

JULIETA VENEGAS

JULIETA VENEGAS was born and raised in Tijuana, Baja California, and started out her musical career studying piano when she was eight years old.

Her parents are photographers, and JULIETA VENEGAS was the only one of five siblings to focus on music so besides taking piano classes, she also took musical theory, singing, chelo, and violoncello at the Escuela de Música del Noroeste, and at South Western College in San Diego, altogether with her High School studies.

While in High School, JULIETA VENEGAS was invited to play with the band “Chantaje”, who was the start of “Tijuana No,” two ska and reggae influenced bands. The band survived for two years, but JULIETA VENEGAS kept playing with Luis Güereña and Alex Zúñiga of “Chantaje”. With the latter, he co-wrote “Pobre de ti”, song that gave popularity to the band.

As a teenager, JULIETA VENEGAS started writing songs with her very unique style; some of her inspirations are Suzanne Vega, David Bowie, Prince, and Charly García.

In 1992, JULIETA VENEGAS starts writing music for plays, she collaborated in the play “Sirenas de Corazón” by Edward Coward, which was presented at the Muestra Nacional de Teatro in Monterrey.

At age 22, JULIETA VENEGAS moves to Mexico City looking for better opportunities. She meets Fratta, Café Tacuba, and other musicians who helped her present her proposal.

In 1995, JULIETA VENEGAS is invited to write the music for the play “Calígula Probablemente” by Francisco Franco. She was also in a band named “Lula,” and started playing the acordeon.

Later on, JULIETA VENEGAS starts the band “La Milagrosa” with Fratta and Rafa González, which turned into just JULIETA VENEGAS, a young musician and songwriter. She signs an exclusive contract with BMG and starts recording her first album called “AQUÍ”, recorded in Los Angeles, California, and produced by Gustavo Santaolalla. Besides writing the songs, she also plays the acordeon, the piano, and guitar.

“AQUÍ”, edited in 1997, is the compilation of five years of work; some friends and well known musicians worked in the production of this album, like Joselo and Quique Rangel (Café Tacuba), Rafael González (Botellita de Jerez), Patricio Iglesias (Santa Sabina); the album was edited in Spain, United States, and many Latin American countries.

“Como sé”, “De mis pasos” and “Andamos huyendo” are some of the songs from this album that got JULIETA VENEGAS into the music business as one of the best music proposals in rock, with a great international projection.

With her debut album, JULIETA VENEGAS wins the NUESTRO ROCK award for MEJOR DISCO REVELACION in 1997, and plays the acordeon in the Enanitos Verdes album, “Tracción Acústica”.

A year later, MTV gives her the award for Best Performance (Woman) for the “Como Sé” video, directed by Francisco Franco. At the same time she is in the “De Viva Voz” tour with Ely Guerra and Aurora y la Academia, playing in many universities in Mexico City, and the cities of Guadalajara, Monterrey, Chihuahua, Ciudad Juárez, and Chicago.

“Calaveras y Diablitos” was another important tour in which Julieta Venegas was a part of in 1998, singing in Spain where she performed with Fabulosos Cadillacs and Aterciopelados, playing in Madrid, Barcelona, Salamanca, and Sevilla.

In 1999 JULIETA VENEGAS performs in many important international festivals like “Festival Midem Américas”, in Miami, Festival Generación “Ñ”, in Granada, Spain, where she shared the stage with Enrique Bunbury and the band “Pastilla”, “Festival Rock Al Parque” in Bogotá, Colombia and “El Hatillo” festival in Caracas, Venezuela.

At the same time of these performances, JULIETA VENEGAS played the acordeon in the video of the mexican version of the song “Infinito” that was on Enrique Bunbury’s record for Mexico.

JULIETA VENEGAS is invited by the spanish musician Mastretta to collaborate on the recording of the “LUNA DE MIEL” record to sing the homonymous song. It was edited in Spain by the record label Subterfuge. In this record we can hear also spanish artists like Alaska (Fangoria), Ana Belén, Ajo (Mil Dolores Pequeños), among others.

During this year, Julieta Venegas begins to write songs for soundtracks: “En el país de no pasa nada”, directed by María del Carmen de Lara, she writes lyrics, music and performs “Lo que Pedí”, arrangements by Jacobo Lieberman; “Mala Leche”, written by Liliana Felipe and Jesusa Rodríguez, performed by Julieta, and music by Jacobo Lieberman; and “Ay” written by Julieta Venegas and Francisco Franco.

The film “Amores Perros” by Alejandro González Iñárritu, won as best movie at the Cannes Festival. JULIETA VENEGAS colaborated in the soundtrack writing and arranging the song “Me van a matar”, produced by her, Quique, and Emmanuel (Café Tacuba). The song was recorded in Mexico City and mixed in Los Angeles by Joe Chiccarelli.

She had a very rough schedule between all her activities and the preparation of her second album, in which she worked for a whole year, starting during the summer of '99. “Bueninvento”, the album, was recorded in Los Angeles, California, and produced one more time by Gustavo Santaolalla. She also works with Quique Rangel and Emmanuel del Real in production, Toy Hernandez and Joe Chiccarelli, who mixed the album.

