

História

Depoimento de Telo Borges

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História completa

IDENTIFICATION Name / Birth place and date Marcelo Wilson Fragoço Borges. I was born in 22 of January of 1958, in Belo Horizonte.

MUSICAL EDUCATION Musical initiation My first contact with music was through my brothers who were already professionals, mainly Marilton, Lô got professional later. There's been always some instrument at ease at home and when I wasn't in the street playing football, I was home, playing those instruments, at the piano, or the guitar and stuff. So it was naturally that I've begun to deal with music.

CHILDHOOD Games children play My childhood was very pleasant, I was quite a little devil. I used to stay the whole day in the street, basically. When I wasn't at school I was in the street. The most fun has been, and is still, the football, I used to play all the time as well bothering the neighbors, ringing doorbells, making out cans of... [Laughs] I will do this statement now and it's possible that a neighbor from 30 years ago comes after me. I used to get this piss cans and put them on the wall [Laughs]. You can cut it if you can... Then a person would pass by without seeing the wire, the can would fall over. I was hidden somewhere, laughing to death. There was also a shit stick. We used to stick it in the shit and then look for a fight: "You're facing that because you've got the broom, hold this if you can" Then the guy would hold that. There's always been a curious guy to try to put us apart or to set fire on the situation, and when he held it we used to pull the stick back so there was a sort of ring formed in his hand. Actually that's why my mother ended up committing me, she wanted to commit me, she's put me into a seminary. On the street we used to live in Divinópolis I was considered one of the naughty ones. So I think I've done the most of my childhood, I've messed a lot, did lot's of naughty things.

CHILDHOOD/ LOCALITIES BELO HORIZONTE Childhood memories / Levy Building I remember just some few things of this time, because we've lived downtown, at Levy Building. I remember we used to stay home a lot, or from home to the school, or at the club. But I haven't walked too much around while in downtown. I remember I've had a hernia problem. I can recall my father taking me to the doctor sometimes, I used to go on his back, it's a vague memory I have of downtown. And sometimes messing around the building. It's a 17 building story and we used to go to each story, ring the doorbell and run away down the stairs. Just for fun. So my reference about this time is just like this. Another thing I remember from my childhood was the day of JFK's murder. I remember exactly where I was. I was going down the viaduct, from downtown to Santa Tereza, when someone's got the news on the radio, it was a commotion in the bus that moment. Think about it in United States. They say the whole world was astonished about it. There were people crying inside the bus, I was a kid and I remember that. So I asked: "But what happened?" Then I connected the facts, to know that the president of another country has been murdered, but there's been a repercussion even inside the bus I was in, in Belo Horizonte. It's a reference I have of my childhood, besides all the kidding.

MUSICAL EDUCATION Musical initiation My mother realized I was too insistent about that kidding all the time thing. There's even a Marcinho statement in the book "Os Sonhos não Envelhecem" (Dreams don't get old), that is a tale about how I used to pick up the guitar, and the guitar was much bigger than me, I put it on my lap and— turn— hit it with a karate punch right in the middle of it. So I played a Dorival Caymmi's song: "Olha o mar, meu amor, olha a brisa que beija..." (look at the sea, my love, feel the kissing breeze...), and always kidding with the piano, with the guitar. And mama said so: "I'll get this kid to study." And so she's got me a teacher there in Santa Tereza, how was she called? Oh, I won't remember. I just know that it was close to home, and the classes wouldn't go further because I used to get there and she have said: "Play it for a while, show me what you know, I want to listen to it." And then I've started playing the songs I was working out, spent the whole class and the teacher would only say: "How cute, how nice". Then, one day, I got to my mother and told her: "Mom, there's nothing going on in the classes, I just play and the teacher only listen to it". "Oh, then I'm going to take you out of the classes" And it was the only time I've been to such a class, after a while I even got to study and stuff, but all by myself. I've got some methods and started teaching myself about the instruments. I was like 13 to 14 years old.

FAMILY Day by day Our day by day was a delicious mess. Because that was a house of 11 brothers, each of us with an own schedule, an own school, an own girlfriend. So I remember a very messy house, that used to please me, it has comforted me to be always among too many people, too much mess, too many argues. It's been all too much, peace has been too much, the mess was too much. I remember I've watched my younger brothers growing up, my mother, my mother's daily struggle, my father's too, who I've rarely seen, who used to go out in the morning and come back in the evening. That's it, with the music stuff coming over, my kidding, my football. I used to stay the whole day playing football and when I got home I took the ball to the bedroom on the top of it. My mother used to say: "Gosh, it's not possible, you've already played a lot and is still in your bedroom kicking the ball". My house was very active because of the too many people there. And as if all the people in the house were not enough, there were the others, friends who got there, there's been always a mess. For you to get the point, for many years I've slept with Nico, my younger brother, I used to lay with my head up and him, with his head down. It was impossible for everybody to fit in that house. So we've got to sleep together for many years. Basically it was that.

