



LUÍSA MAITA LERO-LERO



Sultry, seductive and infused with that inimitable samba swing, the music of Luísa Maita embodies the modern spirit of Brazil.

Inspired by the bustling urban life found in her native city of São Paulo, *Lero-Lero* has a contemporary vibe with influences from alternative pop and chilled out electronic music, but with an acoustic foundation deeply rooted in local samba, bossa nova and MPB.

Fans of **Bebel Gilberto**, **Céu** and **Seu Jorge** will find much to love in Luísa Maita's tropical, forward-looking sound, and her sensual yet soulful voice begs comparisons with everyone from **Billie Holiday** and **Sade** to **Feist**, **St. Vincent** and **Cat Power**. Hailing from a country overflowing with musical talent, Luísa Maita rises above the fray as one of the most promising young singers of her generation.

TRACK LISTING:

- | | |
|--------------------|------|
| 1. Lero Lero | 4:43 |
| 2. Alento | 3:54 |
| 3. Aí Vem Ele | 4:13 |
| 4. Desencabulada | 3:01 |
| 5. Fulaninha | 3:36 |
| 6. Mire E Veja | 4:37 |
| 7. Maria E Moleque | 4:43 |
| 8. Anunciou | 3:15 |
| 9. Um Vento Bom | 3:49 |
| 10. Alívio | 3:31 |
| 11. Amor E Paz | 2:44 |

ARTIST: **Luísa Maita**

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CUMBANCHA DISCOVERY PRESENTS THE STUNNING NEW BRAZILIAN TALENT LUÍSA MAITA

SULTRY, SOULFUL AND SOPHISTICATED, *LERO-LERO* REFLECTS THE MODERN SPIRIT OF BRAZIL

US/Canada Release Date: July 27, 2010

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May 11, 2010 - "My childhood was like a universe of music and creativity, filled with people of great personality" recalls singer **Luísa Maita**, "That's my most precious musical treasure." Sultry, seductive and infused with that inimitable samba swing, Luísa's music embodies the modern spirit of Brazil. With the release of *Lero-Lero*, her solo debut album on **Cumbancha Discovery** (June 21st in Europe and July 27th in North America), Luísa shares her musical treasures with the world.

Inspired by the bustling urban life of her native São Paulo, *Lero-Lero* has a contemporary vibe that includes influences from alternative pop and downtempo electronic music layered over an acoustic foundation deeply rooted in samba, bossa nova and Brazilian popular music. Fans of **Bebel Gilberto**, **Céu** and **Seu Jorge** will find much to love in Luísa Maita's tropical, forward-looking sound, and her sensual yet soulful voice begs comparisons with everyone from **Billie Holiday** and **Sade** to **Feist**, **St. Vincent** and **Cat Power**.

Luísa has been surrounded by music since birth. Her father **Amado Maita**, a singer whose one solo album from the 1970s is coveted by vinyl collectors, named all three of his daughters after songs by bossa nova legend Antonio Carlos Jobim. Luísa's mother **Myriam Taubkin** has been an important concert producer and cultural advocate for over thirty years. Luísa spent her early childhood in Bexiga, a diverse, working class neighborhood that was home to Italian and Arab immigrants (Luísa is of European, Jewish, and Syrian Muslim heritage) and migrants from Brazil's musically rich northeast. Famous for its personality, culture, food and music, Bexiga is home to Vai-Vai, São Paulo's most traditional samba school, the pulsing echoes of which resonate deeply in Luísa's memory.

Luísa started singing her father's songs and bossa nova standards at a very young age, and began recording advertising jingles professionally at the age of seven. As a teenager, Luísa started singing in São Paulo clubs, and joined the group Urbanda, which released an album in 2003. Luísa's composition "Beleza" (co-written by Rodrigo Campos) was selected as one of the best songs of the year by *Rolling Stone Brazil*. Luísa was also recently featured on a widely-viewed promotional video directed by acclaimed filmmaker Fernando Meirelles (*City of God*) that was used in Brazil's successful bid for the 2016 Olympics.

Her first album as a solo artist, *Lero-Lero*, which was co-produced by Paulo Lepetit and Rodrigo Campos, offers songs that encourage her fellow Brazilians to recognize the beauty and deeper meaning of their lives. "Its inspiration comes from the urban life of São Paulo, its ghettos and its people," notes Luísa, "The lyrics and the aura of the album focus on the peculiarities of Brazilian daily life, culture and human condition."

The magnetic title track, "Lero-Lero" is a deconstructed samba that shares a portrait of deep friendship in the ghettos of São Paulo. "Fulaninha", a funky *baião* crossed with traces of Jamaican *dancehall*, talks about the fear and desire that comes with choosing which road to follow in life and the struggle to realize your dreams. "Desencabulada", a traditional samba with a funk beat, is a tribute to Brazilian women and tells of girl from the Rio de Janeiro hills losing herself in the music at a *baile funk* dance.

As a believer in self-knowledge as a guide, *Lero-Lero* is filled with a relaxed yet energizing spirit that reflects Luísa's personal artistic expression and outlook. "The album travels through themes that encourage Brazilians to wake up to a new life: dreams; passion; labor; the struggle for peace; interior acceptance." In a country overflowing with musical accomplishment, Luísa Maita demonstrates with *Lero-Lero* that she has the talent to rise above the fray and make a mark as one of Brazil's most engaging young voices.

Lero-Lero is being released as part of the Cumbancha Discovery line, which seeks to introduce exceptional new talent to a wider international audience.

