

in love with a streetcar conductor. Another man falls jealously in love with her and follows her in the costume of Death. The film, which contained music by Jobim and Luiz Bonfá, was released in 1959 and became an international hit, eventually winning an Academy Award as Best Foreign Film.

"We worked on the film. I wrote new songs. Luiz Bonfá wrote the famous 'Manha de Carnaval'. And then the film became very famous and got awards all over the world. In Brazil I stopped being an unknown. They started to know my name, and they would say 'Mr. Jobim wrote the music for *Black Orpheus*'. It brought a lot of publicity for Luiz Bonfá, for Vinicius, and for me.

"Then João Gilberto came from Bahia in the north. The north is hot. The south is more temperate. João asked me to make a record with him. And in this record he did many of my songs, and it became famous. At first nobody wanted to make a record with him. They thought it would not be commercial; you know, the old thing.

"Finally we got permission to make a 78. We did it, and it was a hit. 'Chega de Saudade' and 'Bim Bom'." It is pronounced *shay-ga* and it means "enough".

"Then João got permission to make an album. So we did his first album." That was in 1958. "And the second. And the third. João became a very famous man in Brazil."

When the first bossa nova records were heard in the United States, it was bruited about that this music had been influenced by records made in California in the mid-Fifties by saxophonist and flutist Bud Shank and Brazilian guitarist Laurindo Almeida. This was ardently denied by the devotees of hard bop in the East: West Coast jazz was so patently effete, they felt, that this could not possibly be.

But according to Jobim, Gilberto, and many others, this was indeed the case, even though Shank thought it was untrue. "The Brazilians didn't need us," he told me some time ago.

But trumpeter Claudio Roditi, born in Rio on May 28, 1946, is yet another Brazilian musician who confirms this. Roditi, who now lives in Brooklyn, remembers growing up on the Jobim records and listening to West Coast jazz records on the World Pacific label. One of the musicians he listened to, as did Jobim and Gilberto, was Gerry

Mulligan. In 1959, Roditi said, Musidisc was issuing the World Pacific records in Brazil.

"Everybody was into West Coast jazz then," he said. "Any other stuff would be imported and harder to find. That's why West Coast jazz influenced the bossa nova people that much. I am quite sure that Chet Baker was an influence. The arrangements of the period all sound as if they were influenced by Bud Shank or Gerry Mulligan or those [kind of] cats. And mainly Mulligan."

One of the influences was Barney Kessel, especially through a recording he made with Julie London titled *Julie Is Her Name*. Such Brazilian guitarists as Carlos Lyra, Roberto Menescal, and Baden Powell have attested to this. In a book titled *Musica Popular Brasileira*, Menescal said, "At the time I started to buy records, I ended up liking Brubeck, Gerry Mulligan, Chet Baker. Shorty Rogers . . . influenced our music so much . . . Tom [Jobim] already used to do almost everything that we do today. Until that record by Barney Kessel appeared. This record really opened our eyes to harmony."

Lyra said, "The sound of jazz is what was heard by us: Tom, Johnny Alf, Menescal, Ronaldo Boscoli, and me."

Alf said, "In the beginning, Lennie Tristano, Lee Konitz, and Charlie Parker [influenced me]. I heard a lot of Billy Bauer, the King Cole Trio, Stan Kenton, Billie Holiday."

Powell said, "From fifteen to nineteen I only played jazz. At the time I was crazy about Shorty Rogers. The guitarists were Barney Kessel and Les Paul . . . I went to speak to Barney in Germany, crazy to meet him. I told him, 'I am the greatest fan you have.' He died laughing and said, 'I am the one who is your fan, you know.' I told him then about his recording with Julie London . . . I told him that he was adored by all guitarists in Brazil, and he was happy, because he is a simple guy."

Jobim, late in his life, tended to minimize the US influence. He told an interviewer that Claude Debussy and Heitor Villa-Lobos were very strong influences on him. He continued:

"As for jazz, real jazz, I never had much access. What we listened to here were those big bands. Real jazz here was something for collectors, for rich playboy types . . ." This was almost certainly a slap at the millionaire coffee heir and jazz buff Jorge Guinle. He