

BluePoint Records
CD Profile



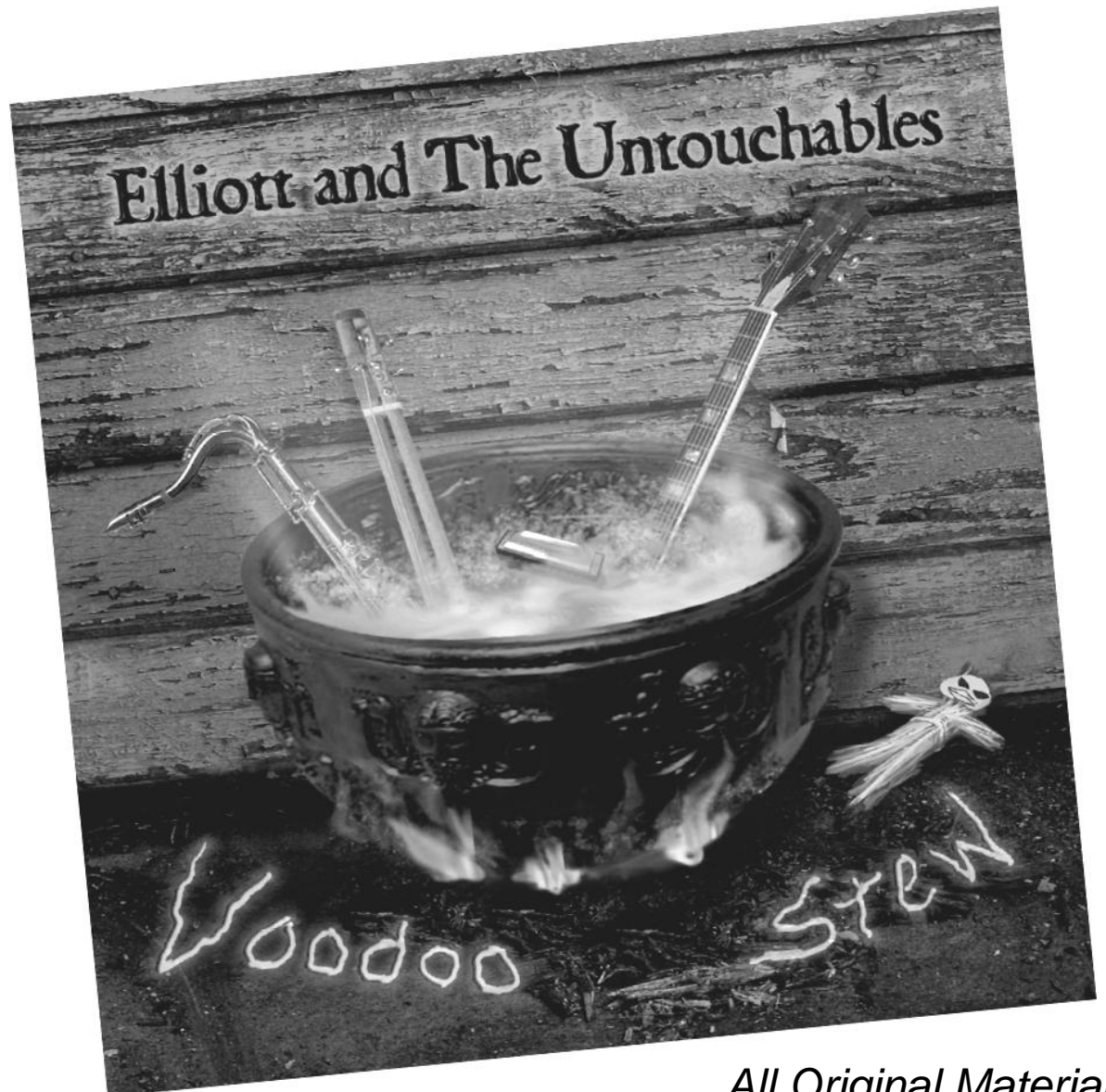
Voodoo Stew

BluePoint Records is proud to announce
the new release for Elliott and The Untouchables...

“Voodoo Stew”

BluePoint release BPCD-1403

Available online at:
www.ElliottAndTheUntouchables.com
www.PacificBlues.com



All Original Material



274 Dreher St.
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Top 5 Best Self-Produced CD
Blues Foundation International Blues Challenge



Voodoo Stew

“Elliott and The Untouchables are one of the finest, most powerful and skilled bands I have heard in a long time.”

Crosscut (Bremen, Germany)

BluePoint Records is proud to announce the new release from Elliott and The Untouchables, “Voodoo Stew” (BPCD-1403). This marks the band’s fifth release on BluePoint and is by far their strongest effort to date. “Voodoo Stew” is a brilliant collection of all-original material that showcases the Untouchables in a variety of blues styles, branching out from swingin’ jump tunes to include some Mississippi swamp blues... and beyond.