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Luísa Maita Biography

Since the moment she was born on April 27, 1982 in the Bela Vista neighborhood of São Paulo, Luísa Taubkin Maita has been surrounded by music. In fact, it was a love of music that brought her parents together, helping them cross the divide of their different family backgrounds. Luísa's father, Amado Maita, was a working class musician of Syrian Muslim roots and her mother, Myriam Taubkin, came from a wealthy family of European Jewish heritage, and has been an important concert producer and cultural advocate for over thirty years.

The diversity at home was reflected in the ethnically mixed neighborhood where Luísa spent her early childhood. Affectionately known as Bexiga, the area is home to Italian and Arab immigrants living alongside migrants from Brazil's musically rich northeast. A microcosm of Brazil's history of cultural fusion, Bexiga is famous for its bustling energy, food and music, and it is home to Vai-Vai, São Paulo's most traditional samba school.

Luísa's father owned a parking lot in the neighborhood, and he spent his days in the lot office strumming on the guitar, writing songs, playing cards, smoking, drinking and receiving his many friends. A beloved and gregarious character, Amado had released an album in 1971 that is now considered a coveted holy grail for European and Japanese vinyl collectors. His passion for Brazilian music is reflected in the decision to name his three daughters after songs composed by bossa nova legend Antonio Carlos Jobim (Luísa is named after the classic song "Ana Luísa").

Even after the family moved to a small ranch on the southeastern part of São Paulo in search of a more peaceful place to raise their kids, Luísa's home was constantly filled with visiting musicians, who came to hang out and jam with her parents. "My father had a lot of musician friends who liked him a lot," remembers Luísa. "He was very good at uniting people. They'd visit him, fall in love with the ranch, and then they'd move in. Soon the place was filled with my father's friends, among them some great musicians."

Luísa sang a lot as a child. "My father liked to play for us, he loved the fact that my sister Teresa and I could sing in tune, and I've been singing all his songs and samba and bossa nova standards since I was very little." They even recorded advertising jingles professionally starting at the age of seven, including some political campaign songs that became quite famous across Brazil at the time.

Luísa was exposed at a very young age to the greats of Brazilian samba, bossa nova and jazz, and the music of legends such as João Gilberto, Tom Jobim, Nana Caymmi, Vinicius de Moraes, Milton Nascimento, Edu Lobo and Baden Powell provided a constant life soundtrack. As with so many Brazilian artists before her, the rhythms and energy of samba provides an essential underpinning. "The dance, the instruments, the tunes, the percussion, the body language, everything in samba influenced me a lot," notes Luísa. The more relaxed elegance of bossa nova is also a clear inspiration to Luísa's sound. "I love bossa nova, its silence, its sensuality, its vocal expression and aesthetics. It has a certain aura of peace that's very clear in my music."

Luísa was also enamored with American music, especially the laid back jazz of Billie Holiday and Chet Baker and the funky soul and pop of Ray Charles, Michael Jackson, Prince and Stevie Wonder. "Because of my schoolmates, I began to listen to the music that played on the radio. I also loved to go out to dance. So I heard a lot of music from the 80's and 90's, Brazilian music and foreign music."

Another aspect of her childhood that was very important to Luísa was her mother's Jewish family. "My grandfather was a religious man; he used to organize Jewish celebrations, and I remember my grandmother singing traditional Jewish songs for me. My mother's family lived in Jardim Europa, a wealthy neighborhood in São Paulo. I went to upper-class Jewish schools until I was 13. And that experience marked me too."

Luísa's parents divorced when she was a teenager. Her mother married a farmer and moved with the children to a rural area in the state of Minas Gerais. Surrounded by nature, Luísa developed an appreciation for the natural world and was exposed

to a completely different lifestyle from the sprawling urbanity of São Paulo. By the time she was seventeen, however, the city life was calling to her again, and Luísa moved back to São Paulo.

Luísa's started working at her uncle Benjamin Taubkin's record label, helping to sell CDs at concerts and generally learning the ropes of the music business. It was at her uncle's office that she met producer and musician Morris Picciotto (who now goes by the name Dr. Morris) and after taking some guitar lessons with him they began to perform together in local bars. Another uncle, Daniel Taubkin, invited Luísa to sing with his group, and Luísa was also making an impression as the vocalist for the group Urbanda, who released an album in 2003.

In 2006, the Brazilian singer Virginia Rosa recorded two of Luísa's compositions, and in 2009 popular singer Mariana Aydar's version of a song co-written by Luísa and frequent collaborator Rodrigo Campos was selected as "Song of the Year" by *Rolling Stone Brazil* magazine. Luísa was also the featured vocalist on a widely-viewed promotional video directed by acclaimed filmmaker Fernando Meirelles (*City of God*) that was used in Rio's successful bid for the 2016 Olympics. While these projects kept her active and greatly expanded her profile on the national scene, Luísa was still seeking her own voice.

She assembled a new band to perform songs by songwriters whose work had played an important part in her life. After a series of six gigs, she still wasn't totally content with the musical direction. "At this point, I wasn't certain if I should go on singing, if that was my thing or not. I went through weeks and weeks of questioning and doubt. It was then that I decided to stop, try to answer these questions, and begin to develop my own new approach. It took a lot of courage to understand what was going on and where I wanted to go. I began to write new songs, songs that expressed my feelings, what I wanted to say, to whom I wanted to say it—a new sound, with my personality, with my look."

Thus began the process of recording her first solo album. Working with frequent collaborator Rodrigo Campos and producer Paulo Lepetit, the album took two years to complete and was recorded with limited resources and lots of volunteer hours by the musicians involved. Using the off hours when Lepetit's studio was not being contracted, they focused on perfection, recording songs over and over again until they were happy with them. "That was an important learning process, not to be satisfied with something that doesn't really express what I wanted to say through my art," states Luísa. "That's why this album is so precious to me. It really represents my thoughts about music and the struggle to find this expression."

