

EARLY PRAISE FOR JEFF BLACK'S TIN LILY



I could go on and on about my love for this artist. Every CD released in Nashville should have one of his songs on it. And every home should own his records. Jeff's latest, *Tin Lily*, is an embarrassment of riches. It leads off with his soul-drenched reading of this trapped-guy lyric. Later on you get to joyous rockers like "Free at Last," "All Days Shine" and "Libertine," or keyboard meditations like "Hollow of Your Hand" and "How Long." You see, he's not only a tremendous vocalist and writer, but also a holy-roller piano player and a blazing guitarist.

Did I mention harmonica? Guests include such luminaries as Sam Bush, Kate Campbell, Will Kimbrough, Kenny Vaughn and Matthew Ryan. Buy this record.

-Robert K. Oermann



I have no doubt that Jeff Black is a musical genius. The only question I have after listening to his second release on Dualtone records is whether the American public is smart enough to embrace his brilliance. I don't mean to imply that Black's music is too sophisticated for the average music-lover, merely that artistic brilliance without fashion or image gimmicks rarely garners the commercial success it deserves. I simply love this album. In my humble opinion, any semi-sane adult human over 30 with an IQ over 50 will also adore it. Simply stated, *Tin Lily* is a masterpiece.

-Steven Stone

Popular Music and Society

Did you ever first play an album that you knew nothing about and had no expectations of at all--and have it rare back and punch the air right out of your lungs? Take your breath away like that? This has happened to me only a few times over the years--my first taste of Billy Holiday, The Isley Brothers "Shout," The Band's first album, Tom Waits *Closing Time*, Beck's *Mutations*, Kate Campbell's *Songs From The Levee*. It just happened to me again with Jeff Black's *Tin Lily*. I seldom encounter a "perfect" album coming out of that "no expectations" left field area (and, in pop music today it is pretty tough not to have expectations from the ubiquitous promo buzz about the next big thing that blankets most of us who are paying attention, before the music actually arrives). But *Tin Lily* is, for me, one of those few cases, with its songs of uneasy but evocative testament to the dark depths of the heart, and how the heart can as easily shatter the fragile relationships of love as it can forge them.

-George Lewis



Jeff Black's forthcoming release, *Tin Lily*, manages the difficult feat of surpassing his previous acclaimed CD *B Sides and Confessions, Volume One*, which itself was a triumph of sparse production and heartfelt vocals. While he's highly respected and admired by numerous musicians, Black is still expanding his name and recognition factor among fans. *Tin Lily* stands as the next chapter in a singer/songwriter legacy that hopefully will soon be widely celebrated and acknowledged.

-Ron Wynn

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MORE SUPPORT FOR JEFF BLACK'S TIN LILY



[All Things Considered](#), August 9, 2005 · If you're a singer/songwriter on an independent label, you might find yourself driving 12 hours to play a 45-minute show in a small club somewhere. Jeff Black's club dates include Houston, Atlanta and Bloomington, Ind. But the Nashville-based artist hopes to reach a wider audience via weekly podcasts that he hosts.

Listeners can subscribe to Black's podcast for free on the Internet. Then, every Tuesday, a 30-minute "show" lands in their computer. It can be transferred to an iPod or other portable music player and be taken on the road as well.

The show, called Black Tuesdays, includes rare takes of songs, cuts from live shows or demos he's made in a back room at home.

Detroit Free Press >KNIGHT RIDDER>

Nashville-based singer-songwriter Jeff Black's fourth album occasionally echoes Bob Dylan (the don't-tie-me-down song "Easy on Me") and Jackson Browne (exuberant rocker "Free at Last"), but it's more often a contemporary folk portrait of an artist contemplating midlife in the 21st Century. Black's tunes reveal him as an uncertain man living in uncertain times, one who struggles repeatedly with love, intimacy, regret and, on the lovely "Nineteen," the quick passage of years. ("Thirty-five Decembers and I've but half my life to live," he muses.) In the end, though, "Tin Lily" is a cautiously optimistic project, and Black, as he suggests on the hopeful "These Days," fully realizes that affairs of the heart ultimately trump struggles of the mind ("I am fighting for some reasons that I may never understand/ Save for these pictures in my pocket and coming home again"). --Greg Crawford

NO DEPRESSION

Continuing the process of lyrical compression and abstraction that has distinguished his releases to date, Jeff Black is back with a strong fourth offering. Those who treasured his 1998 debut *Birmingham Road* for its narrative tracks may find *Tin Lily* a disappointment because the disc is short on traditional storytelling. But it's long on evocation, good melodies and striking arrangements, as well as the conversational tone that makes Black's works so accessible. A tidy blend of ballads and rockers, *Tin Lily* also balances its moments of questioning and despair with vision of grace and the conviction that human connections can transcend temporal woes. Black, who accompanies himself on guitar, keyboards and harmonica, includes Sam Bush, Will Kimbrough and Kate Campbell among his musicians and backup vocals. --Patrick Langston

HARP WORDS ON MUSIC

On his fourth release, Jeff Black again offers compact, circling ellipses of songs that, to cop a line from his bio sheet, "turn an emotion into a story." That means the songs are devoid of a narrative line. Instead, they turn upon a mood, an interior moment, one side of an eavesdropped conversation, leaving it up to the listener to figure things out, to inhabit the song with his or her own point of view. The words are delivered with an intense, electric folk style (with occasional veers in unexpected directions, notably the piano-driven, almost Elton-esque pop vibe of "Free At Last") that surrounds Black's pleasingly raspy vocals and instrumental talents with the facile work of friends Sam Bush and Kenny Vaughn. --Stuart Munro



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