

of Jazz through Blues and African music, it was seen primarily as a book about Jazz. The 148 page section on African music and Blues was only the first half of the publication. It was this book incidentally, which first coined the term 'Classic Blues'. It was *The Country Blues* which was the first book devote itself exclusively to examining the genre.

To accompany the book an LP of the same name was produced by the New York based RBF (Record Book Film) label which was owned by Folkways. Again, the seeming reluctance of the major record companies to reissue their back catalogues in the face of growing demand, coupled with their annoyance at an one else who might want to try and do it for them in some meagre way, came under further criticism. Practically taking i. the entire back page of the album's booklet, Sam Charters, referring to the Fredrick Ramsey piece took the opportunity to deliver his own particular swipe at the major recording companies:

*"In recent years there has been a tendency on the part of many of the larger record companies, who control many of the blues recordings, to try to vent their re-issue, even though they have no intention re-issuing the recording themselves...The problem of re-issues is no closer to solution in 1959 than it was six years ago, but we have felt that this documentation was too important to wait for the inevitable change in attitude by the larger companies."*

In that same year one of first small independent labels, dedicated purely to reissuing vintage Blues recordings emerged. Heritage, based in London, England, between 1959 and 1961, was set up by the blues enthusiast and collector Tony Standish. When recently asked about Heritage, Tony commented "We did, from memory, twelve LPs and a series of EPs. It was great fun. I'm still proud of the 'Blind Lemon/Ramblin' Thomas (a notable first) and 'Blind Blake/Papa Charlie' LPs. It was so long ago! I've been going through old files and have found letters that I exchanged with Peter Whelan and Pete Welding. I remember visits to John Masaka's flat." Tony also remembers the awe and excitement experienced at "a session at (Alexis) Korner's flat in London when we first listened to Skip Jame's 'I'm so glad' on a Paramount 78. Wow - they were really exciting times!" He also produced the only Charley Patton EP. In addition to the reissues, he also collaborated with writers who had undertaken field recordings such as Paul Oliver, Mack McCormick and Harry Oster. In 1961 Tony returned to his native Australia.

In 1960 the English writer, broadcaster and historian Paul Oliver published his book *Blues Fell This Morning* (Cassell) which also had a companion, reissue LP produced by Phillips (UK). A year later the Columbia record company was persuaded by a group of American enthusiasts to reissue a compilation of recordings thought to be held in its own vaults which were made five years earlier by the Delta Bluesman, Robert Johnson. The group had threatened to issue a Johnson LP themselves if Columbia failed to do so. When Columbia agreed to undertake the project they discovered that some of recordings had gone missing and Frank Driggs along with John Hammond had to fill in the gaps with 78s from their own collections. The album caused a stir among the collectors and also transmitted Johnson's brilliant young musicians of the time such as Brian Jones of the Rolling Stones and Eric Clapton of Cream. Nevertheless, the music of Robert Johnson and his contemporaries would remain the treasure of a relative few and would not be more widely acknowledged for another three or four years when the first blues revival would be at its height.

To an extent the major record companies began to try and re-evaluate the potential viability of their old recordings and reissues began to trickle forth. But the insatiable thirst for the music by an ever growing army of fans and collectors on both sides of the Atlantic could not be quenched and, as they say "Hell hath no fury like an obsessive record collector scorned".

The same group of collectors who had persuaded Columbia to issue the Robert Johnson album decided to go it alone by launching their own label dedicated to making available some of the rarest recordings of the pre-war period. The very first issue of the 'Origin Jazz Library', later known simply as the 'Origin' label, founded by Pete Whelan and Bill Given comprised a dozen recordings by the premier Delta Blues singer and guitarist, Charley Patton. Released in 1961, the album introduced the raw sound of pre-war Mississippi Delta Blues by the incomparable Charley Patton to collectors and enthusiasts internationally. The impact of such early reissue albums cannot be