Luísa's demos were given to head of the independent record label Cumbancha by Béco Dranoff, a respected Brazilian producer who was the driving force behind a legendary series of albums for the Red Hot Organization, and who helped popularize the work of artists such as Bebel Gilberto and Bossacucanova through Ziguiriboom, the label he co-founded in 1998. As it happens, Cumbancha president Jacob Edgar was a longtime friend of Luísa's uncle, Benjamin Taubkin, but he had no idea his old friend's niece was such an amazing talent. From the moment he heard the first notes of *Lero-Lero*, Edgar knew Luísa was the perfect fit for the label's Cumbancha Discovery line, which seeks to introduce exceptional new artists to a wider global audience.

The result of these efforts is *Lero-Lero*, an album with a relaxed yet energizing spirit that reflects Luísa's personal artistic expression and outlook. With obvious allegiances to Brazilian samba and bossa nova, the songs on *Lero-Lero* also capture the influences of jazz, pop, soul and electronica that have captivated Luísa on her life's journey so far. Luísa credits the inspiration for the album to her native city, its neighborhoods and its people. "The lyrics and the aura of the album focus on the peculiarities of Brazilian daily life, culture and human condition. That really inspires, fascinates, interests and moves me. And I think the album transmits these feelings. The album travels through themes that encourage Brazilians to wake up to a new life: dreams; passion; labor; the struggle for peace; interior acceptance."

In a country overflowing with musical accomplishment, Luísa Maita demonstrates with *Lero-Lero* that she has the talent to rise above the fray and make a mark as one of Brazil's most promising new singers.

FOR MORE INFORMATION, REVIEW COPIES, SONG LYRICS, INTERVIEWS, PHOTOGRAPHS AND OTHER SUPPORT MATERIALS, ETC. PLEASE CONTACT:

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Luisa Maita

In Her Own Words - The Interview

What is your birthday and year?

April 27, 1982

Where were you born?

São Paulo, Brazil, in a neighborhood called Bela Vista, affectionately nicknamed Bexiga.

What is your full name?

Luísa Taubkin Maita. My father's idea to call me Luísa came from a Tom Jobim song that he loved very much: "Ana Luísa". My three sisters and I are all named after Tom Jobim songs. With regard to my family names: Taubkin is European Jewish and Maita is Syrian Muslim. I find it very interesting that my parents come from families with such different cultural backgrounds. That's very Brazilian, even more so because they got together through and for music.

Where did you grow up?

In a couple of places. I was born in Bexiga (it means bladder or balloon, in English) and even though I soon moved away, I was a regular in the neighborhood during my entire childhood and adolescence. That's where my father's family is from. My grandparents and my uncles had a restaurant and a parking lot on Santo Antônio Street. This place is very much a part of me. It's a working class area full of Italians, Arabs, blacks and migrants from the northeast of Brazil. It's famous for its personality, culture, food and music. It's where Vai-Vai, São Paulo's most traditional samba school, is based. This samba school was my most important musical reference, after my family.

In the 1980's, the clubs and bars in Bexiga were the main spots for music in São Paulo. After peaking in the 80's, came a decline in the 90's, and the neighborhood became simple and poor, a place where migrants from the northeast and the state of Minas Gerais first come to when they are looking for jobs in São Paulo. So, during my childhood and adolescence, I lived with "various peoples" and various aspects of different cultures.

As my parents wanted a more peaceful place to raise their kids, they soon moved to a small ranch on the southernmost side of São Paulo. It was a very beautiful place, an oasis. When we would leave the ranch, we'd be in the outskirts of the city, with all of its typical features: evangelical churches, dirt roads, public schools, street markets, densely populated neighborhoods. The rich atmosphere of the outskirts of São Paulo was very much a part of my life at that time. So until I was 11, I had really close contact with the outskirts of São Paulo and its culture.

My father had a lot of musician friends who liked him a lot. He was very good at uniting people. They'd visit him, fall in love with the ranch, and then they'd move in. Soon the place was filled with my father's friends, among them some great musicians like Sizão Machado, Lea Freire, Guilherme Vergueiro, Pete Wooley, Mozar Terra, Fernando Falcão. As well as this, on weekends, the ranch was a meeting place for the friends of the people who lived there. And that was what my childhood was like: a universe of music and creativity, and people of great personality. That's my most precious musical treasure.

Another universe that's very important to me is my mother's Jewish family. My grandfather was a religious man; he used to organize Jewish celebrations. My mother's entire family lived in Jardim Europa, where my mother was born, one of the richest, most elegant neighborhoods in São Paulo. I went to upper-class Jewish schools until I was 13. And that experience marked me too.

When I was 15 my mother, who had already separated from my father, married a farmer and we moved to his farm in the state of Minas Gerais. There I developed a relationship with nature and a completely different lifestyle. That experience was important for my music too. I came back to São Paulo at 17 and moved to Higienópolis, where I still live today.

I feel that I've had opposite experiences: with the upper class and with the working class; in the most urban of cities and on a farm; and I come from a family with an extremely diverse background, ethnically and socially.

What was your childhood like?

Looking back today, I guess I had a rich, unique, creative childhood, with a lot of references from people of different backgrounds and from different places. This made a strong impression on me. I think that's interesting because somehow I still carry all this with me today.

What did you parents do for a living?

My mother Myriam Taubkin has had a musical production company for the last 30 years. It's called Projeto Memória Brasileira (www.projeto memoriabrasileira.com.br). The company records, in audio and video, Brazil's most important instrumental musicians and



promotes shows bringing together these musicians focusing on one instrument at a time. My mother frequently brings musicians from distant places to play in São Paulo. Some of these shows impressed me deeply and exposed me to phenomenal content. I've attended these events all my life, since 1985.

