it up 4:28
- 11: rat trap 6:03
- 12: kicks 6:25 (not same song as by Paul Revere/Raiders)
- 13: Mary of the 4th form (with band introductions) 9:48
- 14: blind date 3:27
- 15: 1st encore break 2:17
- 16: she's so modern 3:27
- 17: looking after number one 3:45
- 18: second encore break :56
- 19: sleep (finger's lullaby) 5:02

source: master FM broadcast tape

lineage:

WBCN FM radio > Sansui 8 reciever >

unknown tape deck (dolby off) >

TDK-SA 90 min. cassette > played on Nak. 125 into

soundforge 4.5 (wav) > FLAC 6 > torrentially yours.

first seeded in 2008. reseeded in 2010 with song times and

a flac > wav > flac (sb's aligned) reconversion to remove the sbe's.

A this and that production.

Do not sell this recording.

Share freely, losslessly and gaplessly.

This is from live (not recorded) FM broadcast, complete except a couple of seconds to flip tapes.

The broadcast is joined in progress, but apparently only missing a few seconds there too.

If burning to Cd, this will fit on 2 80 min. discs with Seattle 81 being posted seperately at same time)if you record 81 show with tracks 16-19 of this Boston one (before or after, whichever you prefer, I recommend '80 end after the 81 show).
comments:

I first posted this and Seattle 81 show together, and the mods didn't like that idea, fortunately that was the only thing it was banned for so as I was asked in my ban notice, I am reposting them seperately. (although it was banned, not for content violation.

this one was for a technical reason, and I agree it is better to post these seperately.)

The 1st of Two very nice shows I have to offer from Bob Geldof with the band he first became known by (to me), a few years before his most famous and visible contribution to the rock consciousness (Live Aid in summer 1985, at the time the largest effort ever by artists to help people suffering from lack of food, or illness related emergencies and a very welcome help for many very needy people). When I recorded these 2 broadcasts I didn't think much of the Boomtown Rats music at all, honestly, but upon further review, there's alot of good intentions and actions of Bob Geldof and these 2 shows sound better for both recording and the music than I remember. Obviously the Boomtown Rats are not a Boston band (they're from Dublin, Ireland, sometimes that doesn't seem very different), but it's hard to find a good Irish band that isn't warmly welcomed in Boston. The Boomtown Rats were no exception. I didn't quite find this in time for St. Patty's, and felt pretty dumb about it after noticing my only 2 recordings of the BT Rats are BOTH 3/17 shows, since I knew I had something just right for a Patty up. Just couldn't remember who it was. A bit too late but still the intent was there. I was able to find out they have 6 studio albums out (on Ensign, Mercury and Columbia Record labels) but could not find any sign of a live release of any kind from the Boomtown Rats (checking the wiki artists guide and then the discography one). Since much like I, Bob Geldof believes in "openness" (his music is quite expressive), I think he would appreciate this recording being circulated because these are both good Rats shows here, and both from my 1st time ever torrented Boomtown Rats FM masters. They're both even listed in etree which is unusual for me.

This Orpheum show sounds like a hometown gig for a Dubliner in Boston. The sound is clean, the performance is edgy and very inspired. Seattle 81 will be posted seperately very soon.

We knew in Boston that the Boomtown Rats aren't a Boston band. We just treat them like they are anyway, and they didn't seem to mind in the least. They give a pair of very different shows here, and both are good ones. They do the big hit about a very bad Monday twice, also having my picture taken (Bob's had to get used to ALOT of that in later years) but the rest is quite different material, not alot of overlap, and I put them together because Boston is just over a Cd, Seattle just under an hour, so 2 shows, 2 CD's. Help keep our planet green, conserve CD's/space when you burn your your DL's. This CD stuff eats up an incredible amount of resources. This recording is as much a social awareness education as an entertaining soundtrack. So I hope you enjoy it, and maybe even learn something from it. Bob is a very intelligent fellow. Anyone could learn something important from him they don't already know.

Do not sell these recordings.
Trade freely and losslessly.
Some folks may not give a rat's a** about anything.
But these guys do bigtime. (especially Bob).
I tried to give you rats in the cellar, but a few of the rats got lost.
I've simplified my strategy, leave the cellar in the cellar this time.
Now I just give you rats.
(Not just the a**, or the leg, or the teeth,
or just some rats and not other rats.
that would be rat discrimination.
Only all naturally remastered whole rats)
that is a fact I am not at all ashamed of.
(these kind are 100% toxin-free.)

IF 14 Rolf's Pepperland Bomb – Notes

Pink Floyd - Rolf's Pepperland Bomb - MQR 012

Pepperland Auditorium, San Rafael, CA, USA
October 16th 1970

Source: Audience

Sound Quality: EX+

Tapers: Jay D. and Ron C. ...They sat 10-12 rows back, left of center.

Recording equipment: Sony TC-126 with Powered Single Point Stereo

Microphone, using either Sony Red or Green cassette tapes

Lineage:

Oct. 1970. Recording equipment > Sony TC-252 7" Reel to Reel Recorder
>1/4" Scotch 140 RtR Tape (Jay D. copy).

Jun. 2011. 1st gen 1/4" Scotch 140 RtR Tape > Baking process > Revox A77
RtR Deck > Tascam US-200 > Adobe Audition 24/96. 2013. 50 Hz dehumming in
iZotope RX 2 Advanced > EQ > NR1 in RX > 1st Manual cleaning and restoring
iZ RX2 A > NR2 in RX > 2nd Manual cleaning iZ RX2 A > EQ and MB compression
> Balancing > Adobe Audition 1.5 for some manual dynamic adjustments.

a) 24/96 version - TLH for SBE fix and FLAC Level 8.

b) 16/44.1 version - Conversion and manual dynamic adjustments done with
Adobe Audition 1.5 > TLH for SBE fix and FLAC level 8.

Remaster and Artwork made throughout the whole 2013 by MQR - creamcheese,
WRomanus and }{eywood

Released on 17 December 2013

DVD Audio 2:12:05 - (Disc One 69:05)

03:14 - 01. Astronomy Domine (1 st Attempt - Tune Up)

03:58 - 02. Astronomy Domine (2nd Attempt - Tune Up)

09:03 - 03. Astronomy Domine (3rd Attempt - Tune Up)

06:07 - 04. Astronomy Domine (4th Attempt)

00:27 - 05. Tune Up

12:09 - 06. Fat Old Sun

00:46 - 07. Tune Up

11:09 - 08. Cymbaline

01:53 - 09. Tune Up

20:19 - 10. Atom Heart Mother

..... (Disc Two 63:21)

01:13 - 11. Tune Up

11:01 - 12. The Embryo

01:26 - 13. Announcement - Tune Up

03:24 - 14. Green Is the Colour

10:52 - 15. Careful with that Axe, Eugene

01:14 - 16. Tune Up

12:06 - 17. Set the Controls for the Heart of the Sun

01:27 - 18. Tune Up

20:37 - 19. A Saucerful of Secrets

MQR releases this in memory of Rolf Ossenber, who passed away on
17 December, 2012.

This show was the last Rolf worked on in the few days before he left us.

Thanks to him and his passionate research over the course of 35 years, research that took him all over the world at great expense to himself in search of master tapes and other Pink Floyd material, this show wasn't lost to time.

All those who knew this gentle and nice guy can recognize in this artwork the same style he used in his loony New Year cards.

The following notes were written by WRomanus and }{eywood based on the recollections of Rolf, Mike K., Ron C., Duckpont49, creamcheese and WRomanus.

Pepperland resided in San Rafael, CA, USA from September 1970 to the end of January 1972.

Prior to that it was known as Euphoria (though only for the summer of 1970) Bermuda Palms, and Lichfield's.

Pepperland was a Beatles-themed hall that featured a quadraphonic sound system designed by sound engineer John Meyer, who later built custom PA systems for the Grateful Dead.

It was 2 large rooms joined together with a partial wall separating both rooms.

This wall was opened up and later removed. The Room had a very low ceiling less than 10 feet high, creating excellent sound.

The support girders for the hall's roof were adorned with painted portholes that mimicked the windows of the Yellow Submarine.

Even the sound system blended into the décor, with the speakers molded into huge fiberglass cones in which people would often be found sitting. There was very poor ventilation. Lots of pot and cigarette smoke. No air conditioning. No HVAC.

Very cold in winter, too hot the rest of the time.

For Pink Floyd's shows there the band needed to use the ballroom floor to accommodate all of their gear, which took up two trucks to transport. PF was set up against the back wall opposite the entrance on a very low riser.

The big Glyph horns were set up in the corners and there were Shure vocal columns set up every 20 feet or so along the walls in between. There were slide projectors up in the metal rafters projecting fisheye photos of farm animals into the painted portholes on the walls in reference to the Atom Heart Mother cover.

A few steps up at the back of the performance space was another space with a trippy sculpture in the center, a female hand holding up a glowing sphere surrounded by "angel hair" and all under a plex dome.

There were no more than 500 people present, sitting on the floor in the center, with some folks sitting up inside the big Glyph bottom horns.

Pink Floyd were on tour promoting their new album, Atom Heart Mother, which had just been released a few days before.

They played there two nights, the 16th and 17th, returning to California for the fourth time in their career.

As with everytime they came to CA they felt at their best and their performance was really hot. This time, though, was the first time they

didn't play Interstellar Overdrive, an omission not lost to the Californian fans who considered it a certainty.

That first night there were many problems with the power. The club's system was unable to deal with the multichannel sound system the Floyd brought, and several power outages marred the performance of Astronomy Domine. Three more small outages occurred during the crescendo of A Saucerful of Secrets, but this time the band forged on and finished the song in spite of them, much to the fans' delight.

The show was originally recorded by Jay D. and Ron C. with a Sony TC-126 with Powered Single Point Stereo Microphone, using either Sony Red or Green cassette tapes. They sat 10-12 rows back, left of center. When the boys got back home, they instantly made two copies onto Scotch 7" Reel, one for Jay and one for Ron C. The Master Cassettes were re-used for next day's Jethro Tull show in Berkeley. They were usually never kept, due to the unreliability of cassette transport mechanisms at the time.

Thanks to this recording the show was soon famous amongst the fan trader circles and many bootlegs were released with at least some of these songs, especially the four attempts at Astronomy Domine.

Jay D. never traded this item so all copies around came from Ron C.'s reel copy which went rotten in the early 90's. Rolf Ossenberg managed to get the Jay D. 1st gen reel copy which would no longer play back at all. With the invaluable help of Mike K., the reel was baked in June 2011 (the morning after Roger Waters' show in Düsseldorf) and transferred from Revov A77 into Tascam US-200 to a 96KHz/24bit file. Rolf was really nervous about baking the Scotch tape. The issue is that the binder used was incorrectly made so it absorbs moisture. This is believed to be a problem with all old Scotch/Ampex reels. This moisture interferes with the adhesive so during playback you get lots of sticky gunk (yes, that is the technical term for it) collecting on the playback head and it impacts playback quality and even speed. So you have to fix it. Rolf had bought a well-controlled oven specifically for this purpose. They baked at 53C to 55C for 3-4 hours to drive the moisture out without damaging the plastic backing, let cool down to room temp, and voila' ... The tape plays back with no problems for a month or so.

Rolf gave that to creamcheese for cutting and some "basic treatment", as we used to call it. A 50 Hz hum that probably appeared with the transferring process was taken away very carefully.

A little EQ was done to give the recording a bit more body. Rolf approved it that way. He furtherly agreed to MQR making a remastered release from this but it was his wish to release that (almost) raw one himself first.

Unfortunately we were in November 2012 and Rolf's time has come. Creamcheese released the transfer as Grolsch's Baked Pepperland Reel a few days after Rolf (Grolsch) passed away.

This remaster uses that same transfer.

The 50 Hz de-humming was redone with iRX2. The recording was then EQ'ed and a 1st run of Noise Reduction was done with iRX2.

A 2nd

Noise Reduction run was applied later. Some kind of noise "popping up" around sharp transients is audible throughout the show. A hiss that only appears in conjunction with an audible sound; when there's no sound there's no hiss.

This was particularly noticeable during the spoken intros. For this reason the whole project was restarted from scratch.

Although

the result of the 2nd attempt is way better sounding, we were not able to remove that popping noise entirely.

As it appeared independently of the NR settings, we suspect it to have been in the source material but buried in the hiss.

After that WRomanus manually removed clicks, pops, shits and some coughs for a more pleasant listening with iRX2.

The final master was then done by creamcheese applying another slight EQ, balancing the stereo image in collaboration with WRomanus and removing some phase issues on the bass range of the recording.

A little pressure was added applying very gentle multiband compression.

{eywood manually adjusted the volume

of a few parts to be more dynamic and better represent the way the songs sounded live, countering the level compression of the original analog gear, and then made an optimized 16/44.1 Master for CD playback of this very dynamic recording.

The main artwork is made with two of the pics WRomanus took of Rolf talking about this show with Ron C., one of the tapers, during a meeting of

floydian fans in Rome.

WRomanus conceived

this artwork with Rolf's loony New Years cards in mind... Some of which you can see in the booklet.

MQR - Magna Qualitas Records (creamcheese, WRomanus and {eywood)
Released on 17 December 2013

IF 15 Bowie061390 info

David Bowie
Marcus Amphitheater
Milwaukee, Wisconsin
June 13, 1990

Lineage: Master cassette => cassette => Stand-alone Pioneer CD burner =>
EAC => Magix Audio Cleaning Lab => WAV => FLAC Front-end (level 8)

Disc one (57:21):

- (1) Space Oddity (4:48)
- (2) Changes (2:57)
- (3) Rebel Rebel (3:04)
- (4) Ashes to Ashes (4:54)
- (5) Fashion (4:42)
- (6) Band introductions (0:51)
- (7) Life on Mars? (4:05)
- (8) Pretty Pink Rose (4:37)
- (9) Stay (6:06)
- (10) Blue Jean (3:13)
- (11) Let's Dance (4:34) *
- (12) Sound and Vision (3:46) *
- (13) Ziggy Stardust (4:04)
- (14) China Girl (5:34)

Disc two (46:46):

- (1) Station to Station (8:10)
- (2) Young Americans (7:08)
- (3) Suffragette City (2:56)
- (4) Fame (5:39)
- (5) Heroes (3:27) *
- (6) Encore break (1:28)
- (7) Modern Love (4:08)
- (8) Jean Genie (8:48)

Incl. Gloria

- (9) Panic in Detroit (4:59)

* start cut

Fingerprint file is included. Sorry, no artwork.

Comments: Pretty nice recording from David Bowie's "Sound and Vision" tour in 1990. I'm putting this one up by request; there are certainly better recordings from the tour; however, this is a spirited performance and a pretty good recording for the era. This show is notable because of the first appearance of "Gloria" at the end of "Jean Genie." I was sitting about five rows up for this and could see Bowie and Belew laughing and asking each other if they really wanted to play it . . . they dove in and did a flawless rendition of the song, after which Bowie exclaims, "I can't believe we really did that!"

There are three cuts, all at the beginnings of songs -- "Let's Dance" and "Heroes" are brief cuts due to tape flips, and "Sound and Vision" suffers from the same cut one finds on most recordings from the tour -- Bowie came back from the break with no fanfare and while the lights were still on; the taper had to scramble back to his seat and start his rig, thereby missing the first few seconds.

This is worth having if you like this tour -- if you're a casual fan, there are better 1990 shows around. Mp3 samples are below for the bandwidth-conscious.

IF 16 toyah1981-04-01

Toyah
1981-04-01
Paris Theatre
London
BBC "In Concert" recording

Per previous dimeadozen seed, this alternate source was probably recorded from the same broadcast, on 1981-04-18 (this was not documented on the original cassette, but would seem to be accurate).

FM > unknown tuner > Aiwa M250 > TDK SA90 cassette master.

Cassette playback on Pioneer CT-S550S with azimuth correction > Sony JE530 A/D (44.1k) > Nomad JB3 > .wav > CEP > .wav > FLAC

Note: The Sony JE530 is a minidisc recorder, however a pure digital output is available when using it as a "passthrough" device. Therefore, despite the presence of a minidisc device in this lineage there is no MD/ATRAC compression.

1. War Boys	4:49
2. Neon Womb	3:46
3. Danced	5:15
4. Angels And Demons	6:52
5. It's A Mystery	4:29
6. Ieya	6:59

Total Time : [32:11]

Editing:

(1). Normalised; small fades at beginning and end.

(2). Tracked using CDWAVE.

toyah1981-04-01t01.flac:ea7875c8b8d33058ea2dc8feb271d99c
toyah1981-04-01t02.flac:98502c64f9855f307682a74ee4d7ff97
toyah1981-04-01t03.flac:27582ca868667650b134c1d8879d5efc
toyah1981-04-01t04.flac:a54909a106dae46b897d12750e6a5130
toyah1981-04-01t05.flac:1ecb619089423c48c4fcb5d2866b98e0
toyah1981-04-01t06.flac:d178b1742744f52df052c4177e3119ad

length	expanded size	cdr	WAVE	problems	filename
4:49.13	51010220	---	--	--xx	toyah1981-04-01t01.flac
3:46.31	39939356	---	--	--xx	toyah1981-04-01t02.flac
5:14.53	55514300	---	--	--xx	toyah1981-04-01t03.flac
6:52.28	72742700	---	--	--xx	toyah1981-04-01t04.flac
4:29.15	47486924	---	--	--xx	toyah1981-04-01t05.flac
6:59.10	73935164	---	--	--xx	toyah1981-04-01t06.flac
32:11.00	340628664 B				(totals for 6 files,

0.6527 overall compression ratio)

IF 17 Pink Floyd 1970-02-11 Birmingham, 2nd gen stratcat58 tapes [16-44]

Pink Floyd 1970-02-11 Birmingham, 2nd gen stratcat58 tapes (16bit/44.1kHz)
Pink Floyd
Town Hall, Birmingham, England
11 February 1970

Lineage: 2nd gen Maxell XLII-S and XLII cassettes (bet.1992-96) > Technics RS-B565 > Focusrite Saffire Pro 14 > Reaper v4.76 > FLAC (24bit/96kHz) > vince666 > header change to 88.2 Khz > WAV 88.2Khz/32bit float > speed correction > WAV 88.2Khz/32bit float > resampled to 44.1Khz and dithered to 16bit > WAV 44.1Khz/16bit > track splits > FLAC 44.1Khz/16bit

1. The Embryo	11:50
2. Main Theme From More	11:29
3. Careful With That Axe, Eugene	10:12
4. Sysyphus	11:39
5. Heart Beat, Pig Meat	5:46
6. Oenone	6:19
7. Moonhead	4:21
8. The Violent Sequence	7:59
9. Set The Controls For The Heart Of The Sun ...	13:36
10. The Amazing Pudding	22:57

Total running time 1 hours 46 mins 14 secs

Neonknight's notes

We believe that this is the best copy yet of this great show. Stratcat58's 2nd gen is smoother, closer and more detailed than the 3rd gen we torrented in July. It also has better high end. From the outset it is apparent that the cymbals and hi-hats appear where they were previously buried; always a good sign. In fact you can follow all the instruments more clearly, including during the quieter passages which are less dominated by hiss than our previous copy.

Side B's TAP on the 3rd gen ends fractionally later than the 2nd gen so the 3rd gen cannot be a copy of this 2nd gen version.

The third gen's lineage was master (probably a cassette) > reel > reel > Nak Dragon > stratcat58's cassettes. Stratcat58 arranged a loan of the 2nd gen cassettes and the lineage for them is master > reel > Nak Dragon > cassettes. Stratcat58's source's source (the owner of the 1st gen) visited with his reel many years ago and our man made two copies, one to cassette and the other to reel. The reel was the source of the 3rd gen cassette that we posted. It's as though two gens have been shaved off, not just one, for this Nak Dragon provenance.

The audience chatter before The Embryo is more complete on some other copies e.g. the taper's comment at the very beginning of the recording, "I can't get the hang of his thing", is not present here. Additionally, the opening to side B, Heart Beat Pig Meat, is a bit steadier on lordsnooty's tapes than stratcat58's and his copy has some extra tuning. Stratcat58's

tapes are fuller and closer than the lordsnooty version but his copy is cleaner. It's best to keep both!

The taper was probably towards the back of the auditorium and possibly had their recording levels set low, at least some of the time. The way the high end falls off indicates that basic equipment was used. The recording levels have probably been subsequently optimised during copying.

It's difficult to draw any clear conclusions about the Town Hall's acoustics but they may well have contributed to the overall ambience of this recording. Those not familiar with it might be a bit put off at first but my experience is that it ceases to be distracting when your ear dials into the sound.

If you are outside of the UK or have never been to Birmingham it's worth taking a moment to get a feel for the Town Hall's neo-classical architecture by looking it up on wikipedia. Internal pictures from the time suggest that the hall was quite long and slim with a balcony at the end furthest from the stage.

As I mentioned in the 3rd gen text file, here the Floyd are recycling material from the Zabriskie Point sessions and working out what to do next.

Little memorabilia from the concert appears to exist. The only thing I could find was a ticket on google image search. I tried contacting the Friends of Birmingham Town Hall in 2012 and they were unable to assist.

11 February 1970 was a Wednesday and the concert started at 19.45. It was promoted by big name promotor Roy Guest, who had joined NEMS Enterprises in the autumn of 1968.

Most copies of the concert from the late 1970's onwards started out from a major tape collector in San Diego who sold and traded using low quality unbranded cassettes. His collection was passed to another collector who continued distributing tapes and then another one after that. There is also a guy from Wales, DT, who was probably the source of the San Diego trader in case anybody reading this recognises themselves or can offer a lead.

The guy who owned the 1st gen reel that was the source for the tapes used for this release retired from trading and moved away.

Vince's mastering notes

Most of my notes are going to be the same as what i've just described for the previous work on the 3rd gen cassettes, since they have many things in common... so, i start by "recycling" a few points from there, which are perfectly true for these new cassettes, too... especially the point which brought me to choose the final 88,2Khz sample rate for the both of them.

This recording did run very fast so, before actually performing the classic speed correction process, I made a header change to 88.2Khz which automatically "forces" the audio to play at a lower samplerate (and then

at a lower speed) without actually altering the samples, so, i preferred to perform this header change to simply bring the recording much closer to the correct speed with no true resampling (and digital speed correction is a resampling process).

But the choice to switch to 88.2Khz needs that the whole recording will need to stay at this new samplerate (but a good point of the 88.2Khz samplerate is that the conversion to 44.1Khz to make a CD version is more easy/transparent than when you go from 96Khz to 44.1Khz, which would involve much more complex maths to do the trick as 96000 isn't a multiple of 44100).

So, with the recording played at 88.2Khz, and then much closer to a correct/reasonable speed, i finally started to think about the classic speed correction process, and it must be noted that the 88.2Khz header change alone did bring the first 9 minutes (or so) of "The Embryo" just to a quite correct speed (within a very small error I will explain later in more detail) so these first minutes weren't subjected to any resampling process as I simply left them alone as they sounded quite right that way... but let's go to the actual work I did...

First of all, I must say that this recording isn't just the typical "easy" speed correction work as the speed varies a lot of times throughout the whole recording and, moreover, there are a whole lot of slight speed fluctuations and also a noticeable amount of wow and flutter (and my guess is that the W&F just belongs to the previous generations of this recording, as I seem to remember it's present on any versions of this gig).

But, this time, I did choose to work in an even more careful and meticulous way as on the previous one... so, in the first moment, I simply checked the speed virtually second by second by trying the needed corrections "on the fly" without applying them and so I mapped the whole recording with a lot of markers to put in evidence all the segments which needed to be corrected differently (with a lot of markers I mean a few hundred markers!).

This way, with this very detailed map of the recording, I could actually correct both the "overall" speed and the small/sudden fluctuations with the first (and only) processing pass, small segment by small segment (at times, tiny segment by tiny segment).

On the contrary, on the previous 3rd gen, to make the work a bit easier, I had made a first "overall" correction applied on relatively long segments and then I addressed the short fluctuations within the same "just corrected" segments while applying a second correction process over the first one.

And so, the much longer and detailed checking work I had made before brought me to the final result by also processing the recording the least possible... but, actually, after I finished the whole work and was finally making a properly relaxed listening, I caught a handful short things which at that point I did correct in a second processing step... but, hey, it's a matter of a few minor things here and there which are 1 second long each, at max... so not really a big deal, but these few "extra"

corrections may have been a bit distracting while listening (or, at least, they were definitely distracting to my ears)... Thus, the result of the processing itself is still more "transparent" than on the previous 3rd gen and, after all, this 2nd gen is a better sounding source just as a starting point.

But, since the Birmingham recording is perhaps the most "difficult" in terms of fluctuations and tape related problems of the whole PF recordings story, of course there are still small/light fluctuations here and there and there is still the infamous wow and flutter (more noticeable on some songs, less noticeable on others).

I will explain the wow and flutter and the "within a small error" point in more detail... After the initial header change, the first nine minutes of The Embryo came gracefully extremely close to the right speed... I mean that they may still be a hair fast (with "a hair" I mean a fraction of a percentage, say around 0,5%) and it would have been unwise to subject them to processing for such a tiny difference, since they just sounded very nicely in raw shape... and, while trying to find the best correction ratios for this recording I could experiment a few interesting things myself... the wow and flutter may appear to be more noticeable than on some other sources, not certainly because there is more or a deeper wow and flutter oscillation, but simply because the sound is clearer and better defined, so the instruments are more clear and detailed and, of course, the wow and flutter might also be heard more distinctly... if you think about it, the wow and flutter is a continuous and quite periodic speed fluctuation and the clearer you can finally hear the instruments, the clearer you will also detect the W&F, because if you have a confused and muffled sound, you will have the W&F somewhat masked just by the less defined sound itself, since the speed oscillation is detected just on the actual "useful" content and not on the hiss or on the background noise or on any other "non music related" noises.

So, in other words, we have better sound and so we can "appreciate" the flaws of this recording in a "better" way and, anyway, I'd prefer to see quite only the "half full" glass of a better sounding tape anyway!

The second point I'd like to mention is a sort of an easy way to tame what i've just explained here above about the W&F... in fact, I noticed that, when there is a noticeable continuous W&F speed oscillation, if I keep the overall speed a hair faster then the W&F speed fluctuation oscillates in a speed-range which, for example, goes from the correct speed to a hair fast or, anyway, it ranges mostly on the faster side... and, to my ears, such situation sounds noticeably better than if I try to put the overall speed to the "correct" value and leaving the W&F oscillation ranging also to the slower side as it definitely gives me the impression of a tape machine losing some power and I found it very annoying... so, in general, I tended to stay a hair fast throughout the whole recording because it makes the W&F much less annoying... so, a small error (around 0,5% or so) to the fast side sounded noticeably better than a "just exact" overall speed... and I add that, with the W&F and some minor fluctuations still present, it makes not really sense in talking about the "perfect" speed but it may be much more useful to directly stick to something which makes the recording more enjoyable, which is just what I tried to do.

And, believe me, it needed quite a bit more work than the 3rd gen to make the recording how it is now and with the lightest hand I could in applying processing individually on hundreds of small to tiny segments... so, as the other 3rd gen one, at a certain (even longer to arrive) moment, I simply decided to stop working and consider it ready otherwise i would have risked to never finish to work on it as these Birmingham recordings are just those which you could keep improving for years and with countless hours of meticulous manual editing.

So, the speed may still be not just perfect at moments and the W&F is still there but, hey, to my ears this time I finally have the impression of being phisically there attending the gig and it's indeed a nice upgrade in sound quality over any other circulating versions, including the recent 3rd gen cassettes which just sounded like a sort of miracle when they finally surfaced only a few months ago.

No other kind of processing was done, so no level changes, no normalization, no NR, no EQ, etc...

Stratcat58 cassettes / Neonknight tape transfer / Vince666 mastering,
October 2017

IF 18 Long Beach 3-11-75 SBD REM Info

Led Zeppelin - "The Beachcombers"
March, 11th, 1975, Long Beach, California, Long Beach Arena
Remastered Audience + Soundboard Recordings, (A Group/Personal Project)
Lineage: "Californication", (EVSD), Silvers > EAC > WAV > Flac > TLH,
Decode > WAV > Remaster > Flac (Level.8, Align On SBE'S) (All Tracks
Tested With TLH, No Errors Occured)
Label: N/A
Original Tapers: Soundboard: N/A
Audience: Mike "The Mike" Millard

Contrast Clause:

- This particular release has different lineage than the versions posted below:

<http://www.dimeadozen.org/torrents-details.php?id=233100>
<http://www.dimeadozen.org/torrents-details.php?id=270900>
<http://www.dimeadozen.org/torrents-details.php?id=268391>
<http://www.dimeadozen.org/torrents-details.php?id=272576>
<http://www.dimeadozen.org/torrents-details.php?id=304167>
<http://www.dimeadozen.org/torrents-details.php?id=299629>
<http://www.dimeadozen.org/torrents-details.php?id=306746>
<http://www.dimeadozen.org/torrents-details.php?id=327942>

This particular release is a fan made remaster of the soundboard recording of the bands performance on March, 11th, 1975, the versions posted below are all different from this one, and are listed below:

- The version found here: <http://www.dimeadozen.org/torrents-details.php?id=233100> is a fan made merge + remaster of both known audience recordings of the Long Beach performance, using Mike Millards recording as the main source, the release only consists of the audience recordings, and has no traces of the soundboard recording.
- The version found here: <http://www.dimeadozen.org/torrents-details.php?id=270900> is a tape speed corrected and remastered version of the soundboard recording done by DADGAD, the lineage of his release is different from ours, and is a person who did not help to make this version/remaster.
- The version found here: <http://www.dimeadozen.org/torrents-details.php?id=268391> is the raw unremastered transfer of the soundboard recording,
- The version found here: <http://www.dimeadozen.org/torrents-details.php?id=272576> is a matrix that uses Mike Millards audience recording and the soundboard recording, our version is a merge + remaster of both Mikes tape as a patching source and the soundboard tape.
- The version located here: <http://www.dimeadozen.org/torrents-details.php?id=304167> is a bootleg release version of the soundboard tape from The Godfather Records/label.
- The version located here: <http://www.dimeadozen.org/torrents-details.php?id=306746> is a 24 bit raw 1st gen transfer of Mike Millards audience recording from Weedwacker67.

- The version located here: <http://www.dimeadozen.org/torrents-details.php?id=327942> is a bootleg release from the boot label Empress Valley of Mike Millards audience recording, it doesn't list the generation of the tapes used in it's release.

- This particular release has a different title than the versions posted below:

<http://www.dimeadozen.org/torrents-details.php?id=233100>
<http://www.dimeadozen.org/torrents-details.php?id=270900>
<http://www.dimeadozen.org/torrents-details.php?id=268391>
<http://www.dimeadozen.org/torrents-details.php?id=272576>
<http://www.dimeadozen.org/torrents-details.php?id=304167>
<http://www.dimeadozen.org/torrents-details.php?id=299629>
<http://www.dimeadozen.org/torrents-details.php?id=306746>
<http://www.dimeadozen.org/torrents-details.php?id=327942>

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<http://www.dimeadozen.org/torrents-details.php?id=306746>
<http://www.dimeadozen.org/torrents-details.php?id=327942>

This is a Group/Personal Project by "Those Guys That Do This To Fill The Deep Yawning Void In Our Failed And Useless Lives", The 7th Son, Joel, Porgie, Mark, Mike, Grendel, and Acapulco Gold.

We hope that everyone who picks this up will enjoy it, and will pass it along, and share with others, or just pass, the choice is yours.

This is not meant to be a "Definitive" edition.

Cheers and thanks go out:

- The taper of the soundboard (Unknown), and the taper of the audience recording (Mike, R.I.P), thank you both for taping and sharing with everyone in the community.

- To the original uploader of the soundboard recording, thank you very much for sharing your silvers, I apologize for forgetting your name, it is not intentional.

- My mate Porgie for listening to the samples of the project, proofing the final project, helping me with the tape speed issues, and for giving me great notes. Always a pleasure working with you mate, I wish you a speedy recovery.

- My mate Mark for taking time out of his day to put together some excellent artwork for the project, most appreciated mate.

