

GL: --"She looked straight ahead not at he". (Laughs)

CT: In Jobim's house the first thing he did was sit down at the piano and play me a half-completed "Wave" with all the gesticulations and enthusiasm. and I was thinking, My God, here I thought it was just a really enthusiastic artist showing me something that he was about to do, and it never occurred to me that he was in a developmental stage on another song that would become a very famous standard for generations to come.

I went to all-night parties with Jobim, Vinicius, Marcos Valle, and Bonfá until the sun came up. And then I went to an afternoon sauna in Costa Brava, south of Rio, in a mountainous, rocky area. I can't believe it to this day - at the pool were: Astrud, Deodato, Jobim, Milton Nascimento, Elis Regina, Valle. Everybody was so social and understated and enthusiastic at the same time. God.

Some observations: Jobim often preferred Chet Baker, Gershwin, Gerry Mulligan, and Urbie Green. I mean, he thought Green was like the cat's meow. Green, Hubert Laws . . . Urbie was on *Stone Flower*. I felt that Jobim's use of space was like Chet's, Miles's, Gil Evans's. You and I have talked about

this, how the Thornhill band was somehow a factor in the way this bossa nova thing developed. And if you listen to Claude Thornhill's piano, the touch even is not unlike Jobim's, just incredible.

CT: You have talked about the favelas. I remember going to one of these parties at somebody's luxurious apartment in a kind of lagoon that was right at the foot of ...

GL: That would probably be behind Ipanema.

CT: Exactly. I went on the terrace and then I looked at the surrounding mountains, which were the favelas. Talk about quiet nights and quiet stars . . . all those flickering lights up there. I mean, I didn't know that they were slums. "Oh, my God", [I thought,] "if it looks like this down here, I wonder what those homes up there look like?" Because I was totally ignorant of the sociology of Rio.