

## JUANA MOLINA



Juana Molina grew up in a musical environment where her father, a revered tango singer in her native Argentina, taught her guitar from the age of five.

Following the military coup of 1976, Molina's family fled the country and lived in exile in Paris for six years. Once back in South America Juana rose to stardom throughout the Spanish-speaking world as a comedic actress. Returning to music and abandoning acting at the height of her success in the mid 90's was no easy feat after her years on TV. Her passion and commitment to music prevailed however and worldwide recognition began to grow.

Juana Molina is not easily classified though - as her music blurs lines between simple categorization. The press agrees, as NPR "*All Things Considered*" praised her, *Entertainment Weekly* named 'Segundo' "**Best World Music Album of 2003,**" and Juana received a **Shortlist Award 2004** nomination.

Praise began pouring in from admirers in all corners ranging from **David Byrne** to **Will Oldham**. *Tres Cosas (2004)* was placed in the "**Top Ten Records of 2004**" by *The New York Times*. Her music features elements of folk, ambient and electronica, and she is often compared by critics to Björk, Beth Orton, and Lisa Germano.

Juana's live performances combine live loops, effects created on-the-fly and her deft acoustic guitar playing creating a lush sounding as well as visually compelling experience.

...*Son's* blend of acoustic guitar and purring synths confirms this Argentine as one of underground pop's most beautifully odd voices. Highly recommended, even if your Spanish sucks. - **SPIN**

Even for Anglos, the spellbinding *Son* needs no translation. - **Entertainment Weekly**

The album ultimately comes to epitomize future classic, too real to belong to this plastic era yet so innovative the sound seems to have come from tomorrow. - **Interview**

Ms. Molina isn't imitating anyone. She has too much fun just being herself. - **NY Times**

"Her Brazilian-influenced adventurism can be kaleidoscopic, edgy and exquisite, sometimes all at once; it adds up to an often gorgeous record." (\*\*\*) - **Andy Gensler, Rolling Stone**

"Sounds like Stereolab's Laetitia Sadier covering Nick Drake, whispering luminous folk tunes amid electronic thickets while acoustic guitars and pianos flicker like votive candles." (A-) - **Will Hermes, Entertainment Weekly**

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