My deceased father, Amado Maita, owned a parking lot in Bexiga. He spent most of his time in the parking lot office building, a very peculiar place. That's where he used to play the guitar, write songs, and receive his friends. That was his place, his kingdom, and he ended up becoming a popular and well-liked figure in Bexiga. He had a lot of personality and was a reference in the neighborhood. He was also a singer-songwriter who, in 1971, at 21, released an album that today is like the Holy Grail for Japanese and European collectors. From 1974/75 on he began to play the drums. He was a drummer for 20 years and played with the best musicians of São Paulo nightlife. His music had a lot of swing, and his guitar and drum playing was strongly influenced by the samba rhythm, something he learned from his experience with samba schools.

Do you have brothers and sisters?

I have 3 sisters and 2 brothers.

Was music part of your life growing up?

For sure. My main references come from that period of my life. Samba has always been part of my life because of my father and Bexiga, and I was also surrounded by other musical styles because of the rest of my family and my father's friends, many of whom have never recorded their music to this day.

My family is very musical; many of my relatives work with music. My main influences come straight from my family: my father left me the samba school spirit and the personality of that rhythm; my uncle Daniel Taubkin is a great singer/songwriter whose style was a model to me because his music is a mixture of lot of different influences; my aunt Rita Figueiredo influenced me very much with her intense and sensual singing style. And there was also Fernando Falcão, who was a kind of godfather to me. He was a northeastern genius whose music influenced artists like Nana Vasconcelos and Alceu Valença. The experience I had with him was really enriching.

How did you first start playing music?

I sang a lot in my childhood. My father liked to play for us, he loved the fact that my sister Teresa and I could sing in tune, and I've been singing all his songs and samba and bossa nova standards since I was very little. We recorded advertising jingles professionally when we were seven, eight. Among them was the jingle for Lula's presidential campaign in 1989. My sister and I recorded it, and it was played on the radio all the time. I even sang at one of Lula's campaign rallies for 30,000 people at Praça da Sé in São Paulo when I was seven.

What were some of your early musical influences?

I love African-American music, the personality and energy of western black music. I see that in samba and I'd love to incorporate it in my music. The dance, the instruments, the tunes, the percussion, the body language, everything in samba influenced me a lot. I also love the pop music that has this same African-American energy, but in a different way. Music by Michael Jackson, Prince, Steve Wonder and others. I love bossa nova, its silence, its sensuality, its vocal expression and esthetics. It has a certain aura of peace that's very clear in my music.

What kind of music did you listen to growing up?

My parents listened mostly to samba, bossa nova and jazz: João Gilberto, Tom Jobim, Nana Caymmi, Vinicius de Moraes, Milton Nascimento, Edu Lobo, Baden Powell. With my father, I listened to the jazz albums that ended up being very important for me. One of them was Billie Holiday's *Lady in Satin*. When he first played it for me I remember my father saying, "Luísa, you're about to hear the world's most beautiful voice". That was Billie's last album and I listened to it a lot when I was 15. It's one my strongest references in terms of vocal expression together with Sade, whom I also listened to all my life. Other albums that I listened to a lot: Shirley Horn's *Here's to Life*; Betty Carter & Ray Charles and Chet Baker.

Because of my schoolmates, I began to listen to the music that played on the radio. I also loved to go out to dance. So I heard a lot of music from the 80s and 90s, Brazilian music and foreign music: Michael Jackson, Prince, a lot of R&B and disco.

Did you have a music teacher?

In the beginning, I studied with Monica Montenegro for three years and now I take lessons with singer/voice coach Ana Luiza. My most important teacher was a dance teacher, José Maria Carvalho. I studied with him for five years and I learned a lot about art and stage performance. We used to discuss the purpose of art, esthetics, expression. And I had several music theory teachers. I took many different courses.

Where did you go to school?

I went to many schools: seven years at traditional Jewish schools - IL Peretz and Renascença. I also went to other private schools and public schools: Magno, Interlagos, Mackenzie, São Domingos, all in São Paulo.



Is there any particular event or events in your life that made a particular impression on you or influenced your music?

Every samba school that I had contact with, every samba singer or musician I had contact with... That never fails to amaze me. It's the root of everything.

In 1996, my mother produced Lenine's first gigs in São Paulo, the show for the *Olho de Peixe* album, and I was really impressed. His performance had its own brilliance... the songs... everything in the show impressed me a lot.

What made you decide to go into music as a profession?

At 16, I began to work for my uncle Benjamim Taubkin's label. I went to all the gigs and sold CDs. There I met producer/musician Morris Picciotto (known today as Dr. Morris). At the time he worked as a producer. I started taking guitar lessons with him. As I also sang, we began to play in bars and that was a very good experience. Then Daniel Taubkin invited me to sing with him. He had just finished producing a CD with Roy Cicalla and his band was amazing. I already knew the whole repertoire: songs in English that talked about Brazil. I was hooked and I couldn't stop. I was 17, 18, the age when everyone was taking their college entrance exams. For some time I did both, prepare for the exams and continue my career in music, until finally I decided to stick to music.

When and where did you start playing music professionally?

I began to sing with Morris Picciotto in bars in São Paulo in 1999, voice and guitar. We sang a lot of Brazilian music. We sang together until we formed my most important band: Urbanda. We released an album in 2003; it featured my work as a singer and songwriter. At the same time I began to sing with Daniel Taubkin in different places. I was also recording advertising jingles, I sang at weddings, I sang in choirs and did backing vocals for Jair Rodrigues on albums and in shows. All that experience brought me much valuable knowledge of Brazilian music.

