

WASHINGTON POST
STYLES SECTION COVER STORY

The Washington Post
Style

SATURDAY, NOVEMBER 6, 2010

MUSIC

Nothing gets lost in translation

Sultry Brazilian songstress Luisa Maita steams up Bohemian Caverns, where the crowd hung on her every word. **C5**



“ Throughout, the choreography – and the dancing – can be best described as strenuous.

BOOK WORLD
Right at home

Laurence Cossé’s “A Novel Bookstore” is a choice spot. **C3**



CELEBRITOTOLOGY
Famous faces

Should Dems need to turn to actors such as Tom Hanks? **C3**



— Sarah Kaufman, on the Washington Ballet’s “Romeo + Juliet.” **C2**

SATURDAY, NOVEMBER 6, 2010

The Washington Post

S

Luisa Maita steams up Bohemian Caverns with her sultry sound

Translated from Portuguese, the lyrics on Luisa Maita’s debut album, “Lero-Lero,” are quite earthy: “The Kid was taking some time by the fire / Smoking a joint in the alley,” begins one song; “She got home late at night / wanton, almost nude,” recounts another. Thursday night at Bohemian Caverns, the second stop on the Brazilian singer’s first U.S. tour, the eroticism was palpable, yet not wanton. The Sao Paulo native moved her hips,

MUSIC REVIEW

which were wrapped in tight jeans, with a motion as gentle as the music — a part-cooed, part-whispered update of samba, bossa nova and other Brazilian styles. Like near-contemporaries such as Bebel Gilberto, Maita adds machine-made timbres to Brazilian jazz-pop’s characteristic tones. But only a few synthetic beats and whooshes were heard during Thursday’s 70-minute show, which owed as much to dub reggae (notably

during the strutting “Lero-Lero”) as to techno-lounge. The most electronic instrument was dreadlocked guitarist Rafa Moraes’s “acoustic” guitar, which was wired to an intimidating battery of effects pedals. He used them not for arena-rock bombast, but to produce warm echoes and percussive, pianolike tones.

The music’s peaks were left to Maita, who soared above such up-tempo numbers as “Desencabulada” (the “wanton” song)

and “Anunciou” (in which life “stung” and “burned”). Yet the singer’s liquid notes and airy trills were never merely showy. Perhaps it helped that she sang in a Romance language, but Maita made back-seat sex in a Chevrolet “Opala with tinted windows” sound ethereal.

— Mark Jenkins

LATIN LOVER: Brazilian singer Luisa Maita’s eroticism needed no translation.



JOSH SISK FOR THE WASHINGTON POST

also online at:

http://blog.washingtonpost.com/clicktrack/2010/11/in_concert_luisa_maita_at_bohe.html

