

one of the jobs I'm working on right now is the revision of all my music, because the first publishers got everything wrong. They made mistakes in the melody, in the harmony, and in the rhythm. And there's no point in leaving all of this music full of mistakes.

If mistakes were left in his music, it is at least in part his own fault. Howie Richmond and TRO had the sub-publishing rights to "Someone to Light Up My Life". And Richmond was willing to give Jobim anything within reason that he wanted. What Richmond wanted, in turn, was lead sheets on that and other tunes. Neither he (nor I) could ever get Jobim to write one. Finally, Richmond turned to Alec Wilder for help. Wilder studied one of the records and then harmonized the tune. The published harmonization of that song in North America is his, although in subsequent recordings with Ogerman and others Jobim got the harmonization he wanted.

Taylor came to a dispute with MGM, which owned the Verve label. He disagreed on the count of his record sales, sued them, and won. He left Verve and established a relationship with his own CTI imprimatur on albums released by the A&M label, one of whose owners was Herb Alpert. He promptly signed Jobim and began to record him again. One of the resultant albums was *Wave*, recorded in 1967, again with charts by Ogerman. Jobim was advancing, moving on from his bossa nova years. But those songs were far from abandoned.

In that same year, 1967, I went to Los Angeles to work on some songs for a film with Schiffrin. Ogerman and Jobim had alerted me that they were going to do an album with Frank Sinatra. I got in late on the evening before the recording sessions and phoned Ogerman at the Beverly Hills Hotel.

He and Jobim had been put up by Reprise Records in two bungalows. Ogerman had a small nightclub piano, one of those, I believe, that is an octave short. Jobim had his guitar, and Ogerman was writing the charts at this late date! They