

President Juscelino Kubitschek, who had been elected on October 3, 1955, instituted a period of industrial expansion, prosperity, and great optimism in Brazil. It is not coincidence that the bossa nova movement came to pass during his administration. It was Kubitschek who caused the building of Brasilia as the country's capital. A great lover of music, he commissioned Jobim and Vinicius de Moraes (pronounced vee-NEE-sius de mo-RAH-ees) to write a piece for the city's inauguration, *Brasilia, Sinfonia da Alvorada* (*Brasilia, Symphony of the Dawn*).

In Rio I sought out Enrique Lebendiger, who owned a company named Fermata do Brasil. Fermata published a lot of Jobim songs. I arranged a meeting with Lebendiger, who turned out to be Swiss, and told him that I thought these new songs could function in English. I said I wanted to try my hand at translating them and therefore would like to meet Jobim and some of the others. Lebendiger urged me to have nothing to do with Jobim. He said he was crazy and difficult. He said I should go ahead and make translations without seeing him. I told him I couldn't do that. Finally he gave me a telephone number for the home of Gilberto, where Jobim often played.

Jobim spoke only a few words of English; we communicated in a mixture of French and Spanish. I told him when we met at Gilberto's house that I thought his songs could be and should be translated into English. He was fascinated by this and urged me to try doing it, which, within a day or two, I would.

I told him that he reminded me slightly of Mulligan, and it was then that he told me that Mulligan was one of the inspirations behind the bossa nova movement. He said that the street samba of Brazil was passionate and hot, and his ideal had been to calm it down for the recording studio, after the manner of the Mulligan tentet and quartet records, without losing the swing. "We must not lose important things," he said.