For the last 8 years, Elliott New (guitar) and Mike “Naz” Nazarenko (harmonica) have been at the front of the Untouchables’ high-energy blues sound... “Killer guitar tone and a Goliath on harp” writes the All Music Guide. These two continue to push each other to new heights. All the while, bassman J.T. Anderson has held the foundation solid as a rock, described as “keeping it exclusively in the pocket”. Consistently, Anderson has pounded out this outfit’s driving rhythms for the last 7 years.

Since the band’s last release “Smokin’ The Blues” (BPCD-1402), Elliott has deputized two new Untouchables to join the band. First, Sonny “D” Dickey joined the band on sax. A disciple of the Texas Tenor sound, Sonny has been blowing his Selmer tenor for over 50 years. His classic old-school sax tone has allowed the band to stretch out in new directions.

Next, Jim Heidenreich took the captain’s chair on drums in 2003. A founding member of the band over 10 years ago, Jim has rejoined the band after years of traveling brought him back home to South Carolina. His “cracklin’ snare & deep pockets” have turned up the band’s energy a few notches. Always keeping the band rooted in the deep blues, Jim drives the band boldly to new ground.

The new “Voodoo Stew” CD also features another new aspect of the Untouchables sound: Elliott’s 4-string diddley bow (aka the Ellbow). Performing at a festival with Memphis bluesman Richard Johnston, Elliott was drawn to Richard’s slide work on the LoweBow, a 4-string diddley bow built by Memphis luthier, John Lowe. Always a fan of the Mississippi delta blues, Elliott began experimenting and building his own 4- and 5-string diddley bows. Eventually, he introduced his electric cigar-box guitar creations into the Untouchables’ music, taking the band into uncharted waters. With a combination of guitar and bass strings, the primitive instrument has an electric sound that is shockingly HUGE. Including the CD’s title track, four of the new songs feature Elliott’s diddley bow slide work. If their live shows are any indication, the cigar-box guitar is on it’s way to being a big hit.

From the opening riff of the horn-driven Texas blues of “Got What You Need”, the Untouchables start off driving hard on a journey of true blues that covers a lot of ground. They stop in New Orleans for a dose of second-line blues on “Red Hot, Got Me Burnin’”. Next, the raw diddley bow and thick harmonica sounds take the band deep into the Mississippi Delta to “Drive These Blues Away”. A touch of R&B and rockin’ soul in “Shell of A Man” features stinging guitar, smooth sax, and a haunting organ-like harp. The band swings hard on “If I Could” and gets funky with the diddley bow on “Toss ‘n’ Turn”. One of the most intense tracks is clearly the minor-key “Blues Came Callin’”. On this emotional track, the band is firing on all cylinders. Jim and J.T. are in tight, lock-step as they drive hard and lay back just right. Sonny’s sax and Naz’s harp dance gracefully under the vocal verses and then catch fire as they burn through outstanding solo’s. Elliott’s moving vocals are the finishing touch to drive this tune out of the park. After jumpin’ hard through “A Girl Like You”, the band ends with “Voodoo Stew”, a swampy blues featuring diddley bow and harp, both haunting and driving.

“So grab your fork, dig in, and taste some fine Voodoo Stew!”

Jerry Hall, Pacific Blues Recording Co.



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Suggested Tracks

- “Voodoo Stew” (diddley bow swamp)
- “Blues Came Callin’” (minor-key slow blues)
- “A Girl Like You” (jump blues)
- “Toss ‘n’ Turn” (funky diddley bow blues)



Voodoo Stew

Elliott & The Untouchables



(left to right: Sonny "D" Dickey; Mike "Naz" Nazarenko; Elliott New; J.T. Anderson; Jim Heidenreich)

Elliott & The Untouchables

Elliott New – Guitar, Vocals

Mike "Naz" Nazarenko – Harmonica

J.T. Anderson – Bass

Sonny "D" Dickey – Saxophone

Jim Heidenreich - Drums



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Voodoo Stew

Band Member Bios

Elliott New (guitar, vocals) discovered the blues at a young age through British blues artists, but it was a Muddy Waters record that really changed his life. Along his blues journey, Elliott hosted two blues radio shows where he became a devoted bluesologist. At first, his guitar inspiration came from the gritty Chicago artists like Otis Rush and Hound Dog Taylor. Later, Elliott became more interested in the jazzier jump blues stylings of T-Bone Walker, Tiny Grimes, and Hollywood Fats. Always a fan of the Mississippi Delta Blues, Elliott began exploring the primitive slide sounds of the diddley bow. After building a few electric diddley bows similar to Richard Johnston's LoweBow, Elliott began introducing the raw sound into some swampy blues originals with the Untouchables. Over the years, Elliott has played with blues greats including Guitar Shorty, Mike Morgan and the Crawl, Bob Margolin, Jimmie Lee Robinson, and Robert Covington. Through concert appearances in the US and abroad, Elliott continues to spread his style of swing-jump-Chicago-swamp blues.