What has been the most difficult experience in your life and why? What did you learn from it?

I think there are many difficulties, mainly at the beginning, when you don't have practice, structure, knowledge. Starting my career as a singer was hard. Some gigs weren't good; I felt a natural insecurity until I found my own artistic vein.

In 2004, I had already been a member of Urbanda for three years. The band's career was growing; our music was getting wider recognition. But I wasn't happy. I felt the band didn't represent the sound that I wanted, my sound. And I decided to leave. Dr. Morris, who was with the band too, decided to do the same and the band broke up. It was a tough decision to me, but I decided to go solo.

With nothing but my dreams and my courage, I assembled a new band and began to look for interesting places to sing. I wanted to sing songs by the songwriters that were part of my life and whose songs hadn't yet been released - Amado Maita, Fernando Falcão, Fernando (Tom) Costa, Geraldo Espíndola - as well as my first songs and Rodrigo Campos's songs. I put on a series of six gigs. They were really cool, but still not quite what I had in mind. I wasn't happy yet.

At this point, in early 2005, I wasn't certain if I should go on singing, if that was my thing or not. I went through weeks and weeks of questioning and doubt. It was then that I decided to stop, try to answer these questions, and begin to develop my own new approach. It took a lot of courage to understand what was going on and where I wanted to go. I began to write new songs, songs that expressed my feelings, what I wanted to say, to whom I wanted to say it—a new sound, with my personality, with my look.

Recording the album was also a long process. Without resources, I approached the producer Lepetit, who was really enthusiastic about the songs and became my partner on the album. We used his studio's vacant hours, Rodrigo, Paulo and I. We'd record a song. If we didn't like the result, we'd record it again. It took us two years to produce the result we wanted. That was an important learning process, not to be satisfied with something that doesn't really express what I wanted to say through my art. That's why this album is so precious to me. It really represents my thoughts about music, and the struggle to find this expression.

Describe your life today? What is a typical day for you?

It depends. I don't have a fixed routine. But right now, I usually get up at 8AM. I have singing and body expression lessons in the morning. I dedicate the afternoons to the more objective, less artistic side of my work. Then come meetings, recordings and rehearsals. I always try to schedule these activities for the late afternoon/evening. When I have a gig I dedicate my entire day, and the previous week, to the show. I often go to bars and shows with friends in the evening. I try to study in the morning as a routine. On weekends I go to samba schools and clubs to dance. I also spend time with family and friends.

Do you have any religious, spiritual or political beliefs that are important to you?

My family is Catholic, Muslim and Jewish. I've had contact with all these religions and they're part of my life. As a teenager, influenced by my uncle Benjamim Taubkin, I began to read a lot about eastern philosophies and that was very important to me. Today I believe in self-knowledge as a guide. I've been reading Jung and the individuation theory.

Have you recorded any other songs or albums before this one? If so, what and when?

Coralusp, Canções Seculares: When I was around 18, I sang in the Renaissance music choir at the University of São Paulo for two years and we recorded a live album of our repertoire in a studio. There were 16 members in the choir. I was a soprano. The repertoire featured songs in several languages: French, Italian, Spanish and English.

Urbanda: This album was recorded in 2003/2004. Urbanda had five members: Morris Picciotto - guitar, Rodrigo Campos - guitar, Luísa Maita - vocals, Marcos Paiva - bass, Douglas Alonso - drums. They were all musicians, composers, arrangers and producers. I learned a lot with this band.

We started playing together in 2001. We rehearsed a lot to create a repertoire for shows and soon we were doing gigs. We played that repertoire for three years. We used to rehearse two or three times a week and that, together with the time spent performing, allowed me to develop my singing skills a lot. In 2003 we decided to record an acoustic album. We just wanted to record what we did live, and as we had it all very well rehearsed, we recorded our whole repertoire live in a studio.

Rodrigo Campos, *São Mateus não é um Lugar Assim Tão Longe*: this album was recorded in 2008. Rodrigo and I have worked together since Urbanda and he still is my main musical partner. This album focuses on Rodrigo's work as a songwriter. It was produced by Beto Villares and Antonio Pinto. As I've always sung songs by Rodrigo, I ended up recording four tracks.

Daniel Taubkin: I did vocals for Daniel's band on many of his albums. We began to write songs together a short time ago and on his latest CD, *Sertão Negro* (2009), I sang a song we wrote together, "Folia". I also did vocals for some other tracks.

Geração SP: This album, produced by Dani Barra, aimed at getting São Paulo's new generation of musicians together. I participated in two tracks "In Your Language," produced by Dani Barra and "Neblina," produced by Gustavo Ruiz. During the recording, I had the chance to work with several musicians and producers of my generation.

Carlos Nuñez: The work began with Spanish musician Carlos Nuñez through Beto Villares. We were going to compose and record three songs for Carlos's new album about Brazilian music. During the process, Carlos and Beto had to accept other jobs and I ended up singing only one track, "Coração Brasileiro," a Milton Nascimento song. The track was recorded in Rio de Janeiro and the album was produced by Mario Caldato and Alê Siqueira.

What other musicians have you performed or recorded with?

I participated in shows with artists of my generation like Max de Castro, Mariana Aydar, Ricardo Teté and Danilo Moraes, Trio Improvisado, Ricardo Herz, Leo Cavalcanti, among others.

What are some highlights of your career?

