

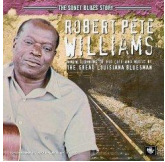
## Robert Pete Williams - The Sonet Blues Story (2006)

Written by bluesever

Wednesday, 26 June 2013 16:20 -

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## Robert Pete Williams - The Sonet Blues Story (2006)



[4:07] 1. *Woman You Ain't No Good* [4:13] 2. *Come Here, Sit Down On My Knee* [7:08] 3. *Angola Penitentiary Blues* [3:17] 4. *Late Night Boogie* [3:30] 5. *Goin' Out Have Myself A Ball* [5:03] 6. *Poor Girl Out On The Mountain* [2:46] 7. *Graveyard Blues* [4:23] 8. *You're My All Day Steady And My Midnight Dream* [4:50] 9. *Keep Your Bad Dog Off Me* Robert Pete Williams (vocals, acoustic guitar).

Among the last of the great old country blues players discovered in the '60s, Robert Pete Williams was easily the most unique. His ragged griot approach to the blues paid little attention to standard rhymes or blues forms, allowing him to spin personalized stories of tremendous emotional power, even when he was working off of traditional pieces, and his songs take on the feel of a nakedly open journal. The recordings collected here were originally released as part of Samuel Charters' Legacy of the Blues series in 1973, and they carry an incredible intimacy, like all of Williams' work. They also feature some beautiful and ghostly acoustic slide guitar playing, a skill Williams picked up from his friend and fellow blues festival performer Mississippi Fred McDowell. Two songs in particular from this set encapsulate Williams' unique approach to country blues, the riveting and autobiographical "Angola Penitentiary Blues" and the beautifully poetic "You're My All Day Steady and My Midnight Dream," which, even though it makes use of stock blues lines, manages to be a deeply personal song that is every bit as haunting as it is lovely. Williams' songs are so eccentrically his that it is difficult to imagine anyone else doing them, and there is no more singular performer in the history of the country blues. Harry Oster's 1961 field recordings of Williams, *Angola Prisoner's Blues*, if you can find it, would be a logical place to start exploring Williams' body of work, but everything he recorded has the same insular intimacy, and this set is as good as any other in demonstrating this one of a kind bluesman's fascinating appeal. --- Steve Leggett, Rovi

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