MUSICAL EDUCATION Influences The music that marks my history, that has been always listened at home, is, with no doubt, Beatles. That's what changed the lives of everyone at home, including mine, Even being a child, it's the musical reference I remember. I can't remember anything else that had caught my attention that time that wasn't Beatles. Always something related to the Beatles. It's what everybody has drunk in my family. Suddenly, Marilton and Marcinho, the most experienced ones, had another references, but my conception is absolutely Beatles. And Milton with his songs, also genius, started to directly interfere at home. But for me, I think all younger

than Lô at home, everyone is Beatles influenced, there was no other reference. Maybe a bit of bossanova, of João Gilberto, a bit of Tom Jobim, but generally, most of all Beatles. PEOPLE Milton Nascimento I remember Bituca's first time, in the first moments of my memory, still in downtown, at Levy Building. They had a band with Marilton and used to rehearsal over there. And in a certain time, besides rehearsal, he'd started sleeping over there too, he had started living there. Then he's been to São Paulo, he has been to Rio, but he's always came back. Every time he's got back to Belo Horizonte he used to stay at home in Santa Tereza and became a sort of a brother indeed. My mother used to trust him completely, my father used to let us, me and Nico, spend the holidays with Bituca in Rio. Bituca even used to say that Christ made like this (put both hands in his head) when he's seen both little devils coming over. And so he became a real brother, in confidence. So mom would let us go there, she used to say: "Go, go along with Bituca". And we used to stay with him in Rio, it was really cool. EDUCATION Studies I've got to the secondary. Even though I still owe some subjects, one is the biology, the other was the chemistry, something like that. But I've studied too little, I've quit studying early so I could make music. I think I wouldn't even have to get to this point, I could have made music and kept on studying. But I was not in fond of studying. I was even a good student, was smart, I got the subjects, had good results, but discipline brought me down. Every where I've gone there's been trouble. All the schools I've been to I've had discipline issues. I have never been in fond of being demanded, I've enjoyed to mess with who's been in charge. There's been always this tendency to sort of fuck with who was in charge. I have never enjoyed being demanded and it haven't worked. So I said: "Know what? I will ever study again". So I quit studying, something I still regret, I wish I have studied a bit more. MUSICAL EDUCATION Influences My education has been all a self teaching one. I have listened to loads of things. After Beatles I've started listening Jonh McLaughlin, Emerson, Lake & Palmer, Yes, Genesis, as well I've started listening Milton a lot. So I have never studied, only by myself, buying some methods and trying to make some more academic things. MUSICAL EDUCATION First instrument The same confidence I've had with the guitar I've had with the piano, there was no big difference. But it's happened that my first composition came out at the piano. And it was a nice story, it even sounds like a fairy tale. I'm now 47 years old and when I was 13 or 14 I've made "Voa Bicho" (Fly, thing), my first song. There was a light over this land that was quite a scandal. I remember there was a huge repercussion, it's been in all the papers, on TV. Around 1960 there's been a light over the Earth and everyone was saying it was an UFO. And I remember it's been on the radio, the TV, the papers. And exactly when this light was over the Earth, I was sitting at the front door of my house after a whole day of kidding and playing football. The hall of the house in front of us was dark, and suddenly this hall was enlightened by a quick ray of light - "shuf" - that thing drove me crazy. I told everyone, but no one would believe me. No one ever saw that. So I got inside that night, sat at the piano and stayed there: (singing) "Flying saucer, flying saucer". I remember Marilton passing by and saying like: "This one's got crazy. You can take him away, take him away because he's nuts". And I was very impressed about all that. On the day after, after the world wide repercussion I've started making "Voa, bicho", that is my first song. I've got excited, showed it to Marcinho and got too excited about all that stuff of making music and that it's got cute, neat. People said like: "What a naughty boy, how cute it is your song". It was an incentive for me. SONGS Voa Bicho (Fly, thing) It's been all recorded on the memory, actually, on my mind. It was getting mature, this first song, and I've been playing that for many days. It's been recorded inside of me. Then there was a festival at Pio XII School, and a friend that had already heard the song said: "I want to open the school festival with your song, is it ok?" I said: "Ok". "But no one will ever know, it's going to be like if it was mine, is it ok?" "Ok, it's all right". And the song won the school festival prize. I was playing, she was on the stage, the whole neighborhood was there, too many Santa Tereza people. So I've got Marcinho to make the lyrics. He made it and it's got recorded. My creation process was all on my mind, actually. Then, for my future compositions I used to get a little recorder and then I would register that. But at that time it was all on my mind, my fresh mind. Then she won the festival and some years latter, two or three years latter, they've found out the song was not hers. I've heard they've tried to take the prize back from her, to get the medal back. I don't even know how it's ended, but what I know that the truth came out after a while. A guy came over and said: "This song is not hers, is from a guy there from Santa Tereza, a kid that uses to make some songs". But this is a nice reference, from the beginning of my songs. SONGS Vento de Maio (May wind) After I made "Voa Bicho", I've got a break. I've kept on playing, but I haven't composed anymore. I made "Voa Bicho" when I was 14, and by like 17 I've been still playing the song a lot, so it would get recorded. It was the only song I had, I've showed it to everyone. And by the 17 I've fallen in love. Then I've got married to her and she's been an inspiring source. And then I've started making more, to her. I've made loads, I've made "Vento de Maio", and Lô has recorded on the album "Via Láctea", in 1978. And Lô knew it, because they were actually lots of parts, I've always composed in parts. Then Lô said: "No, this part matches this one, let's get them together and then I'm going to record that. Then it became "Vento de Maio", and Marcinho put the lyrics. "Vento de Maio", actually, has had a version, its first version had some lyrics, something you wouldn't believe. It was Lúcio Borracha, Toninho Horta cousin, who's made the lyrics for a concert we performed in Belo Horizonte, at that time I was like 17, 18 years old. And from that moment on, with "Voa Bicho" and "Vento de Maio", I've got even cooler. I said: "Now I know how it's done." I've even asked for breaks. People said: "Let's go somewhere..." And then I would say: "No, now you wait because I am composing, I'm working this out". Then I've got professional. For me, I've become really cool. I used to say: "I know how to make beautiful, cool songs". And then it has stimulated me to keep on, to keep strong, almost everything I've been playing, that's been coming to my mind, I've started to get organized, to find a reason, to find the lyrics, to find some way it could become a song. "Vento de Maio" lyrics were like this: "Dentro do copo, um sujeito amarelo me olha de esguelha" (Inside of a glass, an yellow man gives me a slant look). Listen to this, slant look "I drink for her, I dream about her and I see a drunken faced guy. And I drop a rum dose with that guy over there. I just wanted to tell you "oh, oh good lord". And so it goes: (singing) "Ai, ai, ai...". The chorus was like ai, ai, ai, ai, ai. But the lyrics, My Goodness, I showed it to Marcinho and he almost hit me. He said: "How could you let it happen?" [Laughs] And Marcinho out another one because the first one had no sense at all. Actually, what he had meant that a guy was taking some rum, got drunk, have been thinking about his girl and seeing her in the bottom of the glass and started screaming, to pray to God for it to work out fine, something like that, with no sense at all. [Laughs] PEOPLE/WORK Marilton Borges / Musician Activity Marilton's had a house in a partnership with some friend of his. They've had a hose that at Bernardo Monteiro, 890, and the house was called 890. Marilton has been the house show, he used to play the whole night through. I used to go there even not being allowed, because I was still under aged. And Marilton, seeing that I was sort of throwing myself into the harmonies he has taught me, into the chords, he's started to be late, and used to say: "Tonight I'm going to be late, open up for me", willing to launch me. And so he has done. And so I've played, sometimes, for half an hour, an hour, before Marilton getting there to play. And for many times I've been on stage and someone said: "Get out of here, get out quickly because the guy is at the door". It was the Juvenile Court. Then I was supposed to go to the kitchen, they would put me in the kitchen and so harmony was lost, the piano would be empty, it was weird. Marilton wasn't around, there was no one playing the piano, a woman singing. "Who's playing?". The Juvenile Court people haven't got it quite well, but they've let it happen. But Marilton has been the one who pulled me in. I was really ashamed, used to say: "Wow, am I going to make it? The bar is full of people watching me playing". So, professionally, I've started playing with Marilton. PEOPLE / WORK Lô Borges / Musician activity Then, right after that, after Lô recorded