- My mate Mike for going on all the coffee runs.

Dedicated to:

Mike "The Mike" Millard...who shared so much with us, and left us too soon, Bruno Gerussi, (who I hope is cleaning up the driftwood that washes up on the shores of heaven), and Snoop...who always represents "The LBC".

Disc One:

- 1) Introduction * + (Fades In)
- 2) Rock And Roll +
- 3) Sick Again + (Suffers From Some Brief Equipment Issues)
- 4) Over The Hills And Far Away +
- 5) In My Time Of Dying +
- 6) The Song Remains The Same +
- 7) The Rain Song +
- 8) Kashmir + (Fades Out)

Disc Two:

- 1) No Quarter + (Fades In, Suffers From Some Brief Equipment Issues)
- 2) Trampled Underfoot +
- 3) Moby Dick + (Fades Out)

Disc Three:

- 1) Dazed And Confused + (Fades In, Includes: "Woodstock")
- 2) Stairway To Heaven +
- 3) Whole Lotta Love + (Includes: "The Crunge")
- 4) Black Dog + (Fades Out)

Legend:

- *: Audience Recording
- +: Soundboard Recording
- * +: Combination Of Both Tape Sources

Notes:

The 1st of a 2 night stint at the Long Beach Arena, another legendary Zeppelin performance of the 1975 tour, mostly due to Mike's audience recording, if Mike had never shared his recording, we would only have the other (much poorer tape source) to have as a guide, and would probably never know how good this show was.

Some collectors argue about which night was a better performance, some say that the 2nd night in Long Beach was better due to the fact that the 1st night was plagued with equipment problems (as Plant would say "Some Buzzing around the keyboard section), and the band missed their marks a couple times during the night's performance (i.e: Plant stumbles with the lyrics of a few songs like "Rock And Roll", and "Sick Again") , but I personally find both shows to be enjoyable, with one not being any better than the other.

Plant makes a very strange comment during the performance, before the band goes into "Kashmir" he says to the audience "This is for the benefit of anyone making a bootleg", the reason why I found this strange is because it almost seems like they know that the show was being taped this night.

The band obviously knew that their shows were bootlegged, and they've made comments about bootleggers before.

A good example of this would be Montreux 71, Plant says to the crowd "We're Making A Bootleg Record Tonight", but he made that comment because their show was being played on a P.A system outside the venue to try and lure people in, that is a moment where anybody could in fact get a tape recorder and record the show, but I found the bootleg comment at this show to be rather odd.

As I said, it almost seemed like they knew it was being taped by Mike, and the other Long Beach taper, it's almost like he's addressing Mike personally, Mike was up in the front row because he used his hollowed out wheelchair trick.

I wonder if they actually did know, but just let it slide for some reason...guess we'll never know.

Our main goal for this project was to try and make the soundboard tape sound as lively and warm as Mike's audience recording, reduce the flatness of the soundboard tape and make it as lively as an audience recording.

Plus we also wanted to correct some major issues with the raw soundboard tape (the tape speed issues, the click found at the end of "Moby Dick", the hotness in the volume, etc, etc).

What we've done to make this project:

- We've corrected the tape speed issues that plagued the raw recording, the whole tape was originally running about 2% fast.
- We've reduced some of the "hotness" in the recording, bringing the volume to a more reasonable level.
- We've fixed the click found near the end of "Moby Dick".
- We've tried to balance the instruments as best we could.
- We've tried to bring out things that we're buried in the raw recording (cheers, comments, clapping, etc)
- We've tried to recreate a better sense of ambience and a feel of the acoustics of the venue as best we can.

In regards to the title:

The title is not only a reference to the area where the gig takes place, but is also a little "tongue in cheek" reference to a Canadian t.v show that starred the late Bruno Gerussi "The Beachcombers".

The show is one of Canada's most infamous and long running sitcoms ever, considered to be one of the best.

It was good, but I don't think it's Canada's best t.v show, these are what I think were the best Canadian t.v shows, in order:

- 1) Corner Gas
- 2) Degrassi
- 3) The Kids In The Hall
- 4) SCTV
- 5) Mr.Dressup
- 6) The Beachcombers
- 7) The Littlest Hobo
- 8) Royal Canadian Air Farce
- 9) Street Legal
- 10) The Raccoons

Highlights Of This Show Are:

- In My Time Of Dying
- Kashmir
- Trampled Underfoot
- Whole Lotta Love
- Black Dog

We hope everyone here will enjoy what we've done.

Cheers!

IF 19 gd77-10-29.mtx.hansokolow

Grateful Dead
Saturday, October 29th, 1977
Evans Field House
Northern Illinois University
DeKalb, IL

cd1 - set 1

- 1) Might As Well
- 2) Jack Straw
- 3) Dire Wolf
- 4) Looks Like Rain
- 5) Loser
- 6) El Paso
- 7) Ramble On Rose
- 8) Minglewood Blues
- 9) It Must Have Been The Roses
- 10) Let It Grow

cd2 - set 2

- 1) Bertha->
- 2) Good Lovin'
- 3) Friend Of The Devil
- 4) (crowd/tuning)

cd3

- 1) Estimated Prophet->
- 2) Eyes Of The World->
- 3) Space->
- 4) St. Stephen->
- 5) Drums/Bass Jam->
- 6) Not Fade Away->
- 7) Black Peter->
- 8) Sugar Magnolia
- 9) e: One More Saturday Night

- Happy Birthday for Harry (monitor mixer) after Ramble On Rose

- important announcement from Phil after Roses

This is a matrix, done by hansokolow in ProTools, of the following sources:

SBD: shnid=92085

Recording Info: SBD -> Master Reel -> PCM -> Dat -> CD

Transfer Info: CD -> Samplitude Professional v10.02 -> FLAC
(3 Discs Audio / 2 Discs FLAC)

All Transfers and Mastering By Charlie Miller
charliemiller87@earthlink.net

June 2, 2008

Patch Info:

Sony ECM-990 -> Cassette Master -> Reel -> Dat -> CD supplies:
Eyes Of The World (5:37 - 6:11)
Sugar Magnolia (2:30 - 2:58)

AUD: shnid=8035

Recorded by Steve Maizner, Sony ECM-990s>Sony TC-158
Lineage: MAC>R>D>CD

Source cdr mastering by Jack Warner

SHN conversion: CDR > EAC(secure) > mkwact > shn (seekable) by
mvernon54@attbi.com

shntool confirms tracks on sector boundaries

hansokolow's notes:

This is one of my all-time favorite shows, and I hope the brilliance comes through even more in this matrix.

The AUD was stretched, song by song, to match the SDB source. The AUD needed to have the waveform of one of the channels inverted, so now it wouldn't be fighting itself so much. I chose the right channel.

There is a spot of digifuzz on the SDB in Might As Well at 0:20, that I cut out. The AUD is generally spotty and warbly in Might As Well, with a few dropouts in the left channel. It's just because it's the header of the tape, although it continues to be spotty throughout.

Crowd noise was missing between songs on the SDB after Might As Well, Jack Straw, Loser, Ramble On Rose, and on the AUD after Might As Well, Jack Straw, Dire Wolf, Looks Like Rain, Loser, El Paso, Ramble On Rose, Minglewood Blues, Roses.

That's Bobby's guitar that's out of tune in Jack Straw, it's not my tuning.

I put the track break between Good Lovin' and Friend Of The Devil at the fadeout, which means there are 19 seconds of tuning until Devil starts. It just seemed silly not to put the track break there. I made a separate track for the tuning before Estimated, because then the rest fits on an 80 minute cd. And it's a lot of tuning (almost a minute).

There was some brief digifuzz on the SDB in Estimated at 4:42 that I cut out.

Patches on SBD removed: Eyes Of The World (5:37 - 6:11); Sugar Magnolia (2:30 - 2:58). These sections are AUD-only.

More fuzziness removed from the SBD in Eyes at 13:37 for half a second, in Space at 0:13 for a second, and at 0:34 for half a second, in the Drum and Bass Jam at 1:27.

The AUD cuts out at 0:12 into NFA, and comes back in at 0:18.

-Tano (hansokolow@gmail.com)
completed: 3/20/2009

length	expanded size	cdr	WAVE	problems	fmt	ratio	filename
6:00.06	63518156 B	---	--	---xx	gd77-10-29d1t01.flac		
6:15.56	66281756 B	---	--	---xx	gd77-10-29d1t02.flac		
4:19.23	45741740 B	---	--	---xx	gd77-10-29d1t03.flac		
8:45.02	92614748 B	---	--	---xx	gd77-10-29d1t04.flac		
8:08.51	86203196 B	---	--	---xx	gd77-10-29d1t05.flac		
5:50.39	61831772 B	---	--	---xx	gd77-10-29d1t06.flac		
8:52.09	93866012 B	---	--	---xx	gd77-10-29d1t07.flac		
5:18.57	56229308 B	---	--	---xx	gd77-10-29d1t08.flac		
7:41.22	81372188 B	---	--	---xx	gd77-10-29d1t09.flac		
13:11.24	139588892 B	---	--	---xx	gd77-10-29d1t10.flac		
8:03.08	85220060 B	---	--	---xx	gd77-10-29d2t01.flac		
6:38.64	70357772 B	---	--	---xx	gd77-10-29d2t02.flac		
8:27.32	89510108 B	---	--	---xx	gd77-10-29d2t03.flac		
0:55.53	9826700 B	---	--	---xx	gd77-10-29d2t04.flac		
11:25.04	120843452 B	---	--	---xx	gd77-10-29d3t01.flac		
13:47.22	145934588 B	---	--	---xx	gd77-10-29d3t02.flac		
7:16.13	76941020 B	---	--	---xx	gd77-10-29d3t03.flac		
8:13.04	86974652 B	---	--	---xx	gd77-10-29d3t04.flac		
3:01.71	32095436 B	---	--	---xx	gd77-10-29d3t05.flac		
7:39.28	81033500 B	---	--	---xx	gd77-10-29d3t06.flac		
12:25.30	131488604 B	---	--	---xx	gd77-10-29d3t07.flac		
10:02.28	106258700 B	---	--	---xx	gd77-10-29d3t08.flac		
5:27.12	57711068 B	---	--	---xx	gd77-10-29d3t09.flac		
177:45.58	1881443428 B					0.5637	(23

files)

IF 20 garcia1987-10-17b.sbd.berger.text

Jerry Garcia On Broadway
acoustic & electric
Lunt-Fontanne Theater, NYC
10/17/87b (evening)

source: SBD cassette master
taped by Rob Berger

lineage: sbd cassette master>dat>dat>cdr>adobe audition 2.0>cd wave>flac

sbd(mono) via left repeater speaker cable>Sony D5 (Maxell XL-IIS90's
w/dolby b),
cassette master played back on same D5 w/dolby>dat (sony TCD-D10) in
spring '88,
dat>dat fresh transfer (sony D8>sony pcm300) made in 1997,
dat>cdr (standalone) in 1999,
cdr>adobe audition 2.0>cd wave>flac done 3/07
transfers done by Rob Berger

disc 1

Jerry Garcia Acoustic Band

- 01 Bright Morning Stars
- 02 Blue Yodel No. 9 (Standing On The Corner) *
- 03 Ballad Of Casey Jones
- 04 Short Life Of Trouble
- 05 Two Soldiers
- 06 I'm Troubled
- 07 Oh Babe, It Ain't No Lie
- 08 Rosalie McFall
- 09 Drifting Too Far From The Shore
- 10 Goodnight Irene
- 11 Ragged But Right

disc 2

Jerry Garcia Band

- 01 How Sweet It Is (To Be Loved By You) +
 - 02 Forever Young
 - 03 Stop That Train
 - 04 Think
 - 05 Mission In The Rain
 - 06 And It / Stoned Me ^
 - 07 My Sisters And Brothers >
 - 08 Deal
- encore:
- 09 Run For The Roses

notes:

* drop out on master - as I remember this was due to the two alligator
clips on

the ends of my patch cord making contact each other. Electrical tape was administered and the tape rolled on. Very little missing.

+ abrupt level adjustment at start

^ harsh cut towards the end - although I knew I needed to flip the tape I had to

chat with a security person. He found it interesting that I was spending the

entire evening in the downstairs lobby sitting on the floor by the ladies room.

I told him I loved the way it sounded by the set of speakers set up down there.

Satisfied, he turned and I flipped the tape. A couple of minutes are missing.

more story:

After making hideous auds of the first two nights I came up with the idea

of somehow splicing into the speakers set up in the downstairs lobby/rest room

area of the theater. It was essential that the speaker still get a signal or

it would draw attention that it'd been messed with. I made up a set of patch

cords with alligator clips soldered on the ends and sneaked in the trusty D5 and

a pair of sewing scissors. After cutting into the speaker wire I clamped

on the alligator clips and away we went. The speaker played fine and the deck was

getting a perfect signal.

After 10/17 I tried again at the 10/21 evening show. Another taper patched

out of me with a D6 at this one. This taper had gotten away with a "stealth board"

that afternoon at the matinee and he hooked me up with a cm>c 1st gen. I remember

we had to bail that night towards the end of the acoustic set, but I think I have

40 min's or so on dat somewhere.

Although this method of taping produced a few gems, I must add the disclaimer that

I would not recomend messing with any band's equipment. Ever. Anywhere. That

having been said I hope you enjoy the tape. Rob

jpgab1987-10-17b.sbd.berger.d1t01.flac:14837e33377b1922c30313afee5b60aa

jpgab1987-10-17b.sbd.berger.d1t02.flac:098305833011560c4dc5cc3a042fd9e0

jpgab1987-10-17b.sbd.berger.d1t03.flac:f80db964572ddf7c84e12993112178fd

jgab1987-10-17b.sbd.berger.d1t04.flac:55e51c9bb5776a1b14ff3cf3df5b7352
jgab1987-10-17b.sbd.berger.d1t05.flac:afff131437b754e5885c8fea8e35ad3a
jgab1987-10-17b.sbd.berger.d1t06.flac:c9e8bf3fc7e1a890cb6f85feb2ef0c49
jgab1987-10-17b.sbd.berger.d1t07.flac:a74335d237c4b06fdeeeaf1898f37e65
jgab1987-10-17b.sbd.berger.d1t08.flac:b8986f715cbc0a1812e6e0c40a99eced
jgab1987-10-17b.sbd.berger.d1t09.flac:d9ce290457877437d5fd9d8c6dfe2e71
jgab1987-10-17b.sbd.berger.d1t10.flac:4ab3d447b38093dbbe881a6a71775c95
jgab1987-10-17b.sbd.berger.d1t11.flac:4012b7de66ee3a26ad0711e098683280
jgb1987-10-17b.sbd.berger.d2t01.flac:f156300d8539c180af7a3816f38ab7af
jgb1987-10-17b.sbd.berger.d2t02.flac:423834c24b23f923e42483dca7c21f48
jgb1987-10-17b.sbd.berger.d2t03.flac:c75bb3c0b636225476db7fe440ec239e
jgb1987-10-17b.sbd.berger.d2t04.flac:bec28786df4c883f6dd2b0e56bae9d18
jgb1987-10-17b.sbd.berger.d2t05.flac:ac326ec944aa51851e6b69fd18771332
jgb1987-10-17b.sbd.berger.d2t06.flac:e5dccd1188c6c59cab9f70148e104ef1
jgb1987-10-17b.sbd.berger.d2t07.flac:d3a3fff55b39c30044ad803836751628
jgb1987-10-17b.sbd.berger.d2t08.flac:07400f123af12a4b5c2d05fd935e59cd
jgb1987-10-17b.sbd.berger.d2t09.flac:6f864ab267ca60b5179e13745f0142c7
jgab1987-10-17b.sbd.berger.d1t01.flac:14837e33377b1922c30313afee5b60aa
jgab1987-10-17b.sbd.berger.d1t02.flac:098305833011560c4dc5cc3a042fd9e0
jgab1987-10-17b.sbd.berger.d1t03.flac:f80db964572ddf7c84e12993112178fd
jgab1987-10-17b.sbd.berger.d1t04.flac:55e51c9bb5776a1b14ff3cf3df5b7352
jgab1987-10-17b.sbd.berger.d1t05.flac:afff131437b754e5885c8fea8e35ad3a
jgab1987-10-17b.sbd.berger.d1t06.flac:c9e8bf3fc7e1a890cb6f85feb2ef0c49
jgab1987-10-17b.sbd.berger.d1t07.flac:a74335d237c4b06fdeeeaf1898f37e65
jgab1987-10-17b.sbd.berger.d1t08.flac:b8986f715cbc0a1812e6e0c40a99eced
jgab1987-10-17b.sbd.berger.d1t09.flac:d9ce290457877437d5fd9d8c6dfe2e71
jgab1987-10-17b.sbd.berger.d1t10.flac:4ab3d447b38093dbbe881a6a71775c95
jgab1987-10-17b.sbd.berger.d1t11.flac:4012b7de66ee3a26ad0711e098683280
jgb1987-10-17b.sbd.berger.d2t01.flac:f156300d8539c180af7a3816f38ab7af
jgb1987-10-17b.sbd.berger.d2t02.flac:423834c24b23f923e42483dca7c21f48
jgb1987-10-17b.sbd.berger.d2t03.flac:c75bb3c0b636225476db7fe440ec239e
jgb1987-10-17b.sbd.berger.d2t04.flac:bec28786df4c883f6dd2b0e56bae9d18
jgb1987-10-17b.sbd.berger.d2t05.flac:ac326ec944aa51851e6b69fd18771332
jgb1987-10-17b.sbd.berger.d2t06.flac:e5dccd1188c6c59cab9f70148e104ef1
jgb1987-10-17b.sbd.berger.d2t07.flac:d3a3fff55b39c30044ad803836751628
jgb1987-10-17b.sbd.berger.d2t08.flac:07400f123af12a4b5c2d05fd935e59cd
jgb1987-10-17b.sbd.berger.d2t09.flac:6f864ab267ca60b5179e13745f0142c7

IF 21 sydbarrett1970-06-06

Syd Barrett
June 6, 1970
Olympia Exhibition Hall, London, England

Silvers>CDR(1)>flac
flac'd by Furry Animal

1. Terrapin
2. Gigolo Aunt
3. Effervescing Elephant
4. Octopus

Syd Barrett - guitar, vocals
David Gilmour - bass
Jerry Shirley - drums

According to <[http://en.wikipedia.org/wiki/Barrett_\(album\)](http://en.wikipedia.org/wiki/Barrett_(album))>, Barrett "abruptly took off his guitar during the fourth number and walked off stage".

These tracks are taken from the 6 CD set titled "Beyond Rhyme Nor Reason". They are tracks 21-24 on Disc 4 of that set. The only change I made to the FLAC files was to renumber them 01-04.

IF 22 Robert Fripp - Frippetronics - 1979-06-27 The Kitchen NYC, NY (T-1114)

Robert Fripp - Frippetronics - 1979-06-27 The Kitchen NYC, NY (T-1114)

This CD-r release was made from a cassette tape I got in trade many years ago. Frippetronics.

Mics and recorder unknown >
cassette >
Playback Deck: Tascam 130 >
Nikko 32 Band EQ >
Akai DR16 Digital Hard Disk Recorder >
Sony PCM-R500 DAT Recorder >
Sony DAT Tape >
HHB CDR-800 Compact Disc Recorder >
HHB CDR >
WAV-SHN-FLAC

I removed all gaps which were a result of tape flip and change. Also I removed some mic handling noise.

I did the editing, mastering, digital transfer and the artwork for this version of this show. Please keep the artwork and text file, unaltered, together with the SHN's.

Don't rename directories or file names if you share this.

Robert Fripp - Frippetronics - 1979-06-27 The Kitchen NYC, NY (T-1114)

Total number of files = 15
Sum of file sizes = 507886081 Byte

Please don't alter the sound of this recording. If you want to do something find a better quality tape of the show and work from that. Don't just take what I have done and screw with it.

For Trade or Give Away only - Do not Sell - Do not encode as MP3

January 3, 2004

T_____

IF 23 Talking Heads 1976-07-29-30

talking heads

C.B.G.B. NY/NY July29/30 1976

david byrne

tina weymouth

chris frantz

29th

01.for artists only

02.dont worry about the government

03.love is all around

04.buildings on fire

05.who is it

06.thank you for sending me an angel

07.i'm not in love

30th

08.girls want to be with girls

09.book i read

10.my happy days

11.stay hungry

12.new feeling

13.theme (instrumental)

14.tentative decision

15.warning sign

16.(tuning)

17.so much in love

1st gen audience

IF 24 BrandX2016-10-20Wildey

Brand X
2016-10-20
Wildey Theatre
Edwardsville, Il, USA

Source: Core Sound HEBs DPA 4061 > Bass Filter On > Sony PCM-M10 (24/48)
Transfer: M10 > PC > Audacity (Amplify & Leveler) > CD Wave > Trader's
Little Helper > Torrent

Set List from setlistfm

Set 1
Nightmare Patrol
Euthanasia Waltz
Born Ugly
Isis Mourning (Part 1 & 2)
Nuclear Burn

Set 2
Macrocosm
Hate Zone
Percy Solo/Magic Mist Jam
Sun In The Night
Why Should I Lend You Mine (When You've Broken Yours Off Already)
...Maybe I'll Lend You Mine After All
Malaga Virgen

(unknown)

Recorded in Row F DFC

IF 25 DAVROS266 Info File

Hi to all

Welcome to my series of mostly uncirculated masters & very low generation shows that i recorded or received in trades in my younger days most of my masters have not been circulated or only traded once or twice i used to trade a lot in the 70s - 80s & i have many many shows well in excess of 7,500 tapes.

Of these shows about 120 - 150 are my masters they where always on my trading list but not many got traded so i boxed them all up in the late 80s now i have decided to go through them & upload some of them.

I recorded many bands from Genesis - Bowie - Springsteen - Hawkwind - Hackett - Gabriel -

Marillion plus many many others i will try & upload a least one show a week if not two.

To record theses shows i used a Sony portable hand held tape recorder with built in stereo mics.

I always used good quality tapes to record on mainly T.D.K.

I used to insert the tape deck in a empty coffee flask with the inside taken out of the flask to get past the security ah those where the days.

The only thing i ask is please don't sell these recording & don't convert to mp3 etc & if you do

(only for your own use). Please don't change any of the files or info files etc this is so that people

can tell the difference between this source & other sources as many people like to compare different versions of shows.

Also please do not remaster these shows the reason for this is these days there are far to many

remasters of shows. Its ok have one remaster etc, but some are remastered that many times by

different people there can be at least 10 different remasters of a show from the same source & it can

get a bit tedious.

PLEASE ALSO DO NOT UPLOAD TO OTHER TORRENT SITES I WILL BE UPLOADING THEM TO MOST MUSIC SITES WHEN I CAN GET ROUND TO IT THE REASON FOR THIS IS I HAVE NOTICED IN THE PAST SOME HAVE BEEN UPLOADED WITH FILES CHANGED ETC

DOING THIS CAUSES CONFUSION WITH THE TORRENT.

All show are RAW versions with little or no tampering with the sound

I have now up-dated my tape decks for transferring recordings from audio tapes to my PC. I am now

using the following decks

Either

Nakamichi 1000ZXL Gold Edition Or

Nakamichi Dragon

Both theses decks are considered to be the best Tape decks ever made both have auto tape Azimuth Alinement which will be used on all transfers. Both Decks have been Updated and serviced by trained Nakamichi specialists. I have for the past 6 month been trying out and expermenting with theses decks and they are well worth the money amazing sound (And should be for the money they cost). All the tape transfers that are done through my Yamaha Reciever are done via the pure direct button (all the displays on the reciever and tape deck are switched off). so there is then no interferance via the electrical circurity. All tapes are wound forward and backward at least 4 times before i transfer them to avoid tape slack. All my recording when transffered to the PC are normalised to between -3 and -1 Decibells as i have noticed on a lot of recordings that i have download and have that are above this have clippings at the top end distorts the music slightly. If you want it loud just turn your volume on your Hi-Fi up.

Please remember if it is not taped it is just a memory and memories with age fade. If it is taped and shared as much as possible it is more than a memory and hopefully will not fade with age.

On to the show for your enjoyment Davros archives presents :-

Genesis - 1973-11-22 Felt Forum, NYC (3rd Gen) (DAVROS266)

Linage :- (T-D-K-SA c90+c60) (3rd Gen) - Nakamichi 1000ZXL With Auto Alinement - Yamaha Reciever - Monster Phono Leads Into PC Soundcard - Adobe Audition - Wav - Tracks split - Traders Little Helper - Flac8 - SBE Checked - You

TRACKS:-

01. WATCHER OF THE SKIES.
02. DANCING WITH THE MOONLIT KNIGHT.
03. THE CINEMA SHOW.
04. I KNOW WHAT I IKE.
06. FIRTH OF FIFTH.
06. THE MUSICAL BOX.
07. HORIZONS.
08. MORE FOOL ME.
09. THE BATTLE OF EPPING FOREST.
10. SUPPERS READY.
11. THE KNIFE.

Known Issues

This has the cuts that all other versions have - the last 20 seconds of Epping Forest is missing.

The version that have been remastered have the last 20 seconds patched from another source.

I also think a few seconds from the end of the intro to Firth Of Fifth is missing on all versions.

I got this in the late 80s off a well known E.L.P trader in Japan and he confirmed it was a 3rd Gen

copy from the master.

I have the Hogweed, BURP And the remastered DGY-REM versions. The remastered version i find too loud in parts and in wave form has a few areas of clipping due to too high a volume this copy does not have theses issues also this one i think has better transactions in between the cuts.

The cut just before FOF I think (If there is one?) as well as the ending of Epping Forest looks like they are due to tape flips on the master.

The quality i find very good. There amazingly is also a 2nd recording / source from this show also there is rumoured to be some 8mm film from the show i remember in the early 80s on someones list but never managed to get hold of them.

This is also the show that TARKL Botched up on the 2LP set "A Death In Anytown"

I do not claim this version is better or worse than any other version in circulation

Many many thanks to the trader for sending me a copy & the person who recorded the show

As Usual Please dont convert to mp3 (only for your own use if you do)
Please Keep all the info files
md5 etc in the folder so that other collectors know which version this is
etc and most of all
DO NOT SELL.

PLEASE NOTE.

This series is from my own personal collection they are NOT SOURCED FROM ANY CDRs /

OTHER TORRENT SITES ETC.

They are from recordings that i traded for between 20 - 35 years ago on audio tape as stated above

they have all been boxed up for the past 20 or so years.

This is the first time any of them have been Digitally transfered and torrented. All i am doing to the

recordings in nero wave editor is improving the volume (if low), also equallizing the left and right channel where needed. Removing hiss etc (If i can).

Recordings in this series that have a generation lineage are the correct lineage as to what i was told when i was sent the recordings. Most of the traders i traded with were well known traders so i have no reason to believe they are not the true Linage if i had any doubt to the lineage at the time i did not write it down on the tape so all the low generation recordings in this series have a well known and correct lineage.

Please do not remaster any of these. If you wish to do remastering of this source, find yourself a better quality version and remaster that. This version is how i remembered hearing it all these years ago and how it sounded when it was recorded the way it should be heard.

THIS IS FOR SOME PEOPLE WHO ALWAYS HAVE TO PUT THERE TWO PENNETHWORTH IN AND ARE NOT SATISFIED. I PUT SAMPLES UP TO EVERY RECORDING I UPLOAD. MOST PEOPLE 99% ARE SATISFIED. I PUT THE SAMPLES UP SO YOU CAN HEAR THEM BEFORE YOU DOWNLOAD THEM. IF YOU DONT LIKE WHAT YOU HEAR ITS SIMPLE YOU DONT HAVE TO DOWNLOAD IT. I OR OTHER UPLOADERS ON THESE SITES DO NOT HAVE TO SPEND TIME AND EFFORT RECORDING THESE SHOWS ON A PC ETC TO UPLOAD THEM BUT WE DO AND DO IT GLADLY SO THAT OTHER TRADERS CAN HAVE THE SHOWS ETC AND ENJOY THEM. I HAVE NEVER SAID THE SHOWS I PUT UP ARE PERFECT IN ANY WAY BUT I DO THEM TO THE BEST OF MY ABILITY. IF YOU DONT LIKE IT DONT DOWNLOAD THEM.

THATS MY MOAN FOR THE DAY SORRY LOL

Please also buy the bands official stuff and support them etc. Thanks to all the Artists for their great music and to all the traders for keeping live music alive.

Uploaded to tradersden by imaster1 (doctordavros) 14-01-2019
Uploaded to genesis - the movement by imaster1 (doctordavros) 14-01-2019
Uploaded to yeeshkul by doctordavros 14-01-2019

Can anyone help me does anyone have any of the following shows

David Bowie - Blackburn 31-5-1973 (This was taped and videoed)
Camel - Blackburn 10-1977 (This was taped and videoed)
Hawkwind - Blackburn 74 (was taped and possibly videoed)
Hawklords - Blackburn - 78 (was taped and possibly videoed)
SKY - Preston - 1980
Any Quasar show
Magnum - Blackburn 1980
Sad Cafe - Preston 79 & 80 & 81
Iggy Pop - Manchester 19-6-1987
Uriah Heep - Preston 1980
Fleetwood Mac - Manchester Maine Road 28 June 1988

If you have any please upload them or p.m me

Iam also interested in any

Genesis - ELP - Bowie - Springsteen - Yes - Floyd - Camel - Tull -
Hawkwind

Uncirculated or shows that i don't have.

If you have any please upload them or p.m me.

Many thanks Doctordavros (one day the daleks will rule).

IF 26 AtomicRooster1972-01-08AUD-Milan,Italy(DaD)shn

Atomic Rooster - 8 January 1972
Milan, Italy

JAJ Note: This is actually a reseed of an offer I've made previously to STG & EZT. I have another one or two Atomic Roosters I'll try to offer.
torrent size: ~377MB (SHNs) - 62:46m minutes (WAVs)
AUD(?)> CDR2> (wav) EAC (secure mode)> mkwACT (shn)
Quality: "vg" - not the best, but very listenable for that era.

1. Breakthrough
2. Death Walks Behind You
3. A Spoonful Of Bromide Helps The Pulse Rate Go Down
4. Black Snake / ??? >> Sleeping For Years >> ???
5. Tomorrow Night
6. Gershatzer
7. Devil's Answer

line-up:
Pete French (vocalist),
Vincent Crane,
Ric Parnell,
Steve Bolton.

This tour supports the LP "In Hearing Of".
Also, it is said that Paul Hammond and John DuCann left the band before this show. These two were on the LP "In Hearing Of", but left soon after the recording of that album (in 1971) to form another band, Daemon. Hammond had actually taken over Parnell's spot in August 1970 (after Parnell took over Carl Palmer's) -- but when Hammond departed, Parnell was brought back into the fold (in the interim Parnell was in a band called Horse).
Ric Parnell later went on to find fame as Mick Shrimpton in the movie 'This Is Spinal Tap'.
Steve Bolton later played in the Who. Pete French (vocals, formerly of Cactus) departed to form Leaf Hound..

Personnel (through out the years):
Vincent Crane - Keyboards
Nick Graham - Bass, Vocals
Carl Palmer - Drums
John Cann (aka Du Cann) - Vocals, Guitar
Paul Hammond - Drums
Pete French - Vocals
Steve Bolton - Guitar
Chris Farlowe - Vocals
Rick Parnell - Drums
Bill Smith - Bass
John Mandella - Guitar
Liza Strike - Backing Vocals
Doris Troy - Backing Vocals; passed away in early 2004

Also Ginger Baker once did a tour with them as their drummer, of course.

Additional info at:

<http://www.atomic-rooster.com/>

<http://www.atomicrooster.co.uk/>

<http://www.alexgitlin.com/ar.html>

<http://pages.britishlibrary.net/dryad/start.html>

Torrented to DaD by Jeff James

roryglzep@aol.com

<http://hometown.aol.com/roryglzep/index.htm>

IF 27 B52s 1979-10-04 Minneapolis

B52s 1979-10-04 Minneapolis MASTER

The B-52'S
October 4, 1979
Duffy's
Minneapolis, Minnesota

LINEAGE:

2 Shure mics>Sony TC-D5 stereo recorder>Maxell UDXLII cassette>Yamaha-KX330 tape deck>Terratec-EWX soundcard>EAC-WAV>Audacity-FLAC

Taper: Minnesota Mike

This is straight from the mastertape. I have not done any EQing, filtering, editing, or any kind of tampering with the sound.

