

YODELICE

1st album: TREE OF LIFE 2009

Some will call it redemption, a U-turn or a revolution. Others will simply call it a revelation: this is a new artist, Yodelice. In his battered bowler hat, he could have stepped from one of the legendary medicine shows that have proved such an inspiration for Tom Waits and Bob Dylan. With his limpid voice conveying a mine of experience, he reminds us of those magnificent tightrope walkers who tease children's laughter and ancestral wisdom from their guitars - singers such as Cat Stevens, Ray Lamontagne and David Crosby. Yodelice also possesses an impeccable pop instinct, casually tossing out new tunes that stick in our mind as though we have known them forever.

It all began when Maxim Nucci went off to stay in a Spanish house looking out over the sea with Africa on the horizon to write songs. "I felt so sad in this business. I thought if I wanted to make a record, I should work on bringing out my most sincere side." He came up with a series of half-pop, half-folk songs, reminiscent of JJ Cale, Bob Dylan and America. Their light, catchy melodies suggest a man alone at a key point in his life. "In my case, sincerity involves sounds, words and English-speaking themes. Bizarrely, there's a more natural and even more personal side to English. It isn't my first language. but it's genuinely my culture, strongly influenced by English-speaking music. I didn't wonder whether other people were moving in the same direction at the same time, or whether I wanted to conquer the world. My aim was simply to make a record I'd be proud of, one that I'd want to play on stage." So he worked in that beautiful house, called La Casa Yodelice ("No, it doesn't mean anything"). The name stayed with him - or rather stayed with the project. Inhabiting a rather shadowy world, this English-speaking singer unfamiliar to Maxim Nucci's fans became Yodelice. Shortly after, Maxim set off to try out a few songs with Sébastien Grandgambe in an unusual guitar and cello format, supporting other acts in France and abroad. Keen to find the right words for Yodelice, Maxim Nucci worked with Marianne Groves, a French-Canadian actor and playwright. She found this "character saddened by the real world" confusing and heard stories in his melodies. Yodelice's personality took firmer shape as the songs were written. Then Maxim asked director Bastien Duval to help him construct Yodelice's world. Make-up, figures and scenery took shape. Yodelice wore a tear like a scar. In his world of burnt wood, he appears on stage as if straight from a mental battlefield. In a first sketch depicting Yodelice, Bastien drew him with a guitar in the shape of a death's head. Maxim asked guitar-maker Danny Farrington (yes, of Keith Richards and George Harrison fame) to construct it for him. Setting off to record in Los Angeles, he asked Abraham Laboriel to come and play on his record. Taking the bass, he recorded his album's beats with the greatest drummer in the world. Then he brought in two "horn-blowers" and asked them to play on battered old brass instruments as if they were violins. Finally, his associate Sébastien Grandgambe added his elegant contributions on cello. Back in Paris, the artist began to tour clubs and small venues. He plays a great deal of electric guitar and his now legendary death's head acoustic guitar, as well as bass drum. He missed live performance terribly while he was away and intends to stick with it now. It is like a new life, a first life. This is the birth of Yodelice.

Promotion : Aoura

Patricia Teglia 00 33 (0)6 85 11 10 85 / patricia@aoura.com

Julie Bataille 00 33 (0) 6 75 46 81 65 / assistante@aoura.com