

ACJ: Do you guarantee it?

FS: I do!

ACJ: Then I will go to New York.

After Carnegie Hall, Jobim recorded his first US album, *The Composer of "Desafinado" Plays*. Pete Welding, the *down beat* critic, gave the record the top rating, five stars, and was sorry he had no more stars to honor it. The jazz musicians loved it and saluted bossa nova as excellent news. Thelonious Monk said that bossa nova "gave the New York jazz intellectuals what [they were] missing — rhythm, swing, and Latin warmth". And Gerry Mulligan said that bossa nova was "harmonically perfect and highly sophisticated".

When Jobim returned to Brazil, the album *Getz/Gilberto* was released in the US and included the great hit "The Girl from Ipanema" (a song that Jobim and de Moraes had written for a musical the playwright had conceptualized but never wrote; it was to be called *Blimp* and told the story of a Martian who arrived in Rio during the height of Carnival). After that phase, Jobim divided his time between Brazil and the US, having performed on a number of US television shows. In 1966, while he quietly sipped his beer in an Ipanema bar, the phone rang. It was Frank Sinatra inviting him to do a whole album of his songs. "Do you think it is a good idea?" asked Sinatra. "Perfect," answered Jobim. And the album was done.

Several records followed, in Brazil and in the US. His "Águas de Março", in 1972, for which he wrote both the Portuguese and the English lyrics, was considered by Leonard Feather "one of those songs that show an extremely complicated structure, when analyzed, but sound incredibly natural and spontaneous when heard and felt". It was one of several songs Jobim wrote with an ecological theme. In all of his albums of the Seventies, Eighties, and Nineties, he included songs about the preservation of nature. This was one of his favorite topics of conversation at the tables of his choice hangouts.