

were working on the arrangement for Irving Berlin's "Change Partners". But neither of them knew the tune that well. So I sang it, Jobim played guitar, and Ogerman built a chart around me. It was fun, unforgettable fun.

They had already done the chart on "Corcovado". Jobim was very pleased that Sinatra was going to record it. Marilyn Maye, Sarah Vaughan, and a few others had recorded it as I had written it. But with Sinatra's power, his record would go far to eradicate the other versions of it.

I went to the studio with Ogerman and Jobim. They began to run down the tunes. Sonny Burke, the producer, was sitting with the engineer at the control table. In front of it was a sofa. I sat down and looked through the double glass at the orchestra. Suddenly I felt behind me something akin to a shock wave. It wasn't that someone had opened a door; the door was already open. I simply knew that Sinatra had entered the room. I turned and saw him greeting Burke and others who had assembled. He had the kind of presence that people find hard to believe. But it's true.

Sinatra went in the studio. Jobim sat on a stool with his guitar. Ogerman ran the orchestra through the first chart, Sinatra joining them. The engineer asked the singer if he could move the microphone to put a little more distance between Sinatra and the orchestra. He said he was having trouble getting adequate separation. "That's *your* problem," Sinatra said. He liked to be near the orchestra, be part of it, and he absolutely refused to record with headphones. That was the nearest I saw Sinatra come to being imperious in the whole session. He was unfailingly courteous to everyone, quietly humorous, and consummately professional.

Sinatra listened to the first chart and said, "Ooh, we've got a couple of little strangers in there." Copyist's mistakes. He'd heard the wrong notes instantly. Ogerman fixed them. They

got to "Corcovado". He did several takes on it, each of them better than the one before. Finally Burke said, "I think that does it, Frank. That's a good one."

Sinatra said, "I can get a better one." And he did. I still consider it the best recording of a lyric of mine ever made, except for Maye's recording of the same song. Jobim had told me Sinatra was also going to record my lyric for "Desafinado". But I was occupied with Schifrin and couldn't attend the next session so I didn't hear it. When the album, *Francis Albert Sinatra and Antonio Carlos Jobim*, came out, I was disappointed to find that it wasn't there.

Sinatra and Jobim started work on another album, with arrangements by Eumir Deodato, but it was never completed. They recorded only seven songs. Meanwhile, Sinatra had been working on another album, with more obviously pop material, by John Denver and Burt Bacharach. That one was never completed either. And then Sinatra made his widely publicized decision to retire. So Reprise put the two albums together and issued them under the umbrella title *Sinatra & Company*. It is a curious mismatching of material.

Jobim continued to record with Taylor. *Wave* was followed by *Tide*.

Jobim, however, was spending more and more of his time in Brazil, although he maintained a small apartment on East 86th Street, walking distance from the Metropolitan Museum.

By now Taylor had left A&M records to establish his own independent label, CTI. In six sessions during April and May 1970, he recorded *Stone Flower*. It contained "Children's Games", a sort of samba in three, which Jobim had written for a film titled *The Adventurers*. If *Stone Flower* was not the most successful of Jobim's albums, it was one of the best from that period of his life. It was his last album for Taylor.