“Vento de Maio”, on “Via Láctea”, we’ve been out for Projeto Pinguinha, that’s been super cool. We have been for a month traveling all over Brazil. And there was my big public baptism, with a bigger responsibility. Because one thing is the bar, another one is too many people watching. So I asked Lô the same question I had asked Marilton: “Lô, do you think I’m going to make it? Am I going to be nervous?” And Lô: “Easy you can go on because I’m going to be by your side”. I remember the first concerts of Projeto Pinguinha I used to fill up my pockets with candy, so I’d have something to do, to distract myself. I used to stay the whole concert chewing candy and playing. I couldn’t look anywhere, just to what I was doing, so nervous I used to get. I was too young. Then I’ve become easier to get on the stage. FAMILY Parents they have never told me, I can’t remember them telling me something like: “Oh, son, go ahead, that’s it, you’re right”, or: “Leave it, because this way will not work out”. It’s been a natural thing, they’ve seen I was out there, heart and soul, had my brothers’ support. So they, somehow, even without a word, have approved that, because if they haven’t, they would come to me and say: “Listen, don’t you do that”. They have been on their own, they’ve let the river run.

TOURS / TRIPS Projeto Pinguinha It had been the same group that had recorded “Via Láctea”. It was me on the keyboards, Paulinho Carvalho on the bass, Fernando Orli on guitar and Laércio Vilar on drums. And this Projeto Pinguinha was a concert with Lô, Wagner Tiso and a singer called Rosali. Wagner could get confused sometimes at the presentation moment and it could sound like if he was presenting a rice serving: “Agora, com vocês a Rosali”(Now, with you, Rosali), “Arroz ali”(Rice over there) (That is a sound effect caused by the junction of these two words “a Rosali”, when spoken in a certain way could sound like “arroz ali” that means “rice over there”). Then the public thought there would be an waiter coming in with a rice tray. This was the band, Paulinho, Fernando Orli, Laércio Vilar, Juarez Moreira, on guitar. It has been a wonderful trip, unforgettable. ALBUM Os Borges And so there’s been the Os Borges, my family, that was a project of Márcio’s ex wife, Duca Leal, that brought Odeon the idea of gathering all those crazy brothers who’ve made music, to put them all together in a studio, pick up two songs of each of us and record an album. Her idea ended up working out, because it became a really wonderful album. We’ve invited some special guests and I’ve invited Guilherme Arantes to make the arrangements for my songs. Today I was listening to the album and it is such a beautiful thing. At that time we’ve had no way to know the dimensions of the work we’ve made. But this Borges album is something I’m proud I’ve done.

LOCALITIES BELO HORIZONTE Edifício Maleta / Ponto dos Músicos (Maleta Building/ Musicians’Point) I came after that. I got to the 890’s times, going straight to the stage. My thing was that, I almost haven’t played in bars. My experience in bars was this one with Marilton, at 890. From that on, there’s been concerts. So I’ve become a stage guy, I’ve never been a bar guy since I was young. SONGS Vento de Maio (My wind) There’s been this. We’ve been recording “Os Borges” at the studio two, that was a little smaller studio, and Elis have been recording at the studio one, that was an Odeon’s big studio, in Botafogo, at Mena Barreto Street. I had no idea, but it seems that Marcinho was aware of that. And so, in a beautiful afternoon, Marcinho and Elis got in the studio. I’ve had seen Elis, and I said: “It’s her”. Then she came to me: “Are you Telo?” And I said: “Yes, I am”. And then she said: “Come here, I’m going to show you something?”. And I thought: “Lord, what’s going on?” Then she took me by the hand and I was already shaking. Then we got in the other studio, and she said: “Conductor, let it roll”. It had already been recorded. Then she showed me “Vento de Maio” and I was getting like: “Ahhh”. Almost fading... I was really touched, I cried, got really glad about it. That was her recording of “Vento de Maio”, that is one of the most beautiful things I’ve seen. So this was the way I’ve been caught by surprise while recording something else. From that moment on we’ve got close friends. I used to send her letters, she used to answer. We used to go out, with Cesar, to have dinner. It all has been great. Then there was the tragedy, her passage to the next floor. I was really hopeful because she was even about to record her next album. She said: “Wow, I’m going to record now. I’ve recorded one song and loved it, now I’m going to record three songs of yours”. Then I’ve had sent her like ten songs of mine. And suddenly the crushing news, I’ve got shocked. I remember my first reaction was going to the supermarket and buying a bottle of whiskey, I should be like 22, 23 years old. I was told I’ve done this. I’ve got shocked and said: “Ah, well, I’ll be right back”. I went there and bought a bottle of whiskey and spent three days listening to “Vento de Maio”, crying and drinking. I just cried and drunk, cried and drunk. It was a reaction of mine, something childish, to try to face the pain.

