

lot of coffee in Brazil but they weren't selling it - but after this, Jobim's music, they started selling coffee and everything else.

GL: Now, "The Girl From Ipanema" broke loose immediately, I think it was *days* when that thing hit.

CT: Yes, it broke in a little town in Ohio that had a jazz radio station. The guy was playing it, and he called [me] and said he'd never had phone calls like this, ever. and that was before it got fully shipped - and the shipping to radio was not anything organized at that point. We just had a basic mailing list, and the records went out when they went out.

GL: And then came the session with Claus [Ogerman], right? *The Composer Plays*, the orchestral session?

CT: Yes.

GL: Why did you pick Claus at that time? Because all I had ever heard, and Claus was a good friend of mine, was his commercial crap. How did you know he was that good?

CT: Unless I have something out of sequence, he did something for me with Kai Winding, [from] *Mondo Cane* [Although Winding's performance of

"More", from the film *Mondo Cane*, was recorded a few weeks after the Jobim-Ogerman collaboration, the album may have been in preparation at the same time.]. It was a huge hit, a musical hit, it *made* the song "More".

We started talking about music in general; he had an enormous background in jazz. I don't know how I got a hold of it, but I also heard some strange stuff he had done.

I can't think of any arranger for strings whose music I could hear and mistake for Claus Ogerman's. Whether it's unisons or octaves or whatever. There is something about the way he voiced things - *voicing*, well, unisons even -

GL: Yes, it's amazing.