

CT: And I read what you wrote about having heard that "It's My Party" and some other pop things [he had done].

GL: Lesley Gore and people like that. So having heard this other stuff you assigned him the Jobim album?

CT: Yes.

GL: Claus said, "I think Jobim looked on me as the German professor." They had an outstanding rapport; it's as if Claus could tell what he wanted, what he was thinking, and vice-versa.

CT: Yes, there was certainly some magic there.

GL: So how do you feel about all of those other Jobim sessions if you can remember them: *Wave*, *Tide*, and *Stone Flower* in that order?, I mean, this is real history when you look back. How do you feel about it now?

CT: They were just such pleasant experiences, they all meld into one experience for me with Jobim. I didn't keep notes, I didn't take photographs. I thought that these golden days would go on forever.

I think it was 1964 when I went on my first trip to Rio; it was on a charter plane, Varig. All of these people were invited to Rio because of one guy, Jobim: Sammy Cahn, Percy Faith, Kim Hunter, Quincy Jones, Robert Wagner, Natalie Wood. Everybody was going to find out what the bossa nova was all about, asking, "Is there really a girl from Ipanema?"

After visiting him, he showed me a little second-story bar where he and Vinicius sat and wrote "The Girl from Ipanema". They sat and had their beers and the same girl would walk by every day to the beach: "Each day she walked to the sea—"