

being used to identify the peer group that we had, Carlos Lyra, Roberto Menescal, and myself.

RS: So it was in the lyric written by Newton Mendonça—

OC-N: —but it was an expression that was being used *among us*.

RS: How would you translate it?

OC-N: *The new wave, the new stream.*

RS: *The new beat?*

OC-N: Not exactly the new *b*— we would say, "Yes, this is new, this is bossa nova"; it was like a little slang, a little inside joke.

And it *caught*, you know.

RS: Right. Now the first bossa nova hit is a song from the album *The Composer of "Desafinado" Plays*, which was "Chega de Saudade"—

OC-N: Yes, which became "No More Blues".

"Chega de Saudade" was a big hit. It was pretty funny, because Odeon, which is EMI-Odeon in Brazil, released a 78 in Rio and then sent it to São Paulo to be released. In São Paulo the chief of the sales department said, "Look what a piece of shit Rio sent us." After that he broke the record on his knees, in many pieces; just to [prove] him wrong the song became a hit.

So he had to swallow what he had said. But the system didn't understand the music; it was really like marketing jazz at that time in the United States. It was really new But suddenly it caught on.

RS: Ray Gilbert, Norman Gimbel, and Gene Lees are probably