

LUCINDA WILLIAMS

TD Arena at College of Charleston

June 4 at 8:00pm

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Lucinda Williams, *voice, guitar*

Stuart Mathis, *guitar*

David Sutton, *bass*

Butch Norton, *drums and percussion*

ARTIST



Over the course of a recording career that is now in its fourth decade, Louisiana-born singer Lucinda Williams has navigated terrain as varied as the dust-bowl starkness of her 1978 debut *Ramblin'*, recorded on the fly with a mere 250-dollar budget behind her, and the recently reissued 1988 recording of the Grammy-winning song "Passionate Kisses." Her next album, *Sweet Old World* (1992), continued to raise her profile, but it would be six years until the release of her breakthrough classic *Car Wheels On A Gravel Road*. She continued to blaze new trails with such albums as *Essence* (2001), *World Without Tears* (2003), and *West* (2007), which *Vanity Fair* called "the record of a lifetime." The slightly more upbeat *Little Honey* was released in 2009, followed by the stunning and powerful *Blessed* in 2011.

Between those signposts, Williams established a reputation as one of rock's most uncompromising and consistently fascinating writers and performers, earning kudos from artists as diverse as Mary Chapin Carpenter, who helped win Williams a Grammy with her recording of "Passionate Kisses," and Elvis Costello who joined her for a duet on the *Little Honey* mini-drama *Jailhouse Tears*. Williams learned the importance of professional integrity around the same time most kids learn their ABCs, thanks in a large part to her award-winning poet

father Miller Williams, who invested her with a "culturally rich, but economically poor" upbringing where artistic expression was of primary importance. Later, she would hone her vision playing hardscrabble clubs around the South and everywhere from New York City to Los Angeles, absorbing the influence of sources as varied as Bob Dylan and Lightnin' Hopkins.

"I sometimes say I just started out singing folk songs acoustically by default," Williams said. "Even when I was playing open mic nights by myself, I'd be sitting up on stage with my Martin guitar doing 'Angel' by Jimi Hendrix or 'Politician' by Cream alongside Robert Johnson and Memphis Minnie songs. It never occurred to me to pick just one style. The one thing the songs have in common is directness. The beauty of country and blues is their simplicity; it's about getting things across in a really direct way. I've spent a while stretching out and going in different directions, which is my nature."

Williams has always been adept at painting landscapes of the soul, illuminating the spirit's shadowy nooks and shimmering crannies. This is never more evident than in live performance where she weaves together each show from the well of her breathtaking catalog, every show different from the one before, as if each one was a new collection of a master writer's stories. It is then that you truly understand the depth of Lucinda Williams' artistry.

This performance is made possible in part through funds from the Spoleto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.