

full recorded works of Bo Carter or Arthur Crudup.

It has also been unfair to expect that the majors could have been as flexible as the independents in being able to gather together the wealth of material that has made up the independent reissue label catalogues, in particular that of Document. A major could not be expected to reissue any thing other than what it has in its own vaults. As they suggested all of those years ago, it would indeed be complicated, too diverse, too time consuming and ultimately non viable to put the amount of effort into tracking down original records that had nothing to do with their own brand names and using them for reissue projects. In many cases the original record companies and their labels are more, not even in the form of a certificate of ownership.

Over the years, the industry, including the majors, has recognized that the task of reissuing is not an easy one. The main reason for this is because, whatever the genre of music, it is to a large extent a labour of love. To be done successfully the music and its history must be known inside out by the reissue producers and that can only be achieved by a deeply engrained enthusiasm and passion. Of course, a watchful eye must also be kept on the finances and profit must not be regarded as an ugly word because, in the case of a reissue label comp profit importantly means more productions, more preserving more rescuing, more salvaging and more enlightenment. Long may it continue.

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