

CT: He was a joy, period. You know, he was not unlike Wes.

GL: Montgomery, you mean?

CT: Yes. Except that Jobim was so full of childlike enthusiasm; he would talk and play at the same time. That single-line stuff that he did so well.

He also knew how to handle Rudy [Van Gelder, the engineer], diplomatically speaking. His charm just oozed all over the place and there was never a problem with anything; he would say, "Rudy, may I have the microphone a little closer?" He was a pussycat [but] I never [saw] any of that indecisive stuff. We discussed things and I would give my opinion, and he would usually go with it.

GL: Did you have any sense at the time that this was history?

CT: Never thought about it. I never thought about history in the studio; it was current events.

GL: How many sessions did it take, two, wasn't it?

CT: Yes. And *Jazz Samba* took all of four hours.

GL: Amazing, compared with the way they make records now.

CT: It shows you what a song can do. If you've got great players and great songs, you just go in. There's no question about what's going down. [But] I wish I could say I heard this and thought, This is gonna be carved in stone and it's gonna just shake up the world of music. [But] I didn't, I didn't have that kind of feeling. I just thought it was *beautiful* stuff.

Of course as it developed, and as the world, radio, whatever, started reacting to it, I had a feeling that something is afloat. And what happened? They had an awful