

dio. His studio was a church that he had renovated. There wasn't any physical separation, but he used very directional mic's with no baffling. I was used to the Brazilian style of recording where they

sorts of radio stations—not only jazz, but also middle-of-the-road and pop. So the label released the album, which was called *Rainforest*.

We then were playing in Santa Monica

fantastic time.

Then, out of the blue, I got a call from Jobim and he told me he was doing a record with Frank Sinatra in Los Angeles. He said that he needed me right away and to get out of any commitments that I had. I spoke to Bola and he understood that it was Jobim and Sinatra and that I *had* to go.

MD: Tell me about that session with Sinatra.

Claudio: It was great. Eumir Deodato was the arranger, and it was the cream of the crop of studio musicians. Ray Brown was on bass, and of course Jobim on piano.

MD: Were you nervous?

Claudio: I wasn't nervous at all. I was introduced to Sinatra; we shook hands, he was a very nice man. It wasn't until we began rehearsing and I put on my headphones and began to hear Sinatra sing that it hit me. Then I had to fight very hard not to get nervous. But I told myself that I was there to play drums with "The Man," and after a couple of seconds I was fine.

Sinatra had amazing ears. On one take he stopped the orchestra and said that there was a wrong note in one of the trombone parts. They checked the score and, sure enough, the copyist had made a mistake. But the session went very smoothly, and it was a real pleasure.

MD: And this session turned out to be the *Sinatra & Company* album. You were on a television special with him as well, correct?

Claudio: Yes. Jobim called me again to do this TV special. It was with Sinatra, Ella Fitzgerald, and Jobim. I played on the Jobim segment. It was taped, and now it's been released on the series *A Man And His Music*. Nelson Riddle was conducting. Unfortunately, the orchestra was pretty much off-camera, but at times you could see my bass drum. I would tell my kids, "Look, there I am. That's me!" [laughs]

MD: During this era of recording, musicians didn't always get credited for all of the work they had done. An example of this would be Hal Blaine.

Claudio: That's correct. For example, another album that I did with Jobim was *Wave*. They wrote the credits listing Bobby Rosengarden, Dom Um Romao, and myself all playing drums. But I was the drummer on that album and they played percussion. Even to this day people ask me which tracks I recorded.

Primal Roots

These are the recordings that Claudio says best represent his playing.

Artist	Recording
Antonio Carlos Jobim	Wave
Frank Sinatra	Sinatra & Company
Joe Pass	Tudo Bem
Dori Caymmi	Kicking Cans
Edu Lobo	Sergio Mendes Presents Lobo
Sergio Mendes & Brazil '66	Primal Roots

practically tied you up with recording techniques. At Rudy's studio it was like a concert. He was a strict, very exact person. "Don't touch! Don't do that!" But it was a fantastic experience. It was recorded all on two tracks.

The trio was Walter on organ, Jose Marino on bass, and me on drums. We recorded a lot of songs, because Walter didn't do long solos. It was very much a pop approach. For that session we had a lot of favorites from the Brazilian perspective, but Creed thought that the single should be "Summer Samba" on side A and "Call Me" on side B.

During that time, when you made a record, you released a single first, and if that hit you'd release the album. We said to ourselves that Creed didn't know what Brazilian music was about. But we figured, What the heck, we're here, let's see what happens. So the single was released. We then went to Los Angeles, where there was a cocktail party to promote the group, and everybody started coming up to us asking, "How does it feel having a hit?" We said it felt great—but we weren't familiar with the word. Then they told us it was a huge hit and that it was crossing over. What does "crossing over" mean? We had no idea. Well, the single was playing all over the country on all

at a club called P.J.'s, and people from the William Morris Agency came to check us out for possible representation. We started to get cocky at that time, and when we went to record our second album for Creed, we told *him* what we were going to play. The album turned out to be *Cheganca*.

Creed thought that our new approach was too aggressive and that we should follow the success of the first album. He liked the album musically, but he knew that it

wouldn't be as successful as the first. And he was right. Success went to our heads. We then recorded with Astrud Gilberto. I was with the trio for three more years and recorded a total of four albums.

MD: What was Walter like as a leader?

Claudio: He was okay, but was very frustrated because he could have been a great success like Sergio Mendes. When Sergio had his hit with "Mas Que Nada," he knew how to market himself and his sound to continue or enhance his success. Walter didn't.

MD: When did you first meet Antonio Carlos Jobim?

Claudio: We met briefly back in Brazil. Right after working with Walter I began working with the Brazilian guitarist Bola Sete in San Francisco, with Sebastian Neto on bass. Bola was a great guy to work for. We rented a house in Sausalito and had a

"Don't ever be
influenced by applause.
Just play for
the music."