I don't put sound ratings on these uploads -- I'd prefer to have somebody independent (such as yourself) judge that. So, after you've downloaded and listened, post a comment on the sound quality.

Minnesota Mike made audience recordings of shows in the Minneapolis/St. Paul area between 1978 to 1985. He used a stereo Sony TC-D5 tape recorder and two Shure studio microphones, top-of-the-line equipment in those days. He recorded shows just for himself and never made copies. I met him years later and he allowed me to trade tape copies around 1993. Later when the technology became available, I traded some on CDR. So some of the copies that are out there are second generation or more, and some are digital copies of the master. I wasn't a very active trader and, in fact, some of Mike's tapes have never circulated. The digital copies I'm uploading now were made in 2006 with azimuth adjustments on the tapedeck and a Terratec EWX soundcard to the computer.

1. Planet Claire
2. 52 Girls
3. 6060842
4. The Devil's In My Car
5. Heroes
6. Lava
7. There's A Moon In The Sky Called The Moon
8. Running Around
9. Dance This Mess Around
10. Rock Lobster
11. Strobe Light
12. Private Idaho

01 Track01.flac:ecfe521bf81fbc69718842e5f6bed5f0
02 Track02.flac:d94c1941a53cd94871e7d829869cb037
03 Track03.flac:e6ad467ce134419d8ef17c978ebc8f26
04 Track04.flac:faa615adeedee90704006b6ed0f22004

05 Track05.flac:a5833eb336674260770d567c1e7e4d46
06 Track06.flac:0a7785925f741d740f911375e905b2ac
07 Track07.flac:bf4e71827a1552cc2317d78fbef95674
08 Track08.flac:b0f496c7758426806e5b8d9c44925157
09 Track09.flac:ed2f4b3e2a4d502cf024766f9f334dfe
10 Track10.flac:e4cdd3966cf51b4874513a7b6c4cba5b
11 Track11.flac:16e12bb216d8329bd988f463c8203d18
12 Track12.flac:22548d30daa5bba3f8e39f571b0a0c5d

IF 28 info Queen - Cologne 2-1-79 (complete)

Queen
Cologne, Germany
Sporthalle
February 1, 1979

This is the complete Cologne 79 show, something which collectors have been after for ages. It has always come out in bits and pieces, but always the same few songs were missing. Here it is, complete, and probably in the best quality we'll ever get for it.

There are two audience sources. One has popped up on various LP and CD bootlegs over the years, and there is an uncut tape from this source (we'll call this uncut one "source A"). The uncut tape is actually a bit worse quality than the best LP source. So, I have taken about 2/3 of the show from that LP source, and It's Late, BoRhap, TYMD, SHA, WWRY, WATC, and GSTQ from the uncut tape. A second audience source (of inferior quality, which we'll call "source B") was used to fill in source A's missing parts during Dreamers Ball and WATC.

There is no point of writing lineage for this one, because like most Queen recordings, we just don't know where they've been. Overall, the quality is close to excellent, but it fluctuates now and then, as indicated above. The edits are as smooth as possible. Also, I listened to the show carefully, and removed all of the vinyl ticks, and any other flaws in the sound. And of course they all play at the same tape speed/pitch.

Here's the setlist. All are from the best possible LP source unless otherwise indicated:

Disc 1:
We Will Rock You (fast)
Let Me Entertain You
Somebody To Love
If You Can't Beat Them
Death On Two Legs
Killer Queen
Bicycle Race
I'm In Love With My Car
Get Down, Make Love
You're My Best Friend
Now I'm Here
Don't Stop Me Now
Spread Your Wings
Dreamers Ball (part from source B)

Disc 2:
Love Of My Life
'39
It's Late
Brighton Rock
Keep Yourself Alive

Bohemian Rhapsody (source A)
Tie Your Mother Down (source A)
Sheer Heart Attack (source A)
We Will Rock You (source A)
We Are The Champions (source A completed with source B)
God Save The Queen

Distribute these files only if they are left completely unaltered. As always with my shares, if I see a complete Cologne 79 made available here or elsewhere in mp3 or any other lossy format, I will never share another thing here again.

Enjoy!

Sir GH

IF 29 yes_long_beach_arena_9_26_1977_1644_edition

Yes

Long Beach Arena

Long Beach, CA

September 26, 1977

Mike Millard Original Master Tapes via JEMS

1644 Edition

The Lost and Found Mike the MICrophone Tapes Volume 22

Recording Gear: AKG 451E Microphones (CK-1 cardioid capsules) > Nakamichi 550 Cassette Recorder

JEMS 2020 Transfer: Mike Millard Master Cassette > Nakamichi CR-7A (azimuth adjustment; Dolby On) > Sound Devices USBPre 2 > Audacity 2.0 capture > iZotope RX6 > iZotope Ozone 6 > Audacity > TLH > FLAC

- 01 Firebird Suite
- 02 Parallels
- 03 I've Seen All Good People
- 04 Close To The Edge
- 05 Wonderous Stories
- 06 Colours Of The Rainbow
- 07 Turn Of The Century
- 08 Tour Song: Long Beach
- 09 And You And I
- 10 Going For The One
- 11 Flight Jam
- 12 Awaken
- 13 Starship Trooper
- 14 Roundabout

Known Flaws:

-None

Intro to the Lost and Found Mike the MICrophone Series

Welcome to JEMS' Lost and Found Mike the MICrophone series presenting recordings made by legendary taper Mike Millard, AKA Mike the MICrophone, best known for his masters of Led Zeppelin done in and around Los Angeles circa 1975-77. For further details on how tapes in this series came to be lost and found again, as well as JEMS' history with Mike Millard, please refer to the notes in Vol. One: <http://www.dimeadozen.org/torrents-details.php?id=500680>

Until this year, the Lost and Found series presented fresh transfers of previously unavailable first-generation copies made by Mike himself for friends like Stan Gutoski of JEMS, Jim R and Barry G. These sources were upgrades to circulating copies and in most instances marked the only time verified first generation Millard sources had been directly digitized in the torrent era.

That all changed with the discovery of many of Mike Millard's original master tapes.

Yes, you read that correctly, Mike Millard's master cassettes, long rumored to be destroyed or lost, have been found. Not all of them but many, and with them a much more complete picture has emerged of what Millard recorded between his first show in late 1973 and his last in early 1992.

The reason the rediscovery of his master tapes is such a revelation is that we've been told for decades they were long gone. Internet myths suggest Millard destroyed his master tapes before taking his own life, an imprudent detail likely concocted based on the assumption that because his master tapes never surfaced and Mike's mental state was troubled he would do something rash WITH HIS LIFE'S WORK. There's also a version of the story where Mike's family dumps the tapes after he dies. Why would they do that?

The truth is Mike's masters remained in his bedroom for many years after his death in 1994. We know at least a few of Millard's friends and acquaintances contacted his mother Lia inquiring about the tapes at the time to no avail. But in the early 2000s, longtime Millard friend Rob S was the one she knew and trusted enough to preserve Mike's work.

Here is Rob's account of how Millard's master tapes were saved:

After Mike left us, I visited his mom Lia occasionally, usually around the holidays. She'd talk about the grandkids and show me pictures. She had no one to help out around the house so I did some minor improvements like fixing a kitchen shelf that collapsed and another time a gate that hadn't worked for years.

After a few visits, I explained to Lia how the tapes were metal, up to 25 years old already and would eventually deteriorate. She agreed to let me take the tapes and make copies. We went into Mike's bedroom and it was exactly like I remembered it when I was there years before. I loaded up every tape I could find and went to work copying them. Oldest first, some requiring "surgery."

Months later when I was done copying, I compared what I had copied to a list Mike had compiled of his masters and realized there were many shows missing. I returned the tapes and asked Lia if we could see if there were any more somewhere else in the house. We went into a back bedroom and found a bunch of boxes filled with more original master tapes. I loaded them up, thanked Lia and left. This was the last time I would see her. I copied the rest of the tapes and stored the masters in a cool dry place until late last year when Jim R. reached out. We had known each other through Mike. After speaking with Jim and later BK who had tracked him down, I knew their partnership was the "right way" to get this music out to everyone who wanted it. I'm sure Mike would agree.

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Initially, Rob copied a large batch of Millard's master cassettes to DAT and returned them to the house. The second time around, he was given a

large portion of the cassette collection, different from what he had copied to DAT.

The first round of DAT transfers features some of Millard's most famous recordings of Led Zeppelin, ELP, the Rolling Stones and Jethro Tull. The second traunch of actual cassette masters includes his captures of Yes, Genesis, Peter Gabriel, Rush and Pink Floyd.

As exciting as it is to access Millard's masters of the shows we know and love, there are many new recordings in both batches from artists like Elton John, Queen, Thin Lizzy, Eric Clapton, The Who, the Rolling Stones, Paul McCartney, Fleetwood Mac, Tom Petty, Guns N' Roses, Linda Ronstadt, David Bowie, the Moody Blues, U2 and more.

Even with an information gap in the mid '80s (when Millard was surely taping but there is no tape or written evidence as to what he captured), we have confirmed nearly 300 shows Millard did record. Of those, there are master cassettes for approximately 100 shows, DATs off masters of another 75 and first generation analog copies for 30-35. Collectively, that nearly quadruples the number of extant Millard recordings.

Our original master tapes series began with Pink Floyd, which you can find here:

<http://www.dimeadozen.org/torrents-details.php?id=667745&hit=1>
<http://www.dimeadozen.org/torrents-details.php?id=667750&hit=1>

Yes, Long Beach Arena, Long Beach, CA, September 26, 1977

We continue our series with another one of Millard's most famous and beloved recordings, Yes at the Long Beach Arena 1977. Mike was a major Yes fan, recording them 12 times between 1974-1980 and making many marvelous tapes, but this one stands out for its closeness, clarity and a kind of deep saturation to the recording that puts it among his very best.

The 1977 US tour was dubbed Yesshows, Donovan was the opening act and the tour was in support of the album Going For The One released in July 1977. The live set featured all five songs from the album, plus classics like "Close To The Edge," "I've Seen All Good People," "Starship Trooper" and of course "Roundabout."

Rick Wakeman was back on keyboards and he seemed to energize the band as performances from this tour have long been considered fan favorites. The playing here, captured so spectacularly by Millard, is breathtaking at times and if you're a fan of Chris Squire you're going to love this.

Millard's recording has been around for years with at least four different versions in common circulation, making this release akin to the first master tape in our series, Pink Floyd Los Angeles '75. Some of the circulating versions of Long Beach '77 claim to be DAT sources directly off Mike's master cassettes. We can't confirm or deny those lineages and previous efforts do sound excellent, but we think the direct azimuth-adjusted transfer from the master is just that much clearer and full fidelity. Samples provided.

Here's what Jim R recalled about that show:

Mike and I together attended the Yes concert at the Long Beach Arena on September 26, 1977. I pushed Mike in the wheelchair. We sat 7th row center on the floor, toward the back of our desired "sweet spot".

Yes was one of our favorite bands of all time (Rob included) and deserves to be at the forefront of releases of newly discovered Millard master recordings. Mike and I attended every Yes show we could. In fact, I met Mike at a Yes concert at the same venue, Long Beach Arena, back in March of 1974. And here we were 3 1/2 years later.

Mike and I also attended and recorded the two previous shows at The Forum a couple days before, on the 23rd and 24th. The band seems to be a little tighter on this night, possibly because of playing in a smaller venue. At the time, the Long Beach Arena sat about 3000-4000 fewer than the Forum.

As usual the sound quality at the venue was excellent. Yes used Clair Brothers, a premier sound company.

What made this tour special was the return of Rick Wakeman to the band. The previous tour in 1975 had Patrick Moraz on keyboards—sorry Pat but you do not cut it. I'm sure many Yes fans agree with this statement.

I took photos at the show, but the pictures were damaged just like Fleetwood Mac pictures taken less than a month before included in our previous volume. Same Kodak lab. We restored the Yes images as best we could. In a couple of the group shots you can see how the stage layout is reflected in Mike's stunning artwork on the cassette spines. A masterpiece. This kind of elaborate artwork is something Mike did often early on.

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JEMS is thrilled to partner with Rob, Jim R and Barry G to release Millard's historic recordings and to help set the record straight about the man himself. We can't thank Rob enough for reconnecting with Jim and putting his trust in our Millard reissue campaign. Rob kept these precious tapes under wraps for two decades, but once he learned of our methods and stewardship, he agreed to contribute the Millard DATs and cassettes to the program.

Our series would not happen without the support of our post-production lead mjk5510, whose essential work is the backbone of all JEMS projects.

In these difficult times we will attempt to accelerate our release schedule (which had been every other week) to put more music in your hands and ears while we are bunkered in. Please stay positive, help your neighbors, help strangers and let's get to the other side of this intact.

Finally, cheers to the late, great Mike the MICrophone. May they rest in peace. Can't wait to hear the heaven tapes someday.

BK for JEMS

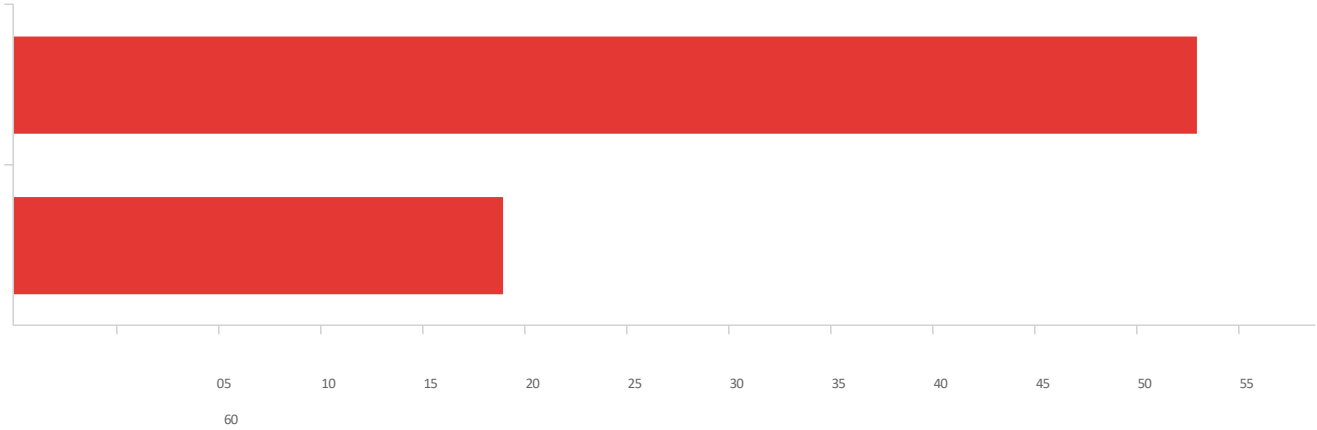
Appendix B: ROIO Website Surveys

“I Heard It through the Grapevine¹⁵”: Responses to Survey Questions

This report was generated on May 8, 2020 2:10 PM MDT. Questions regarding informed consent have been deleted. Every question begins on a new page.

¹⁵ Marvin Gaye, of course.

Q2.1 - Do you create Recordings of Independent Origin (ROIOs) by recording concerts, altering the sound on existing recordings, combining recordings, or any other fashion?



#	Field	Minimum	Maximum	Mean	Variance	Standard Deviation	Count
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1	Do you create Recordings of Independent Origin (ROIOs) by recording concerts, altering the sound on existing recordings, combining recordings, or any other fashion?	1.00	2.00 82	1.29	0.45	0.21	
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#	Field Choice	Count
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1	Yes	70.73% 58
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2	No	29.27% 24
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82

Showing rows 1 - 3 of 3

Q3.1 - When did you start creating ROIOs?

1987

As a teenager in the 1990s.

2011

2008

1996

1980

Late 1990s

When I was 16, which is a little over a year ago now.

2009

around 2007 (taping off the air) and then around 2010 (recording live shows). in college, late 70s/early 80s, i also plugged into the soundboard when bands would play at my fraternity and sure, didn't we all record off the air in college?

1986 at age 17 (starting with my 2nd gig)

Around age 13

1996

I started recording concerts from FM radio in 1976 or '77. The first time I carried a recorder and a microphone into a concert was on 1977-07-09.

1983

1995

2010

Originally Back in 1970s through cassette and CD 'tree' arrangements

1989

1976

2011

1983

When did you start creating ROIOs?

6 months ago

1972

2013

1970

September 29, 2007

Summer, 2000. I was 12 years old at the time.

In 2000

2005

Around 1996-1997.

That depends on the definition. The only things I've recorded in the past were off the radio, mostly a few interviews and I only one Who concert on the radio back in 1989. Like I said I mostly had maybe 5 total interviews recorded back in the 80's-90's, maybe in the Aughts. I then converted them to digital about 13 years ago. About 10 years ago is I believe when I uploaded them to share.

the 1980's

Mid 1970s

1997

Around 1973

Q3.2 - How did you start creating ROIOs?

By recording a friend's concert

My father's an audio engineer and recorded some of the concerts he went to in the 1970s, so it's something I've always thought about doing when I go to concerts.

Videotaped a concert

By torrenting some existing shows I had on tape

Attending live gigs which had no album behind them, inspiring me to capture those moments that may never be captured by the artists themselves.

took a portable cassette recorder to a concert

I started out sourcing out Queen tapes and merging the various sources because it seemed nobody had done it before me (at least, in the digital realm).

I realized how much potential some sound recordings could have and I wanted to experience these recordings in their best-sounding state.

Digital recorder at Concerts

taping off the air to capture shows that I wanted to listen to again or was going to miss.

After my 1st gig in 1985 I was able to buy a tape of it at a record fair a few weeks later, it seemed a cool thing to do so I bought a little tape recorder so I could do it myself.

Bringing a small portable cassette recorder to concerts as a kid. Really just as a personal thing to remember the music and the events surrounding it.

recording small club shows with a cassette recorder

I didn't like the idea that most concerts just go out into the ether and then they're gone forever. I wanted to create a permanent document, so I could relive the event over and over again.

Taping concerts

Tape dubbing, CD copying.

After trading for over five years, I researched and purchased about \$600 worth of recording equipment that I brought to shows. It became a way for me to get involved in the show.

Through 'tree' arrangements for various bands and performers. Original recordings on cassette and subsequently CD

Friends forced me to tape shows they couldn't attend, with their equipment

Stumbled upon other bootlegs a year before and decided to buy a recorder and some mics

Tape recording of concerts
How did you start creating ROIOs?

Recording concerts. Hooke audio

Using a portable cassette player

recordinglive shows

By taping live concerts and television appearances on a 3M portable reel tape recorder

I used a digital voice recorder (a low resolution type generally used to record dictation) to record the first time, then I used a high resolution Tascam digital recorder for the other concerts that I attended.

I purchased a minidisc player/recorder after discovering the world of RoIOs.

Started taping my favourite bands

Securely extracting audio files from circulating CDRs of music performances.

I began taping shows recreationally in 1997, but I'd been recording concerts professionally for several years at that point. Prior to that, I believe in 1996, I started speed-correcting commercial bootlegs that were going at the wrong speed.

Back in the 80's and 90's I used to record things off the radio I liked on my cassette player. I converted cassettes to digital.

i started by taping live shows off radio

On an old cassette player, then trading cassettes (hundreds of TDK SA90s), then on to CDs, and now electronically via torrents or file transfer services (WeTransfer etc)

Buying a dictaphone to record the last gig of a local band.

Recordings from radio broadcasts

Q3.3 - In what ways do you create ROIOs? (Recording, matrixing, etc.)

In what ways do you create ROIOs? (Recording, matrixing, etc.)

Recording - although I'm probably more "visible" for redistributing others' recordings through torrent sites.

Only basic editing (volume, cutting tracks, etc.)

Simply recording off air. I'm not one of the guys sneaking recording devices and mikes into concerts (but I massively respect those who have the knowledge and ability to do so).

Recording and post-production/mastering.

not much recording anymore, want to try matrixing soon

Usually merges of sources, but occasionally a matrix. Simple things are done in GoldWave or Audacity. More complex things are done in Pro Tools.

I'll take a tape that I believe I can work with and do some minor tweaks, being careful not to do too much with the sound. The rule of thumb is a little is a lot. Overdoing it can lead to unnecessary distortion and a product that is worse off than when you found it.

Recording

Zoom H4n hidden in my bag.

From my tapes recorded in the 80's & 90's I transfer them onto my computer and upload them as flac or mp3.

Creating really just ended with me taping as a kid.

currently use a pocket digital recorder, with external mics. I do a bit of editing but not much.

I have many high quality field recorders and microphones. In the beginning, I recorded onto cassette tapes, then later onto DAT tapes, and now onto SD cards. Over the years, I've gotten friendly with many of the artists I record, so they grant me soundboard access as well as permission to setup my mics, and they also let me record video as well. Afterwards, I sync and mix the various audio sources together (I'm a former recording engineer and a video producer), and combine them with the video to create blu-ray discs of very high quality.

Matrixing, occasionally recording, remastering

Make compilations from existing ROIOs

I record audio. For most of the time that I recorded I did very little post processing other than track splitting, volume normalization, Flac'ing and tagging. in 2018, I joined a taping club now called poignantpros. We tape shows and have them nearly professionally mastered by the team lead who is a very technical audio enthusiast. This has made my recent recordings a lot better than earlier ones.

In what ways do you create ROIOs? (Recording, matrixing, etc.)

Record live events (very rare these days); create compilations of other live recordings; matrix different recordings of same event

(infrequently) and re-record existing recordings to correct pitch and remove imperfections

Recording; Equalizing only if necessary (muddy, bass heavy recordings and so on)

I record live shows AND matrix shows to improve for myself or projects I work on (like multicams)

Tape recording (later digital recording) and converting of tapes to digital in later years via PC software

Recording but am currently studying how to matrix and edit recordings

Recording from audience, or from soundboard with permission

Mics, Sony recorder

Recording

My Tascam recorder is capable of recording at stereo 16-bit 48KHz, but I always record at stereo 16-bit 44.1KHz anyway just to keep it within the CD- Audio standard without having to resample or otherwise modify the original audio to avoid artifacts and other aberrations. I have a lavalier microphone that my recorder can use, but I have gotten excellent results with the recorder's integral stereo microphone.

I started recording in 2003, after purchasing a minidisc recorder. I just tape shows for the most part and do light "mastering", then distribute online for free.

Recording, transferring, splitting

Sometimes I simply upload recordings mastered and circulated (by data transfer or optical media) by others. Usually when doing so I at least need to re-track them and often fix flaws like diginoise, patching them with alternate sources if possible. Sometimes I remaster them if they have problems like poor levels, or even clapping louder than the music. At times the levels fluctuate, sometimes in repetitive cycles, requiring tedious manual adjustment. Numerous times I've taken incomplete audio and video recordings, and created complete versions never heard since the original performance, using up to six different sources for each. A few times I've created recordings myself.

Currently, I mainly focus on speed-correction and editing of existing recordings, in an effort to create definitive versions of particular shows. I've also contacted people who recorded shows in an effort to get copies of their tapes. I've also published dozens of recordings of one particular band (who allow taping) to Archive.org, including several of my masters. In the past, I've taped shows with and (occasionally) without the artist's permission. In the late 1990s I also supplied several master CDRs that were subsequently put out by a small bootleg label, in exchange for copies of that label's releases.

It seems you are asking something specific, but it's not clear from the question. I guess my answer is the same as Q3.2. I did once for a specific trading community rip a commercially bought bootleg that I purchased in the 90's and uploaded it.

recording

Recording concerts I attend, trading, and cataloging

Recording

Recording, transferring other recordings from/to different media

Q3.4 - How active a creator are you? How often/how many in a year, approximately, for example? (Normally, that is. This year is an obvious outlier.)

How active a creator are you? How often/how many in a year, approximately,...

I record most of the concerts I go to. Most I don't distribute further.

Between 5 and 10.

Quite minor.

Typically four gigs per year.

i used to record regularly - from about 1980-2003 maybe half a dozen shows a year

Several per year.

Not very often. Maybe a couple tapes a year.

I started in 2009. I have made 132 recordings to date.

around 9 this year, until venues were all closed, plus a couple of misfires (batteries dead or once forgot to empty the memory card). Last year, 11 shows and 3 or 4 misfires. Before that, I was in another country where I had very few opportunities to hear live music which interested me.

It varies. I contributed a lot of my recordings to a blog a few years ago, but can go a long time without doing any.

None at present. I stopped when I got caught at a show in 2017.

go to about 100 shows per year, record all of what I attend, including the opening acts

It still varies greatly from year to year. When I was younger, there were times when I saw a concert every night of the week. Now, I see a handful of concerts every month. It depends on when my favorite artists are on tour. For the most part, if they're playing a show within driving distance of my home, then I'll be there. The maximum distance I'm willing to travel is based on the average length of the artist's shows. For example: If an artist typically plays for 90 min., then I don't really want to drive longer than 90 min. to get to the show (remember, I still have to drive back home too). Of course, for my favorite artists, I've hopped on a plane to see them perform all over the US.

Nowadays, very little. Used to be 30 a year at least

two times a year

I took a long break because of financial reasons. Last year I taped six shows. The year before that, two. I returned to school three years ago. This gave me more stable finances and also allowed me to get \$80 concert tickets for \$25 with my student card.

Currently only a handful of recordings a year (last year was about six). Previously more active, peak production being about 20 or 30 recordings a year in mid 1990s.

approx. 45 events per year (multi day events count as 1)

How active a creator are you? How often/how many in a year, approximately,...

I do record every concert I attend. In 2019 that were 26 shows with resulting 45 recordings (support acts). The "normal" amount would probably be something between 12-20 shows a year, some with support acts, some without.

Maybe 50 gigs per year from 1983 to 1991.

5-6 recordings per year. So far only one has been worth while

7

I'm in Australia so the bands that I like to record don't tour here often

Not prolific. At the most, four or five shows a year in concert and 5 to 10 off of radio or television.

I don't attend many concerts, only going when it's one that is of particular interest to me. I have only recorded four full concerts since 2007, so that averages out to just one every three years.

Not a very prolific taper, when I started almost 20 years ago. I got caught a number of times when I was younger, trying to record shows and it just put a bad taste in my mouth. But more recently, I have become more active as a taper.

Stopped a couple of years ago due to lack in time

In the six years from 2005 through 2010 I created and distributed about 20 recordings per year.

I don't tape shows anymore, but I might work on 5-20 recordings in a given year, which are subsequently released to the public.

I'm not active at all. Like I mentioned in previous answers I only had about 5 things in the past that I recorded off the radio that I thought would be of any value to the trading community. I don't actively pursue things to record whether on the radio or at concerts.

2 or 3 yearly

I current have about 20Tbs of shows

1 per year

Q3.5 - Why do you create ROIOs? Please explain in detail as many motivations as may apply.

Why do you create ROIOs? Please explain in detail as many motivations as ma...

I think most bands are better - or at least more interesting - live than in the studio, and I'd like a record of shows I've been to so I can listen to them again. I play music myself and it's frustrating when I go to see a band, they play a great song that I'd like to have a go at myself... and there's no recording of it, or a few seconds on YouTube! Plus it's technically interesting to do - recording other bands and processing the recordings has been good experience for recording bands I play with.

Because I'm part of the online trading community and I enjoy listening to other's recordings as well.

To share and give back to the community. Also to preserve copies elsewhere as a form of back-up.

As per my answer to Q3.2, it's to capture moments that may never be captured by anyone else. Not only for material that ultimately never gets recorded and released by the artist, but also for those moments which are unique to live concerts, such as a cover tune, or a funny moment where a stage prop fails, for example.

1) capture something unique 2) trade value

I see it like curating a museum. Music history needs to be preserved in the best quality possible. Every band has its specialists who archive their history, and it's a necessary force to keep it all alive. There's also the joy of seeing people responding to such creations with excitement because it was a show they attended, or it brings up some other kind of cherished memory.

Music has always been something that has intrigued me greatly. Coming from a musical household, I formed a deep connection with music from an early age. My older brother, who runs his own ROIO site also got me into the world of audience tapes and leaked recordings. Creating ROIOs allows listeners to really experience what concerts were like. It's especially fascinating for younger people like me, who were too young to experience a lot of these concerts (e.g., Pink Floyd, The Kinks, Led Zeppelin, The Who, etc.). ROIOs also give an effective route to show more of a band's back catalogue. One of my favorite examples is The Kinks' "Preservation" shows from 1974, which essentially add rock, vaudeville, and theatre into one big show. If it hadn't been for ROIOs, many people (especially younger people who never had a chance to experience the shows live like me) would only have their imaginations to compensate.

I don't take vacations. I go to concerts. Some people take pictures to remember their vacation, I record shows to remember them.

Probably 3 main reasons: To have a recording that I can listen to again, although in fact I seldom do. To share with other people -- i.e. give a bit back for all the shows that I've downloaded by contributing a new recording. To document what I think is an interesting time in the development of the local jazz scene (those are most of my recordings; I don't share those much at all and never on ROIO sites).

When I was recording I was doing it to preserve performances of bands I liked. I'd often also record the support act even though I'd never heard of them mainly thinking about the future and maybe they'd go on to bigger things and someone might want them some day. There's also times the support act was so awful I stopped the tape and put the recorder back in my pocket and went to the bar for another drink. Then fast forward to the future (i.e. now) and I find with some of my recordings that because a lot of them are bands that were never that huge, my recording is literally the ONLY recording of them on the net. So although only a handful of people might download some of the more obscure ones at least I know I'm bringing happiness to a few people who are probably surprised that a recording exists.

Personal remembrance. Like keeping a journal.

mostly to have a souvenir and memory of my concert experience. Enjoy listening to live recordings.

I love live music. I was never a big fan of just going out to dance or listen to a DJ spin records. There's a connection between

the artists and their audience. The best artists feed off of the energy of the crowd and it affects their performance. In 2004, I saw David Byrne and the crowd were on their feet from the very first note. You could feel the energy in the room. Quite literally, everyone was standing (except my girlfriend, but that's another whole story). David actually stopped mid-song, and took a few steps back, just to soak-in the energy of the crowd. I've seen probably close to 1000 concerts in my lifetime, and this show ranks in my top 10. In 2015, I saw Marina, and EVERYONE in the crowd sang along to EVERY song at the top of their lungs. Sometimes the crowd was so loud that you could barely hear the artist. I've been to too many shows where the audience sings along, but not everyone singing to every single song. It was pretty amazing. Anyway, the live experience just really thrills me, and I enjoy doing everything I can to capture it, so I can relive it again later. I also enjoy the technical side of it. If I'm just sitting there "doing nothing", it kills me that I'm not capturing it. The shows that I didn't bother to record, where a terrific version of a song was performed, still haunt me to this day. That's why I record as many of my favorite artists as my budget and schedule will allow.

I like to collect and re-listen to recordings I (or others) have made of concerts for which no official recording exists. Particularly those I attend or concerts featuring rare performances.

To get music that would otherwise be unavailable to me.

I am blind. I go to shows alone because my wife doesn't enjoy them. It doesn't bother me to go alone. I don't have trouble navigating the concert venues, finding bathrooms and bar areas or my seat if I have one. As I get older though, I find I'm more into the music and less into jumping up and down, screaming, running around, and general audience participation. Sitting between a pair of mics allows me to justify not throwing myself all over the place and screaming at the top of my lungs. I like the memory. It's really helpful for me to go back and relisten. I always have a good time at shows, but with the beer and the noise and the crowds, it's a bit overstimulating sometimes. It's great to be able to sit at home and dial in on the music. I like giving away copies to people I meet at shows. I like sending copies to long distance family and friends. I like having my shows out in the trading pool. I like inspiring other people to share their own shows by bands I've seen live, whether they taped them or not. I like being in taper/trader communities. There's a real culture of helping each other out. I've helped and been helped by terrific people. Some of whom have become lifelong friends and gone on to help others.