LOCALITIES BELO HORIZONTE The corner Look, what I remember about that time it that I was almost the official Clube da Esquina snoop. Because people there were a bit older than me, and I was always interested on their stuff, their movements, the corner, where they were going, what they were doing. Ad for many times I was asked to leave. They used to say: “Listen, kid, up to now it’s been ok, but now you can excuse us, because from now on this is no subject for you”. And for many times I was invited to get off. I have been with them all the time. There were two of them passing by and I would follow them. “No, now you can’t come over. Now you wait.” I was too snoop, a kid snooping everything. I used to watch people playing, used to be around too much for the music, too much for the company, I was fond of the adult conversations. I was fond of watching them talking about music, about other things. So this has been my reference, of being uninvited to participate, sort of: “You’re too young, not now, you’ve been around for too long, now you go home because we’re doing something else”. It was around that time the “Clube 1” has been recorded. It’s been 33 years ago, I am now 47 years old, you make the accounts and get 14. On the backside of the album there’s I, going down the street in Divinópolis, by Bituca side, with loads of people. I am the one on his right, that little kid, I was little at that time. That was it, man, I used to stick around or playing football or going after the adults or just kidding, all the time.

LOCALITIES BELO HORIZONTE The corner I remember just this guitar thing, it’s been a constant. There always have been people gathered in that corner, there’s always been a guitar involved, for many times there’s been a campfire we used to bake potatoes, something like that. Belo Horizonte 30 years ago was quite a country side, the streets were paved of stones. I remember this people getting together, rehearsal at home, Marilton and his band, at Levy Building. And there in Santa Tereza there was that piano, always in the living. We used to sit there, actually, the adults used to sit there having a beer, playing the guitar, some of them with girls, and I was there snooping. So that was my reference, I would have always loved to be on their places. I used to think: “One day I will grow old, I’m going to be an adult, I’m going to sit down in the corner and play my guitar, and no one will tell me to go home”.

LOCALITIES BELO HORIZONTE Venturini’s garage Sometimes I even got to frequent there. It was the “Fio da Navalha”(Blade’s edge) time here in Belo Horizonte. At that time I have been already practically pursuing Lô. I wanted to know where the rehearsals were, because I wanted to go. Sometimes I’ve gone with him, he brought me himself, saying: “There’s really no way for me to go without bringing you with me, isn’t it? Because if not you’re going to keep on asking me”. Then I’ve started showing up without invitation. I used to enjoy a lot to be on these rehearsals at Flávio’s house. And there was the time me and Cláudio Venturini became friends. He haven’t played a thing that time either, so when the guys went out for a coffee he used to pick up a guitar and I used to sit at Flávio’s piano, and we’ve enjoyed that. When the guys were back, he said: “Oops, now they’re coming”. It was just for fun, but I used sometimes to go to Flávio’s rehearsals.

ALBUMS Clube da Esquina 1 (The corner club 1) We would quit playing Beatles at home when the Clube 1 got there. Then there was no break. People were like: “Wow” And everybody was proud of seeing that happening and becoming a success all over Brazil. And we’ve know all the songs, all the lyrics, it’s been a daily thing, to put on the record, break the needle, put on the record the whole day for years. That was really cool, and everybody at home – I remember my sisters, my mother, my father – everyone knew all about the record. The tracks’ order, the lyrics, it had become a music book for us to study. I was there, at

the album's audition, in Santa Tereza, for sure. I can't remember the precise moment, but for sure, the way I've been interested about all those adults things, I must have been there in a corner, listening. And loving it, because it's been something very important for our musical education.

LOCALITIES RIO DE JANEIRO Mar Azul (Blue sea) I've been there sometimes on vacations. I've even testified a completely unreleased fact, no one believes me when I speak about it. I've watched Milton Nascimento playing football, that time. It was a nature's victim, something completely unbalanced. I think it can only be compared to Beto Guedes's football. It was a nonsense, him, the ball, it was something with no.... You could watch but you wouldn't believe. He would fall on the floor with no ball coming, he would trip just for seeing the ball, he got dizzy, was really funny. I've heard people saying: "it's not possible Bituca has ever played football". Even he said: "Did I play?" And I replied: "Yes, you did play, I've seen you playing on the beach". At that time in Mar Azul, I remember these matches on the beach, all those people playing. At that time people used to like a lot to have some beers, so when it reached the point of Bituca playing football you can picture the guy state of mind. It was the best. I used to love that house there in Piratininga. There was also a lamb thing, something about a dish they've made but no one had the courage to eat because it got too ugly. A lady cooked us dinner there in Mar Azul. I remember my father and my mother they were all at the house. And I went to have dinner, and at the moment we got in the dining room, there was the lamb, but the lamb was way too ugly, no one had the courage. So there was that vibe, people were scared: "Are we going to eat this?" There was a very weird mood, I can't forget that. I remember the Mar Azul football matches on the beach, messing around at the beach, and about that lamb, that I have never understood what it was. I guess no one ate that [laughs].