Virginia Rosa recording two of my sambas in 2006. The songs stood out on her album and that encouraged me to keep writing songs. Mariana Aydar's second album (2009) featured one of my songs called "Beleza", which was co-written by Rodrigo Campos. I sang on four songs on Rodrigo's album as well. In 2009, I was invited to sing in two promotional videos for the successful bid for Rio to host the 2016 Olympic Games. The videos were directed by Fernando Meirelles, one of Brazil's most famous filmmakers who directed *City of God*. These videos were shown all over the world. Because of these special participations, I have gotten a lot of media coverage in Brazil before even releasing my own first solo album.

Is there a theme to this album that connects the songs?

The album travels through themes that encourage Brazilians to wake up to a new life: dreams - passion; labor - the struggle and peace - interior acceptance. All of the tracks have something to do with these themes and they were linked conceptually. Yes, the album is inspired by the struggle of the Brazilian people for life. Many Brazilians come from non-functional families and have a hard time making their dreams come true.

When and where did you record this album?

The first song I recorded was "Maria e Moleque" in 2005, before I had even decided to make an album. The idea was just to make a video clip of this song. In 2006, I recorded a demo of "Maria e Moleque", "Ai Vem Ele", "Alento" and "Alívio". These songs were recorded at the Wah-Wah Studio, Lepetit's old studio (some time ago the studio was jointly owned by Lepetit and Suba). In May 2007, we recorded the other songs at Outra Margem, Lepetit's new studio, and in 2008 we finished the recordings. We mixed the album in April at YB Studio with Gustavo Lenza, and in November, we did the mastering at the Classic Master Studio with Carlos Freitas.

Can you describe the recording process of this album?

I wrote the music and lyrics and then passed them on to Rodrigo to define the rhythm, harmony and guitar arrangement. First we recorded voice and guitar. Then Paulo added all the other elements: bass, drums and electronic sounds. After Paulo defined the structure, we listened to it, discussed the details and after coming to an agreement, we'd close the production.



How would you describe the album to someone that hasn't heard it before?

It's a Brazilian music album with a pop, electronic music sonority, but it's still very acoustic because it features samba and Brazilian musical instruments. Its inspiration comes from the urban life of São Paulo, its ghettos and its people. The lyrics and the aura of the album focus on the peculiarities of Brazilian daily life, culture and human condition. In fact, the inspiration for the record comes from the conditions of life of the Brazilian people. That really inspires, fascinates, interests and moves me. And I think that the album transmits these feelings. I'd love to help these people with my music. I'd like them to listen to it and see themselves. That's my dream.

What do you think sets you apart from other musicians in your country?

In the Brazilian context, what makes my work different is the fact that it's pop without losing its depth. It's accessible, but it still transmits an interesting message. I tried to make an essentially popular album, opening a channel to communicate with people, trying to serve people. I think my music has this kind of coherence and that makes it different. On the other side, besides the names I mentioned earlier, I identify with my generation of singers, songwriters and musicians from São Paulo, people like Curumin, Beto Villares, Céu, Mariana Ayard, Antonio Pinto, Rodrigo Campos. We deal with the same music and life issues. I also identify with Brazilian pop music artists like Seu Jorge, Cássia Eller, Marcelo D2, with their performance and commitment to the audience.

What are your plans or goals for the future?

To build a coherent and integrated career. Think of the long term, to find my space in the market with my own light. I'd like to be meaningful for a large audience and, at the same time, be creative and interesting.



Luísa Maita

Lero-Lero Lyrics

1 Lero-Lero (Hey, What's Up)

(Luísa Maita) BR-LKT-08-00001

"Lero-Lero" is a slang term that translates as an informal, aimless conversation. A deconstructed samba about two friends from a ghetto on the outskirts of São Paulo who have each other's backs whenever trouble arises.

Look who's coming now:
Just, "Hey, What's up?" and a glance eye to eye

He's on our side
No hurry, no delay
Everything's all right

He's of the same blood
Our flow is telepathic
Beyond words

And when life gets tough
It's just, "Hey, What's up?" And a glance eye to eye
And I'm back to all right

This is for you, my brother
This is for you, my brother
Everything's all right

Quem vem ali agora:
É lero-lero olho no olho e nada mais

Esse é do mesmo time
Não tem pressa e nem atraso
Tudo é em paz

Parece o mesmo sangue
Quando um pensa o outro sabe
Nem fala não

E quando a vida aperta
É lero-lero olho no olho e me volta a paz

Quero dizer valeu irmão
Quero dizer valeu irmão
E nada mais

2 Alento (Encouragement)

(Luísa Maita) BR-LKT-08-00002

Sung from the point of view of a "motoboy", who zips through the city making deliveries, "Alento" is a celebration of São Paulo's energy and industriousness. The basic rhythm of the song is a capoeira rhythm called *maculelê*.

I get up early with my foot on the brake
And the whole world begins to turn
In the bathroom, I look in the mirror
I take in the courage to get on the move

Wallet and keys in my pocket
my cell phone is charging
Listen up, better let me be
Nobody's going to hold me back
Yeah, I'm in control of my life
So happiness will come
So my dreams can fly

Don't mess with me
If I'm laughing, I'm laughing for you
Look up at the sky, honey

I wasn't born to fake it
I'm tuned in to the love
We have for life

Acordo cedo com o pé no freio
E o mundo inteiro começa a girar
No banheiro, olho no espelho
Crio coragem e ponho pra andar

A carteira, a chave no bolso
Tá carregando o meu celular
Acredita, ninguém apita
Quem vai querer hoje me segurar
É, eu tô na vida e é pra virar
Que a felicidade vem
Eu tô sonhando mais além

Não nem vem aqui me atazanar
Se eu tô rindo é pra você
Olha pro céu meu bem

É eu não fui feita pra fingir
Eu tô ligada é no amor
Que se tem pra viver



3 Aí Vem Ele (There He Comes)

(Luísa Maita) BR-LKT-08-00003

A song about all the feelings and anxiety that an upcoming date provokes in two young people who are in love. This song features another capoeira rhythm, *São Bento Pequeno*, which Baden Powell used a lot.

