

company salary, was still "chasing" the rent.

But de Moraes thought it was a pertinent question and made an appointment with his new partner for the next day. The first three songs were "horrible", as Jobim himself would confess later, and were quickly forgotten. The first one they finished and both approved was "Se Todos Fossem Iguais a Você ("Someone To Light Up My Life") which the public later approved, too.

The play opened on September 25, 1956 at the principal theater of Rio, Teatro Municipal, and it was a big hit. Later the play was adapted for the screen as *Orfeu Negro (Black Orpheus)* and it won first prize in the Cannes Film Festival of 1959.

Jobim and de Moraes kept writing together after the Orpheus adaptation. Their body of work signified a new direction in Brazilian popular music, especially because of its rich harmonies and style of lyrics which, although popular, were much more elaborate than the verses sung at that time. The music was something new, and it became even newer in 1958 when their songs were recorded by a singer making his debut (and who would revolutionize Brazilian music), João Gilberto. His

voice, so different from other singers', was a musical instrument and his form of guitar playing was totally new [The "João Gilberto beat" became an identifiable style; in fact, Oscar Castro-Neves, a great Brazilian guitarist himself, feels that Gilberto invented the bossa nova beat.]

In 1960 Odeon released through Capital Records (EMI's US affiliate) the record *Brazil'brilliant*; it had Gilberto singing the songs of bossa nova writers. In 1962, invited to participate in a concert of bossa nova at Carnegie Hall in New York City, Jobim did not want to go, despite the promoters' and de Moraes's insistence. His reason? Fear of flying. After the following conversation with Fernando Sabino, a writer, he decided to make the trip:

ACJ: Airplanes are things that fall, Sabino.

FS: But this airplane is not going to fall.