

11. Os Gatos: Silk Stop

(J. Donato) Longitude Music Co. / Heinz Funke Musikverlag GmbH (Berlin)
From *Aquele Som dos Gatos*; orig. LP: Philips 632795
Rec. 1966; prod. by Dori Caymmi; © 1966 Philips

Eumir Deodato, piano; Sergio Barroso, bass; Wilson das Neves, drums; Durval Ferreira, guitar; Paulo Moura, alto sax;
Copinha and Meirelles, flutes; arr. by Eumir Deodato

Originally recorded by the composer himself in 1963, "Silk Stop" was recreated by Os Gatos in an ingenious arrangement by Deodato. The name of this all-star group, which recorded two idolized albums in the mid-'60s, stems from the nickname of guitarist Durval Ferreira, who was known as O Gato (The Cat). This is a very interesting cut: Deodato's solo resembles Donato's style; drummer Wilson das Neves uses the brushes in the style of the Tamba Trio's drummer, Helcio Milito; what is more, the combination of two flutes and one alto sax sounds quite amazing! Curiously, this tune became a pop hit in Brazil in the early '80s, when samba star Martinho da Vila added lyrics and recorded it as "Gaiolas Abertas."

12. Edu Lobo: Upa, Neguinho

(E. Lobo / G. Guarnieri) Eduardo Lobo de Goes - Gianfrancesco Guarnieri /
MCA Music Ltd, vertreten durch MCA Music GmbH (Hamburg)
From *Folklore e Bossa Nova do Brasil*; orig. LP: MPS 15102
Rec. November 14, 1966; prod. by J. E. Berendt; © 1967 MPS

Edu Lobo, vocal & guitar; Dom Salvador, piano; Sergio Barroso, bass; Chico Batera, drums; Rubens Bassini, congas & percussion;
Jorge Arena, congas; Meirelles, flute; arr. by Edu Lobo

Composed for the soundtrack of the stage play *Arena Canta Zumbi* in 1965, this song gained status thanks to Elis Regina's version. This live recording was made in Germany during a tour of an all-star group that also included Sylvia Telles and Rosinha de Valença. A member of the second generation of bossa composers (to which Deodato and Marcos Valle also belong), Lobo was one of the first to write *canções de protesto* (protest songs), creating lyrics of social criticism.

13. Baden Powell: Canto de Ossanha

(B. Powell / V. de Moraes) Moraes Edition Vinicius - Baden Powell de Aquino / MCA Music GmbH (Hamburg)
From *Tristeza on Guitar*; orig. LP: MPS 15090
Rec. June 1966, prod. by J. E. Berendt; © 1966 MPS

Baden Powell, guitar; Sergio Barroso, bass; Milton Banana, drums; Amauri C. Rosa and Alfredo Bessa, percussion;
arr. by Baden Powell

Baden Powell and Vinicius de Moraes became partners in a series of "Afro-sambas" composed in 1962. One of them, "Canto de Ossanha," found a home in Elis Regina's repertoire many years later. Baden is one of Brazil's top guitarists, with a cult following in Europe, where he lived for several years. His guitar style is very peculiar, with the most aggressive touch among bossa guitarists, fusing the basic bossa beat with accentuations learned from the music of Northeast Brazil.