To capture live performances of bands/solo performers, especially where there are few official releases. Create historic record of performer's development and development of their output. In some cases, "Obsessive completism" to capture every available performance by band/solo artist.

was fascinated from live recordings since my early music listening days in the late 70's (official recordings that is); started to collect live bootlegs because official live releases wouldn't be enough any more; in the 80's found out about tape trading through ads in music magazines, started to collect Hawkwind shows and became a member of my local tape trading community; starting to record myself was the next logical step. motivations as such: a. tracking the history of a band; archiving their work b. sort of "honoring" a band

I realized that I often do not like the official live recordings regarding the way they are mixed or bettered (like rerecording messed up parts or so) and most of all I often do forget the fun things between the songs we love during the show so I want to keep them and listen back. Multicams I create mostly to give something back to the community (in that case - U2 fans)

To be able to listen to live recordings of bands which may differ significantly from studio versions and memory of a live concert and audience interaction.

I like to remember different parts of the show and can better remember through sound. I also would like to share so of my experiences with others who have done the same for me

I love music. I like to relive concerts that I have attended. Wherever possible, I record my own performances.

To relisten, to collect and to share with fellow fans

For my own listening please and to share with traders

Because I like to be able to at least in some way relive the experience of seeing an excellent performance when driving or to share with friends I personally know "in real life." I also like sharing my recordings with fans online who enjoy similar music to what I like so that they can hear a particular performance, even if those people already have plenty of their own official and "unofficial" recordings of a particular band. It's a source of pride to do a good audio capture and have others appreciate it.

After discovering the world of RoIOs, I discovered my two favorite shows of all time had indeed been recorded, but not very good quality. I decided after that I wanted to record shows and preserve the memory in as high of quality as possible to be able to relive that experience and musical moment whenever I pleased.

Did to spread the music and to share with other friends/fans

To make sure that the best (in terms of performance and audio quality) recordings are available to fans now and for posterity. Towards that end I've focused on a few artists who have relatively few people doing this relative to their excellence and the size of their fanbase

I tape to document shows that I've been a part of. I work on pre-existing recordings to get them sounding their best and most complete. I publish them because I believe that such things should be shared freely -- and a professional musician myself, I'm perfectly willing for people to share anything and everything that I present in public performance.

I thought it would be cool to offer up the interviews I recorded in the past that others might not have had a chance to hear. I wanted to contribute since I was fortunate to benefit from others good work and not just be a freeloader.

to share freely with other fans and personal memories

Firstly to enjoy the music, but also to catalogue the history of bands I enjoy. I'm pretty obsessive, have to have everything available by various bands :) Shows must be Flac quality at least, NO mp3s!

Music is timeless, and must be preserved and shared widely.

As a souvenir for myself, mostly. It's something special to have a record of the show that you attended personally.

Q3.6 – When you create ROIO documentation, do you:

#	Field	Choice Count
1	a. Provide only site-required information?	8.82% 3
2	b. Try to give more info such as track times, file sizes, and such?	26.47% 9
3	c. Try to create a nice-looking document containing all the required data plus extra details about the performance or the artist? (e.g. Band members, album tour)	14.71% 5
4	d. Include your own story about being there and taping?	26.47% 9
5	e. Go whole hog with CD art, complete liner notes, photos, etc.	23.53% 8
		34

Showing rows 1 - 6 of 6

Q3.7 - Please explain why you answered the previous question as you did.

I'm not an engaging enough writer or visual artist to give more than technical information - although I very much appreciate others who are!

I like to give as many details as possible, so people can get a wider picture and learn things.

I sometime have other materials (tour programme, photos, press cuttings) that make a nice package.

I offer information to the potential recipients which I consider to be pertinent: 1) how well the band performed, in case if the audience is unaware of the band 2) how well the recording process was, in terms of how well the sound guy did his job, issues with audience members nearby talking and potentially spilling into the recording, and general venue acoustics (cooling fan noise, etc)

it's not always the same. i created CD art for some things some time ago, but CDs are now unnecessary

I've only taped a couple shows, and I'm not known as a taper. I'm simply the type of person who wants to ensure the listener knows exactly what they're listening to, where a recording came from, and why it's important for it to be out there. It's nice when people seem to appreciate that process and attention detail, especially when so many recordings are posted without such details which often creates confusion over which version of a tape it is. This stuff all matters.

I only remaster, and not very much as it is. I am quite young and there isn't a whole lot I can possibly add to conversation to begin with, so I just give some basic information and share.

I don't know how to make album art. I create a text file with all the information about the show. I try to include a ticket stub or any other pictures and add a review from the newspaper if there was one. If I am able to record the radio advertisement for the concert I like to add that too.

I think (c) is a bare minimum, particularly if (as I do) you're recording a lot of local musicians, but giving a bit of context is often of interest to others, gives a sense of the recording itself and, personally, helps me remember the event better.

It's good to include as much information as possible. Sometimes something happens of a more visual nature and it isn't obvious what's happening, or the singer refers to something, and because I was there I can supply some additional info which explains why the singer said what he did. Sometimes I just have a funny story about the gig that I want to add.

I guess to add a personal touch and to provide some context to listeners who were not there. A historical account of sorts for later generations.

I enjoy giving a review of recordings when I upload them to torrent sites. I upload maybe a third or so of what I record though.

If I could go "whole hog", I would, but I just don't have the time. I record far more shows than I share online. I'm not hoarding, I just don't have the free time, and I don't want to give my recordings to someone else, because they're not going to mix them the same way as I would. I'm a perfectionist, and if my recordings are going to be shared, then I want to control how they sound. Hopefully, I'll live long enough to mix and share everything I've recorded.

That's a weird question. I answered the questions you asked with the truth. If you mean why do I create covers, it goes back to my enjoyment of collecting the recordings and having them displayed in a way which individualises them with contemporaneous, often that gig-specific, photos and memorabilia such as ticket stubs.

I believe it is important to pass this information on

Writing down my impressions of a show immediately helps me keep the memories fresh, and provides a personal touch that I feel improves the experience. I like reading other people's show going experiences.

I like to give as much info as I can. Ultimately, answer e would be sim, but in reality b most likely.

Please explain why you answered the previous question as you did.

It actually depends. For most recordings I give only the basic information (equipment, setlist, track times, band lineup) For some bands, like Hawkwind, Camel, Magma on which I am a completist, I add additional information, show notes.

I picked e but it is literally a mix. I do not usually insert file sizes and track times (these are obvious to everyone in their file explorer) but I do create artwork to accompany my recordings, usually with my own photos. I try to give as much info about the equipment used but the rest is more like what is required by the site (like an .md5 check etc.)

I'm just interested in the recording. I may possibly include anecdotes that may be of interest but not bothered about detailed process- a recording is either enjoyable or not.

Right now all I can contribute is a well put together file with consistent and logical naming conventions, tagging and anything else clerical that can be done. My thoughts are that it will be kept and listened to more if you are not worried about disc 1 or 2 and the song title shows the song title and not track1, ect

I like to tag the tracks with performer, track name etc just for my own convenience.

I'm a minimalist

I don't actually share my recordings online but many that I've recorder have appeared there as a result of others I've traded with.

I would have answered as going "whole hog" since I have once taken some photos, but I don't always have that ability at the time I'm recording, especially when my hands are already occupied by holding my recorder, so I do my best to provide as many specific details as possible about the particular concert that I record, especially about any little nuances that I can see about the particular performance that I was able to see that couldn't be on the recording itself due to it being a visual element.

I try to give as much information about the recording, such as artist, date, time, track listing and the complete signal flow chain that the audio had passed through during the making of the recording. I also try to notate any personal memories from the show, technical difficulties with the show or recording and any other relevant information to the recording as possible.

I used to create my own artwork with photos I took or found on the net, to make the whole package to something personal.

Because I think that is the responsibility (to fans and to posterity) of someone creating a release, either to delegate or do on their own. I produce work so respected that a prominent CD art creator volunteered to collaborate with me.

I'm no longer interested in creating CD art and the like -- it smacks too much of professional (for-profit) bootlegging -- though I have done art in the past. Nowadays I'm mainly interested in supplying accurate information about the performance and the technical details of this particular release. If I have a personal connection or story to share, certainly I'll do so.

I think you should have made the previous question 3.6 a pick more than one answer. I did A, B, C, and D on all of the offerings I uploaded. The reason? Information is power?? I guess. I just wanted to do a good job.

prefer to give exact basic info.

As a 'historian' I try to give as much info as possible, the research is part of the fun

I don't really share my recordings since most of them are lo-fi. I also don't really like fan-created artwork.

See Q3.5. response.

Q3.8 - If you create new ROIOs out of older ones (matrix, remaster, etc.), do you keep the original info document and write another, keep the original and add to it, keep just part of the original and rewrite the rest, or create an entirely new document? Why?

When reseeded older recordings from other people, I try to keep the original information intact.

I don't mess with other people's stuff.

I have remastered a couple of my older recordings and also performed mastering of another user's recording at their request. I maintain the original document and abide by the site's contrast clause requirement, as well as explain what work was performed on my end that justifies the re-release.

I'll keep it. it's lineage documentation.

I append and never delete. Their info is being built upon, not erased from history. Whoever first distributed a recording should always get that credit.

Keep the original. It's a way of thanking the person who originally taped/transferred the show, and honoring the work they did.

Don't do that much, except for demuxing, as I don't have the technical skills. When I have, though, I prefer to re-write the entire info file in a layout that I like -- but I'm often lazy and just note what I've done at the appropriate place in the existing document.

No, I leave other peoples recordings alone. In any live music community the word "remaster" is a much abused and misused word, used by clowns who messed about with an EQ for 5 minutes and think they've created something marvellous. And sometimes in as much as 128kbps to show off their handiwork. Those that can do a good job are rare, most are mediocre knob-twiddlers and I prefer to steer clear of all that..

I never share others recordings if I alter them. I will alter things for my own listening, or just to satisfy some random curiosity sometimes though.

never have worked on old recordings

Yes, I always keep the original master and all associated documentation intact. Several years ago, a friend of mine and I mixed a 7(?) sourced IEM recording. We kept passing the mix back and forth between us over the internet. We would each make suggestions and changes. After about a year(!) and 79(?) mixes later, we finally had our final mix. We then posted it for all the world to enjoy. For a long time, I held on to all of those mixes, because some contained elements I really liked that had been changed or lost (with IEM mixing, there are always compromises that need to be made). After enough time had passed, I deleted many of the "middle mixes", and I held onto the final mix, BUT I still have all of the raw feeds that I recorded (just in case I ever decide to take another crack at it again)!

Create an entirely new document but reference the original source. Why? Because a remaster or matrix is a new and different recording and should have its own document

Keep the original and write another. I feel it is important to keep the original information in its original form and add the new information to a new document.

Edit existing to reflect changes as necessary. This seems most honest and effective thing to do

I sometimes come back to a "problematic" recording years later and try to improve it with new applications available (or with more experience, if you like), but I don't create new info files. I don't actively share those remasters anyway.

If you create new ROIOs out of older ones (matrix, remaster, etc.), do you...

I keep the originals and add a new one with what I've done

I don't change anything other than balance sound levels and channels.

I would edit the original document and continuing the lineage

N/A

N/A

I don't alter other recordings and share them.

I have divided some ROIOs that were composed of a single continuous file with divisions for individual song tracks for my own personal use, then put those up as torrents to share with others, but I always include the single continuous file with the divided tracks made from it. I also ensure that the credit for the undivided track is included in the notes, and I describe the exact methodology (sampling rate, bit rate, stereo/mono, etc.) and software used to divide the track.

I generally do not remaster recordings, unless I have a superior source material, or equipment chain to work with than what was used on the previous master. Most people who "remaster" or matrix recordings have no idea what the fuck they are doing and generally do more harm to the source material than good. I don't consider myself a mastering engineer and I am very sceptical of most people who do.

Keep the original document with added notes

I preserve the original information both to provide posterity with all available information about the recording, and to credit those who did the previous work.

I'll generally keep the original and add to it.

N/A

n/a

I'm not into remastering or matrixing

I'm not doing that, if I did, I would try and include the lineage.

Keep originals and produce current information.

Q3.9 - Describe how you like to write the technical details on the info sheet (in terms of style: do you just list the data, write a narrative, something in-between, for example) and why you prefer that method.

Just list the data: band, time and date, location, recording equipment, tracklist, any post-processing I've done. The information I'd want to have if I was listening to it, and to avoid confusion with other recordings (since this is a problem for older recordings at the moment).

I stick to the etree standard, but also freely add notes afterwards.

Technical stuff - just list it. Narrative - it depends if I was actually at the concert - I might have an anecdote to relate. Or if I am sharing a commercially released boot, I might describe the way I came across it.

Keep the technical detail in as plain English as possible. Describing the instruments that needed taming and if it was bottom end, midrange, top end of the frequency spectrum. As much as I love talking technical, I don't want what I need to communicate to go over people's heads either. Not all aficionados are necessarily technically-minded.

list the data. keep it short & sweet unless there's something specific that needs to be disclosed

I never want to be too drawn out (we're in the age of TL;DR). But I realize that people are interested in such things, so I strive for a happy medium that's readable even to people who aren't connoisseurs. The more info I have, the better the tale is.

Just the data. I don't like to be incredibly long-winded, so I try my best to be punctual and straightforward.

At the top I provide the Band name, Date, Venue and City/State. I then add the lineage (how the Roio was created), add the track listing then any notes about the show. No Sure why I do it that way. Just appeals to my OCD I guess.

Top to bottom: group, venue, location, date; lineup & instruments; set list with times; total time; technical details of the recording & lineage; web links if any; additional comments.

For something like Dime it'll be flac and the following info artist - venue, date(yyyy.mm.dd format to avoid confusion) tracklist length band lineup lineage any additional technical info any additional info about the gig or funny stories For other sites it'll be maybe mp3 with no info, because on some sites you can tell the people don't care about all that. The upload is tailored towards the audience. Some people want all the bells and whistles, others just want some audio to listen to. Some people are purists and only deal in flac. I do both depending on what people want. It's all about getting the recordings heard, not being so precious that you'll stubbornly only upload in flac despite everyone asking "how do I convert this to mp3?"

Something in between. I think tech talk only is too dry.

Generally put my review of the show / info about the artist, to attract people's interest, then have all the data about recording equipment, song list, total set time.

All pertinent data is always shared. However, I don't have time to keep track of every step or technique I used to create a mix. Also, I don't know that I want to share everything I do. I have many mixing techniques that I've developed on my own, and that's what makes many of my recording sound better than those of many of my friends. It's fun when they say "Damn that sound good!" If I have time, I'll write about my personal experiences at the show, but more often than not, I just post the standard data. Again, it's strictly about my amount of free time. Many times, I'm anxious to share my recording. If I insisted upon writing a whole back story or providing artwork, it could delay my share date by days, weeks, or months.

Just list the data

Describe how you like to write the technical details on the info sheet (in...

Mostly just list the data, occasionally list some subjective ratings.

I just make point form notes except for the actual show notes which I write in conversational style. Most of these are distributed in plain text. There's not a lot of room for style.

Generally lists, as easier to produce. Occasionally, narrative detail for special recordings.

Keep it basic: microphone > recorder > resolution > transfer > application used for track splitting and encoding

I don't other than what is asked for when uploading.

Band name - yyyy-mm-dd - town, state - venue - aud,sbd,mtx file type Logical, neat, all the info needed before digging deeper into the torrent

I like to record the equipment used as it helps to compare quality

I copy an existing method that looks easy to understand

I list data only in the booklets that I create. I sometimes include a song by song breakdown but sometimes I only list songs, length, players and venue.

I always list the exact recorder used, sample rate, rate, number of channels, and (if I can) duration of individual tracks. I also always make an FFP (FLAC FingerPrint) file of all of the audio files to ensure that the downloader can verify that the audio is undamaged and unaltered. I also put extensive information inside each audio file's FLAC file metadata, including the date, venue, artist, and song title.

I just try to neatly present any and all data that I have collected that relates to the recording in question.

Just list the data

I provide both all the technical data and performance info, and also include any interesting info about the performance.

Artist name, date, and venue first, followed by recording lineage and/or transfer info, followed by tracklist and total timing. Other notes follow. (This is from memory, but I think that's the basic gist.)

I don't quite understand this question.

band-date-venue-equipment. covers the basics for me

Type of equipment used to record show, software used to track show, output quality etc

Optimal would be an agreed set of standard metadata, governed by some authority. Makes it easy to compare ROIOs.

To prescribe to the various sites' requirements.

Q3.10 - How did you learn how to write the required documents? What references do/did you consult?

Listening to lots of other peoples' recordings - particularly lots of stuff from etree.org (Grateful Dead etc.), which has fairly strong conventions for what information is useful to include. Some sites have specific guidelines but the one I use most often is fairly freewheeling.

The guide on etree.org and also from other tapers.

DIME FAQ

Read through other users' documents and upon understanding the information that needed to be conveyed, I then formed a style that achieved what the site required, as well as add a catch phrase at the end, just to give my works a subtle signature.

trading sites

I simply observed people other collecting communities who did their due diligence in being transparent about their sources and being detailed without being overly verbose. It's a balance to strive for, where people will have a respect for the process.

I just looked at what other people did on ROIO sites and just copied their style. YEESHKUL! and The Traders Den was infinitely useful for this.

I just looked at other peoples documents and decided what I liked and did not like.

The tracker webpage for each show generally has a copy of the info file for the show. So you see a huge number of these. So I sort of copied how I remembered seeing it done, but if I see a good idea, I will incorporate it into how I do things.

It's just a txt file with some info in it. Dime insists on a certain level of info so you supply it. I'd usually supply a certain amount of info anyway just for my own records, so it's good to stick to a certain style as not everything gets uploaded straight away and it's easier later on if the info file has already been done.

Other people's work that I enjoy. Follow good examples.

Mostly just follow the format used by others on the torrent site. I do some research online to verify song titles.

For me, it was pretty much common sense. For the beginning, I always wrote all relevant details on 3 x 5 cards. Now I maintain a Microsoft Access Database of all of my recordings. If there was some bit of info I wasn't including, then I just followed a particular site's rules to add it to my documentation. You might call it "anal", but I call it paying attention to details.

Using Dime-a-dozen

Just looking at how others did it.

I looked at the rules for the sites where I trade and copied what I like from documents in shows I received.

Experience and seeing what other ROIO creators do.

Saw others a picked up what I thought is useful for me

N/A

I relied heavily on the site mods that always kindly directed me to the right spot in the rules and regulations. I had never uploaded a torrent before using DIME so you guys did wonders, lol

FAQ

Plagiarism

I don't post my own recordings directly on line because of the complexity involved. Others have posted my work on sharing sites. I do seed recordings that I download from such sites because that is relatively simple.

I essentially used other uploaders' documents as basic templates, adding my own touches as necessary. I even like to include such mundane details as the exact time that the concert started (when the band actually stepped onto the stage, as opposed to the scheduled time), list the exact seat when I am, describe what details I can about the stage, and even discuss some of the interaction I may have with other audience members before, during, and immediately after the concert.

How did I learn to write required documents? I got tired of looking at other peoples' shoddy liner notes and documents on recordings that I obtained from other people, and thought my recordings deserved better. Liner notes are imperative to determining purity of someone's recording.

Learned from the best -- the master of desaster, erwe (admin of dimeadozen.org)

I studied the way other people did it. Plus, I spent many hundreds of hours online learning the proper practices to create the recordings to distribute. I found the webpages to study by very extensive and deep web searches. The proper writing of the info documents would not be possible without knowing all the practices which should go into the work being documented. Only once knows the practices, can one know all the proper documentation.

I'd imagine I simply looked at other publications and picked the approach I liked best. Over time certain things have changed, e.g. the wisdom of using the YYYY-MM-DD format has become clear.

I either read the faqs in the specific trading community website or I observed previous posts of uploads.

from grateful dead tape trades in the 1980's

From years go experience

I didn't. Of the recordings I released, I copied from other releases.

See Q3.9.

Q3.11 - Have you made changes to the documentation in terms of format, such as adding new details or features that are not required and that you had not seen before? (question edited for clarification)

No.

At first i used my own style on every recording, but after a while stuck to the standard format.

Sometimes.

Never. Been the same since I started.

still not sure i understand the question. i'd keep things minimal and not change any original docs

Still not sure what this question is asking. And "required" is a subjective term. But sure, of course I'll add any vital piece of information not included in someone's info file if more knowledge has been learned since that person distributed a recording, or if they just omitted it for some reason.

No.

Still not sure what you are asking.

You don't see a lot of demuxed audio recordings. So I've created how I document what was done & how the demux is the same as (or different than) the original video recording. Also, in my own recordings, I document how I've used ReplayGain (it is easy to remove, and my technical skills are not super, so I am hesitant to do anything permanent), which is seldom used in other people's recordings.

I've added photos of the gig a couple of times.

No

Yes, if necessary.

Yes, to include cover art etc

No

Sometimes I remove items such as flac fingerprints from the info documents because they make the document harder to read. They also don't really contribute anything because the same information is usually found in an accompanying .ffp file which can be checked automatically. occasionally I will add a set list if one is not included. I am also in the habit of converting .shn files to .flac, because I don't have any way to play .shn. If I make a change like this I add a point form note to the info file.

Very rarely revisit old recordings.

I don't think so

Only for unknown tracks or venues that are later identified.

Yes, I recently did a tool flood and a few of the downloaders pointed out some errors, that I then corrected. I asked one of members to follow my format when uploading tool, see q3.9, and he did graciously

no

No

No

Yes, if at all possible, I leave in all original information, but if there are any other details I can add to it, I will add my own attributed section below the original notes.

No. Generally once you publish a torrent, the text file must remain the same.

The software tools for tagging in use in 2005 were badly flawed; for the last year I've been fixing tags using proper modern software.

Certainly, as needed.

This sounds like a follow up to Q3.8, so my answer would be N/A

no

Only if correcting a major fault

No

When additional/change are required, for example, to clarify information about taper(s), equipment, etc.

Q3.12 - Do you use the same documents for things that you share offline? Why/why not?

The same information, if not the same document as such - I've sometimes given other people CD copies of recordings and printed the tracklist/details as a liner.

I don;t share offline.

No. I do not go to the effort of sharing anything offline.

share offline? does anyone do that anymore?

Sometimes the documents will be edited, depending on who I'm sending it to. If it's band members I'm sending recordings to, it needs to be less detailed in certain ways. Likewise if it's more novice collectors or people you're turning onto a band. Case by case basis.

Yes. I am proud of the process that I go through in order to edit/enhance the tapes I work with, and I would like the people I share it with to know that too.

Yes. I do it so the person that is receiving the physical copy also knows what they are getting.

Yes. Because I don't make a different version of the recording so why make different documentation?

Yeah it's already in the folder so why not.

Haven't done any offline sharing since using torrents.

If I'm handing a CD or a DVD or Blu-ray to a friend, then they usually don't get all of the recording or mixing data, mainly because they don't really care about it. They're just interested in hearing or seeing the finished product.

No longer share offline

Yes

Yes, the document belongs to the show. I have thousands of undocumented shows from early trading. It's very annoying not to know where they come from.

Generally yes. Easier as one set documents covers all possibilities. NB most sharing done offline rather than through bit torrent sites.

I don't share offline anymore, so have to skip that question. Last time I did, years ago, I used to write down setlist and band, but not the lineage.

Yes

NA, all of my trading has been done online

yes

Yes. No need to reinvent the wheel

I only share my recordings offline because of the complexity of sharing online. I have been castigated for my ineptitude on at least one site. Who needs that crap?

Yes I look at my recordings as more than just something to enjoy, but as a type of amateur historical document that is a snapshot of a particular moment in time of a particular artist. I hope that people will be listening to the few recordings that I create all over the world for decades to come, and I believe that anyone I share my recordings with in the "offline" world should know as much as I can possibly describe about my recordings.

Not sure I understand the question...

Yes, to make sure that only one version of a recording is being shared/distributed

I wouldn't put all the work into sharing music with one person offline, that I do into my online sharing. Some of my online releases have been downloaded by (that I know of) hundreds of thousands of people.

I suppose I have, as a matter of fact, when documenting performances in which I've taken part and distributing those performances to other involved musicians.

No. I don't share offline.

yes, seems to a fairly standard format

Yes, to keep the lineage connected to the files

I try to record as much metadata as possible, also for other documents, such as analogue photos.

Yes.

Q4.1 - Are you an administrator or moderator of a ROIO trading website?

If "Yes," Survey goes to Q5, if "No" survey goes to Q6

Q5.1 - What are your duties at the website?

Being on the lookout for any disruption in civility, first and foremost. And basically ensuring recordings are posted with a streamlined date format and with enough basic information and lineage.

Check new uploads and comments, user-support, editing descriptions of torrents (when necessary), banning torrents (when necessary), approving new members, deleting offensive comments & contacting the originator, banning of abusive members, exchange and interaction with my co-moderators

Moderator, but first I'm a taper and collector

Q5.2 - How long have you done this?

Just a couple weeks - it's a new forum.

Since 2004

Moderator since 2014, but since 2006 in hubs (DC++)

Q5.3 - How much time do you spend on site duties per week?

Not long. Maybe an hour or two.

Depends on my obligations IRL, but at least 2-3 hours per day, often more

20 hours

Q5.4 - Are you a volunteer or employee?

Volunteer

volunteer

absolute volunteer

Q5.5 - How would you describe your site's relationship to the music recording industry?

No gripe from anyone yet. Probably won't be - Queen Productions doesn't really care about audience tapes and all that. As far as I know they only get things deleted from YouTube when they're going to officially release that particular show.

I think they know the site and most of them are ok with it. From time to time we receive DMCA notices and then take the torrent in question down.

We haven't nothing for sale, and we don't want that our members sell. We haven't official stuff in share.

Q5.6 - Please describe what you see as the site's reason(s) for coming to be. Why do you see these reasons as important?

It was largely because an existing long standing Queen forum was mostly unmoderated, and a few trolls had taken over the place. Pretty well everyone migrated over to the new place, and business just continued as usual, minus the trolls. It's a great place.

The site was founded to be an alternative to the now gone Sharing The Groove. In the beginning, most members came from the Van Morrison community and from Yahoo Trading Groups. When Sharing The Groove went down we got so many new members that our environment couldn't cope with the load anymore and we had to restrict access. Meanwhile, things have been optimized and most of the time things run flawlessly. That's what folks like and the variety of music available. From classic to classical, obscure world music or middle of the road stuff. The site is home to many tapers, traders and those who like to discover new music.

The main objective is to make the site similar to a library, to make available the major live versions (audio and video) so that anyone can have access, listen, evaluate and find pleasure.

Q5.7 - How do you see your site's position within the activity of ROIO creation, collecting, and sharing as a whole? In other words, what function(s) does this site and organization perform within the greater context of this activity?

No doubt the Queen tapes posted there will end up on places like Dimeadozen and The Traders' Den. But the Queen community has never been a "leader" in these kinds of activities. They were generally very slow in the 2000s to graduate from mp3 to lossless and understand the purpose of taking down lineage and preserving old tapes as best as possible. Time will tell if queenforum.net ends up operating at comparable a level to Yeeshkul or the Zappateers.

It serves as platform. For the tapers to share their recordings with a wider audience. For artists to establish a new or wider fanbase. For members to exchange on technical stuff like recording gear, software for remastering and so on.

I am personally very satisfied with the site, because I think we have achieved and are continuing to keep the target. Regarding the band we follow, we have any date in circulation, audio and video, as well as interviews, available for everyone.

Q5.8 - How would you explain your site's/organization's relationship to and with the site users?

Very open, transparent, and genuine. It's almost entirely fantastic people.

It's a big community. We appreciate our members' contribution and most of the appreciate the volunteer work we put in to keep the site running and help them with queries.

The organization is very simple, in the end we are a big family, a community. The important thing is always respect for others, especially in various chats.

Q5.9 - What would you like people to understand about your site and sites like it?

That these communities exist for the same reason museums exist. They are connoisseurs of a particular artist, researching their history (usually pro bono), and are helping build those artists' legacies even in a tiny way. Everything in its right place.

Some of them are not aware that we're volunteers doing this in our spare time. We're not online 24/7. I wish those who expect replies within minutes would understand that they're not dealing with a paid UHD...

I wish everyone shared their tapes. I know for sure of many users who have historical material, but for unspecified reasons, they have no intention of sharing it.

Q5.10 – When you download ROIOs: a. Which documents do you use? (Info files, fingerprints, checksums, art, etc.) b. How do you use them? (Print, store on HD, copy to elsewhere, delete, etc.) c. What information do you use?

a) I use all of the above. b) all stored on HD. c) ultimately the info file is king. The English language is far more persuasive to help someone care about the importance or uniqueness of a recording than FLAC fingerprints will ever be (although I obviously understand the necessity of the latter).

a) all of them b) store on HD c) all of it

I no longer burn material on discs as years ago. I have 6 HD connected to the PC, each intended for a specific goal (audio, video, member or group). Each HD is then divided into folders with the year, the registration number and various information. The folder I download from the site, apart from the name to order it (yyyy-mm-dd - [rec x] - name) is in no way modified.

Q6.2 - How long have you collected?

Since 1986.

30 years.

Since about 2000, which is when I first got a decent Internet connection.

14 years (on and off)

1998

Not really a collector. I'll only acquire a gig that I missed out on for whatever reason but that's rare.

i think i bought my first bootleg in 1976

Over 20 years

About a year now.

Almost 10 years. For Collecting other peoples recordings.

About 45 years

almost 16 years, since October 2004

40 years last 22 i have taped

I've collected tapes since 1985, and collected in a digital format since getting on the net in 2000.

20+ Years

about 25 years

As mentioned previously, I started recording concerts from the radio in 1976 or '77, but I was collecting records long before that. My Dad was a very popular DJ in the 1960s and the record companies would send the records (and all kinds of promo materials) directly to our home. Our closets were bursting with records. We had so many that we would give them out instead of candy on Halloween (we were a very popular house). I suppose I actually started seriously collecting ROIOs in 1980.

40 years

25 years

Since 1977

35 years

approx 16 years

Since the mid-70's

Since 1978

Since around 1974.

16 years

late 80's / early 90's (if you exclude vinyl live bootlegs)

I started collecting U2 recordings in 2010, but there has been a time in the early 90s when I collected and traded VHS and music cassettes from another band (not internationally known) that were usually full of any mistake you can make recording a show (using a mono walkman mic, cutting of and on for every song and stuff like that - different times, most of the "tapers" were literally kids) but we had a recording!

Since 1983

20 years plus

48 years

25 years

50 years

Since the 1970's

27 years

20 years.

Almost 40 years.

The first bootleg I ever heard of was Queen's "Duck Soup" in 1979, I think. Since then I'm hooked. First I bought bootlegs only (flea markets etc.). I started tape-trading in the 1980's and CD-trading in the late 1990's. I joined some Yahoo Mailing-Lists and then started with "Tree-Trading". I even administered some trees.

40 years

35 years

25+ years.

Since about 2003

since early 1980's

Audio cassettes from around 1994, digital material from 2002

Since the 70s

I have collected vinyl bootlegs since at least 1980-81 when I bought a live Pink Floyd Wall concert record.

1992

Over 47 Years

Q6.3 - How did you begin collecting?

I got a friend of mine into Genesis and we started collecting Genesis shows after seeing ads in the back of Goldmine magazine.

Trading live music via CD and snail mail.

It's a bit hazy but it was probably through the Grateful Dead community - maybe a mention in a magazine or something like that - certainly the first ROIOs I downloaded were GD and related bands. I found other communities - Pink Floyd in particular - within a couple of years.

I started downloading lossy Iron Maiden bootlegs via p2p software.

I worked with a guy who collected Led Zeppelin boots and he lent me a couple to copy.

