

rein to do the timings and the orchestration — so I orchestrated and arranged the whole film. When you listen to this recording of "Gabriela", it's a seven-minute piece that is like a suite [taken] from all of the melodies in the film.

What was the last project that you worked on with Jobim?

I was responsible for putting together a tribute to him. On September 19, 1993 there was a tribute to Jobim in Brazil that brought a lot of American musicians to Rio to play his music, among them, Herbie Hancock, Joe Henderson, Shirley Horn, and I was the musical coordinator of the project .

Can you give us your last memories of being with Jobim — or any anecdotes from all the years of knowing him?

Well, it's funny; when [someone asks] "Do you know a good joke?" you don't remember anything.

Well, any kind of personal reminiscence.

When I was in my late teens, going to Jobim's house, I was so taken by the music and by his personality that I would arrive home and have a temperature, every time. I was so . . . the music touched me so much. He had this way of including you when he was singing to you. He would say (*scats*), "Oscar . . . de-da-dum . . .", he would say bits of conversation between the notes. That touched me so much and really gave me a lot for my craft, later on.

I think his spirit was a good one. He didn't talk to you about anybody, he [had] a good soul, [he was] a good person. It was important to see that: In my life sometimes I got disillusioned, [because] you could be a good musician but not necessarily a good person. Jobim was both. He was a wonderful man and a wonderful musician.

When somebody becomes very famous, as Jobim did, after a while you cease to talk about the public persona — because it's already so well known. You don't need to say anything. I think that's why everybody stopped talking about him after the big bang.

RS: After the Sixties, you mean?

OC-N: Exactly. And also Jobim wasn't as prolific — although he wrote all of those songs — he became more of a quiet person, an introvert. Only in the end . . . It's funny, I think the new marriage revitalized his career, in the sense that he came out of his shell.

RS: This is the second marriage, to the photographer Ana Lontra?

OC-N: Yes. He started Banda Nova, his family playing and performing with him. They're on the *Passarim* album. He started performing more with them, from the mid-Eighties.

He was in that sense a family man, an extended-family man — not just his family but his close friends. He really loved just to sit down and talk to people; it was a very funny combination between wanting privacy and being a public personality. There was this restaurant in Rio where he would sit, he had this particular table there. It was always reserved [for him]. It was right there in the entrance of the restaurant; so for somebody who wanted privacy he couldn't be more available and more conspicuous.