LOCALITIES RIO DE JANEIRO Mar Azul I haven't been part of the creative process, because there was the beach, there I could distract myself, to be a little by myself. For me the greatest attraction has been the ocean, I was crazy about it, there I could give them some rest and could also see that, by that time, things got professional, they were not a "corner" thing anymore. It got to a point when they would sit down to work. And I used to say: "I work too, but I don't want that much, I'd rather stay on the beach, enjoying the ocean".

ALBUMS Clube da Esquina I had no idea, sincerely. On my young mind, almost a childish mind, I had no idea, I didn't get that it would get that big. For me, it was very a good taste thing, really nice music to listen, easy lyrics, easy understanding. I used to understand it all, but had no idea about what could happen. About comprehension? [laughs] Yes, I was in too deep, I would get even what people were feeling. For instance, about Marcinho, I would get practically everything he has been trying to say. Not it all, sometimes, because I was to young, but I could understand the intention, I would get it's been an enlightening intention, a good one, something romantic. I could get it was focused on the good things, it was not sad, it was not about missing, not at all. It was something like: "Hey, come one, take a look, this is our music...". I could get this movement. I could not get the word shades, but I would get the intention.

MUSICAL EDUCATION Clube da Esquina: movement I think that as this first album work had a huge repercussion and took too many people wishing to be part of the Clube da Esquina, wishing to do something like that, then yes, I think it would fit the movement concept. It's been a movement, it has moved lots of people. So I think it was a movement thing.

ALBUMS Milagre dos Peixes (Fish Miracle) Oh, yeah, there was this. It was before the first composition, before "Voa Bicho". I was like ten, 11, 12 years old. On a certain beautiful day, during one of these vacations me and Nice spent with Milton, between one ice cream and another, they told me: "Today we've got to work". I asked: "Me?". They said: "Yes, today you are going to sing at the studio". Then Bituca brought me, I didn't even know that, I was just around. I just knew that, besides the rides, the zoo, the Corcovado, the Pão de Açúcar, there was a time we were supposed to go to the studio to record, to sing. Then we got in the "Milagre dos Peixes", Nico sang "Pablo" and I sang "Cadê", with Ruy Guerra's lyrics have been censored. And we sang with Clementina de Jesus. I, Bituca, Nico, Clementina and anyone else? I don't think so, I think it's been just us. And it's been lovely. After the recording, we used to stay there, just listening, to get if I could listen to my voice or not, because there's been too many people singing [laughs] But it's been a nice experience, I was a kid getting into a studio for the first time, with Milton and Clementina. I will never forget it.

MUSICAL EDUCATION Musical Initiation I used to love to sing, to play, this musical movement all the way. After I've listened to the first Beatles songs, going to the movies to watch "Os Reis do Iê-iê-iê", "Help", I've got really close to music and interested on singing, on playing, on everything. I used to dream about it, used to say: "I will still want to become a singer". By the way, I've had some other dreams too. I've had the dream of being a football player. People used to say that I was too good at that time, there's been people stopping to watch. There's been a time - no kidding, this is not because I am at my own presence [laughs] -, at the age of 12 I used to dribble everyone, there was anyone I wouldn't dribble. Then I remember people staring on the street. I've been considered really good at it. I used to dream about it too. I said: "I want to be a football player, one of the good ones". I even had the opportunity, I've been invited to be at Vila, I guess, but I'd have to be there at 6 in the morning, then I didn't go. I was not able to get in time. Then I quit. I've decided to play on the street.

ALBUMS Clube da Esquina For me it represents the musical bible. For me, it gathers the basic teaching of a high quality Brazilian music. I consider that a basic music formation step for me. It's been there, learning those songs by heart, that twenty something tracks album, those twenty something lyrics, that I've practically graduated myself in music. Of course it's not just that. As I said, Beatles were something alike too, in spite of being in English and that I wouldn't understand a word. Because I think the songs contained on that double album are the summary of all the best the music had at that time - there was the rock thing, the Beatles thing, the bossanova thing. All the music good taste things, the jazz, are there on those songs, so this is why I think it got everybody. Because it is a complete thing, it is for who enjoys poetry, bossanova, rock, good music. That's why I think it got everybody. And still gets. nova.