N/A

i think i bought my first bootleg in 1976

I bought a cassette of a Max Webster concert at a record show when I was about 16. And around the same time I heard a version of Bohemian Rhapsody on the radio that was a medley (I eventually learned it was the Hammersmith 75 version, since officially released). It didn't pop up on any live albums at the time, and so the search began. Mp3 downloads gave way to creating a tiny website on geocities.com, and from there my contacts grew. I traded cassettes and CDRs in the mail, and once high speed internet became the norm it became FLAC downloads online. The convenience is handy, but the thrill of the search and the joy of delayed pleasure have both been compromised or lost entirely.

My older brother got into Led Zeppelin ROIOs about 8 years ago, and it rubbed off on me and I started collecting ROIOs from various different bands almost two years ago.

I found out other people also record shows and share them online.

Not sure ... it was a long time ago! i guess I saw someone trading an 'unreleased' album or live concert by a favourite artist of the time.

Found out about the site that I download from. Joined it.

Trying to find taoes of shows i was at.

I started going to record fairs at age 16 and discovered that as well as records there were whole stalls selling rows and rows of tapes of live recordings. I'll add some additional info here just for the hell of it. In the UK, record fairs started being raided by the police in around 1987/88 and the stalls with the live tapes had their tapes confiscated and they were fined £2000. This was mainly happening in London, less so in other parts of the UK. Some continued to sell, one vendor told me he made enough profit that he could afford to take the hit. They resorted to having lists of tapes in a book, you looked through the book and chose what you wanted and then you went out to the car park where the vendor would get the tapes you wanted out of his car! Then a year or so later the tapes were back on display again in the main hall with all the other records. Then the live cd's started to appear. Then in around 2001/2002-ish I started to see people selling cd's of things I know they were getting off the net - because it was the same selection of stuff I'd already downloaded - I realised they were using the same sites as me. That was the point I stopped going to record fairs as there was nothing there for me any more, the net had replaced it as my source of live recordings.

I began by buying bootlegs out of the back pages of record collector magazines, and from record stores and conventions.

When I first got on the internet in 1995, I joined a mailing list about Neil Young and saw people trading concert recordings there.

When I was in college in 1980, Elvis Costello was scheduled to play at my University. I intercepted a letter sent to one of my Fraternity Brothers (he was no longer living in the fraternity house) by an avid Elvis Costello collector, asking if my fraternity brother could record the show). I contacted this collector and said "I can do it." As it turned out, on the day of the show, there was a massive blizzard and Elvis and the band could make it to my school and they just headed on to their next scheduled stop. This collector had offered to give me many concert recordings that he had obtained from other collectors/recorders in exchange for my recording. When my show was cancelled, he felt bad for me and he sent me a whole batch of tapes away. This is what really got me started.

Taped shows off the radio

Saw that ROIOs listings on internet

Saw "bootleg" LP vinyl albums, in a store, bought them. Also, made acquaintance of bootleg seller (who eventually went to prison) who sold me bootleg albums at record "shows", informal conventions of (usually used) vinyl LPs.

Recording live shows off the radio and at swap meets or record conventions in the 80's.

I found a yahoo group for people who traded bootleg dvd's in the mail, then another group, and another, and then a torrent sight, and three collector databases and more torrent sights and before Long I was berried in bootlegs.

I either heard a recording at a record store or heard it at a friend's house. It sparked my interest in what other things artists had done that one couldn't hear through the radio or record stores

I was friends with friends of Andrea from Beggar's Banquet in Anaheim, she asked me if I'd like to help distribute records in SoCal

Bought bootleg recordings at record fair and shared others with school friends.

torrent sites

Ads in music magazines for tapes

After my 2010 U2 concert (I havent seen them for 13 years) I actually searched ebay for a concert poster and it presented me a DVD and so I started searching the web to get this for free, as I knew it is not an official release and found a torrent website with tons of audio and video.

Saw a live tape list and wanted to hear one or some of the concerts listed

Stumbled across a U2 boot at an independent record store in Toronto. Spent every dime I had on them for years, lost the disc's in a storage locker incident and then found DIME 6 months ago

tape trading

Neil Young Rust group sharing live shows

By taping shows I attended or TV and radio live appearances.

Someone sent me some bootleg LP's in the mail. I was hooked on the "liveness" of the sound, even though it wasn't the quality sound of the studio recording. The raw spontaneous nature dragged me in.

I originally started by buying pressed silver bootleg CDs.

Twenty years seems like forever ago. When you say "twenty", the word just seems to have a substantial feel to it, especially when you add the word "years" right after..... Some people's lives don't even extend that long. It's amazing that I remember any of what I am about to tell you. But I suppose at that time in one's life, when so many significant milestones are being achieved, you're bound to remember certain things when you're twelve years old

and on the verge of becoming a teenager at the dawn of the new millennium. Significant milestones being: making out with girls, smoking grass, sneaking out of the house, going to parties, etc. For a twelve year old, I suppose I may have been a little more knowledgeable about those 'adult' subjects more than my peers. Definitely more so than others. But I certainly was ignorant in the ways of the world, and I was cocky and naive. One area of the world that I was not ignorant in, even at the green age of 12 years old, was music and music history. I was raised on a steady diet of rock and roll, Americana, blues, folk, jazz and bluegrass music by my parents. At that point in my life, I had already been to many concerts, including my favorite band Pink Floyd and also had a sizable album collection - even then. So in 1999, when I heard that there was a record store that had opened in our little town of Sandy, Oregon, I was completely and totally excited. It was a walkable, bikeable or scooterable mile and a half away from my house. It was even right next door to Sparky's Pizza, the new pizza place in town - even better! Sandy was still a quaint little town at the base of Mt. Hood. The population at that time was about 6000. Summers were an idyllic place for outdoor and wildlife activities. Beautiful and scenic all around the Mt. Hood territory. A kind of modern day, neo-Mayberry type town where most people didn't lock their doors and everyone seemed to know one another. I was lucky in that the neighborhood my family and I lived in was your typical suburban subdivision, surrounded by mostly good kids my own age that I went to school with. Even though it was a tiny record store (I don't even recall if it actually had a name) and had only been in the area for a short time, I started to become somewhat of a regular around the shop. The woman who ran the place (whose name I'm not sure I ever knew) was always kind to me whenever I shopped there, which was basically anytime I had money in my pocket. She had kids the same age as my older sister and I and all went to school with one another. There were Pink Floyd, Led Zeppelin and Beatles posters on the walls, lava lamps, incense burning with a decent selection of records, cassettes, CDs and live concert VHS tapes. That store was like a little oasis in a cultural desert of town. Sometime in a little bit later, in the Spring of 2000, my best friend and next door neighbor Steven, our mutual friend Peter and I decided to make the journey into town for a reason that escapes me at this time. Probably to go get Slurpees from 7-11 on the other end of town. Somewhere along the journey, we decided to stop off at Sparky's Pizza for a slice. For me, in addition to eating some pizza, that also usually meant an opportunity to pop my head into the record shop, which was right next door. However, this day was to be different from the rest. As I opened the door to the store, I looked to my right, smiled and said hello to the owner behind the counter and then immediately beelined it to the "P" section of the racks with vinyl records in the middle, back portion of the store and flipped furiously until I found the 'Pink Floyd' section. Common practice and routine for me then and even now at record stores. When I finally arrived at the sizable Pink Floyd section, I flipped about two LPs in and found some janky looking LP with a blue, red and white cover that featured what looked to be typewriter text and a picture of a partially naked woman groping herself, while seemingly locked into a romantic gaze with a rattlesnake. Boy, did it look sketchy... Alien. Strange. The cover was just a piece of paper taped to the front of the LP jacket for fuck sake! "This must be a mistake", I thought. I had every Pink Floyd album, video and book officially available at that point and knew their entire discography, front to back and beginning to end. "Someone must have put this in the wrong section", I said to myself. As I went to remove it from the Pink Floyd section to place it in the correct section (yeah, I'm that guy...), My 12 year old eyes were drawn to the half naked woman on the cover, it took me a moment before I noticed the title at the top of the cover. "Barrett's Revenge - Pink Floyd", it was marked. I stood there, frozen in time for what felt like an hour, but was probably only about two minutes in actuality. I couldn't believe it. I was dumbfounded. I considered myself the biggest Pink Floyd fan on the planet (don't we all?). What the fuck was this?? I continued reading cryptic typewriter text on the record jacket: "FACE ONE CUTS 1, 2, 3 & 4 WERE RECORDED IN 1967 WITH SYD BARRETT & CUTS 5 & 6 WERE RECORDED IN 1969 WITH DAVE GILMORE. FACE TWO WAS RECORDED LIVE IN AMSTERDAM IN 1969. FACES THREE & FOUR ARE THE BEST PARTS OF THE FLOYDS CONTINENTAL TOURS OF 1970 & 1971. THE DOC SAYS SORRY BOUT THE TYPING BUT I BROKE MY HAND....." I also noticed it was pressed on some record label called TAKRL. "Holy shit," I thought. Holy shit was right. Little did I know the course of my entire life was completely changed right then at that moment. I marched up to the owner of the store with the album in hand and started demanding answers to just what the fuck this was! She took the album from me, glanced at it and carefully explained it was "an import" and that they don't typically sound as good as normal records. I grabbed the album back from her, looked again at the cover and spied the track listing of the album. I noticed that there were even two songs I had only ever read about before, not knowing they actually existed!! It was like Pink Floyd mythology playing out before my very eyes. Too disoriented to listen to or care about the owners explanation at this point, I glanced at the price tag of this shiny, foreign object. My heart sank as the tag read: \$40. As a 12 year old, I didn't have that kind of money. Especially not for a double set of records. I only made \$7 every two weeks for mowing the family yard and no other chores around the house warranted being

paid for, in my parent's eyes. I couldn't wait for potentially 12 weeks of mowing the lawn to buy this thing. Surely, a treasure like this would soon be gone! I did just have a birthday about a month or so before this life changing event had happened and had some birthday money stashed away, but not quite enough. Besides, I had been saving that money for merchandise on the Roger Waters concert that was coming later that summer, so I couldn't use that money. I reluctantly put the record back on the shelf, collected my friends and sulked out the door - still baffled at the events that had just taken place. The walk home was a strenuous one, as crucial life questions danced around in my head. "How had I not seen or heard of this album before?". "What was this TAKRL record label?". "What the fuck is an import record"??, "Why the fuck was David Gilmour's name misspelled on the cover???" I felt I had somehow let myself down by not having heard or known about this before. After all, I was the world's biggest Pink Floyd fan..... When I got home that afternoon, I went straight to our family computer and dialed up our trusty old 56K modem. After about a minute and a half of waiting to connect to the internet, I typed in the Yahoo search engine "Pink Floyd - Barrett's Revenge" and was soon linked to a page with some information about this obscure treasure, but it still didn't quite click for me what this actually was. Everywhere I looked for information about this album, I kept seeing the term "RoIO" all over the place. I remembered reading this term on Pink Floyd websites before, but never really understood what it stood and didn't really care to investigate in the past. As I kept searching the web, trying to mine for more information about this album, everywhere I looked kept using the term "RoIO". At around 4pm that afternoon, my dad came home from work, as he usually did around that time. As soon as he came in through the door, I bum rushed my way over to him and excitedly exclaimed there was some weird Pink Floyd album at the record shop in town and had tracks I had never heard before and that I had to have it under any circumstances!! He looked down at me with slight pity and just responded "it's probably an old bootleg, don't waste your money. It's going to have terrible sound quality and you'll just be disappointed." I felt completely deflated. Not unlike Ralpie from the film 'A Christmas Story' being told that he's going to shoot his eye out if he gets his much coveted Red Ryder BB Gun for Christmas. My only take away from that brief conversation with my father was "bootleg", a word I had never heard before. When my mom got home I excitedly told her the same story I told my dad, and she basically told me: "listen to your father. Don't buy it, or you're grounded". Feeling fairly empty, but not entirely deterred, that night after dinner I returned to the computer and started researching just what these "bootlegs" were. And thats when it clicked for me - literally. With that one click of a button, I began to understand and enter an underground world that I only fantasized about in my dreams up until that point..... As I read more and more about these bootlegs, or RoIOs as some people also call them, I instantly grew fascinated. I never in my wildest dreams ever imagined people loved bands so much to sneak recording equipment inside a concert and record the shows and then share them with other like minded fans. It was like a utopian society for crazy, rabid fans such as myself that I had only ever dreamed about. I thought I would be the only Pink Floyd fan in the world crazy enough to find stuff like that cool. How wrong I was.....

Later that night, I couldn't sleep. The thought of hearing new Pink Floyd material that I had never heard before was such an exhilarating feeling. As I tumbled deeper and deeper down the rabbit hole, I only knew one thing: come Hell, high water or a severe grounding, I had to have that record. I had long pondered the various consequences and punishments of deliberately disobeying my parental orders and quickly decided that any punishment they could

give me would never outweigh the punishment I would give myself if I let that record slip through my fingers. I was obsessed and became hell bent on getting that damn record. I had some money saved up from my recent birthday, but it wasn't enough. I also had been saving that money for the upcoming Roger Waters concert. In the coming weeks, after much scheming and deliberation, I borrowed about \$20 from my Roger Waters fund and scrounged together what I could from returning soda cans and mowing the lawn. I still had a little time before the concert to try and make up what I had borrowed from my Roger Waters fund, so it was not a detrimental setback. During the time of cobbling together the funds, I constantly checked back with the record shop to see if they still had it. One day, I even went so far as to return to the store specifically to hide the LP amongst the other inventory, just to buy me some time to ensure no one else would discover this buried treasure. When the day finally came a few weeks later and I had all \$40 dollars of cold, hard earned cash in my pocket, I practically ran the mile and a half to the record store with my friend at the time Peter, to pick it up. I remember very clearly walking in the door with a huge smile on my face, knowing that today was the day. It would be mine. Oh yes, It would be mine... I had waited, schemed, planned and prayed for this day. I went to the secret hiding place, where I had stashed the record last time I was at the store, only to find IT WAS NOT THERE. My heart sank. "Surely it's gone, probably being listened to and enjoyed by the lucky buyer right as this is happening", I thought. I was angry and sad. Depressed, I started plucking though the actual Pink Floyd section and to my surprise, there was the album! Not surprisingly, the owner of the store likely caught on to what was going on and my obsession with that album and returned it to its rightful place on the rack. Using discretion around the discovery of that album was not exactly my forte. I grabbed the album and marched right up to the counter, reached into my back pocket and pulled out the \$40 to purchase the record. The lady slowly pulled each record out and cosmetically inspected them. While doing so, she said "I won't take this one back if you don't like it!". "Even better", I thought. "If my parents find out I bought the record and try to return it, they're shit out of luck"! She cautiously explained once again that the sound quality was not what I would be expecting. She proceeded to ask me some basic questions about music, almost as if she was sizing me up to see if I was worthy enough to purchase such an item, knowingly about to send me off into this underground world. I must have passed the test, because she accepted my currency, put the album in a bag and sent me on my way. I practically ran a mile and a half

home that warm summer day. When Peter and I got back to the house, we ran upstairs to my bedroom and I promptly lifted the dust cover on my Aiwa turntable, set the record down, cleaned the needle and record, dropped the needle on the surface of the record and waited with anticipation for the first song to be played. The first side I actually played was side two of the first record. The song was Cymbaline, since each record side was mislabeled. The lady at the store was right, the sound quality was not what I was expecting. It was not terrible, but as someone who had not experienced "low-fi" sound like that before, it took a bit of listening before I acclimated to it. But it didn't take long. Peter just looked at me kind of confused. He had heard me go on and on about this record for almost a couple months. "I don't get it", he said. "It just sounds like screeching AM radio". I, however, was in complete and total awe. I finished side two, then flipped the record around. This was the big moment. There were two songs on this side that had never appeared on any official Pink Floyd album, 'Vegetable Man' and 'Scream Thy Last Scream'. I was mesmerized. I listened to the remaining portions of the LP, being equally awe struck at what I heard. However, things ran into a bit of a snag when I arrived at side two of the second LP... Suddenly, I noticed the track listing and the song playing had inconsistencies, yet again. Though this time was certainly more noticeable. After about 3 seconds of listening to the second side of LP number 2, I soon realised that the recording pressed onto the vinyl was in fact not even Pink Floyd at all! It was fucking Deep Purple! I was let down, to be honest. I was not at all a Deep Purple fan at the time and could have cared less about their music. But most important of all, it was not Floyd - which is all I really cared about. 1/4, or \$10 of my purchase was music I didn't even want to listen to. I was a bit sad. Despite the lady at the store saying multiple times that she would not take the album back, I returned to the store the next day with the album in my school backpack. I walked into the store, approached the counter and explained that 1/4 of the entire album is in fact not Pink Floyd. She assured me that it was in fact all Pink Floyd. So I requested that she put the album on the store turntable and listened for herself. After a few minutes, even she noticed that it was not Pink Floyd on the record, but in fact Deep Purple. She returned the arm on the turntable, put the album back in it's sleeve and handed it back to me. "I did tell you no refunds on this one," she said in a calm, slightly deep, almost motherly-wisdom like tone. "It's not the sound quality that bothers me...", I started. She interrupted me as I spoke: "However... I will give you half of the purchase price back and you keep the record". I was speechless, as that was nearly the amount that was currently missing from my Roger Waters concert fund! What a sweet lady. I returned home with the record and \$20 extra dollars in my pocket. I was on top of the world! I replaced the money in the Roger Waters fund and was able to break even from what I had borrowed. In the weeks, months and years after, I was like a junkie in search of his next fix. I started calling every record store in the state to see if they had any bootlegs, or RoLOs. I started finding online communities and joining weeds, vines and starting B&P trading and making a ton of friends along the way. A few years later, Napster and Limewire came into town and I could find and download shows at the click of a mouse. Then DC++ hubs came along, then Youtube and now we have torrents for virtually every Pink Floyd recording that has ever been circulated through Yeeshkul and other sites. In the six months before this whole ordeal ever even happened, I was kind of getting a bit bored of the Floyd, simply because there was no place left to go in their catalog without bootlegs, once you have it all. Getting to know the community that discovers, records and trades these rare and live recordings has been one of the biggest pleasures of my life. It's comforting to know that there are other people out there equally crazy, if not more so than I, in the world of Floyd, bootlegs and music in general. Entering the world of collecting bootlegs completely transformed my love, appreciation and perception of the band. I didn't really know it at the time, but the world of collecting bootlegs was transforming fairly radically back then. Even though I came into the picture during a transitional period, I'm still so grateful I got a little taste of "ye olde ways" when collecting bootlegs. I treasure those memories. Goodnight.

Buying cassette tapes and vinyl bootlegs at fleamarkets and record fairs.

I always preferred live recordings to studio recordings. Then I learned about bootgles in 1979 and that was the start of it.

Copying cassettes.

By seeing list of concerts recording that others owned

I think the first actual live tape I had was a Phish show I got in 1994, but I knew people with big Grateful Dead collections and/or recordings of various radio broadcasts. I also had a couple of grey-market jazz tapes and CDs. Then in 1995 I got tremendously into collecting the work of my favorite band at the time, thanks to the Internet, and it's been a constant hobby since then.

By using the internet.

collecting bootleg albums & grateful dead tapes about the same time

Audio cassettes from around 1994, digital material from 2002

Just by recording radio shows to begin with, then onto concerts

There was a head shop/record store in the university town nearby where I could browse "unofficial" records. The Wall had only been released and was written up in many rock magazines and in the general news media (Time, Newsweek, iirc). I had heard of the Wall concerts in Los Angeles and NY and when I found a bootleg of one of the shows, I bought it.

Back then ROIOs were on sale in normal record stores. So it wasn't clear if something was official or not. I always found live albums more interesting than studio albums.

My older Brother got me into it.

Q6.4 - How much of your collecting/trading/sharing of ROIOs is done electronically through Bittorrent sites? Do you collect, trade, or share in other ways as well?

I do about 60% of my collecting/trading/sharing through Bittorrent sites. The rest of my activity is done on DC++ hubs. There is 1 person with whom I occasionally trade IQ shows with via FTP because the copies of shows posted on Dime are missing songs not yet released on album because the bad asked bootleggers not put them out publicly.

Nowadays most of my music acquisitions are done via torrent downloads. I also share with friends who don't "collect" but do have favorite artists or genres. Once in a while I'll trade, although I do it via file transfer rather than snail mail.

Nearly all of it is through BitTorrent. I've grabbed a handful of concerts from web sites but generally BitTorrent is easier.

All of it.

Pretty much all of it. I pick up the odd commercial boot if I'm travelling somewhere in Europe (Brussels is good, for some reason). And some stuff is appearing on Amazon now, but I get most of my boots from Dime, or from the Internet Archive (a lot of Zevon on there).

N/A

lots via bittorrent sites. i share in ways that are easy for the recipient, dropbox, wetransfer, etc.

Nowadays torrenting is the majority of it, but sometimes I still source out tapes and CDRs from tapers and collectors. Sometimes I share things privately people, but almost everything I've accumulated goes online somewhere.

Almost exclusively. I share the recordings with some of my friends who I know would find interest from the ROIOs.

The large majority of my collection comes from torrents or download links like Mega. I do share physical copies with friends through the mail.

Pretty much all of it these days ... 99%

Almost all, but I also have a website and download from similar websites. I have something over 8,000 shows. I have shared maybe 350? on my site, probably have downloaded under 100 from other websites. So over 95% via bittorrent sites. And inevitably, I have shared a few shows with friends.

I only usually give away shows i have taped now. I have so much.

Upload/download. I don't "trade" as such because it's a hassle and there's so much on the net it's really not necessary, but if someone wants something from me and isn't a dick about it I've happily uploaded stuff without wanting something in return.

All through BitTorrent since 2008 or so

Almost all of it is via torrent now. Occasionally transfer files via cloud.

I've been collecting since the early '80s, so for many years, all of my collecting/trading was done via snail mail. Now, better than 90% is traded through BitTorrent sites, or shared directly via services like DropBox or Google Drive. There's really no really to do it any other way. I barely burn discs anymore. Everything is just streamed directly from my PC to my A/V system.

98%, occasionally I will burn a CD for someone who doesn't have internet access.

100% for the last few years. Except sometimes I make acquaintance of fellow ROIO aficionados via Bittorent sites, and I often send them a sampling (albums in data format on CDs) of the type of music I and they appreciate. I am usually making them familiar with that canon.

All through torrent sites now.

about %95 now. I track four torrent sights. Occasionally I do a private trade through file sharing services such as wetrenfer or mega.

Now? Most of it

100%

Collecting 99% bit torrent; trading very rare these days (Dime seems to have all I have as fast as I get it).

all on torrent sites

Almost exclusively. I also use a couple of HUB's.

it's actually 99.9% THings I create, some people usually ask me to get a hardcopy with artwork and stuff as they miss the equipment or knowledge to do it on their own

Currently nearly all of it- in the 1980's this would have been swapped with other collectors now the only time I would do this is if someone did not want to use the bit torrent site or the files were no longer available.

95% bit torrent and a bit of dropbox

almost all

99.9% Other ways if something pops up

I download and seed shows almost exclusively. I do occasionally trade CDs or DVDs with long time traders and fans.

I had 3 cassettes which a friend recorded but they never made it on the internet. Left them with a friend to digitize and he did!

I share almost exclusively through bittorrent sites, but I also share my recordings with people (family and friends) I know offline by burning CDs for them as personal gifts.

99.9% of all my collecting is done through torrent sites now days. I VERY RARELY purchase RoIOs and occasionally do face to face trading.

Mostly bittorrent, sometimes direct trading via wetransfer etc

Nowadays, I hardly download anymore because there is just too much music on our HDs. I don't share/trade in other ways anymore. When, electronically only. Mostly this is due to higher demands in real life.

99% bittorent. 1% a combination of usenet, mail, and in-person sharing.

Mostly BitTorrent, yes, though I've given tons of live shows on CDR to friends (one in particular) over the years.

99.9%

mostly at this point & by mail

today, everything is via torrent.

100% these days

Yes, beginning in the late 1990s and early 2000s digital trading of ROIOs became popular, usually through CDR copying between traders, similarly to cassette tape trading in previous years. There were other technologies popular at the time including DC++ and FTP sites. Later as Bittorrent became more prevalent, it replaced most of the previous trading methods. Of course I also collected many other bootleg LPs and CDs purchased at better music stores, especially in college and after.

Mostly bittorrent, others offer files through file hosting services. Hardly any trading or buying.

Approx. 90%

Q6.5 - Do you ever share/trade offline because site rules won't allow the material?

I have but it's not something I do frequently because I do a lot of trading outside of torrent sites.

Yes.

No (I haven't found the need to).

No

N/A

used to. been a long time.

Of course. I'm sure most of us do. But these instances are rare, as most sites are fine with posting unreleased recordings.

No, at least not yet.

No

Yes

No. I agree with the "no official material" policy of the site that I mostly use.

Never

On Dime they have a rule that if certain tracks have been released officially then you have to miss them off your upload. I've sometimes hinted without being too obvious that the extra tracks would be available if anyone asked, but literally NO ONE has ever pm'd me and asked.

No

I have gotten things via the cloud that weren't allowed on torrent site.

While there are sites that prohibit certain material, there are always other sites who look the other way or don't care. What I'm saying is that there are always ways to trade online.

No

Yes

No. Unless you include those officially released albums I send out in data format as "Prog Apotre". See Q6.4 and 6.7

No, but would be willing to.

Yes,

No

No

Rarely. Sometimes as material officially released (hence banned) but not available to purchase.

no

Yes.

Barely, there is actually a site for every artist or recording, as long as it is a ROIO

Maybe on occasions but very rarely.

Nope

very rarely

Yes

I share offline but not for that reason.

Very very very rarely

Yes

Rarely.

Sure.

No.

Sometimes, not necessarily because when site rules don't allow there's always a site like thepiratebay which will allow it.

no

Once in a great while, yes, or because the material is private and not to be publicly distributed.

No, not only do I not share/trade offline, I wouldn't be interested in getting involved in something that 's not allowed. I do my best to only deal with sites/forums/trading communities that are trying to stay on the legal side of things. I only deal with things that aren't commercially available, not copyrighted, or that bands/solo artists don't mind being traded.

never

It goes against my personal rules, I only share unofficial material

No

I've never traded in official material released by bands nor inferior audio files such as .mp3 files, which are what a majority of trading sites don't allow. Almost all my digital recordings are in .flac format, with some older .shn files.

No, there's always another site that offers that material.

Yes

Q6.6 - Why do you collect ROIOs? Please explain in detail as many reasons as would apply.

To start, just to hear good music that I wouldn't hear if I only bought official releases. I love listening to studio outtakes/demos to hear songs that haven't been released. Also, it's interesting to me to hear different versions of songs to witness how the officially released version came about, to hear a song progress from initial idea/demo to the finished product and hear the states in between. As far as live material goes, I'll start by saying that I like to collect recordings of the shows I attended. I also download shows by artists whom I've only heard about or heard 1 or 2 songs and want to investigate further. I do less of this than I used to owing to YouTube but it happens every once in a while. Other reasons include hearing songs that were performed live but have no studio version - at least one that's ever been released. Sometimes songs are performed live before they're recorded and it's neat to hear the differences between an early live version of a song and the finished studio product. (Like above.) Sometimes live versions of song differ from the studio version and I like to hear the differences. Many times, especially with older bands, there are no officially released concerts from certain tours. ROIOs are the only way to hear live shows from these artists at these times during their careers. Live albums usually feature songs culled from multiple concerts, have studio overdubs, and have songs ordered differently than they were played. ROIOs provide a listening experience of a particular concert - more as it was, mistakes and all. Plus live albums usually omit between song stage banter which ROIOs usually retain. ROIOs generally provide an experience closer to having "been there" than officially released live albums. I also enjoy hearing how an artist/band perform the same song over the course of a tour and over the course of their career. Do the performances change? If so, how? If a band gets a different singer, I like hearing the different iterations of the band perform the same songs. I also enjoy collecting historically significant shows.

1 -- Live music is great, and varied. Many different versions of the same song are great to have, and listen to depending upon your mood. And I've been to surprisingly few concerts in my life, even though I'm middle aged, bordering on "senior" -- 2 -- Alternate versions of officially released material is very interesting to hear, sometimes even better than the "original." 3 -- For some bands I consider myself a "completist," wanting to have as much of their work as possible.

I'm a musician myself and like listening to other bands playing live rather than in the studio - you can hear what they get right and wrong, what they do differently in a live setting, how they interact with the audience. There's often more interesting repertoire available in ROIOs than in official releases - e.g. covers or jams. And I like reading the stories that other people write about the gigs they attended!

Attending live shows are one of my favorite things. It became one of my main hobbies, when I discovered this community.

To get a greater insight into the artist or band.

N/A

variety in execution; unique occurrences

It's mainly the fascination of hearing the evolution of an artist, and hearing the differences from night to night. And being a musician myself, I later came to realize that I learn a lot about myself through the artists I collect and/or archive.

Being only 17 years old, I never had the chance to experience these shows. Collecting and archiving ROIOs gives me the opportunity to experience these shows so I at least have an inkling of what they were like. It has become my favorite hobby and it's a bit of a bonding experience with my older brother.

Lots of the bands I like have been around for years. I got tired of hearing the studio versions and like the banter and changes to the music in Live performances. Also a lot of bands I like I wasn't alive to see them live. This allows me to hear what I missed.

Getting to hear stuff by favourite artists that hasn't been made available legally. This can be: 1. Unreleased albums or tracks 2. Live shows. Some artists are better live or they play different versions of their material. For example, in the 1980s Neil Young famously produced a string of mediocre albums for his record label but his live shows at that time were superb.

I love jazz. Listen to it all day while I work. This is a great way to listen to groups and performers that I otherwise would never hear (or know who they were, if I did hear). I like live concerts. The feel of a studio recording is totally different. Yes the sound quality is often better, and those are the definitive version -- canon, if you will -- but there is a vibrancy to live music that the studio recordings don't have.

I dont

Some bands I'll obsessively collect anything I find (often the case when it's a band where there's not much available anyway). With other bands there's so much I'll be more selective, or have a cut-off year when the band got less good.

To hear different versions of material from my favorite artists. I am a musician myself, so hearing other people's performances and how they varied from night to night is fascinating, as well as a good way to continue learning especially as an improviser.

Enjoy listening to live music. Like hearing bands do unusual cover songs that are usually not released officially.

I'm pretty sure I've already answered this question in detail.TYoiyu

I like to document both the history of my concert attendances and the touring history of bands I like. I love music, particularly live music and enjoy hearing songs being played with dynamic variations.

I love live music Some ROIOs are unavailable anywhere else Live versions of songs are almost always better than the studio versions Concert recordings capture a moment in time I like to compare songs from different eras in a band's career

To gain a fuller understanding of the music played and produced by my favourite bands. What comes out in official record label releases is only a fraction of the musical and artistic content of what the bands expressed.

I am tired of listening to the same version of songs on the radio.

I love music and I'm a natural collector.

I've always found the business of music to be very restrictive- artists play live shows that are significantly different than their studio recordings. Sometimes, one will find the demos of studio works that were released. It's really cool to somewhat get a glimpse of the process that went into the finished product. What's really interesting is that many artists have acknowledged this and thru live download sites make live shows available. Other artists have found and cleaned up bootleg material and released it themselves.

A 40+ year obsession I am now longer interested in going out all night to see a show I spend a great deal of free time listening to show and until recently I could listen at work, as well.

Obsessive completism! Enjoy hearing different versions of much loved material. Interested in hearing/discovering new bands at no financial risk. Historic interest in performer's development.

Jazz is frequently more interesting and exciting when heard live.

tracking the (live) history of a band

Because these recordings are unaltered in terms of mistakes that have been made on stage. It is a REAL snapshot of what happened.

To listen to a live recording that is not officially available and to experience the atmosphere of a gig, different arrangements of the songs etc.

My wife asks me the same question. I am a true music lover but lack any technical abilities to play it. I started going to concerts from about 16-17 and was hooked on the atmosphere. ROIO's are the closest thing to having that at your fingertips. Not to mention the gems that you find, bands you didn't like until you heard the pristine recording and amazing performance by them and now another door opened. I downloaded a recording from 1940 the other day, it's a piece of history....

