

wore platform heels, paraded his young girls, and was loathed by every Brazilian musician I ever met.

"I'm not much of a connoisseur of jazz," Jobim continued. Maybe. But he liked working with US jazzmen such as Ron Carter and Urbie Green. "Later on, I saw that purists here were saying that bossa nova was a copy of American jazz. When these people would say bossa nova's harmony was based on jazz, I thought it was funny because this same harmony already existed in Debussy. No way was it American. To say a ninth chord is an American invention is absurd. These altered eleventh and thirteenth chords, with all these added notes, you can't say they're an American invention. This kind of thing is as much South American as it is North American. Americans took to bossa nova because they thought it was interesting. If it was a mere copy of jazz, they wouldn't be interested. They're tired of copies of jazz. There's Swedish jazz, French jazz, German jazz — Germans are full of jazz.

"Look, what swings is in the United States, in Cuba, in Brazil. These are places that swing. All the rest is waltzes — with all due respect to the Austrians. There are interesting rhythms in places like Chile and Mexico, but it's not the same essence that we have — the black influence mixed with the white influence. It's a question of nomenclature. Latin jazz, Brazilian jazz, soon you don't know what you're talking about any more We need to free Brazil from these categories. I faced enormous prejudices. I'd play a ninth chord and people would say, 'Look, Tom's playing bebop.'"

He was quite right, of course, that this kind of harmony was not a US invention. But what he told that interviewer is at variance with what he told me in earlier years, particularly about the influence of Mulligan. A simple example: Menescal's charming "O Barquinho" is based on the chord changes of Ralph Burns's "Early Autumn". And the chart of it on the Gilberto record, which I have always assumed Jobim wrote, sounds like the Kenton band.

Dori Caymmi (guitarist, arranger, composer, and son of Dorival Caymmi), said: "Shorty Rogers for me was the inventor of bossa nova because he played the way João and Tom played."

Mulligan has recounted that in the late Forties, he and such associates as John Lewis and John Carisi, who met regularly in the apartment of

Gil Evans in New York, were trying to achieve with a small group the calm lyricism of the Claude Thornhill orchestra, of which Mulligan, Konitz, and Evans, among others, were alumni. When Miles Davis got a record contract for them with Capitol, the group became known as his, and the music, in hindsight, as the Birth of the Cool. Mulligan's own subsequent records, made in California with both a tentet and later a quartet, were issued on World Pacific, and were among those, according to Roditi, that became available in Brazil. In that case, Gilberto's soft, vibratoless singing may have been influenced by that of Baker. It was also influenced — and Gilberto told me this long ago — by the French singer from Martinique, Henri Salvador, as well as some earlier Brazilian singers. The very concept of the sound of the Thornhill band was Thornhill's own, according to both Evans and Mulligan. And so in the longer genealogy, one is forced to conclude that Thornhill was one of the important influences on bossa nova.

As for Rogers, he came from a somewhat different direction. He was married to Red Norvo's sister. Rogers, a product of the famous High School of Music and Art in New York, joined Norvo's group when he was still in his teens. The leader at that time was playing xylophone, an unamplified wooden instrument of very low volume. Thus the whole group had to be scaled down to a kind of general pianissimo to balance with it. Rogers said that when he settled in California, he tried to continue in that softer style. And he, along with Mulligan, became one of the formative influences on West Coast jazz and thus, as incredible as it seems, on Brazilian music. (It is possible, even likely, that Rogers, who died at about the same time as Jobim did, never knew of his influence in Brazil.)