



## Discobiografia Mutante celebrates the 50 years of the first album of the Mutantes, telling the stories of all the records of the band

A result of a crowdfunding campaign launched through Catarse and written by journalist, researcher, writer and singer Chris Fuscaldo, the *Discobiografia Mutante: Albums that Revolutionized Brazilian Music* is a bilingual book that celebrates, in 2018, the record legacy left by the Mutantes. After all, this is the year in which *Os Mutantes*, the band's first album that revolutionized the history of national music, turns 50.

The book tells the story of the albums produced by **Arnaldo Baptista**, **Sérgio Dias** and **Rita Lee** and so many others that have been with the trio, highlighting very curious, yet little-known stories. Among them are some very amusing ones such as the photo of the cover of the debut album of the band, in which Rita posed wrapped in a tablecloth bought by her mother in a charity bazaar of a church. There is also a passage about the participation of Jorge Ben (Jor) in this album: “Not only did he write ‘Minha Menina’ but he also played guitar and still sang and imitated Chacrinha during the recording. Jorge is the voice that precedes the solo of Sérgio Dias saying ‘Cough! Everybody cough!’”, says Chris in the book.

Another curious passage tells of the day when actress Leila Diniz lent the gown she had worn in “O Sheik de Agadir” for Rita to wear in a presentation at the International Song Festival, broadcast by Rede Globo. In order to produce the cover photo of *A Divina Comédia*, the idea was to reproduce the engraving by Gustavo Doré, which illustrated the first edition of the almost homonymous book by Dante Alighieri. Rita, Arnaldo, Sérgio and brother Cláudio César, who took the photo, dug a hole of almost one meter. According to Sérgio, “there was even water in the background, a mess”. Cláudio improvised a styrofoam tombstone for the grave where Arnaldo was standing in his bare chest. At the bottom of the hole a fire was lit and there was a spotlight on the smoke. At the end of the photo session, Sérgio and Cláudio's brother came out all scorched from the hole. Rita and Sérgio wore robes made of chenille bedspreads from the Dias Baptista's mother and wore laurel leaves on their heads.

To prepare this book, in 2002 **Chris Fuscaldo** began to interview people who were part of this story, read other books about the **Mutantes** or books which mentioned them and captured curiosities in newspaper articles and magazines.

### About the author

Researching, interviewing and writing about music since 1999, **Chris Fuscaldo** has worked at Extra and O Globo newspapers, in Rio de Janeiro, and on their respective websites. Graduated in Journalism and Literature – with a Master's degree in Literature, Culture and Contemporaneity – since 2003, she has collaborated on several magazines of the country, among them MTV, Rolling Stone (the Brazilian edition) and UBC (Brazilian Union of Composers). Today, in addition to editing the blog GarotaFM on her website, she produces releases for record companies, festivals and independent musicians and writes about artists and musical movements for various journalistic and literary projects. In 2015, she was responsible for researching the book *Rock in Rio 30 Anos*. In 2016, she published *Discobiografia Legionária* by LeYa publisher, a book which tells the stories of the recordings of the albums of the band Legião Urbana. In 2017, she debuted as a singer and songwriter with the album



**Mundo Ficção.** In 2018, she signed the contents of the book **La Mole: O importante é Acreditar** about the network of restaurants in Rio de Janeiro, and dreamt of writing the story of the albums of her favorite band. For 2019, she is preparing to finish her docto-  
rate in Literature and the biography of singer and songwriter from Paraíba Zé Ramalho.

## About Mutantes

The year of 1968 was different for Rita Lee, Arnaldo Dias Baptista and Sérgio Dias Baptista, who recorded their first album as Os Mutantes (which later became only Mutantes) never to be forgotten. The band caused controversy, innovated Brazilian popular music when they introduced electric instruments in the song festivals, musical events that had a similar-sized audience to that of a soccer championship final. While **Gilberto Gil** and **Caetano Veloso** tried to curb censorship and the risk of being arrested at any moment - which they ended up being - the boys still enjoyed a youth that, one might say, made its transition from teen rebellion to counterculture.

The covers of the Mutantes' records can yield speculations, debates and, as Rita even jokes, "even a doctoral thesis". However, the research results show that the trio often horsed around so much that the covers were mere summaries of what they really were. The irony is evident in most of them. In **A Divina Comédia ou Ando meio Desligado**, for example, Rita, Arnaldo and Sérgio wanted to confront the conservatives with a photo of the three in the same bed.

With this irreverence, as The New York Times has reported, the band has won over even foreign artists, from David Byrne to Kurt Cobain. The Nirvana leader even wrote a letter to Arnaldo Baptista and stated in an interview: "I know they were very revolutionary, they created their own effects. And they provoked a lot of controversy, they had the courage to do what they did during the military regime." Son of John Lennon and musician, Sean Lennon, who invited Arnaldo to play with him in one of the editions of the Rock in Rio festival, praises the work of the Mutantes: "I did not know there was a band like this in the world. It was one of the best recordings I'd ever heard. It seemed they noticed the British psychedelia, but they had a very particular sound. But still, psychedelic. The metal arrangements are more unique in the Mutantes than in a Beatles or Stones recording. They are orchestrated."

"Os Mutantes são demais", publicou um jornal como título de uma matéria, na época. E os fãs já previam que a banda nunca deixaria de ser atual. O tempo passa, outros movimentos musicais vão e voltam, e os **Mutantes** nunca deixam de ser os **Mutantes**.

"The Mutantes are far out," a newspaper published as the title of a report at the time. And the fans already predicted that the band would never stop being up-to-date. Time passes, other musical movements come and go, and the **Mutantes** never stop being the **Mutantes**.

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