It's a unique way to listen to music

I'm a completist

I like to capture live performances that would otherwise be unobtainable. Some of my recordings are of bands or musicians that no longer exist. I love the spontaneity of live music. Sometimes a musician's best work never makes it onto official releases.

I love attending live shows in small clubs by up and coming bands. I hate large concerts and festivals. ROIO's attempt to recreate that intimacy for me I love when bands do something out of the ordinary live like mess up or collaborate with the opening act or do an odd cover version. I also love stumbling across shows I attended or <couldn't attend> for some reason.

Because I love hearing concerts from a particular date from a band that I particularly like (Pink Floyd most of all by far), concerts that I was either too young to attend or unable to go to because of the date, distance from where I was at the time, or for other reasons.

ROIOs capture a moment in time that would, generally, otherwise be lost to time. It captures these moments in a raw, pure form.

Many bands are more interesting live than for their studio recordings. Also I like to have recordings of shows I was at.

As a fan, I like to listen to as many recordings of my favourite artists as possible. I do buy all official releases, of course. It's interesting to see respectively hear how an artist changes their style, develops or, sometimes becomes boring.

Because I love music.

I like listening to concerts and seeing how tours evolve and change. I also enjoy how differently songs are performed live vs in the studio. It's just another way of listening to music.

I can only begin to enumerate the reasons. I'm a musician and know firsthand how much the live experience differs from the studio -- special things happen there that can't be reproduced in a studio environment (or in any event aren't reproduced there). As a listener, I find it fascinating to have ever-changing perspectives on the same set of texts, with nightly variations ranging from the tiny to the huge. And as a scholar, ROIOs reveal incredible amounts about the way an artist or band develops and refines their music -- no different from manuscript studies of Bach et al., which reveal compositional process and confirm or invalidate historical narratives. We know more about music thanks to these sources than we ever could without them; huge amounts of jazz history (for example) would be destroyed without unauthorized recordings.

I LOVE MUSIC!!! I also purchase tons of music all of the time. I have at least 1600 commercially purchased CD's. But there is so much out there that is not for sale, such as concerts that I love.

enjoy the bands different sound live, how it will change thru the years, with various line-ups and venues.

I can say why I started. Live music has no comparison, it is the best there is.

It's a hobby, why do people collect stamps or coins? I enjoy the music

I like having recordings of concerts that aren't otherwise available to consumers because they're never officially released. I enjoy the following the evolution of songs and albums that are only available through demos, outtake sessions, and other studio recordings, including alternative mixes. There are also many recordings of radio and TV broadcasts that fans taped that also wouldn't otherwise be available except through the bootleg market. And some of the ROIO products are really cool to own because of the sheer amount of work that the producers have undergone. Some are so well produced with full artwork and inserts and additional rare photos that they rival the official band releases.

- A souvenir of shows I attended - A substitute for going to see the show - More interesting than a polished official release of a show - Being entertained by mistakes and glitches of the performers

Q6.7 - What do you collect? Describe your collection loosely in terms of size, types of media, and focus. (For example, my collection consists of approx. 5000 audio and 450 video ROIOs of a wide range of rock, blues, jazz, and bluegrass artists but focusing mainly on Pink Floyd, Grateful Dead, Jeff Beck, Little Feat, progressive rock and concerts I have attended.) Any additional details you wish to share are welcome.

I estimate that I have 5,500 audio and several dozen video ROIOs. I have 5-10 ROIOs on tape and vinyl but mine are mostly digital. Most shows are FLAC files with SHN being the second most common file format. A few are APE files and MP3. They are mostly rock but have blues, hip-hop, jazz, bluegrass, American folk, world, folk from around the globe, classical, R&B, oompah - a bit of everything, including the odd stand-up comedy routine, or Hunter S. Thompson speech. I think I even downloaded a performance of Spamalot. As I noted above, I collect shows that I attended. Also, I collect all shows recorded where I live - Madison, Wisconsin - and by some bands from here. So, I download every Killdozer show I can get my hands on but only collect shows by Garbage that were recorded here in Madison. I love progressive rock so I have a lot of prog shows with an emphasis on Genesis, IQ, Fish, and Fish-era Marillion. But I have downloaded every Carolina Chocolate Drops show I could find and Dead Kennedys as well. I also collect shows by legends of rock from Madison, Milwaukee, Wisconsin, and Chicago. (I am from Chicago originally.) Here I mean The Who, The Rolling Stones, Black Sabbath, The Doors, Jimi Hendrix, et al. Plus I collect shows by the big progressive rock bands from these same areas. E.g. - I collect every King Crimson show from Madison, Milwaukee, and Chicago. As I stated above, I collect historically significant shows. E.g. - the 4 June 76 Sex Pistols show in Manchester. Also shows where something odd happened like a fight breaks out involving the band or someone with a gun jumps on the stage and murders the singer - like Dimebag Darrell's death. Or someone goes off the rails like when a drunk Grace Slick started blathering about Nazis at a German concert in 1978 or Fiona Apple's onstage meltdown in 2000. First and last shows is another thing for me. The first show a band/artist played (relatively uncommon) and their last (more common).

I've got thousands of audio shows/collections/alt. albums, and probably hundreds of video collections and concerts. My focus is '60's and '70's classic rock, although I have many favorite blues artists as well. I started trading Traffic/Winwood/Clapton/Blind Faith material in the '90's, and in addition to them, my favorite artists include Leon Russell, Little Feat, the Grateful Dead, the Stones, Faces, Ten Years After, and early Fleetwood Mac.

The example in the question is pretty close, actually! I've currently got 5.5 TB of ROIOs, which I think is about 4000 individual recordings. Most are audio since that's much more common than video, but I do download video where available (particularly 70s/80s TV). I have a lot of Grateful Dead and Pink Floyd and their spinoff bands; I try to seed all the "best known recordings" for PF. I also try to collect complete sets of some "series" releases that usually have interesting recordings, e.g. PRRP and Harvested. I've got a fair amount of UK folk/trad (but there's not all that much out there) and jazz (70s fusion, organ trios).

Hundreds of audio recordings and dozens of videos. Mostly rock, metal, grunge and prog.

I've never counted how many I have, but it's mainly Led Zep, Warren Zevon, Blondie, Springsteen, Bowie, Dire Straits, Fleetwood Mac, Santana, etc

N/A

several drawers of burned CDs and DVDs; don't do that anymore. now it's all audio & video files on hard drives. audio collection is almost 900 artists; video is almost 500. fave to collect include Beatles, Stones, Who, Genesis, Robyn Hitchcock, Zep, Floyd, Zappa.

Far too much to list in a single paragraph. I once had about ten thousand CDRs and DVDRs, all of which have been condensed to a single 6TB hard drive. I have thousands upon thousands of shows from hundreds of artists. The artists I collect most are Queen, Max Webster, Led Zeppelin, Pink Floyd, The Beatles, Rush, Genesis, and Yes. My tastes vary greatly in my general music listening (anything from world music to Renaissance and baroque), but with ROIOs it's mostly rock/prog and a bit of jazz.

The bulk of my collection comes from Pink Floyd. I have archived most of their concerts available on YEESKUL! from 1972 to 1981 and am still working on filling in the years before and after the stated period. I also collect concerts from The Kinks, The White Stripes, Led Zeppelin, and Pearl Jam. I probably can't give a numeric value of how much I've collected, but it's quite a lot for two years of collecting ROIOs. I mainly try to collect footage if it is available because it is the best way to figure out what live concerts were like for bands like Pink Floyd and The Kinks so many years ago.

No idea how many bootlegs I have but the large majority are audio show. I like all music and collect Heavy Metal, Classic Rock, Reggae, Country and Bluegrass. My most collected bands would be Pink Floyd, Led Zeppelin, Black Sabbath, Bob Marley, Jimi Hendrix, Johnny Cash, The Who, Rolling Stones, Chris Cornell, Soundgarden and Alice In Chains.

Rock, folk, electronic, avant garde. A broad range of genres. Favourite artists - Captain Beefheart, Neil Young, John Fahey, Hawkwind, Les Rallizes Denudes, The Only Ones, Roky Erickson ... many many more! I am well passed counting or even guessing how many I have now. Mainly audio, with a few videos. Formats include cassette tapes, compact discs and electronic files.

My collection is around 8,300 recordings of concerts. In total, it's around 75% jazz, 25% other (blues, americana, singer/songwriter, classical and bluegrass -- of which blues and americana would be most prominent). "Jazz" would include "straightahead" jazz, vocal jazz, swing, big band, piano jazz, improvisational, avant garde, etc etc etc. In the past 10 years, around 85% jazz. In the past 5 years, 98% jazz.

I have about 1000 Dead bootlegs on cassette a few hundred other bands on cassette. I have been taping for 22 years on 3 forms. Started out on mini disc for about 75 shows. Bought a Dat used that for about 400 shows I have digital now. Maybe a 100 show

Mainly audio. I don't have the attention span to watch a lengthy live video, especially if it's distant/wobbly/poor quality/too much dry ice/etc, so I'm more selective with video. Hard to say what I collect. I can't just list genres as with any genre there's bands I like and bands I think are utterly abysmal. I do have a lot of data cds's and data dvd's, too many to count.

I collect almost exclusively audio. Pink Floyd, Yes, Grateful Dead, otherwise I stick with official releases for the most part.

Currently only collect digital audio files, mostly of indie rock bands. In the past I collected cassette, DAT, and CDR.

You know, I've never bothered to count what I have. Do you know the scene at the end of Raiders Of the Lost Ark when the maintenance worker is crating up the ark and putting it amongst thousands of crates in the warehouse? That's how I envision my collection. There are quite literally thousands and thousands of lost gems waiting to be discovered (or rediscovered) again. I've got hundreds and hundreds (maybe a thousand or more) cassettes of concerts I recorded or obtained in trade from friends. The same is true of DAT tapes and VHS tapes and Beta tapes, and Hi8 video tapes, and Digital video tapes. Now almost everything beyond the analog age resides on Hard Drives. I still haven't gotten around to digitizing all of my analog tapes. I've tried, but I've had many problems with the old equipment failing, and I've taken it to be repaired, only to get it back home and discover that it still doesn't work properly. This has happened 4 times. No joke! It's very frustrating. I probably have about 100 TB of concerts (audio and video) on my hard drives.

This is a mix of things I recorded myself and/or downloaded from BitTorrent sites. I have recently begun backing up all of this data to the cloud (I have an unlimited Google Drive account).

I have approximately 8000 audio and 1000 video ROIO across a variety of media (LP, Cassette, CD, CD-R, Minidisc, DAT, video cassette, DVD+R, DVD-R and FLAC, Shn, WAV, Mov, AVI, MP4 and Video TS files). A wide range of rock, blues and country with so many artists that it is difficult to say it focuses on just a few but, by number, a large amount of Rush, Little Feat, Genesis, Los Lobos, Stevie Ray Vaughan, AC/DC, Duran Duran, Bruce Springsteen, Marillion and Yes

2000 CDs or flac files on computer 100 videos Focus on blues, folk & rock Have an extensive (about 500) collection of Rolling Stones ROIOs I will listen to most anything at least once. I often grab something from an artist I am unfamiliar with just to see if it's something I like.

Progressive, some folk and occasionally other miscellaneous ROIOs. They come in FLAC or SHN format from Bittorent sites.

I collect live shows only now. no more studio material. I collected vinyl/cassettes first in the late 70's of rock music Jimi Hendrix, foghat, stones, zeppelin, etc I started with cd's about 10 years after they became popular. was determined to be a purist and stick with vinyl. I moved to a jazz / blues phase for about ten years. john coltrane, miles davis, pharoah sanders, etc. I got a computer in the early 90's because i knew i would need to learn how to use it for work. about a year later i discovered cd burners and newsgroups of people trading show. Then high speed downloads and shn started and it added fuel to the fire of obsessive.

You can find my collection here: <http://www.phishhook.com/lists/eburggraaf> I collect audio and video with an emphasis on Canadian bands and Canadian Venues. I have mostly rock, hard rock, folk, alternative, and country. My collectable bands include Steve Earle and related, Tragically Hip, Seether, Midnight Oil, Tea Party, and Live.

I collect a very eclectic mix- Jazz, Fusion, "Classic" Rock,Singer/Songwriters, World Music...

3000 audio and 100 video ROIOs of a wide range of rock, blues, jazz, r& b, reggae, vocals, comedy, but focusing mainly on artists like Frank Sinatra, Rolling Stones, Springsteen, Neville Brothers, Steve Goodman, Merle Haggard, X, Ice Cube...)

Circa 15,000 recordings. Mostly in FLAC format. A few remaining cassettes and CDs not yet transcribed. Interest varied. Main core is centred on Deep Purple; 1960s and early to mid 70s LED Zeppelin; Pink Floyd; Fairport Convention (and Richard Thompson); and 70s folk/folk rock music (and contemporary folk).

About 300 jazz fusion shows. Mostly soundboards or radio broadcasts because the sound quality is better.

If it's live, I collect, but audio only. Five-digit numbers of shows; some still on tape, a lot on audio CD-R but for the last 10 years or so mostly encoded on DVDs and HDDs. Mostly Psychedelic, Progressive and Metal, some Jazz and Electronic, not so much Jam bands

The biggest collection I have is U2 recordings, the most are audio and they occupy roughly 6TB of lossless data. I have no idea about how many shows it actually contains. There's other bands I do collect audios of, but I am not a completist of any band, not even U2, so it's mostly picked shows by artists I like. Plus of course the shows I attend which is also running through several genres like Rock, Hardrock, Blues, Countryrock, Pop, Punk....

1500 Audios. 100 videos of full concerts plus audios and videos clips of random TV footage, demo tapes etc.

I started collecting U2 25ish years ago. Back then, at \$60 a pop, you went for the bands that you liked everything of, lol When I got on DIME and went apeshit crazy downloading all of different bands available. I am currently sitting on 1000s of recordings, mostly audio, flac preferred, 7.5TB in total size

About 500,000 individual tracks on my hard drive, backed up to the cloud and cd. All genres, but these days predominantly folk and acoustic.

Neil Young Live shows

I collect bands that I love or recordings that might be unique such as a musical pairing that is a one off event. Primarily bands of the 60's and 70's but all the way to the 10"s. I have no idea how many but definitely in the thousands. Rock, blues, jazz, folk. Buffalo Springfield, Hendrix, Steely Dan, Little Feat, Procol Harum, Van Morrison, Cream, Jeff Beck. I'll take anything by them but I like many many others.

Looks like I have 5,383 shows cataloged with probably 200 shows uncataloged or so. I take about 10-12 shows (whatever fits) and burn them onto DVD's for long term storage. I have over 500 of them. I have a lot of videos but for a number of reasons I never cataloged them and barely if ever watch them. I can listen to music while working but I never seem to find the time to play DVD's and the video quality is usually lacking. Funny because I don't really care about the audio quality. I reset my musical tastes with the punk revolution and very rarely venture before that except for Velvets, NY Dolls, Television, etc. Branched to new wave, indie, alternative, and of course dub reggae. Special consideration to concerts I've been to.

I have well over 250 ROIO recordings of various Pink Floyd performances, none of which I recorded. I also have about twelve Led Zeppelin ROIO recordings that I did not record, one from Heart, and one from Robin Trower. I also have two recordings that

I personally created of performances of Pink Floyd tribute bands, one of Alice Cooper, and one more of Nick Mason's Saucerful of Secrets in April of 2019 that is my favorite of all of the recordings that I have made.

I collect occasional recordings from most of my favorite bands, here and there. But the only band I actively seek out and collect on a mass scale for is Pink Floyd. I also actively seek any recordings (audio and video) from shows that I have personally attended.

I have maybe 1000 roios, of all kinds of music and artists; the majority probably covering Pink Floyd, King Crimson, Zappa, Bowie, and a lot of New Wave from the 80s and 90s.

I collect vinyl, CDs, videos of many genres. How many TB? No idea. Guess I'll need a few more lives to go through it all. From Punk to Rock (all kind of styles), Pop, Americana, World Music.

I have perhaps 500 bittorrent filesets. I have approx. 5000 audio CDRs in a wide range of rock, with some punk and blues. Focuses: Grateful Dead, Patti Smith, Lyle Lovett. With some Fred Eaglesmith.

I specialize in Pink Floyd, OMD, New Order, Orbital, Bruce Springsteen, Genesis/solo, Led Zeppelin. There's also a fair amount of EDM and other "dance music". I have thousands of shows in audio and video form and have pretty much stopped counting. I do try to find recordings for very show I attend, regardless of my interest in listening to it again.

I have at least 2000 ROIos, probably 95% audio, and not counting performances in which I was personally involved. Of those, probably 50-60 are my masters, mostly of indie bands. The vast majority of the rest are Pink Floyd, progressive rock, jazz, and indie bands. (I collect heavily for one specific indie band.)

I love a wide variety of music. My number 1 band is Pink Floyd. I have a lot of ROIos, audio and video. It is a thrill to have a specific concert I attended decades ago show up in the trading community so that I can listed to it once again.

a range of rock, blues also some jazz, bluegrass and progressive artists but with strong focus on Pink Floyd, Grateful Dead, Government mule (including solo efforts) and concerts I have attended. I have collected vinyl, tape and digital although never counted how much.

I think I have all the Pink Floyd audio and video recordings in circulation, for a total of about 8 TB

Started seriously collecting Led Zeppelin shows and the solo Plant, Page, Jones and Page & Plant shows, Pink Floyd, Al Stewart, Bad Company family, Faces, Supertramp, Sade, Hendrix, Doors, Dire Straits, Yardbirds to name a few. Shows are audio flac files and DVD video

Pink Floyd - I probably have 15 vinyl LPs, a half dozen purchased ROIIO CDs, and around 450 digital recordings The Beatles (including solo) - Somewhere around 15 LPs, 10 ROIIO CDs, and several hundred GBs of video and audio recordings, primarily outtakes, such as the complete Purple Chick collection. Bob Dylan - 10 LPs, again about 6 CDs, and most of his live recordings through the early 1990s in digital format. Genesis - 7-9 LPs, 10 CDs, and almost all live concerts up through 1980 in digital format. Neil Young - about 100 GBs of live recordings from 1963-2019. Many other artists, including extensive collections of Miles Davis, Radiohead, Beach Boys, The Velvet Underground, R.E.M

Mostly Pink Floyd, focus is on 1970/1971 and 1977, usually audio, hardly video ROIIOs.

▲

Q6.8 - How would you describe the “collector’s/trader’s ethos?” In other words, how would you describe to someone not familiar with ROIO collecting the values, priorities, and interests of a ROIO collector?

▲

two basic kinds: (1) the golden ear nerd that thinks it's excruciatingly important to get a copy of something with a bare minimum of quality (2) the crazed fanatic that will take a copy of something really unique regardless of quality

You would think that in a faceless venue like the internet, trading material that is less than above board, you would find more shady shit, asshole people, ect but I have found the opposite. One of the first users I got in touch with has helped me in so many ways technically speaking, we are friends and email almost daily, especially now. I have chatted with a lot of people that trade and all seem genuinely interested in helping

What goes around comes around. You need to give back to the community at some level, not just take. It's actually enforced by most ROIO site rules: minimum upload/download ratios. Try to give a certain amount of information about what you are sharing.

We trade in and disseminate material that is not, and was never, offered for sale anywhere, so we are not taking money out of the hands of the people who created it. As soon as it becomes commercially available, we stop trading those particular collections.

Umm. Personal ethos and the ethos of the musics I enjoy are most important. That is independent of whether the music is available as ROIO or official release. Since most of the music I enjoy was composed in the 1970s, my personal ethic is that the musicians stopped getting their residuals from the major labels decades ago. We all know what criminals the record companies have been to musicians over the years, so I believe in giving the music I have collected away for free, and damn the RIAA. The true crime of the music industry is their utter and monopolistic control over what music gets played on the radio and is recorded on vinyl in the USA, They limit or repress the expression of many worthy artists due to their piratical focus of their insistence on favouring profit over artistic merit in the USA.

To preserve musical heritage which may otherwise become lost.

This is pretty well answered in previous questions here. If they're a complete outsider to the process, I just try to explain how some people keenly document their favourite artists in ways the most books and documentaries don't. They dig deep in a way that's extremely niche, but nonetheless still very valuable. It's no different from any other application of historical research, archaeology, paleontology, etc. There's an investigation with the express goal of learning more. And if someone still gives you a funny look after that, then they're likely a philistine and probably not worth any more of your time. But most people seem to understand after explaining it that way, or in some other similar way that is a language they can understand.

They vary a lot. Most people want to help each other and share a love of the bands, some people may be more selfish and wish to keep rarities to themselves or to make a name for themselves, most are probably slightly obsessive. Some want to save the recordings for historical worth in the same way that public libraries and museums operate even if the recordings may not be very good.

These are shows that are traded freely between fans and collector's but they are never meant to be bought or sold. The artist's get no direct income and are affected on a secondary level by allowing more people to the experience of hearing the artist's music live and inspiring them to maybe go see them.

Support the bands - most collectors seem to have large collections of commercially released music and actively attend concerts. Preserve history - try to get the best recordings you can and collect good-quality information about them. Share with other people - if you find something interesting, make it available and tell other people about it. Maybe I'm being a bit optimistic here but my experience with collectors has been overwhelmingly positive. (In retrospect after answering later questions "don't charge money" should be in here as well, but it didn't occur to me initially.)

Share freely, preserve recording quality, support artists. Numerous times I've removed officially released tracks from recordings, and taught people how to extract and the track from it to fit perfectly. And offered to send it to them myself if they prove they own it.

Share freely, and be kind. This is all about fun after all.

No idea

Never sell or trade official material or bands that do not wish or allow it. Trade freely and at no cost to other fans or people who might be interested in the band.

My values (not necessarily shared by others) is to capture the moment, but not to damage the performers income or reputation in so doing.

My experience has been that by and large ROIO collectors are just very big fans of music and are happy to spread the tunes. They want to share their passion with like-minded folks and geek out about music minutiae. I have also encountered, primarily in the Genesis collecting community, people who are selfish and use their collections as a status symbol/ego booster. I have encountered situations where a collector has rare copies of concerts and only trades with other people of a similar disposition so you end up with a small cadre of collectors who are the sole owners of "rare" recordings.

Most traders I know are ethical, i.e., they do not trade officially released material and do not profit from their hobby. We always encourage others to support the bands by purchasing official releases and attending their concerts. We NEVER EVER sell ROIOs.

Money should never change hands; all the information you provide should be accurate and detailed; avoid lossy sources, except minidisc; and always err on the side of restraint when doing things like "remastering".

Keep the source material pure and don't annoy the artists. Support them by attending their concerts and buying their stuff

It's all about sharing the music. The smart artists know that the dedicated trader will always buy the material released by the artist. They know that more interest is a really good thing. It helps sell tickets to shows, album releases in various formats and merchandise.

It's just not their thing.

It's about the music and the artist. Respect for his work.

I would repeat everything I've written to you thus far.

I think that collectors and traders are different aspects of a fan. They are both interested in obtaining any item or recording (despite how it was made or obtained) so that they can enjoy the music produced or performed.. Any snippet of music is fair game, in the same way that any object or artifact can be acquired. The values and ethics of how something is procured is clearly a grey area. It's made more difficult by two factors. 1) Not all artists treat concert recordings the same way. And some artists even change their attitude throughout their career. 2) There is a different between sharing recording via trading or bittorrent sites, and those who are selling for commercial gain.

I think most people who collect RoIOs must have obsessive, compulsive disorder to some degree - me included.

I think it varies as much as there aretraders and collectors. I don't think there is a common ethos I think in terms of people who strictly trade only and have never bothered to record a live show, they exist off the largess of the rest of us. I think there is an aspect of technical arrogance that carries over from programming based superiority.

I see that as a vital element in sharing the works of artists who deserve to be promoted in as many ways as possible.

I don't really do this.

I could tell you my personal ethics. Collecting is like collecting historical fragments, creating a virtual museum. There are no

good or bad records, everything and history and nothing must be forgotten or abandoned.

I cannot speak for others. For me it is simply a love of music and the pleasure of a vast store of recorded music I can pick from at any time

I believe that hoarding (keeping a particularly desirable recordings and refusing to share it) and gloating about it is extremely petty and obnoxious behavior. ROIO collectors are well aware that there are a select few recordings out there of our favorite artists that have not been shared for a variety of reasons (some legal and some less clear), but anyone who brags about doing so is not looked at kindly because that behavior is a clear effort to taunt. I also have a particular dislike for anyone who attempts to profit monetarily from a particularly desirable recording by trying to sell it on the market. I find it most distasteful of all when someone attempts to sell a recording of a particular band to the band themselves, as happened with one particularly egregious case a few years ago of someone who had somehow stumbled upon some carelessly discarded reel-to-reel soundboard tapes of Pink Floyd performing at Mothers in Birmingham, England. This particular offender shared short MP3 snippets of the tapes online, then asked for a huge sum (well over \$5000) from the largest Pink Floyd torrent site to make the physical tapes available. When the torrent site members refused such flagrant greed, he compounded his poor behavior by contacting the members of Pink Floyd themselves and attempting to sell the tapes to them for at least \$50,000, also getting a refusal. It's bad enough attempting to make money from a performance from a band's own talents without permission, but it's a whole new level of egregious behavior to actually attempt to sell that tape to the very band who performed on it at a ludicrously high price. As an epilogue to this particular story, this person eventually stated that he would keep the tapes and refuse to share or otherwise allow digital transfers of the tapes to ever get out, the end result of which is that (as with all magnetic tape) the tapes will deteriorate as the iron oxide on them flakes off and turns the tapes into nothing more than ribbons of useless plastic. This is not only incredibly selfish, but shortsighted by forever dooming a recording of particular historical significance from ever seeing the light of day. I believe that recordings from a musician should be shared for no monetary gain whatsoever. I also believe that it is not just legally, but morally, wrong to download pirate recordings (unauthorized direct copies of officially released recordings) of a musician. I believe that ethical ROIO trading does not in any way harm the musician's due earnings, but instead will enhance his earnings by encouraging new fans to buy said musicians' official releases as well as encourage existing fans to buy as much of that musicians' official releases as possible. I also believe that any musician who requests a recording of himself in concert should be given his own copy at no charge whatsoever, both for the media the recording is given on (CD, flash drive, etc.) and for the price of shipping the recording if the recording is given offline. I look at these recordings not just as something to enjoy, but as historical documents that can give the "superfan" insight into how a particular musician has evolved or how that musician was performing on that particular occasion.

Don't sell or buy ROIOs and share them according to the guidelines.

Create a recording, polish it, add some metadata and share it as widely as possible for no cost.

Collectors are usually hardcore fans who have already bought everything the artist has released legally but want to hear more. It's not about ripping off the artist. Most record labels are not interested in releasing the stuff that's traded because it might not be high quality audio but basically they can't be bothered to do it. They would rather just keep repackaging what's already been released because it's cheaper.

Collecting for listening enjoyment and increasing interest in bands that aren't very well known. Never sell recordings.

Be respectful of the effort required to collect these shows. I've had many requests to copy my collection and give it away. I go out of my way to share shows but balk at people thinking they are entitled to copy my entire collection. A lot of blood sweat and tears (and years) are invested in my collection

Basically, share whatever you might find, as someone else might take interest in it too. Don't sell the tapes and try to make a profit, because it's a shitty thing to do and it's blocking people from getting the experience you had. It's pretty simple.

A certain interest in specific artists, a (mostly male) interest in having EVERYTHING by a certain artist, and sometimes a love of outstanding recordings/shows that are not officially available. An interest in archiving/preserving the artistic output/oeuvre of certain bands/artists.

??? Not sure? Just enjoy the music. I don't buy into the 'illegal' rubbish. Collectors in my experience are a backbone for a band, apart from the ROIOs they have to have all the official material in all the multiple versions and box sets, the rest is just documenting history



1, No selling including profiteering in any way from the distribution of live recordings. 2, Preserve quality for trading. Degrading quality for personal use is OK. 3, Protect Artist rights. Respect taping wishes. 4, do not trade copywriter material on the bootleg market. (this is a gray area). 5, Help new people.

#1 put the illegal Bootlegging industry out of business by sharing freely things that should not be profited from illegally. #2 don't share or trade anything copyrighted, or currently for sale in the commercial market #3 if a musician or band asks the trading community to stop uploading their concerts, honor their requests and stop doing that. #4 stay within the laws so that we can all continue to share and enjoy music. Sharing music and listening to music is a positive force in this world.

"How would you like to hear some of the best performances ever recorded?"

Always share, never sell is the primary value to be an ethical collector/trader. If you do want to buy "illicit" recordings, be sure to support the band by buying as much of their officially released music. When torrenting, always try to upload as much as you download (aka maintain a 1.0 ratio or better), and always remember that another person's interest is equally valid as your own. And always remember that you, as a collector, are preserving a musical heritage that the "powers-that-be" don't necessarily believe should be preserved or remembered.

Q6.9 - Do you see ROIO collectors as a “community?” Why or why not?

I do not experience ROIO collectors as a community. The trading part doesn't have much of getting to know and bonding with others to go with it. I bring up a list, click to download and I'm done. Perhaps if I spent more time at torrent sites dedicated to a particular artist or if Dimeadozen had forums. I felt more community when I traded tapes in the 1980s and did weeds/vines via Yahoo groups in the 1990s. Getting someone's real names and address and getting a package together to mail just fostered a different atmosphere, to my mind. More trust, more effort.

Yes, a community of music-loving people who enjoy sharing music as well as listening to it.

Yes, although maybe several different communities rather than a single one, with some overlap between them.

Yes, it's a place to connect and bond with others, not just to trade and talk about technical stuff.

Yes, very much so. There is a wealth of music knowledge, taping knowledge and mastering knowledge there, and it is all shared freely.

Absolutely, though not entirely one single community, as I don't feel that all collectors are honourable because they don't necessarily collect for honourable reasons. Rather than furthering a band, they seem to take it as a means of furthering their collection, like it is precious currency.

depends on your def of community. according to my def, sure, but it's a pretty loose one.

Absolutely. Of course plenty of (or even most) people just download, aka eat and run, but especially to those of us who source out the tapes, it's a community since there are people with different skill sets and networks. And genuine friendships that stem from that.

Absolutely. We're very niche when it comes to music, I think. Not everyone gets into the nitty gritty of their favorite band's history and the history behind them. Being a high schooler, I still haven't found anyone in real life that explores the music like I do save for one or two people (at most). It's a community because it doesn't matter what age you are; music is a universal language and we happen to immerse ourselves more in it than others, and that's what brings us together.

I guess so. They who do it, get it. Those who don't don't.

Yes, I think so, but a lot looser than many others. But, reading comments, you can tell that some people have become very good friends and (up to a point) you feel that you "know" some people just from their comments on the tracker webpages.

No idea

Yes, for the most part. In my experience we tend to bond and speak a very specialized common language that outsiders may not really understand. There is a level of respect amongst us as well, and an expectation of courtesy.

Yes, I have met and become friendly with many people in the trading community over the years.

Yes and No. I know many of these collectors from my old snail mail days. There are also plenty of new collectors who take the hobby seriously and consistently post quality material. There are also those who just grab and never share anything unique of their own. I still have collectors contacting me privately who want something that I have and they want to offer me something rare in exchange that they don't plan to share elsewhere. I'm not really into that type of mindset anymore. The only reason I'm not sharing something is because I don't have time to share it or because sharing it would jeopardize my ability to get or make more recordings. For example, I make IEM (In-Ear-Monitor) recordings. I don't want the artist to know this, because they could easily turn off this wireless signal or switch to different gear (this gear is VERY expensive). I'm recording their soundchecks. They don't all necessarily need for their soundchecks to be "broadcast" wirelessly. So, I'm reluctant to share these recordings because it might prevent me from being able to make these recordings in the future. As I mentioned earlier, many artists grant me full access to record audio and video, soundboard access, etc. The general rule is that I can do whatever I want as long as I don't share it publicly. Obviously, if I shared my recordings, and they became aware that they were circulating, they would cut off my access. I don't want this to happen, so I can't share those recordings.

Not really. Although I suspect there is one.