MUSICAL EDUCATION Clube da Esquina: movement I see it in a good way. I think the people that has this Clube da Esquina education is on a good way for making good music too. Because it brings, as I said, all the ingredients of a good music. Then I think it's a good education for any musician, mainly the younger ones, that had other references too. But the Clube da Esquina itself is a strong reference for who's on the beginning. I would recommend. "Are you a beginner? Go listen, go study the Clube da Esquina, there you're going to get lots of good things, that's for sure."

PEOPLE Lô Borges / Beto Guedes When I've been on tour with Lô, we were going to launch I guess "Via Láctea", here in Belo Horizonte. We've been rehearsing in Sion, at Mário Castelo's, and, on a certain day, Beto showed up at Lô rehearsal. And there he stayed, I remember perfectly, in his flip flops, amazingly simple, having some coffee, smoking his cigarette, quiet, watching the rehearsal. I was friends with him. I even found him bothering because once he had thrown a ball of mine away. Beto was bad at football. He had kicked my ball with a boot, so it got a whole and stuck on a tree branch. I've got traumatized by him after that, because messing with a ball of mine was messing with me. So, as Beto had also been like a brother, I was not impressed at all: "Oh, Beto Guedes is on the rehearsal". Not at all. Even because he was not as representative as he is nowadays. So, during the rehearsal break, he came over and asked: "Would you come play with me? I am releasing an album and want to perform a concert. Would you?". Then I said: "Wow, Beto, of course Now I am already playing with Lô, let's go, let's go do it", and I've got emotional by taking this step as a professional, to be able to say like: "I've been playing with Lô, now here comes Beto and invites me to play with him". And I remember my first time playing with Beto, here in Belo Horizonte, at Ginástico, on the upper side of Afonso Pena Avenue. It was an wonderful thing, because the Ginástico was all crowded. And there was a song, "O Medo de Amar" (Fear to love)(singing) "O medo de amar é o medo de ser, não, não, não...", that had an ending we've got to an agreement about and rehearsal for a long time and that ended with all of us

