

As spring came to New York, Taylor planned an album to feature Jobim. He assigned Claus Ogerman as its arranger. I was horrified. I had never met Ogerman, but I despised him for his writing. I had heard only his commercial work for such people as Lesley Gore, and it was awful. I had absolutely no idea that Ogerman was the brilliant arranger he is.

He wrote the album mostly in taxis as he rushed about town, for his ability to turn out trash on command had made him one of the busiest arrangers in New York. The album was recorded on May 9 and 10, 1963, at the funky but effective old A&R Studio, next door to Jim and Andy's [a bar frequented by jazz musicians], with Phil Ramone the engineer. It was released with the title *Antonio Carlos Jobim: The Composer of "Desafinado" Plays*, and this too was a hit.

The music business being the exercise in unimpeded avarice that it was, and is, bossa nova was being ruthlessly exploited and corrupted in the US. But Taylor was treating the music with respect and dignity. Were it not for him, bossa nova and Brazilian music in general would, after the Carnegie Hall mockery, have retreated into itself, gone back to Brazil — or "byack to Brazio", as the Brazilians say. It might have become a quaint, parochial phenomenon, interesting to tourists, instead of the world-renowned music and tremendous influence on jazz itself that it in fact became.

And Jobim would not have been the international celebrity he soon became. Brazil doesn't know what it owes Taylor. He later recorded Milton Nascimento, the Tamba Four, Walter Wanderley, and others. The relationship between Ogerman and Jobim developed close, almost telepathic, communication, and over the years they would make a number of albums together, true works of art, classics transcending the term *popular music*.

By now Jobim was attracting media attention. He had picked