Yes, because of online forums, email lists, etc. We share a lot of information about quality, availability, etc.

Well, every group is a community. I do not consider myself a member of the ROIO collection community. I am much more interested in being part of the community which enjoys the genres of music I do, and the community of people who listen to music as art, rather than as commercial product.

yes...birds of a feather flock together.

I see us as a community. Torrenting has really stripped us of a lot of our need to work together, but Passionate collectors always like to meet other addicts and talk about their passion. I used to help people get started with free shows. We used to recommend each other and refer people for trades. We used to meet in shopping malls and parking lots and trade boxes of disks. Most of that is gone by the boards, but we still help newbies with computer issues, equipment research, and other items that come up. We work together to put things out in series. We put the word out for specific shows and bands. We buy tickets for each other.

It's a pretty loose community. You find people who share the common interest in artists

Not really, but they have a common interest with an addition bit of an ethical code thrown in

Generally my activities these days are solo downloading. However, occasionally enter dialogue with other collectors through bit torrent sites (especially when common interests). In my heyday (see above - early 90s), "trees" were a community of like-minded individuals frequently sharing comments and extended communication. Am aware some collectors still see there as being a community ethos, especially amongst such specialist groups as "Deadheads".

Used to be in the days of peer to peer trading. Diminished a lot over the years, but there is still a community between local tapers/collectors

As there are so many institutions that are not taper friendly we all usually are a bit skeptical to everyone we meet and do not share much about recording and collecting in detail unless you met in person or in a private chat and know more about someone or it comes to a "known name" in the community. We do have many things in common but I tend to think most tapers and collectors stay within a very little and close circle of friends or traders and usually do not step much out of it.

Mostly it is.

Absolutely. It's not just music trading. It's the forums and discussions on topics. There was a guy that uploaded some really nice recordings and I msg'ed him to tell him so. I asked, if he had time, to give me some recording and editing tips. He gave me his phone number and we talked for an hour. It feels like a neighborhood

Not so much a community as a bunch of people with a shared interest

Yes we seem to have the same standard although they can be very cliquy

I suppose. If people of common interests constitute 'community'.

Yes, for sure. Because of the mailing list and comments on the boards.

Definitely Because, just as with any other community, we all have something in common, mostly a major fan following for a particular band, but also a shared belief that we are amateur historians of sorts.

Yes. Most bands have their own sort of "taper community" and have reputations to go with them. The Led Zeppelin community are known to be an entitled bunch of fans. The Doors community also has this reputation. Grateful Dead fans are in their own league, since they basically invented the taping scene. The Pink Floyd community has always been a great bunch of people. I feel truly blessed to have found such an amazing bunch of people.

In a way yes, but collectors are often very nerdy and obsessive (OCD prone) and not always easy to communicate with. The general love of music is always a good start for interesting relations though.

Yes. Because tapers want their recordings to be heard, fans want to listen to recordings of their favourite artists, techies want to exchange with others about gears, hard- and software...

Yes. It's also a community in which some only participate out of self-interest, and towards that end conceal that free sharing is against their personal preference for their own self-benefit.

Definitely yes. We have a common interest, language, concerns, and discuss all aspects of the bands and recordings. There are parts of life and knowledge that only occurs within those circles.

Yes, at least to some degree. I've met several people from the trading communities for various bands, and made a couple lifelong friends.

Yes. Because it's usual defined by shared musical interests.

yes, we have a great love of a band or genre. I have made personal connections and have been able to share love of band from trading that I value greatly.

Ours is already a community. There are many historical members, and all contributed in different ways. And we always remain open to new members and new ideas.

Sure, and like any community there are good and bad collector, been dicked a few times(not that many) main people are very nice. We all all play in the same sand pit so why not play nice?

Yes, especially in regards to a particular band. I've made many friends through trading and on trading sites over the past 30 years through the various band-specific trading communities.

Yes, a bit, we share the same spirit, mostly.

Yes

Q6.10 - How often do you interact with other ROIO collectors?

Not very much.

Rarely.

In bursts - there are a couple of forums I check out every week or so, and others that I'll drop into occasionally, mostly reading rather than contributing.

Sometimes, not everyday, but every month.

Not that often lately. I will respond to questions if I have the answers, and offer thanks for uploads, so long as the upper has not requested people not to leave thanks (to avoid continuous notifications on the torrent).

I occasionally get requests from collectors to record gigs that I would not normally attend and they purchase the ticket for me to attend. I also occasionally get requests from others who have recorded gigs to remaster theirs because they know the standard of my work and the love that I put into it for the end result that they like. That's about the extent of my interactions with them.

some are friends and we interact on facebook regularly; some interaction is w strangers and it might happen once a week?

Almost daily.

Talk about different tapes/shows, share, or talk about favorite bands.

Daily

Sometimes weekly, depends of various circumstances.

I assume you're excluding comment on the tracker webpages... If you include that, almost daily. Otherwise, not much-- say, less than once a week? More now than I used to. Interacting is almost entirely by message -- never met another collector in person.

Never

Almost daily

Every day if you count comments on torrent sites.

It depends on how often something I want/collect is posted online. Or if one of my favorite artists is going out on tour, I might get in touch with fellow collectors/traders/recorders to see who will be covering which shows. If I download a concert, I always try to remember to say "thank you" and/or give them feedback on what I thought of their recording.

Rarely

Used to be very regularly, but in the last few years I have tapered off. I probably interact maybe once a month now.

Occasionally.

Rarely to never.

Weekly at least.

Not often. It's pretty straightforward. Share the music

hardly ever

Rarely these days. Aside from two or three close friends probably only message other collectors three or four times a year.

almost never

A lot, but with a small number of them.

There are a handful peeps I connected to over the years, but it's pretty rare talking about the topic unless someone has a problem with their gear, mixing etc. Mostly you just cross ways every now and then in forums, social media or so which is not topic related.

Quite regularly when you share an interest in a band or genre.

Almost daily

rarely

intermittently when there is a need to

I thank those online who share when I download their material. Rarely otherwise.

I've become good friends with a handful of other collectors.

Sometimes daily and sometimes maybe monthly, usually when I see a post on my favorite site that are of interest to me, or for posts that I have information about. Also, of course, I interact when I have a new recording that I am eager to share.

Every Day.

Few times a week.

Daily.

In my productive days, it was daily.

Maybe once a week in a forum post. Monthly through a direct message.

Online, potentially daily; in person, it depends.

Not at all. Unless you include an occasional comment in a post.

occasionally

everyday

Usually every day

Long ago, I would have traded by regular post office multiple times a month. On torrent sites, I am less regular, but at times I interact with other users frequently, and other times I drop off the torrenting "gerbil wheel" for months at a time. But I'm always listening to my ROIOs!

Few times a year.

Every day

Q6.11 - Do these interactions happen mainly online or in person?

Mine are mainly online although I encounter people in real life who also collect on the odd occasion.

Online.

Online. I've never (as far as I know!) met another collector in person.

Online.

Online. I have never met another collector in person.

Online

occasionally see the same peeps at shows. when we used to be able to go to shows. now you made me sad. mostly online.

Usually online, but sometimes it's in person or on the phone.

Almost exclusively online.

Both

Mainly online these days. it used to be by snail mail.

haha! just answered that. online.

Only online. I have rarely met anyone face to face that is interested in the hobby.

Mostly online, but over the years I have met many other tapers at shows.

Mostly online, but some happen in person too.

Online but they used to occur at concerts of certain bands (Little Feat and Los Lobos in particular)

Always online.

Almost completely online.

Initially i met some in person that initial meeting was online. Now I'm getting older and don't do much outside of work and being home. Gave up recreational use of drugs and alcohol and much of my social life was getting wasted and getting out more.

Mainly online now.

Online. I HAVE met people I have traded with at shows, however

online

Do these interactions happen mainly online or in person?

Leaving aside close friends, interaction is online.

It's about equal.

Mainly online, some you meet at a show obviously

Mostly online- have met some people after online chats.

Online

usually online, but very occasionally (5 times in almost 50 years) in person

Online

Online if downloading. Trading discs, more frequently.

Online. In person attempts have been thwarted due to bad timing.

Exclusively online

Both.

Online almost exclusively.

Online

Mainly online, but I was also involved in active local in-person groups.

All online. Much safer.

Online.

online only

online anymore

online and sometimes by phone

Online

Almost exclusively online over the last 15 years. It's so much easier to collect now!

Online

online

Q6.12 - What types of interactions do you have? (For instance, do you just thank seeders for seeding, or do you have longer discussions in the site forums, or have friends that you gather with to trade ROIOs?)

I leave a word of thanks at torrent sites to seeders when I download a show. Maybe trade a comment or 2 with people when I seed a show. I have brief chats very infrequently with people on DC++ hubs. I occasionally run into fellow collectors here in Madison as my wife knew/hung out with/sang with various Madison bands in the 80s and 90s. So our social circle includes musicians and people who were/are part of the greater Madison music scene and some collect ROIOs.

Occasionally I will thank a seeder. If I have a particular story or fact I may share it, and once in a long while, as was asked before, I may reach out to a seeder if a torrent becomes "banned."

I don't get engaged in a lot of discussions; I tend to look out for and respond to reseed requests, and I've been involved in some interesting discussions about the history of technology.

I show my appreciation in most of these comments. Sometimes I write about mistakes or errors in the files or something else. Also ask in private about gear recommendations and request for specific recordings..

I will respond to questions if I have the answers, and offer thanks for uploads, so long as the upper has not requested people not to leave thanks (to avoid continuous notifications on the torrent).

Depends on where the conversation goes or if I have any particular constructive criticism to offer.

i usually keep it short on the torrent sites. the occasional question, "I was there", or follow-on to the subject at had.

All of the above, depending on how well I know the artist and/or the people involved.

Thanking seeders for seeding, and talking to people online that collect ROIOs too.

Some of them I text or talk to on the phone. Others are replies to their posts or in chatrooms or emails.

I usually thank the original seeder. if I can offer any further information about the item I will, e.g. if I was at the gig.

Yes, thanking of course. Mostly about trading: On the tracker, information about the show that the seeder did not have; questions about the show that the seeder did not provide that sort of thing; requests for shows Via messages, still trading & as above -- but also but different: Discussions about how to organize files had a long exchange about whether filenames should include the track number, for example). One trader and I discussed a particular venue, and they sent me a bunch of shows that I then shared; I've been meaning to pass that along to another trader who has a really low share ratio.

Usually engage in longer discussions, though I frequently drop a simple "thanks" in the comments if that's all that's appropriate.

Sometimes have longer discussions via PM on the torrent site or email.

All of the above.

I occasionally post informative comments. I occasionally exchange e-mails with a core group of Little Feat audio collectors

Discussions online with other collectors. I rarely interact in person with other collectors.

See Q6.5

None. I download and split.

Well, I have my taping club where we talk schedules, tickets, technical audio issues, and trades. I help people online with computer issues or finding a show/band or with large volume private trades. I post shows in series and create guides to finding all the shows.

Mostly to say thanks

mostly thanking seeders

Try to regularly thank Online seeders, but also input comment when appropriate (especially if was at gig recorded). Distribution amongst close friends is ad hoc and informal.

Mainly questions if collector has/will attend and tape/d a show by a given band; if he has taped a given band in the past or if he has recordings of a given band that one may not have himself. Most of these discussions happen through personal messages or emails. gather with friends, yes, but exclusively with fellow archivists of a given band (Hawkwind, Magma for example)

It's everything. From just "hi there" and "thanks" somewhere online on a site, forum or torrent, over PM discussions to normal social media connections. Just like with everyone else, that depends on how much you connect in personal ways. Sometimes you like people, sometimes you don't, sometimes it's just "I know them, but not very well".

Mostly via the message boards, often via email.

I don't comment on torrent threads generally speaking. I think it's a waste of time and effort "thanking" someone for sharing. You DL my torrent, thank you is implied and understood. I do PM often

no

Short and sweet

I think I've already answered.

1.) Thank 2.) Update setlists or other information 3.) Reseed requests when asked (rarely) 4.) Bond, discuss, plan meetups, email regularly - very rare but it happens

I always thank any seeder who provides a recording that I download, but I also like to share my comments and theories about particular nuances of that recording. Some recordings lead to some fascinating discussions about the venue, what recording equipment was used, exactly how was the equipment brought in without getting confiscated, and a myriad of other details that only a collector would like to discuss.

Long winded discussions, but also just a quick hello or thank you for seeding a recording.

Online discussions, and always a 'thank you' for a download!

Communication with members of our site, post comments, post on our mailing list. We have a few friends in real life whom we try to meet at least once a year, often on occasion of concerts.

I participate in forums on fan and tracker sites.

I thank people for post/seeding shows. Participate in discussions. Or ping people to look for something I don't have.

All of the above, but I generally participate the most in longer discussions where I have something to offer.

I used to enjoy posting comments a lot for many years. I don't post comments anymore.

thanking seeders for seeding, sharing memories and thoughts of shows in a forum setting in the site forums, off local public radio and with friends to trade/listen to ROIO's

As a moderator, I read and check, and I have my say when serving as a simple member

Member of a number of groups who share things everyday, plus a group of people I have traded with over the years who I keep in contact with main contacted with via <http://db.etree.org/db/shows/artists/chr/F>

I like sharing memories of concerts or sharing trivia and learning minutiae about specific recordings/concerts/artist history. It's also always important to thank those who are higher up the food chain in the ROIO world, such as those who record concerts, remaster recordings, and "liberate" ROIOs that initially were sold.

Thanks, specific questions regarding technology or asking about where to get material that isn't allowed on the site where we meet.

Longtime 'friends' of other forums.

Q6.13 - How do you feel about the record industry? Why?

As a fan, I am ambivalent. I know some of the horror stories and how some record companies have taken advantage of artists. On the other hand, they do facilitate some great music getting into my hands. And they have great archives, including priceless recordings. Sometimes they'll try to rip you off by putting one new or unreleased song on a best of album but they also can put out great archival albums like Bob Dylan's bootleg series.

From what little I know, I guess it's set up more for the benefit of executives than the artists who actually make the money possible.

I buy a lot of music, both new (CD) and second hand (CD/LP). I'm not very enthusiastic about streaming services since they don't seem to actually pay the artists/engineers very well - but they do seem to have had an impact on the traditional industry in terms of making more obscure stuff available; it's now pretty rare to not be able to find something I want new, and it's been really nice over the last few years to have good-quality official releases of a lot of Pink Floyd live material. So generally... things are looking up?

It should make available a lot more stuff from the vaults than it does. The only silver lining from the cloud of Bowie's death has been the official release of live shows.

Antiquated but slowly catching up to modern world requirements, with online availability and in formats to satisfy more discerning customers (such as FLAC). As for their impact on artists, they have a history of making demands which go against the artists' creative direction, among other (typically commercial) issues which seem to cause perfectly enjoyable bands to split up.

now? it's music for idiots run by zombies. also has a history of theft, greed, arrogance, etc etc etc, but there were some that weren't so bad.

As a professional musician, I will describe the major labels using this quote attributed to Hunter S Thompson: "The music business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs. There's also a negative side."

I'm not a big fan. Especially in our modern era, it feels like music and the modern record have been "corporatized" so as to maximize profit. I feel that it's really NOT about the artist anymore; they are just expendable assets to the company that can be filled in, worst case scenario.

The big record companies have never been interested in the fans and their love of the music. Especially these days it's more about maximising profit on their asset.

Love it. I buy a fair few CDs as well. That industry is not terribly fair to the musicians, so I do try to buy direct or from sites like Bandcamp, when possible, and always buy any CDs for sale at a show. But at the end of the day, a sale via an online retailer is still a sale, eh?

I have sympathy for the artists. In the past they made most of their money from records & cd's, and I had bands tell me that they made no money from touring but it was necessary to promote the music. Now it's the opposite with a much larger proportion of their money made from touring. I have no sympathy for the record companies. They rode the gravy train for too long, taking an unfairly large share of the profits.

I feel that it's not much of an industry anymore. The powers that be are losing control of how the content is heard, and most artists are going straight into distributing their music independently, with little expectation of profit. There is also so much music coming out, that is actually very good, that it is hard for artists to stand out and make a living based solely on the sale of recordings.

Mostly irrelevant in today's world. Most bands make no significant money from their recordings anyway and support themselves by touring and other merchandise sales.

For the most part, the recording industry is clueless and they always have been. They hate people like us, but for no good reason. I have very few bootlegs in my collection, because I have never supported the idea of taking a recording and pressing it onto vinyl or into a CD to sell it for a profit. I'm not looking to make money off of my favorite artists (or any artists). I do this because I'm a fan and I love the music. Nobody buys a bootleg without first buying and owning every legitimate release from an artist. If I or another collector is buying a bootleg, it's because we're starved for content and the artist is supplying us with enough. In my case, I always made an effort to track down the person who made the live recording and obtain it from them, rather than buying a bootleg. I can't tell you how many times a friend of mine sent me a recording of a band that they recorded that I had never heard of, and I loved it. I then when out and bought all of the official recordings by that artist and I bought tickets to their concerts when they came to my city. So, you see, trading live concerts recordings actually boosted official record and ticket sales. People like me are PROMOTING the artists, we're not stealing from them. The record industry has our motivations completely backwards.

It is complex. I have some inside knowledge of it. It is not what it was.

Mostly neutral. They are there to make money. Not that there is anything wrong with that, but they don't always have the artists best interests in mind.

See Q.6.8

Good question. I don't feel like they are losing any money from me because i am only interested in what they don't sell. I don't purchase or download current studio material. If i do, i generally never listen to it. The artists are the ones that matter, so i have supported a lot over the years by going to shows and buying a shirt.

I miss CD's though I have no room to store them any more. I don't care about the "record industry" though. I care about making sure artists I like have the ability to keep doing what they do, but I don't think we need a top heavy executive structure to accomplish that any more. I don't even really like the music on the radio any more. The bands I grew up with are still making great music that the "industry", doesn't really care about. So, I'll keep streaming albums, buying tickets and memorabilia, and recording shows because that's what helps my favourite bands and the executive record industry can look after itself.

It's in a pretty sad state. They blew the whole downloading movement, they stifle artists who don't fit in their box and they sit on tons of unreleased material that would bring more attention to their artists and encourage people to buy more of their product. Pretty crappy business model, especially for the artist

I worked in it for a long time but it has become inconsequential over the years to the point that there are not many jobs left.

In my view, the industry is profit motivated at expense of artistic concern. ROIO help maintain interest in smaller musicians not promoted by mainstream record companies.

I do run an independent record label for Progressive Rock with a friend. Don't have any feelings for the "industry".

They are betraying the artists and I often refuse to buy records and mostly rereleases but rather concert tickets to support artists (I do pay my Spotify and of course I also do have releases on the shelf). That business needs to be rethought. There is so much wrong and way too many big players involved so that independent artists and labels often do not get any attention.

Mostly they just want to make money. There will be individuals within the music industry who are genuinely into the music and especially the independent labels but music is a business to them to maximise profit and they have very little interest these days in promoting a band that they think write good, original music. They just choose bands they think will be popular based on image.

I don't have an opinion on the record industry

it is struggling to survive due to streaming

I feel sorry for them that they haven't moved with the time.

I feel sorry for them. The market forces that were in play to enable great music to be mass disseminated no longer exist. Music is being created by far fewer people now as well. It would be really tough to be in the record industry now. I think the great music boom of the 60's through the 80's was unique to its time and not likely to be replicated. Music is no longer a big factor in people's lives. In the 1970's I could find live country, rock, r&b, jazz, and folk in clubs within a 15 miles radius of my home pretty much every night. That is over.

I've bought and re-bought the same album on multiple formats. Bought the 12" also for the extra track and xyz remix. Then again some of my most cherished possessions are vinyl or CD.

I think that the record industry has been terribly short-sighted by charging more for CDs when that technology came out than they charged for cassette tapes and vinyl albums, even though CDs and their packaging cost significantly less than either cassettes or vinyl albums to manufacture. We all understand that the music industry is a business, but to charge exorbitant rates for a cheaper recording medium is not a good way to foster trust or customer loyalty. This has been a contributing factor in the current state of affairs with the once highly profitable record industry now struggling in many ways. The record industry has also been short-sighted by not allowing some of the recordings that they originally gave permission to be used on TV shows to have those agreements made permanent for all future re-airings and DVD or Blu-Ray releases of those TV shows. A particularly noteworthy example is with all the classic rock music bits used on the 1980s TV show "WKRP in Cincinnati," which required generic studio music used to replace most of the original classic rock music for the DVD releases. The record industry could have been magnanimous by not demanding huge royalty checks for the privilege of leaving those music snippets fully intact for that particular TV show, but the record industry never got those royalties, and the end result was that younger generations wouldn't be introduced to all of that great music when watching WKRP in Cincinnati decades after the show had gone off the air. Those younger generations would doubtless be new customers to buy all of that music after having heard it on that TV show, but the record industry, once again unable to see past tomorrow, shot themselves in the foot. There will always be a market for good music, but the record industry must do a better job marketing its product and come up with much more innovative ways of doing that and not insult the customers and explore how to introduce new customers to their product.

No comment.

I guess it is becoming obsolete because the technology has changed so much.

The big companies are only in it for the money. Small companies don't have the financial means to promote their artists properly and thus, many great musicians don't find a larger audience. We personally see it as our obligation to promote unknown artists. When a moderator or administrator posts a torrent of an unknown band quite a few members download it because they're curious.

I think it's sad that, for almost all artists, the industry leaves close to nothing for the artist. (Courtney Love--of all people--wrote an important article on this.)

My feelings about the record industry are completely independent the ROIO world. They've been through ups and downs and I think that they will always exist and make money. A bigger concern is how will the individual artist make money.

The writing on the wall has been there since 2000, and it will never again have the pride of place it did from 1965-1995. But as long as people are still making music, there will be those willing to buy it, or at least listen to it.

The record industry is too focused on what they would call Pop Music. I'm not a fan of hardly anything new that comes out. Which is disappointing as I am always looking for new music to purchase. I am also frustrated that CDs are now often not created with decent fidelity, like they were in the 80's-90's, due to loudness wars, compression, etc. The theory is they are producing product more for the ear bud users, which I am not one of. I stopped listening to music on my Sony Walkman back in the 90's. I want to listen on my stereo or car with a CD.

ok, they allow artist to make a living and get their music out to larger public

Nothing

No problem, they put out the official material

I know the recording industry hasn't been the most fair to artists I like, but I do enjoy collecting official records, CDs, and DVDs as well. They're a business.

Essential, but overblown.

Q6.14 - How would you describe the relationship between ROIO collectors as a whole and the record industry?

I get the impression that they're basically divorced. The record industry doesn't seem to worry about ROIO collecting like they did pre-Napster. Their industry has been in free fall because of online pirating not ROIO collecting.

I wouldn't know.

I'm not sure there is one, at least not above the table...

It's one-sided, because tapers and collectors can't do nothing when certain bands request to remove recordings.

Wary.

Strained. The record industry would like to be done with ROIO sources and participants. No doubt about it. Given that the material being performed live is typically the band's property, unless a bad contract was signed, thankfully the power is in the band's hands to determine if they want ROIOs to flourish or not. That relationship becomes completely powerless as a result and that makes me feel very comfortable.

cautiously suspicious. though some artists have made it clear that they think it's ok for fans to trade

There's almost no overlap.

I haven't been around long enough to give an experienced answer to that, but I feel that since ROIO collectors are pretty niche the record companies don't care to come after us, but they also don't care to put out "bootleg" or "vault" recordings.

I would say that ROIO collectors are probably also above-average purchasers of recorded music. And the lines are blurring.

ROIO collectors are viewed as the enemy by the record industry, but that's not the case. For instance, I have dutifully purchased every legitimate Pink Floyd release, sometimes a few times over, and I fell in love with the band so much because of roio releases. We're it not for those, the hook would not have been set, and I would have likely just cherry picked a few of the band's official albums.

Skeptical on both sides.

It's pretty contentious. Many try to keep us from doing what we do. Others look the other way, but they don't like it either. In 1978, Bruce Springsteen broadcast 5 concerts on the radio in different cities. At one of those shows, he famously yelled "All you bootleggers out there in radioland, roll your tapes!" Unfortunately, this mindset didn't carry through to his management or record label. They always went out of their way to catch or prevent people from recording Bruce's shows. In the early-mid 2000s, Sirius radio started E Street Radio. Most of their content was live recordings obtained from fans. Springsteen's management actually went to the fans and said "Do you have any live recordings you can give us, so we can give them to E Street Radio?" In other words, they went out of their way to prevent fans from recording the concerts, BUT if you got away with it and made a fairly half-decent recording, they wanted a copy of it, so they could broadcast it on the radio. Does this make any logical sense? In 2002, a friend of mine got caught recording by Bruce Springsteen's tour manager. The tour manager said "You didn't think you were going to get away with recording the whole show, did you? My friend was thinking to himself "No, not the whole show, just the whole tour!" ...and that's exactly what he did. He traveled around the country and recorded practically every show on the tour. Incidentally, at that show where he got caught, the tour manager didn't take his tape. He threw him out of the concert, but he let him keep his recording of the 1st half of the show. This show was at Conventional Hall in Asbury Park. Bruce had been on the Today Show earlier that day (from this venue), and they had setup loudspeakers outside so everyone who didn't have a ticket could still hear the show. These speakers were still setup for the concert that evening. When my friend got caught, he went outside and recorded the rest

of the show from the outside loudspeakers, without any crowd around him to make noise!

I don't think they like us. We don't represent a profit base for them and they guard their intellectual property (transferred to them by the artists they sign for what, at the outset, seems mutual benefit) jealously.

It varies. Some companies hate us, some don't seem to care, and a few seem to like us.

The record industry would love to eliminate all ROIO production and trading. Their extremely short sighted view neglects the fact that any and all dissemination of music boosts sales of the official recordings.

I would think that people who listen to roios support the artists and record industry by attending shows or purchasing merchandise.

Indifferent at best, adversarial at worst. Any arrangements for taping always come directly from the artist. I don't think any of us care overmuch what happens to white collar industry professionals.

I'm not sure. Every once in a while, the industry puts out material that would interest the collector, but they don't do it enough

I believe they are a low priority for an industry that can't fix much larger issues

At times, most times, "fraught". Record companies see ROIO as copyright infringement and fail to see the benefits of reaching a wider potential audience.

Record industry doesn't matter anymore in terms of music that matters to a collector of live shows.

In all honesty, I really believe we push them. Because we often come across recordings of artists we haven't heard about or we see a support act (often unknown) and record and share them too and you dig deeper, look them up on Spotify or attend their own small concerts, buy merch or a cd later. I think most artists are actually flattered when they get recorded (in serious matters, not just a shakey phone video) and shared, because it means people are interested. And the knowing they might get taped probably pushes them to give their best on stage.

To be fair the music industry seems to have grown to accept bit torrents sites for ROIO and seems to have decided that as long as they are hosting concerts that will never be released by them or have been released by them that it is of no harm to the industry.

Conflicted on so many levels I always get a kick out of these tapes that want you to ask for permission to share "their" material..... did you ask the performer for permission to tape? Lol

strained

Ha ha ha what do you think?

Animosity towards each other.

Many people put "support the artist, but the album" in their posts. I'm sure most of us have just about everything on vinyl/CD also.

The record industry was at first very hostile to ROIO collectors, then when they learned that ROIOs can actually encourage more sales, they slowly began to have a grudging appreciation for what the ROIO community brought them. Now, there are even some official releases that include some or all of a ROIO, as Pink Floyd did with much of the material found on Pink Floyd's "The Early Years" box set. This is very smart, especially if the record label is able (through their clout) to obtain copies of the ROIOs that are significantly superior to all previous online shared ROIO copies. Officially releasing ROIOs is also a very smart public relations approach that tells the collector that he is an appreciated customer whose reasons for liking a particular artist are well founded and reciprocated by the artist's record label.

They need us, more than we need them.

Is there one? I don't think the industry cares much.

Guess they loathe each other.

While ROIO collectors respect their property, the industry exhibits no respect for the ROIO collectors.

From my friends and fellow collector I think that we don't think about. Regardless of if you like live recording or not, those who collect an artist will buy anything official.

Adversarial in the past, more collaborative now, especially on a band-to-collector level. Pink Floyd consults with several collectors regularly. But the companies see them above all as a point of lost revenue, which is understandable but misguided.

Don't really know.

mutually beneficial

I can only say that Pink Floyd used our research to make a box

Don't think they have understood ROIO collectors in the past but now seem to be getting it with the number of in-depth box set now coming out

I wouldn't know other than the record industry would mostly disapprove of our collecting. But if they aren't willing to release something, but it's out there "in the wild" and it isn't being sold, why should they care? I think the artists' opinions are equally if not more valid regarding their musical work than the business side. And live recordings mostly would never be made available by the record companies, so if a concert is available because someone recorded it, why shouldn't I have the chance to listen to it too?

They hate one another.

Q6.15 - How do you feel about bootleggers (those who manufacture unofficial recordings for sale)? Why?

My answer has two parts. First, bootleggers who take recordings readily found for free online and then sell them are scummy, in my opinion. I guess you can argue that they help out people who either do not go online or do not have fast connections. Still, they rub me the wrong way by trying to profit off of something to be had for free. On the other hand, if a bootlegger records a show themselves and tries to profit from it, well, I don't have a big qualm with that. I mean, they took the risk (if it's an artist or venue that doesn't allow recording) and put the effort in. So, if they want to try and profit from that, so be it.

On the one hand, they make material available that might not have been. (I don't know where they get it, so I don't know if they're cheating anyone on the "sourcing" side. If they are the original recordists, or "liberators," then I feel a bit better about them.) If they're taking stuff they got for free and turning it around for a profit, then they're scum.

I'm sure you'll get a lot of creative responses to this question! Selling recordings that were made for free distribution isn't in the spirit of the community, and I wouldn't support people who do this. One interesting question here: how do we feel about *bands* selling unofficial recordings, as (say) King Crimson do? I'm not very keen on this either, but it's hard to articulate why it feels wrong given that the band did produce the material in the first place...

I don't buy or sell recordings, but I enjoy the ones that were liberated.

Mixed. The trading community respect official releases and will not pirate them. The same does not stand for material issued by bootleggers.

Absolute pond scum. What we all have in our hands is still the band's product, whether it's made with their love or not. It is completely abhorrent of anyone to profit off the back of someone else's hard work, when all we do is walk in, clip on a pair of microphones, press record and process the audio on a digital audio workstation for a few days. Their work culminates from months of long hours, by comparison.

opportunists. pointless endeavour these days

Bootlegging is inevitable, and they are ultimately a necessary evil. Nowadays they often sell recordings that were available for free download, but those revenues tend to be used to purchase master tapes from tapers which often come at a premium. Nobody's got a gun to anyone's head, so people are free to buy or not buy bootlegs. But one cannot deny that they often produce fruits that nobody else otherwise could.

Absolute scum of the earth. They go against basic ROIO etiquette in that material should be freely shared.

I don't like it. To me a bootleg is to give you the concert experience. Hopefully you like it and will attend a show or buy the bands merchandise. Since it is an unofficial recording the band made no money other than my ticket price. Since the band made no money either should anybody else.

I used to buy these before I was into regular trading so I have a love/hate relationship with them. If it wasn't for them some of this music wouldn't have become available. These days there are some bootleggers who are taking the torrent files and then pressing them up as CDs .. that's taking the piss.

Not very keen on them. They are taking advantage of everyone one. To share freely is one thing, and in my experience has led to me purchasing music. At the same time, I can understand how some musicians don't like that. But bootleggers are taking actual sales away from the musicians.

Those who did it before the advent of the world wide web were providing a service at a time when it was hard to obtain live recordings. Those who operate in the present day and make money from something they've downloaded for free are parasitic scum.

Death, taxes, and bootleggers... it's an outmoded form of distribution, and is not really an ethical way to make a buck. But there will always be buyers. I do think they are harmless, however. The demand they satisfy in the marketplace is very far removed from the demand for official releases.

I don't believe this is a good, legitimate business.