together. But right on time, by our intuition, by the light of the moment, there came a feeling, something, and I kept on. The song was over, everybody had ended, and I kept on the electric piano with a flange and Beto came with the guitar closer to the piano and so he stayed. The band quit on playing and there was only the piano left, with some chords, and he was playing a guitar solo. We've been like that for around two minutes and people were like: "aaa". I was shivering, it was something that came out of nowhere. And there I've been baptized. Beto said: "I won't give up on him anymore". There has been my premiere and there's been that amazing moment, something that was not set for us to do together. And when it was over, Ginástico was like: "Uaaaa" (clapping). Beto pointed to me, i stood up, wow... And I've been with Beto for 12 years after that. That concert was the "Sol de Primavera"(Spring Sun). It was wonderful...I miss it a lot... WORK Composer activity Besides traveling with all these people, being on the road, one thing I used to do a lot was composing. Then it began to be like this: I wasn't able to compose anymore. Every time I sat at an instrument, something would come over, an idea would come. Then it had become something of mine, I'm still a bit like this. It's just a matter of playing for too long for me to start wanting to organize, join, combine, put lyrics on something. It's a composer thing indeed. It became a part of me, I've always been like this. Nowadays, for instance, have 150 songs, and must have like twenty something recorded. I mean, it's not even 20%, my work is unreleased, there are too many things because of that, because I am always composing, always doing lots of things. The will of organizing the ideas and the harmonies? So, this is a question that won't be answered, i would like to know what it is too. It's a personal inspiration. I can't define it, it's not a technical thing, a practical thing, it comes naturally, i am sitting on a corner and it just comes over, it just happens. PEOPLE Márcio Borges Marcinho is considered the family's poet. He is the lyrics guy, he's the one that writes. So I am very proud of having Márcio as my most constant partner. I believe that 70% of the lyrics of my songs are his. I'm on a very good path, on the right way. For me it's a huge pleasure to have a guy who writes so well as Marcinho as my main partner. Look, there are two moments... Actually, no, there are more, there are three of them. There is the first moment, that is the first song i made, that had his lyrics, "Voa Bicho", with what I won that festival at Pio XII. It was the first thing that came out of me for the others to listen. The second one was "Alma de Borracha"(Rubber soul). We've made two songs, two rubber souls, and Beto recorded "Alma de Borracha 2"(Rubber soul 2), that even named an album after that. It's been super cool to make a song together, Beto choosing that and it becoming the title of an album. I thought a star of mine and Marcinho's, of our partnership. And the third moment was the "Vento de Maio", because of being my most known song, the most recorded too, and because Elis had made that wonderful recording, and because of him coming in the studio with Elis, there are three moments of our partnership that I consider really nice. PEOPLE / SONGS Milton Nascimento / Beto Guedes / Tristesse Bituca is like this: I released in 1998 my first CD, "Vento de Maio". I performed a show at the Alterosa Theater, was really cool, and after the show there was a cocktail for the release, and we all went to Savassi for the album's release cocktail, everybody having something to drink, the album playing. Then Beto Guedes came closer and said: "Hey, man, this song is way too beautiful." The album "Vento de Maio" has an instrumental soundtrack – it's the last song. And Beto said: "But this is beautiful, man. I just loved it. This is the album song I like the most. I want to record that, how can I do to record that? Because it has no lyrics..." i said: "Look, Beto, I don't know, it has no lyrics, how are you going to make it?" He said: "Look, to touch this, to get into this song, it must be Bituca. If Bituca makes up the lyrics, I will record this on my next album". Then i called Bituca and said: "Listen, Bituca Beto just loved a song of mine here, and he said it's got to be you because he wants to record that". Bituca said: "of course, i love it too". Bituca already had the album, then I came to Rio to meet Bituca. He was all serious, with his glasses, his board: "Play it again". So i did and he said: "Once more". So I did, and again, and he said: "Once more" (laughs). Then Bituca picked up the guitar, played the melody and said: "Now, leave it to me then I'm going to make the lyrics". And so it was born "Tristesse", that is a song of mine and Milton's. And Beto has really recorded that with Paula Toller in "Dias de Paz", that album of his. Bituca loved it to and said: "I am going to record it. In my next album I am going to put this song of ours." I said: great". Then I was in Brasilia doing a political work when Bituca called me: Listen, it's time, let's record it? But, here's the thing, I am going to record 'Tristesse' but I want to record 'Voa, bicho' too." Marcinho was by my side and I said: 'How great Marcinho will love the fact that you're going to record 'Voa, Bicho' too, talk to him a little'. And then Marcinho said: "Bituca That thing had been already stuffed, now you're going to put it to fly again?"[laughs] Then there's been the "sertão" story. I've made a song for the play "Ponto de Partida" (Starting point), showed it to Bituca and he made the lyrics. He has recorded three songs of mine in his last album, "Pietà". And I got really glad to record with Bituca. One day Bituca called me and said: "Look, I would like to invite you to go on the Pietá tour with us, would you?". I said: "Oh, Bituca Of course I do" I've got really excited about it, and it's been almost three years ago. Milton's album have been released, we've been n tour, and the song "Tristesse", my first partnership with Milton, won a Latin Grammy. It's been labeled, it's like me and Marcinho. The first thing we've done worked out fine. So, mans, we've made it, traveled, been to Europe three times and tomorrow we are going to Europe for the fourth time for a month. We've been to Japan, we've been to Africa. And in all these places there's been the same: when we are about to play "Tristesse", whatever the country is, Milton talks about our partnership carefully and presents me. Then we play "Tristesse" and people love it. Marina Machado she really can sing. So there's been three years that I've been with Milton, this moment has been really full of joy. Because Bituca has been a musical reference for me, and we've got this thing, this family intimacy, after years together. So I'm at home, i just love to go to the stage with Bituca, every concert means a lesson. WORK Evaluation Life lesson is like this: too much calm and humbleness. This is the lesson I've got from my music, an intuition given by God. And I thank God for giving me this intuition. And for all the opportunities he has given me, for being able to travel all over the world, t be able to show my work. So what I think I take as a lesson is to know we belong to someone, we are not in this world by chance. We've got a mission. And we must thank God a lot for what we have, even if is too much or too little. MUSICAL EDUCATION Clube da Esquina: Museum I think the most important thing about the museum is exactly to open the range, this music history book about Clube da Esquina to the whole world. To make it official, for it to become more practical, more accessible, mainly for the next generations, to the youth, it's basic. For you to get to know the story of the Clube da Esquina already by a well elaborated project, with a definition. So I think this is the importance, to be something open and well done for anybody to get the knowledge from who has been there for a long time.