It was so cold, but look who's here
Getting closer: it's love
Your certainty gazed at me
Follow its line, bringing you in

What do I do?
Stop now, don't make a scene
Just as I thought
Oh, my God, Mother Mary
What should I say
The time has come
And look who's here
I take him in, I kiss him, and that's that

Tava tão frio, quem chegou
Quem se aproxima é o amor
Sua certeza me olhou
Segue a risca já vem

O que é que eu faço
Agora pára olha o clima
Como eu pensei
Ai meu deus ave maria
Ai o que é que eu falo
Tá na hora vem chegando
Ai aí vem ele
Deixo vir e beijo e pronto

4 Desencabulada (Wanton)

(Luiz Felipe Gama and Rodrigo Campos) BR-LKT-08-00004

A made up word, *desencabulada* means the opposite of shy, being bold and at ease, a woman in a sensual state. A tribute to Brazilian women, the song tells of girl from the Rio de Janeiro hills losing herself in the music at a *baile funk* dance. It's a traditional samba with a funk beat.

It happened at a *Baile funk**
She got home late at night
Wanton, almost nude
Still whistling the refrain

Isabel, brunette,
Curly hair
A poem of waist and mouth
With a bright, seductive gaze

It happened at a Baile funk,
She danced, madly
Her sweat bathed her many partners
She sang the refrain with no shame...

Foi num baile funk
E chegou de madrugada
Desencabulada, quase tava nua
Inda assoviava um refrão

Isabel, morena
Do cabelo cacheado
Uma poesia de cintura e boca
De olhar atento e sudutor

Foi num baile funk,
Dançou, desesperada
Seu suor banhava os parceiros muitos
O refrão cantava sem pudor...

**baile funk* – a party featuring Rio funk music (a genre with origins in Miami Bass)



5 Fulaninha (Jane Doe)

(Luísa Maita) BR-LKT-08-00005

A slang word that means "what's-her-name," "Fulaninha" talks about the fear and desire that comes with choosing which road to follow in life and the struggle to realize your dreams. It's a *baião*, a northeastern rhythm, synchronized with a basic *dancehall* rhythm.

Jane Doe left town to the rhythm of love
Set sail without fear
She won't miss a step along the way
She's gonna make it

Where would it all get her?
And fear crept in slowly
But her desire to dream
Just took over

Fixed on her goal, the clock ticking
A life still to be made
The world opening itself up
She's understanding
It was a bridge to be crossed

Where would the bridge get her?
And fear crept in slowly
But her desire to dream
Just took over

Fulaninha se foi na toada do amor
Embarcou sem medo de cair
Sem render nenhum passo de todo trajeto
Dali iria até o fim

Onde é que aquilo ia dar
E o medo vinha devagar
Mas um desejo de sonhar
Tomava conta do lugar

Arretada na meta o relógio rodando
E a vida longe de existir
Quando o mundo se abrindo,
Fulana entendendo
Era a ponte para se cumprir

Onde é que ponte ia dar
E o medo vinha devagar
Mas um desejo de sonhar
Tomava conta do lugar

6 Mira e Veja (Look and See)

(Rodrigo Campos and Morris Piccioto) BR-LKT-08-00007

"Mira e Veja" describes a person riding his bike around and observing the colorful scenes of daily life in the city. A portrait and tribute to São Paulo, which is known for being gray and urban, but if you change the way you look at it, you'll see that it's full of energy, life and beauty.

I take my road
I wander through chaos

I ride my bike idly
Around my big city
I turn every corner
God, this place is all gray

I stop by a wall
I see a window

There, I see a vase, I see the rose,
I see a shadow flash, a woman's body
Magnetic, quick chill and
I move on to someplace else

Pedaling slowly
Same absence of color
The window, the rose and the woman return
To reveal color in the black and white portrait of the city
Around me

I go aimlessly
I wander through chaos

Sigo o meu caminho
Vago pelo caos

Pedalando minha bicicleta
Na cidade grande a vadiar
Revirando cada canto esquina
Deus, é todo cinza meu lugar

Paro rente a um muro
Vejo uma janela

Nela vejo um vaso, vejo a rosa,
Vejo um vulto, um corpo de mulher
Magnético arrepio vivo e
Logo viro rumo outro lugar

Pedalando devagar
Mesma ausência de cor
Voltam janela, rosa e mulher
Revelam cor no retrato PB da cidade
Ao meu redor

Vago meu caminho
Sigo pelo caos



Riding my bike
In the big city, whistling
An old song I once
heard in this very place

I stop by another wall
I peep through the door

I take a look and see a pink girl
In a blue dress, spin
Around over a gray, old and dirty patio
To the sound of that old song

Pedaling in the past
I lay colors in the present
I remember the pink and blue girl
I remember her and reinvent the way I look at
My city, my place

I remember the pink and blue girl

Pedalando minha bicicleta
Na cidade grande a assoviar
Uma velha melodia um dia
Ouvida bem aqui neste lugar

Paro noutro muro
Olho pela porta

Miro e vejo uma menina rosa,
Vestidinho azul, rodopiar
Sobre um velho pátio sujo e cinza
Ao som daquela velha melodia

Pedalando no passado
Deito cores ao presente
Lembro a menina rosa e azul
Lembro e repenso a maneira de olhar
A cidade, o meu lugar

Lembro a menina rosa e azul

7 Maria e Moleque (Maria and the Kid)

Rodrigo Campos BR-LKT-08-00006

"Maria e Moleque" tells the story of a young drug dealer from a ghetto on the outskirts of the city who falls in love with a married woman and wins her over. A samba with an Afro accent, it was inspired by the music of João Bosco and Brazilian films such as *City of God*.