I hate them. Most people don't distinguish the difference between me and the bootleggers, so they think I'm trying to ripoff the artist when nothing could be farther from the truth. I remember getting caught taping at a John Mellencamp concert. I had to talk my heart out to convince the security guard that I wasn't a bootlegger. Eventually, he let me go, but he did confiscate my recording.

I am grateful to the early bootleggers and the classic CD labels from the 90s. I see them as irrelevant now. I never come across manufactured bootlegs any more.

They suck! If anyone should be making money it is the artists, not scumbag bootleggers.

Bootleggers were once the only way some music could be heard. Now, the ROIO community (of which I do not include myself) looks down on them as profiteers who spread music in poor technical format. This view is antithetical to the enjoyment of music as art. I do not completely agree, nor do I care.

Someone will always sell an inferior recording for money. just trying to make a quick buck. if someone wants to purchase it, so be it.

Antipathous! Selling hurts the community, breeds distrust, and leads to people getting jailed. In fact, the best way to prevent selling is to proliferate free bootlegs.

They shouldn't sell the material- simply put, the artist doesn't get any revenue from it. At least when music is shared, it leads to artists getting more attention and furthers their career

I no longer agree in principle with the manufacturing of bootlegs for sale but taking advantage of the capitalist system is as American as apple pie

Not keen! They are profiteering at expense of artists and record companies, bringing "honourable" traders into disrepute. Recognise I started collecting through such bootleggers, but in those days no other way to secure such recordings.

Well, they paved my way into this community many years ago. Have a bitter taste in my mouth nowadays. Try to ignore them. Still some music fans prefer their products with artwork and everything to our free stuff.

I don't like them and encourage every liberating of these items. I do not have a problem with paying for actual costs if someone wants a hardcopy and nothing to trade (like for blank, case, cover print and postage) but I do have a huge problem with people who make money out of other peoples work (we know several of these companies download ROIOs from torrent sites to press them, plus there are people creating multicams and only selling them high priced without releasing the HD version freely).

I think poorly of them because they are making money from the efforts of others when the band or record label deserves a return. I think this should be non profit and simply because fans love the music and want to share it. However if they provide a recording I want then I would stil be tempted to pay for it.

I loath them, spent 10's of 1000s

Not happy about them as they potentially take money away from the artists

They stink. 99% if all tapers do it to share the music. Bootleggers try to make money from someone else's work (artist and taper) A "real" taper would never sell their recordings. They would be ostracised

They profit from someone else's work. They are leeches. I never sell the recordings I've made, though others have. It's unethical.

Not cool. Although I have bought some bootlegs in the past, long ago.

I started out buying bootleg recordings, so I was initially grateful for those before the online bittorrent sites vastly eclipsed what the bootleggers were selling in terms of volume and quality. Now, it's particularly galling when someone directly makes CDs and uses an inkjet printer to make up some pedestrian album art of a recording created in the online trading community by someone who painstakingly remasters a recording for others to enjoy free of charge, often spending hundreds of hours of loving audio cleanup, and even spending thousands for recording equipment to get the best possible capture of a tape, all done for the love of the music.

Depends on the content. Generally, I don't approve of selling bootlegs. But if you have something of tremendous collector or historical value, that is not currently circulating in the trading community, then fuck it. Make a few bucks.

Well, it's human nature. And as long as there are takers, it will go on. No one is forced to waste their money on bootlegs these days, so who cares...

We ban those who make money from other's efforts from our site. It's unethical.

I think bootleggers harm both artists, and the trading community, by stealing the work of both. On the other hand, bittorrent is difficult for the average person, so bootlegs allow people with more money than technical aptitude to enjoy the music.

Tapers are great. People who sell copies of those tapes (even if they have recorded the show themselves) are not great. The bootleggers (now a days) are taking advantage of those who do not know they can get almost everything for free. This was not necessarily the case before the bittorrent days.

The term is too vague. I think that tapers are wonderful -- heroic, even -- and that people who work hard to put together the most complete and best-sounding version of a performance are doing God's work. I think commercial bootleggers are essentially parasites, though in the past they had a more useful role.

They're scum. They would charge way too much. It was reasonably priced in the 80's when I started buying vinyl boots. But in the 90's and beyond when they would appear on CD they started charging exorbitant prices. Also, quite often they did not take care for accuracy of dates, track titles etc. There only concern seemed to be to make money. I also assume some of the reason for the inaccuracies is due to the fact that they are an illegal business so that creates a whole bunch of problems for them and the product.

hate them, they steal from the artist, fans and record company's

Bootleggers are shit.

It's a service, they track down new tapes and sources. They tend to charge top dollar but sometimes it is worth the price

Some of those bootleggers make pretty good stuff - Bob Dylan "Sugar Baby" I've never done any bootlegging (and I'm assuming you mean the persons who record the shows), but I thank bootleggers for recording concerts and radio shows. Many historical and famous musical performances have been preserved because of them that otherwise would have disappeared.

Are bootleggers people who don't share? Or try to sell the recordings?

Q6.16 - How would you define the relationship between the ROIO collectors as a whole and bootleggers?

My guess is that it's pretty antagonistic. It's not uncommon to see ROIOs labeled as "liberated bootlegs". Most ROIO collectors seem to think that the recordings should be distributed freely so I can't help but think the two groups are not on great terms.

I get that it's acrimonious, but there are others who I'm sure are more knowledgeable and articulate in this matter.

ROIO creators think bootleggers are just out to make money. I don't know what the bootleggers think (but I suspect the ROIO creators are right).

As a taper I dislike the fact that certain recordings of mine are for sale. So many others who decided to never share again their stuff. It's something that made me angry at first, but there's nothing I can do about it.

Friendly, respectful and grateful.

If there were to be a boxing match between the two camps, it would turn into a deathmatch because collectors respect the artists.

dwindles more everyday now that everyone has a recording device in their pocket

Not knowing any bootleggers myself, I can't say. But I reckon it's not great, as there are plenty of collectors and tapers who are furious when they find out how recordings they taped or sourced out are now being sold. But as stated above, it's inevitable and a necessary evil. For every ten thousand people who enjoy this music for free, there's going to be one or two people who will sell it, bootlegger or not. That's the ratio of good to bad in pretty much any area of life, so I don't sweat it personally.

Oh boy, it's a pretty nasty relationship. On one hand, the collectors hate the bootleggers because they'll take someone's tape, create a product (exorbitantly priced, might I add), and not credit the person who went out and taped the show. On the other hand, the bootleggers have a love/hate relationship with the collectors because the collectors are their main demographic, but are also going to buy the product just to share it freely across the internet.

Probably not as cordial as it used to be.

Probably similar to my views.

I'd say collectors are not a fan of those who download their work and sell it.

Tense! Many collectors view bootleggers as thieves. However, we roio collectors also do not own the intellectual property in the recordings, so it's the pot calling the kettle black.

Most collectors feel the same as I do about the bootleg industry, but will still enjoy some recordings that are sold by bootleg.

Mostly, not good. The bootleggers now have easy access to the ROIO. They bootleg them and sell them back to the idiot collectors who need to have "everything" and to the fans who don't know about ROIOs.

I suspect that many ROIO collectors hold their noses and seek to distance themselves from "bootleggers" to make themselves feel morally superior. It's largely an illusion. Whether you trade it or sell it, you have no moral right to the music you, or others, record because the right to do so resides with the record label or artist (the obvious exception is those artists who allow taping - I think that people who take music recorded by others under such blanket permission and sell it for a profit are particularly poorly regarded by collectors. But, really, it is still none of their business, in my opinion. Everyone's farts stink).

Mostly we don't like each other.

Do not know or care.

to me a bootlegger is someone selling an unauthorized copy of commercially available material or someone taping a band that asks not to be taped. personally i don't care where the material comes from as long as i get what i want. the vast majority of what i want comes from dime a dozen, traders den and btetree. all of these sources only post material that is "legal" for lack of a better term. If someone is selling bootlegs, they are scum.

At best, we buy their stuff and give it away. at worst, they hang out on the fringes of real society scraping up free shows and trying to sell them. We cut them out of the community whenever possible.

Collectors have some straight forward rules- share, don't sell. Bootleggers have no rules

I don't really have one

In my experience, ROIO collectors do not like bootleggers and do not want their recordings sold in such circumstances. Many ROIO torrents are described as "liberated bootlegs".

Mild hatred.

Unfortunately there are longtime tapers that sell their soul - and recordings - to them when they are forced to (because they really need the money or whatever). One of my multicams has been pressed and sold, too, without my knowledge of course. Someone just pointed my out on an ebay item. I think the ROIO creators mostly do not like bootleggers (to say it very friendly) and bootleggers do like us in some way, because often they need us because they download our recordings. But I don't think there is any real relationship at all. We just exist next to each other.

Poor- I think ROIO collectors take a dim view of people making money from something that should be shared for free.

Once you are profiting in any way from copy written material, you are breaking the law and are scummy

distant

Poisonous

I don't know.

Selling the stuff is taboo. Should be free.

ROIO collectors in general now have a strong dislike for bootleggers who sell freely shared recordings, especially when the bootlegger uses deliberately misleading information about the origin of the recording. ROIO collectors have responded by attempting to short circuit as much of the profits obtained as possible by sharing torrents of those bootleg recordings in full.

Most bootleggers just take free material already circulating from the web, press it on to discs and sell it. I have huge problems with this. I take issue with any bootleggers making money off of selling material, unless its never been released to the trading community before. Once it's in the "free domain", so to speak, it should remain there.

Oh please...

Many collectors are not aware that there are ways to obtain ROIOs for free, that's why bootleggers still exist. Those who know hate bootleggers and the bootleggers hate those who buy their stuff and then distribute it freely among the masses. They even threaten people who share "their" material.

ROIO collectors release bootlegs for free (because bootleggers profit without permission) to undermine their theft. Bootleggers steal the work of ROIO creators to profit off of without anyone's permission.

I think my previous answer would hold valid for most people.

Collectors are generally hostile to commercial bootleggers, and rightly so.

I believe we pretty much all hate bootleggers.

collectors dislike them as the thieves they are

Bootleggers live mainly because of what they manage to download from sites like ours, and survive through the ignorance of people who are unaware that there are sites where they can find what they are looking for for free. In addition to that, there are people who voluntarily decide to buy a bootleg, paying it at high prices, just because it has a nice cover.

We owe them, the original recorders of concerts, a debt, as I've said above. But if you are referring to the manufacturers of ROIOs as bootleggers, and who then sell their product for exorbitant prices, then I disapprove. That was the way I collected ROIOs before the advent of digital file transmission and sharing via computer, and I wasted much money buying them. I'm glad there are dedicated torrent sites for my favorite bands that are completely free, as long as I share as much as I download.

I can't generalize this.

Q6.17 - How would you define the relationship between the ROIO collectors as a whole and the artists?

It's probably a mixed bag. Some artists are happy to have people record and disseminate (for free) their concerts. Witness all the jam bands at bt.etree.org. Some artists indifferent (most on Dimeadozen) and some are hostile, e.g. - King Crimson.

I wouldn't know. I think some are more open than others to open trading of unofficially released material.

Depends on the band! Some it's openly friendly - e.g. the jam band community, where the bands clearly benefit from the availability of recordings. For some it seems to be positive provided it's kept quiet - e.g. the Pink Floyd trading community, or some UK folk bands. Some bands are openly hostile. I get the impression that most bands appreciate that the people trading live recordings are already good customers of theirs and do care about their work, though...

I'm not an expert on this, but artists in general don't mind that people record and trade their music as long as it's free.

DIME once got shut down for allowing official material, and since the second incarnation has been pretty draconian about stopping officially released stuff appearing on the site, and I think this is the correct approach. We love the artists and do not want to steal from them. I can't comment for other sites/communities.

In the direction of collectors to artists, respectful. In the direction of artists to collectors, apprehensive at best and it's understandable. Though I'm speaking as an ROIO creator, I have spoken with artists who fear that it will be distributed and that's where the respect comes in from the ROIO community.

depends on the artist. many are cool about it. more are starting to recog that it's a losing battle to ban phones at shows etc.

Different artists have different views on it. Most don't seem to care too much, but some have strong feelings about it. After over 50 years of people taping concerts, artists have had long enough to adjust to this reality. Being an artist myself, I can't imagine myself being upset about someone wanting to experience a show again. Of course the recording will never replicate actually being there, but if I'm somehow uncomfortable with my performance on a particular night, then I probably shouldn't have done the show to begin with. And those little mistakes and idiosyncrasies are precisely what a niche of your fans want to hear anyway. It won't make them any less keen to buy your albums. They'll just see you as human. As Beethoven said, "To play a wrong note is insignificant; to play without passion is inexcusable." And the Woodstock LP's liner notes sum it up perfectly: "Consider these flaws like the scars in fine leather: proof of its authenticity."

I don't think a lot of artists really care as long as people aren't buying/profitting from bootlegs.

It depends on the artist's view of ROIO trading.

Problematic. Overall, I think ROIO collecting probably boosts sales, and (whether taping or not) go to more shows than most people. But I do not think the artists see it that way, as a rule. That's one of the reasons that I don't share shows by local artists: I'm sitting in their backyard.

Tense. Many artists do not like performances they may not be happy with doing the rounds. Collectors absolutely do not care. Period. And I am sure the artists resent that.

Most artists I have talked with or read interviews with don't really care one way or another about being recorded and traded. They are not particularly excited about it, but it doesn't bother them either.

It varies from artist to artist. Many artists are taper-friendly and they totally get what we do. Several of them were or are collectors themselves. Other artists don't want their recordings shared online. A more "recent" development is artists who now sell their own live recordings online. They don't really like us much either, because they don't want us giving away their concerts for free when THEY want to profit from them (which is their right). For the most part, we abide by their terms.

Some artists understand that taping and trading has increased their fanbase in the early stages of their careers (some artists have done particularly well from this - Grateful Dead, Phish, Dave Matthews). But others have benign disregard (at least publically) such as Bruce Springsteen. And others still hate it. I don't think many artists would willingly have dinner with ROIO collectors because they see them as a bit weird. I say that as someone who is friends with several major artists and has dinner with them regularly. We don't discuss my collection much (except when they are looking for a recording of someone!!)

It varies. Some artists don't want there unofficial recordings released. Some artists actually go so far as to provide a "tapers section" at their concerts.

Some artists despise ROIO collectors as robbing food from their mouths. Their extremely short sighted view neglects the fact that any and all dissemination of music boosts sales of the official recordings. Such artists are fooled into thinking that the conventional route of pursuing recorded music sales by the large, criminal recording companies is the path to some sort of economic success.

i would think the artists want people to collect live shows because they are reaching the hard core fans.

Outstanding at best to indifferent at worst. except for a handful who really strongly oppose taping or who sell their own bootlegs, I think artists recognize that we bought a ticket just like every one else.

The smart artists embrace collectors.

It's a case by case depending on how the individual artist feels about distribution of his unauthorized recordings

Mixed. Some artists appreciate and encourage such activity - Grateful Dead and UK folk group "Show of Hands" being prime examples. Other groups object to point of litigation. An increasing number of artists (such as Richard Thompson) are releasing live recordings, recognising their fan base want them and if they don't supply them, others will. Generally ROIO collectors respect artists wishes and their need to maintain their artistic integrity.

I'm also a local concert promoter, but I don't talk to the bands / artists about this topic. Prefer not to have a relationship about ROIOs with artists.

Most often, artists do not have a problem with recordings. Some even encourage fans to do so. Unfortunately, their record companies or lawyers DO have a problem with us which really makes life hard. But they hate the bootleggers, not us actually. We do it for our own enjoyment and collections, not to make money. We wouldn't often "need" to record the shows, if more artists would release them like Knopfler, Fogerty, Springsteen do.

I think the artists are respected. Whether artists want their stuff shared varies but most artists who objected to sites like Napster (sharing officially released material) seem relaxed to their fans sharing live recordings.

Complicated, try taping a Tool show

good

Most artists allow taping and a lot of Bittorent sites have a list of artists that are not allowed to be shared (due to the artist not agreeing with it)

Some artists hate it, some love it. I don't think you can typify.

Good question,, don't know enough artists to know.

In the past especially, most artists considered ROIO collectors as either cranks or thieves. This was especially true with Led Zeppelin and their legendary manager, Peter Grant, who on occasion resorting to physical violence against any tapers he might spot in an audience. The group I collect the most by far, Pink Floyd, has historically put on a more nuanced tone, officially disclaiming ROIOs, but with some of their concert tours (namely their 1977 "In the Flesh Tour" and their 1980-1981 "The Wall Tour") clearly giving a subtle nod of approval to tapers by making the exact date of a given concert immediately identifiable on the recording itself by the comments made by Roger Waters at a specific point in the concert. Now, the music industry as a whole is in a bit of a struggle, so they seem to have given at least grudging approval of ROIO collectors, taking a far less hostile approach with them and even officially releasing many ROIO recordings.

Mostly, they hate us - but they should be thanking us.

Depends wholly on the artists - some embrace it, some don't. Collector's are usually happy to be helpful to the artists.

Many artists are collecting ROIOs themselves. So I think, they're ok with each other.

Some artists understand that ROIOs enhance their profit, and thus have a very mutually beneficial relationship. Artists who don't understand this will still get recordings circulated, but with less respect for them and benefit to them.

As I've said previously, it depends band by band. I think some think that collectors are taking money away from them. Some probably hold a more positive option that "these are my best fans."

Depends wildly on the artist. A few are hostile to collectors, but most have come to realize that in a world where everyone has a portable recording device in their pocket, they'd do better to accept it.

I don't know for sure. I think it's very variable. Some understand that when it's done properly it only helps their visibility and pocketbook. Generally anything that I obtain in a proper, ethical online trading community generates my interest to then go and by the musicians/bands commercial product as well. In some ways the ROIO community is like a radio that you can discover music and artists you weren't aware of, which then spurs me to go find there commercial product to purchase/buy (most often on Amazon).

mutually beneficial

As I said above, Pink Floyd made a box with the searches of others ...

We keep their legacy alive and often are the artists most fervent fans. Most of us have already bought the complete catalog (and often in multiples) and one of my great joys is sharing my vast collection with new fans who've hardly even realized how much more music of a particular artist exists outside of the official canon. Especially for a band such as The Beatles, where thousands of hours of studio recordings are available in the "other" market, scholars and historians are really lucky to have access to such a full, complete history of their recordings. And that, in my opinion, only helps secure The Beatles place in musical history as books such as The Complete Recording Sessions by Lewisohn are published.

I can't generalize this.

Q6.18 - How would you define the relationship between the ROIO collectors as a whole and the bittorrent site on which you learned about this survey?

How would you define the relationship between the ROIO collectors as a whol...

I learned about the survey from Dimeadozen. I think collectors have a good relationship with the site. I don't hear a lot of grumbling about the site from collectors.

I imagine it's relative to each collector's opinion. I think this site may have more rules than others, but that may also have to do with the technical aspects of uploading/downloading than the actual material itself.

(Yeeshkul, for what it's worth.) The BitTorrent sites I use are run by collectors specifically for ROIO trading, so there's not a huge amount of animosity there.

Excellent. The site is very dedicated and respects its members.

Many of us contribute financially to keep the site going, and we're all very supportive of Erwe and the mods.

Fantastic, dedicated, faithful.

as varied as the people that participate in those activities

What happens on a forum isn't what necessarily what happens in private. As far as I can tell the Yeeshkul community is a great bunch of people who are massively dedicated to their preservation of Pink Floyd's history, but if some of them have had interpersonal spats over one thing or another, it's inevitable. All part of the human experience. I've never agreed with everyone in the Queen community, and that's putting it mildly.

It feels like (at least to me) that we've found kindred spirits who understand and love the music as much as each other and are willing to work together to archive some truly incredible work.

Dime seems to be well regarded by collectors. The quality of the torrents is good. Everyone respects the artists who don't want to be traded and don't offer their shows on the site.

Very good. Cooperative. I use Dime, and I think people who don't like their rules will do "other sorts" of trading elsewhere.

Most collectors are aware of DIME and use it at least sometimes, but there are a decent number of beefs with the site administration, especially how picky they are about certain information/documentation requirements.

I think this is a pretty good relationship, as long as everybody abides by the rules. We can freely trade concerts. The concerts are not hosted on the site. It's just an index which grants access to share and trade shows.

Very good

Very good.

My definition is irrelevant. I cannot say anything about the ROIO collectors as a whole as I do not know them and they are probably not monolithic in their feelings.

an awesome relationship. world wide trading. and there is some much stuff out there, it all seems to pop up eventually.

In general, I see that the stricter the policies, the better the site is over all. Unfortunately, strict policies leave a lot of otherwise great people and potential traders on the outside. There's a balancing act going on. The site in particular where I found this survey refuses to address technical concerns about connectivity and issues with it's ratio enforcement that make it difficult to impossible for new users to get a toehold. In addition, it's technical audio and video requirements run on for pages. For established users with technical skill it's a terrific place to find the highest quality material, but for new users breaking in, it's a quagmire of frustration.

It's functional

No issues that I have noticed

Excellent! Dime is recognised as industry leader and appreciated as such.

I got this link from DIME and I think it's a great place for ROIO creators and collectors of so many different styles and artits to come together and look around what's out there. There are some "stables" that upload regularly their own recordings or long time circulated ones to make them available for many like minded peeps.

Pretty good I think. Some irritations can arise at some of the rules but I think collectors are grateful the site exists.

It seems to be a good, strong relationship

excellent

It's fine. Both sides have to maintain their standards and they conflict sometimes

I didn't learn about this survey on a bitorrent site. I was approached by the researcher via a fan site for a musician.

Not sure what this question is.

The collectors treat the site that we use as not just the single biggest fan site for the band that we love most of all, Pink Floyd, but as a way to share news about the remaining members and anything even remotely relating to them or their music. We all have an excellent relationship with the site moderators and the site administrator, many of us giving regular donations to see to it that the site is able to stay online for the future.

The owner and mods of Yeeshkul have usually been pretty cool.

Very good :)

In general, they're ok with the site and the folks who run it.

ROIO collectors sometimes fail to see the necessity for DIME to protect artists to exist. I personally think DIME's other rules about lossiness is counterproductive sometimes. For example I had to turn to thepiratebay once when I patched a couple seconds of diginoise between songs with the best- sounding but lossy alternate source. In this way DIME was serving it's rules and not the music.

So long as we have a forum in which to discuss the artist, their music, and recordings of their shows, I believe that we will feel very positive about it.

Generally positive, though we're aware that commercial bootleggers are present and profiting from "our" work. But you can't share anything with the public without that happening, be it music, film, video games, or whatever else. The harm done by

commercial bootleggers is vastly exceeded by the harm done in restricting these recordings to a select few, easily to be lost if one or two of them get hit by a bus.

Symbiotic.

respectful

There are several collectors. There are those who unload and run away as soon as they end, real leeches. Others feel part of a community and remain in seed for a long time. In the end I think the bit torrent is nothing more than the continuation of the old mailbox trade.

On the site I learned of this survey, I find the ROIO collectors and the site members and administrators to be focused on the same thing - collecting and expanding the musical legacy of the band we love. And that's a great thing.

I can't generalize this.

Q6.19 - What would you like the world to know about ROIO collecting?

That it's a lot of fun and that we collectors are usually happy to talk about our hobby and to give you free music.

That we do it for love of music, and we share/"give back" as often as we can, and it does not take any money away from the artists that created it.

It seems massively positive and I'd like it to be more legal than it currently is! But the chances of copyright reform in the UK in the next few years seem to be slim to none...

That it's a very demanding hobby and the people behind it just want to enjoy live music after the show is over. We do it because we love the artists and want others to enjoy as well (free of charge, of course).

I wouldn't.

We're not the enemy. A whole world of music can be explored in ways that while one may not consider purchasing their studio albums, they may still buy a ticket to their shows because they bring an element that is never captured in a studio.

anyone that thinks it harms record sales is an idiot. i think most collectors would want the stuff from an official source if available and have also bought most if not every release by a given artist, sometimes several times over. it's probably the most obsessive fandom without becoming a groupie.

Beyond what I've said here, I will shout from the rooftops to attempt to convince the remaining few who think artists somehow lose money from taping and trading that they are completely in the wrong. Not least because their labels and publisher have almost certainly screwed them far more than any taper or collector ever will.

ROIO collectors and bootleggers are two different things, we aren't the bad guys.

That it is not done to rip-off artist or the record industry.

Whole lotta great music out there. Branch out a bit, or dive deep. And: go to shows & buy CDs while you do.

Too many questions!!!!!!!!!!!! I hope there's not too many more as this is taking longer that I'd hoped.

It's a fantastic world of alternate history. You can hear things as they happened from the perspective of an audience member, for better or worse. There's a ton of excellent music out there that only exists as roio's as well.

It's not illegal, and it's great to have a recording of a show you attended.

Again, I think I've made this clear already.

Nothing, To leave us alone

We are not breaking the law. We are not ripping off the artists. We care about the music and about the artists.

If one bothers to educate oneself about the technical necessities of bittorrenting, one need never pay for an ROIO ever again.

nothing. if you don't enjoy it, no problem. i don't go to shooting ranges and collect guns or have a classic car that i am always working on, i collect live music and spend a few hours a day looking, converting to mp3, categorizing and storing flacs to dvd.

ROIO Collecting is honest, fun, and full of people who care more about music than any one else.

Just sharing the music!

In a quarantined world, there are few things as fun as listening to your favorite artists, live

That it is a non-profit activity by genuine music fans who respect their artists of choice and who do not impair the artists financial success, indeed in many cases enhance it.

As little as possible!

I run a stall for my label artist and also other Progressive Rock records at live shows and festivals. I'm sometimes asked about "bootlegs" by customers. I try to introduce them to free sharing of live shows on the web then.

WE are not the bad ones! We just love live music and concerts and many artists and tons of different bands and we love to listen back to our memories and share them with others. And if ROIO taping and sharing would be more allowed/tolerated, there wouldn't be a big industry of bootleggers anymore.

I don;t really care whether the world knows or not- those that want to find these sites will.

That it is fucking awesome!!

that it benefits the artists and the industry

Shhhhhhhhhhhh

Nothing.

Not sure how to answer this question. People have hobbies. Interests. This is one of my interests.

I would like the world to know that ROIO collectors are the most ardent superfans of all, and we channel that passion into bringing our love of the music that we collect to people who may not be fans at first or who may not have even heard of the artists whose music we collect. Far from seeking to collect unauthorized recordings exclusively, while not buying any of the official releases, nearly all of us buy as many official releases as we can from them, both because of our simple love of the music itself and to see to it that they get our share of the royalties that they most certainly deserve for their hard work and talent. Musicians and record industry alike should consider ROIO collectors powerful and passionate allies who could help their fortunes if they only better understood how to channel our power. The recording industry seems to have finally realized that and has been taking some steps to exploit us, and we are quite happy to be exploited in such a positive way.

Shut the fuck up and stop talking when you're at a concert and the show begins. Otherwise your conversation will likely be heard over someone's recording and published on the internet.... You'd be amazed at some of the cross talk conversations I've heard on recordings over the years...

It's a lot of fun :)

ROIO trading doesn't rip artists off. To the contrary, it's spreading their music and make it available to a larger audience resulting in better sales of their officially released material.

We're on the side of, and helping, artists.

We are some of the the biggest and most knowledge fans around. And we are collecting that music just like anyone collects anything. Origin of those recordings does not generally concern (except for ensuring the best sound and maintaining its lineage).

That there's no need to pay for a bootleg CD ever again -- it's all out there for free. And, if the artist does release this stuff officially (e.g. Gentle Giant), you should pay for it and support that effort, even if it gets completely screwed up by some (e.g. Pink Floyd and the disastrously poor mastering on The Early Years box set).

That a lot of us are only trying to enjoy music and not take money out of the pockets of artists/musicians.

It's mutual benefit to artists, fans, potential fans and record company's. Also the personal connection to other fans and sheer enjoyment this hobby brings.

There is still a lot of confusion between ROIO and bootleg. I wish people understood that roio was born for free and must always remain free. In many forums outside of this I have tried to explain it, but in the end I think it is the laziness of the people that leads rather to spend money buying a bootleg instead of trying to understand how a torrent client works.

Don't buy ROIOs because invariably there are websites where all the same music is available to share. It's a fantastic hobby that has brought me something like 40 years of listening pleasure.

It's fun

It must continue with thye respect and care that music deserves.

Q7.1 - Thank you for participating in our survey. We greatly appreciate the information you've shared. The space below is for any additional comments you might like to add.

I guess all of the music trading/collecting that I've done, in addition to simply giving more music from the bands I already loved, has also: A) given me a greater appreciation of the music I love, and turned me on to other music that I may not have tried, and B) educated me in terms of bands' histories, artists' histories, music history, and C) educated me in terms of technologies that I would otherwise have had no use for at all.

I'm sure I'm not the only person who'd very much like to see the results of this work - please post your publications on the forums you put the questionnaire on. (And I'm an academic myself, so thank you for writing a good questionnaire...)

My pleasure. I think it would be good to post a link to your finished work once you're done.

All good!

Rock on!

Please email me a copy of these questions and answers to bob@queenlive.ca. I enjoyed this far more than I anticipated, and part way through I realized I was writing part of my memoirs.

Good luck with your research! This was great fun to do!

Hoping you will share the final result via the same channels as you used to solicit our participation. Good luck with your project!

As you might guess, I have many incredible stories, and I could go on and on for days. I should probably write a book. I don't recall giving you my screen name. I'm not hiding. My screen name on DIME is: rockcat

This has been interesting. Hope something good comes from it.

Listening to music is about the feelings aroused by that act.

Interesting survey. Thanks for doing it. Love to see the results

Good luck with the research. Be interested to hear outcomes when finalised (maybe through an announcement of executive summary on Dime).

Good luck with your work guys!

Feel free to contact me with any further questions Acrobat75 Dave March 602 620 0806 Dmarch1975@gmail.com

All good

Good luck with your thesis...

Thank you for participating in our survey. We greatly appreciate the inform...

I actually enjoyed this survey, and the questions really allowed room to comment in detail. I apologize if I had some run-on sentences and went on a few rants, but I wanted to include some anecdotal information to better explain my opinions. I seriously hope that you get lots of useful replies from other collectors, especially from the site that I visit several times a day. I also hope to see what you come up with from all of the information that we provide. Yours is exactly the sort of project that I would find fascinating if I were in your position, and I hope that you get an excellent grade and praise from your efforts with our help.

Fun survey, thanks!

Sorry guys, you are asking a little too much, I wasn't gonna write an essay...

Phew! ;-) Thank you for the survey. I hope you will let us know when the results become available.

Please be sure to post your results back to Yeeshkul. Thanks!

You really should differentiate explicitly in your questions between different types of bootlegging, and in particular the difference between taping concerts and releasing bootlegs commercially (either from your own tape or someone else's). It's possible, even likely, that you did so on p. 1 of the survey, but it needs to be reaffirmed with each question or at least on each page. Interested in seeing the results. Do follow up onsite with a link!

Will we be able to see your finished paper/presentation when you're done?

Ciao ;)

Good luck! and if you don't collect now you should start, it is a great hobby :)

Good luck with your research and I hope you will bring out your findings and share them with the torrenting sites you've contacted.

Just a comment: maybe you should define some terms you use beforehand. Bootlegs vs ROIOs, for example.

End of Report

ROIO Website Administrator Survey

These few last questions were shown only to the top administrators of Dime and Yeeshkul. Only one response for each was received.

Q3 - How is the site financed? Specifics and identities are not necessary; answer in general terms.

Donations from site members

Q4 - Describe the process for establishing new site rules. Who has the final authority? What voices are heard in the process?

Suggestions for new rules are made by site moderators mainly. A new rule is being discussed among the site moderators and is then proposed to me as the site admin. Ultimately, I decide about the new rule.

Q5 - What types of issues are the main causes for new rules?

Mainly technical issues with audio/video material.

Q6 - Can you trace the major changes in document requirements since online trading began? What is required now that was not in the beginning, and how did those changes come about?

I think, the document requirements didn't change much. What changed is that the requirements are now being enforced more.

Q7 - This space is for any further comments you would like to make or any other information that you would like us to understand.

End of Report