

GL: Where did you first hear that music?

CT: From Charlie Byrd. He played it to me over the phone. He had been on a State Department tour.

Byrd was actually the first — I know that Bud Shank had recorded that stuff — but Byrd was the first guy to come back with a whole handful of this stuff. He gave it to his quartet with Keter Betts on bass, and they learned "Desafinado" and all the other songs. And Stan Getz and I went down to Washington and recorded [with them]. [It was] in a black church in Washington, on a 7 1/2-ips Ampex remote with one mike.

GL: It's amazing it [sounds] as good as it does. That was the first album. What did that ultimately sell?

CT: It was a top-five album, it might have been number two; the Beatles were number one. Some people confused it with the *Getz/Gilberto* LP because that was huge, but *Jazz Samba* was an enormous pop album.⁶

I remember that so well because the powers-that-be at MGM were absolutely adamant about my changing the title after they thought it was selling. They wanted to change it because *Jazz* would limit the sales. But it stayed *Jazz Samba* and it was, oh, it [sold] a good million in the US [though] I don't know how, you know albums weren't selling that much at that point. But who knows by now since the reissue on CD

GL: What was your first impression of that music?

CT: Ahh . . . exotic, original, catchy. It sounded Caribbean. I associated it with the clave beat somehow before I ever thought about it being a samba. I wasn't thinking about the rhythmic definition, it was the melody and certainly that (*scats* "Slightly out of Tune"), that's all you needed. I said, "What the hell is that all about?"

GL: It's about the flat-five.

CT: Exactly. You know where Jobim got that from?

GL: Where?

CT: Bebop.

GL: Oh, sure. Now, when they came here [from Brazil], had you planned to do anything further after the Charlie Byrd album or did it just evolve that fall [1962]?

CT: It just evolved; I didn't know what a Jobim was, or any of the other guys for that matter, because I hadn't been to Rio. I was exposed to the songs [during] the process of recording them with Getz and Charlie Byrd's group, and then it just evolved. One after the other, I met Jobim and [then Luiz] Bonfã, Maria Toledo, et al. And João I didn't meet until he got pulled into the studio that time, for "The Girl from Ipanema".

GL: How did the session [*Getz/Gilberto*] come about then?

CT: Well the overt party was Jobim, he was functioning as the leader. He thought all along that sooner or later he was going to get João out of the hotel room — but it actually took Monica [Getz, Stan's wife] to go [to the room] and somehow [get] him to come to the studio.

So Jobim was the leader. As quiet as he was, he was articulate and forthcoming. He was so motivated by hearing *Jazz Samba* and by meeting Stan, me, whoever was involved with that album that he just poured out, "Let's do this, let's do that, let's go in and record." You know, he didn't have a manager.

GL: I know, at that time he certainly didn't. Actually, he never really did and when he did, he screwed things up somewhat. But what was Jobim like to work with?