Mike "Naz" Nazarenko (harmonica) grew up in the Panama Canal Zone, where he was introduced to the blues via Chicago natives who lived across the street. Hearing Big Walter Horton play on Jimmy Rogers' "Chicago Bound" LP was a life-changing moment for Naz. It was that moment that made him pick up the harmonica. In 1980, Naz settled for a time in Hot Springs, Arkansas where he met his mentor, B. Daniel Brown. After playing in ever juke joint in Hot Springs, he moved to Columbia, SC to play with blues legend, Drink Small. Naz has since shared the stage with many artists including Anson Funderburgh & the Rockets, Nappy Brown, John Kilzner, Guitar Shorty, Henry Grey, and many more. Naz joined Elliott & The Untouchables in 1996 adding his fiery harp playing to the mix. . Through his recordings and dynamic performances from coast to coast, Naz has earned accolades from a variety of publications and various product endorsements while his following among the world's harmaniacs grows and grows.

J.T. Anderson (bass) grew up in rural South Carolina listening to the blues late at night on WLAC-AM out of Nashville, Tennessee. Seeing a blues band play at a local juke joint struck a chord with J.T. and inspired him to pick up the bass. He and his bass, Miss Linda, have provided the foundation for countless blues and R&B bands in South Carolina for over a quarter century. J.T. has played all over the US, including appearances all the way from the New Orleans Jazz and Heritage Festival to New York City's Central Park and Lincoln Center. He played with bluesman Drink Small for 7 years prior to joining Elliott & The Untouchables in 1997. With influences from the juke joint to the church, from New Orleans to Chicago, from Motown to Trenchtown, J.T. combines it all to make a solid foundation that is truly his unique voice.

Bob "Sonny D" Dickey (saxophone) was introduced to the blues and rock & roll at a very young age in Hartford, Connecticut. By the age of 14, he was blowing his horn in various night clubs and burlesque shows in the area. Within a few years, Sonny mastered the "Big Texas Tenor" sound of Red Prysock, Sil Austin, and Earl Bostic and was playing non-stop. During the 60's, he performed with some of the great leaders of the early rock era, including The Four Seasons, Sam & Dave, The Five Satins, The Drifters, Rufus Thomas, and many, many more. After moving south to Atlanta, Georgia, he worked for years in the house band at Blind Willie's. Over the last decade, Sonny has worked with a wide variety of artists, including Taylor Dane, Francine Reed, Huey Lewis, Trudy Lynn, and more. In 2002, he joined Elliott and the Untouchables, adding his smokin' sax to the band's sound. For fifty years, Sonny has been blowing his scorching trademark sound through the same Selmer sax his dad bought him when he was 12 years old.

Jim Heidenreich (drums) played with several road bands in the late '70's and early '80's, where playing six nights a week helped him decide, "Disco ain't it!" He moved to Columbia in 1981 and immediately was playing with some of the areas finer musicians, everything from electric bluegrass to rock and soul. Eventually Jim found his niche in the blues, being part of several blues jams at local clubs. During this time around 1991, he met Elliott and helped form the "The Untouchables". However, their association was short lived as Jim received the call in 1994 from Nashville to play for Billy Joe Royal, where Jim played for the next 8 years. Upon his move back to Columbia in 2001, he returned home to the Untouchables, bringing his signature deep-pocket snare sound back to the band. Jim has been influenced by all styles of music, from the early Led Zeppelin, Eric Clapton, to countless traditional blues acts. It is the roots music that has always stirred Jim's soul.



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Elliott's Diddley Bow "The EllBow"

Many of the original blues greats started playing music on crude home-made instruments. One such instrument was called a "diddley bow". In its simplest form, a diddley bow was a single string stretched between two nails, played with a bottle or knife to slide across the strings to make different notes. Often, the diddley bows were made out of cigar boxes and broomsticks and looked more like guitars.

Elliott has always enjoyed the primal sounds of the Mississippi Delta Blues. Recently inspired by Richard Johnston's mind-boggling blues played on the Lowe-Bow (a 4-string electric diddley bow created by Memphis luthier, John Lowe), Elliott started experimenting and building his own 4- and 5-string diddley bow cigar-box guitars.



Instead of finding himself limited by the primitive instrument, almost immediately, Elliott's musical creativity was sparked. Exploring new shades of the blues, he began using his "Ell-bows" in a band setting to play a variety of low-down raw tunes and some swamp/funk Mississippi blues. The diddley bow pictured above is one of Elliott's hand-built creations used on 4 tracks of the new "Voodoo Stew" CD.



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Diddley Bow Tracks on the "Voodoo Stew" CD

Track 3: "Drive These Blues Away"

Track 8: "Toss 'n' Turn"

Track 10: "Givin' Up On You"

Track 12: "Voodoo Stew"