

Among the American musicians who had discovered the bossa nova movement, besides Dizzy Gillespie, were composer Bob Brookmeyer and guitarist Charlie Byrd. Byrd persuaded Stan Getz to collaborate with him on an album of these songs for Verve. Creed Taylor produced the album, titled *Jazz Samba*, and one cut, "Desafinado", became a hit. By July 1962 there was a craze, in part stimulated by the film *Black Orpheus*, for this new music from Brazil. Jobim would be in New York before the year was out.

Rising in the ranks of jazz was arranger Gary McFarland, then twenty-nine years old. He'd had his first important break with some compositions he contributed to the book of Gerry Mulligan's Concert Jazz Band. Though McFarland was then still comparatively unknown in the jazz world, Taylor assigned him to write a follow-up Brazilian album for Getz. On August 27 and 28, 1962, Taylor recorded Getz with a superb big band and McFarland charts. It was released as *Big Band Bossa Nova*. It too was a success. These albums shot Getz's career to the level of a pop-music star.

Suddenly, in New York, everything was bossa nova. It was a craze, a frenzy. (A few months later, Eydie Gorme would record a travesty titled "Blame It on the Bossa Nova". Even more egregious was "Bossa Nova Baby", recorded by the Coasters and, of all people, Elvis Presley.)

Meanwhile, in Brazil, a member of the Brazilian diplomatic corps named Mario Dias Costa had a vision that this was the time for Brazilian music on the world stage. He was the force behind a concert to be held at Carnegie Hall in New York. He persuaded Varig, the Brazilian airline, to fly the prominent bossa nova musicians to New York. The concert would be produced by Sidney Frey, the owner of Audio Fidelity Records, with cosponsorship by *Show* (a magazine that has long since died). Jobim flew to New York on November 22, 1962, arriving barely in time for the concert that night.