The Kid was taking some time by the fire
Smoking a joint in the alley up to the slums
When Maria Rita do Anescar passed by
The sweetest smelling, most beautiful girl in the hood

The Kid went after the girl
He left Formiga in charge of the slums
But the hard truth was that she was taken
She already had two sons with Anescar
(Cidimar and Tom)

The Kid grabbed her by the arm
He cursed her for not being his,
The girl shook him off, she ran, she tripped
He was the boss of the hood and he wanted her
She was touched, she smiled

And they made love in an Opala with tinted windows
At a street corner, Vila das Mercês
Rita sighed in total bliss
All wet, her pleasure overflowed

And they made love in an Opala with tinted windows
At a street corner, Vila das Mercês
Rita rode him with fury
Exuding the scent of the sea

Moleque tava dando um tempo na fogueira
Puxando um "back" na ladeira da favela
Quando passou Maria Rita do Anescar
A mais cheirosa e mais bonita do lugar

Moleque se mandou atrás da rapariga
Deixou Formiga no controle da favela
Mas o diabo é que a donzela era do lar
Já tinha dois barrigudinhos com o Anescar
(O Cidimar e o Tom)

Moleque pegou pelo braço da menina
Mal disse a sina de não ser seu namorado
Menina estremeceu, correu, tropeçou
Era o malandro da quebrada e a desejou
Se emocionou, sorriu

E se amaram num opala de vidro fumê
Em qualquer encruzilhada, Vila das Mercês
Rita suspirava embevecida,
Encharcada, o próprio prazer vertia

E se amaram num opala de vidro fumê
Em qualquer encruzilhada, Vila das Mercês
Rita cavalgava enfurecida
Exalava um cheiro de maresia



8 Anunciou (Declared)

(Luísa Maita) BR-LKT-08-00008

"Anunciou" talks about crucial moments in life, when you suffer a great loss, or when you need extra strength, when you need to recover, make choices and give something up. It is also structured on the capoeira beat, *São Bento Pequeno* and is dedicated to musician and inspiration Fernando Falcão.

It stung, it burned
It declared that life had changed
It hurt, it gnawed
But the one who arrived didn't back off
He loved, he came in
Didn't get lost upon saying goodbye
He left, he came back
He imagined whatever he wanted...

He was shaken, he suffered
He found, he loved
He uprooted, he planted
He cast a spell, he fell

Ardeu, queimou
Anunciou que a vida virou
Doeu, comeu
Mas quem chegou não renunciou
Amou, entrou
Não se perdeu na hora do adeus
Se foi, voltou
Imaginou o que quis...

Abalou, sofreu
Encontrou, amou
Arrancou, plantou
Encantou, caiu

9 Um Vento Bom (A Good Wind)

(Luísa Maita) BR-LKT-08-00009

A positive song about those moments when you find harmony in life, when everything makes sense and is in its place. Sometimes in life, things connect as if they were a well-choreographed dance.

A good wind, I discovered
Now is the time to live

When it happens, you'll know
That everything will find its place

A certain love glides
Between the lines through the air
When it comes it will whisper
Now is the time to live

I want to see you dance
Dance so light you float
I just want to feel
That the atmosphere is going to lighten up now.

Um vento bom, eu descobri
Agora é hora de viver

Cê vai sacar, quando virar
Que tudo encontra o seu lugar

Um certo amor, a deslizar
Nas entrelinhas pelo ar
Vai sussurrar, quando chegar
Agora é hora de viver

Quero te ver dançar
Dançar tão leve a flutuar
Eu quero só sentir
Que o clima agora vai se abrir



10 Alívio (Relief)

(Luísa Maita) BR-LKT-08-00010

A song about the pleasures of Brazil: the sea, love, samba, nature, the sky, dance, and how all this can give you tools to transcend your troubles and find the meaning of life. A samba with Afro accents and a 6/8 rhythm on the second part, "Alívio" is dedicated to singer Virginia Rosa.

Who's never gone nuts
Diving into this sea

Who's never felt
A samba here by Candeia

Will he find
Will he find
Will he...

Who's never dreamed
Looking at the starry sky

Who's never danced
A samba on this street

Will he love
Will he find
Will he...

Quem nunca pirou
Ao mergulhar nesse mar

Quem nunca sentiu
Um samba cá de Candeia

Será que vai achar
Será que vai achar
Será...

Quem nunca sonhou
Ao ver o céu de estrelas

Quem nunca dançou
Um samba nessa avenida

Será que vai amar
Será que vai achar
Será...

11 Amor e Paz (Love and Peace)

(Luísa Maita) BR-LKT-08-00011

The meeting of peace with silence, with the absence of conflict, with purest love, this song was inspired by the image of a father lulling his son to sleep. It's an homage to bossa nova pioneer João Gilberto.

Love stayed
It stopped it's coming and going
Peace has come
It doesn't hurt, it doesn't want

The wonders I saw
Only made me cry
I got tired, I found

I'm by your side, so close, so close
To protect you
It's mine, it's yours, it's...

O amor ficou
Não vai, não vem
A paz chegou
Não dói, não quer

A maravilha que eu via, que eu via
Só me fez chorar
Cansei, achei

Tô do teu lado tão perto, tão perto
Pra te proteger
É meu, é teu, é...