“Bueninvento” was recorded between the months of October, 1999 and January, 2000 in Mexico City and Monterrey, and was arranged in Los Angeles. Julieta Venegas wrote and did the music for all the songs, and has a very personal version of Juan Gabriel’s song “Siempre en mi mente”. Joe Gore worked on guitars (Tom Waits, PJ Harvey and Lisa Germano), Joey Waronker on the drums (Beck, R.E.M, Smashing Pumkins), Fernando Saunders on the bass (Lou Reed), Rick Boston (Rickie Lee Jones, Steve Berlin) on the sax and flutes.

In 2000 she appeared for first time in a very important alternative music festival in Italy, Arezzo Wave, performing with the Asian Dub Foundation, Henry Rollins, and the brazilian Lenine, among others.

She took part in the “Revolución” tour with Jaguares, Jumbo, La Gusana Ciega, and Lisa Flores. She is invited to collaborate on the soundtrack for the “Demasiado Amor” movie by director Ernesto Rimocho, singing two different versions of “Acaríciame”, one of them arranged by the mallorqui songwriter Joan Valent, and another one by Mastretta. She collaborated with the latter on the soundtrack for “Sueno del Caimán” (Spain-Mexico) by Beto Gómez.

She takes part in the Hannover fair as part of the Music Bridges Around de World, which gathers songwriters from Egypt, United States, Chile, Australia, Korea, and many other countries, to create new songs especially made for the fair and perform them at the Hannover Festival.

On 2001 she performs in the “Fémina Rock” tour with Aterciopelados (Colombia), María Gabriela Epumer (Argentina) and many others, visiting many cities in Spain.

She is nominated to 2 Latin Grammys for “Best Rock Song” with “Hoy no quiero”, and “Best Rock Album” with “Bueninvento”. She also works in the homage to “Los Tigres del Norte” with a special version of “La Jaula de Oro”.

She is invited by the spanish singer and songwriter, Pedro Guerra to sing a duet for the song “Niños,” which appeared on the record “Ofrenda”. She is also invited by the spanish songwriter Mastretta to sing “Música de Automóvil” from his homonymous album.

In May of 2002 she performed at the “Cubadisco” festival in La Habana, Cuba. In October of that same year, she is part of the “XXX Festival Internacional Cervantino” in the homage concert to “Tigres del Norte” along with “Molotov” and “La Barranca”. In November she is invited by the ska group “Los de Abajo” to collaborate on the song “Skapate” of their “Latin Ska Force” album.

She collaborates on the record “Sounds Eclectic Too” from the prestigious LA radio show “Morning Becomes Eclectic” recording a live version of “Casa Abandonada”. Nick Cave, Dido, and Zero 7 appear on this album, as well.

In 2003 she is invited to collaborate in soundtracks for different movies, like “Asesino en Serio” (México) by director Antonio Urrutia, in which she sings “El Listón de tu Pelo” featuring Pau Dones from “Jarabe de Palo”. In “María llena eres de gracia” (Colombia-EU) by Joshua Marston, she wrote “Lo que venga después”; “Subterra” (Chile) by Marcelo Ferrari, writing “Lo que tú me das” a duet with chilean singer and rapper Ana Maria Tijoux.

She is invited by the songwriter and producer Víctor Manuel to participate on a tribute for Joaquín Sabina called “Entre todas las Mujeres.” Other great singers to collaborate on this record are Chavela Vargas, Rosario, Ana Belén, Pasión Vega, among others.

In September she performs at the “El sueño existe” concert; an homage to Salvador Allende at the National Stadium in Chile, along with chilean and international artists like Gilberto Gil, “Los Prisioneros”, León Gieco and Silvio Rodríguez. escenario máande que se haya montado en el Estadio Nacional (50 metros de largo por 30 ch artistas como Silvio Rodríguez, “Si” is the name of her third album, which was recorded between Madrid and Buenos Aires. The production was made by Coti Sorokin and Cachorro López. It is the first album in which Julieta co-produces too.

“For me, it expresses a whole different moment as a writer and as a singer. I wanted to explore different emotions to those I had already shown in many of my songs. It is a happy record and I think it reflects mature songwriting and arrangements, the result is a more humble and emotional album. Songwriting was what I liked best about doing this record, I wrote half of the songs with Coti; this is the first time I co-write with someone else for one of my albums. I was insecure before, because I felt it wasn't being me; this time around, I think we both did a great job. It opened new horizons for myself, I think I learned a lot from it and made me grow. I got a lot of influence from different rhythms, from hip hop and disco to reggae. A lot of the songs started out from a rhythm that I thought it was groovie...”

On this record, Julieta plays acoustic guitar, acordeon, rhythmic box, keyboards, and Coti works on half of the songs playing bass, guitars and choruses; Matías Sorokin on guitarras; Adrian Shinoff on keyboards and arrangements. In Buenos Aires she worked at the Cmondo Mix studio, with Cachorro López who played bass, Juan Blas Caballero who did arrangements and played keyboards. Finally, Javier Casalla was a guest on the violin.