

Next to Jobim perches Jobim's personal drummer, a Brazilian who can look simultaneously alert and stoned. Flew in to Hollywood specially for this, but not from Rio. From Chicago, figure that out. "Soft, son, hold it down." A bronze-colored sofa pillow slumps back against his bass drum.

This drummer, named Dom-Um Romao, looking like he should be selling weird rugs in Arab doorways. Looking like a tricky one, Martha. Between takes, the way he keeps the tips of his fingers warm under his armpits. His arms crossed that way, the fuzzy goatee, looking like a road company Buddhist.

In contrast, the Conductor, a German. Claus Ogerman, speaking always Germanic phrasing. "Yes the introduction, I will slow down each time the fourth beat." There in his blue cardigan sweater, fully buttoned. So starched even his sweaters have creases.

The buzzing continues, with grey-templed producer Sonny Burke conferring on last-minute scoring changes, standing by with vats of oil lest troubled waters rise. To the side, Jobim's goateed producer, Ray Gilbert, soothing softly in Portuguese.

On the next number, Jobim will sing duet with Sinatra. "Tone," as Sinatra calls him, bends in close to his microphone. His hair undressed, finger combed. His jaw moving with precision, moving to each new vowel, his lips moving like yours do when you write a check for over \$1000.

This slight and tousled boy-man, speaking softly while about him rushes a world too fast. Antonio, troubled not by the clamour in the world. Troubled more by the whisperings from his heart.

The song's last note. Keep quiet until the cymbal stops ringing. Dead quiet. Only Sinatra, a born peeker, can't wait. He liked that take. He bends over, peeking into the control booth, unwilling to wait for the endless cymbal overhang to end. Peeking in at the engineers, as if daring them to reveal any Electronic Irreverences.

They reveal none.

"That," says Sinatra, "should be the record."

* * *

During playback, Sinatra leans on the conductor's vacant podium. The only parts of him you see just popped white cuffs and worry lines in his brow. He's Worry personified, like he's in the last reel of "The Greatest Birth Ever Given."

Around him circle the rest. The circle, too, listens to the playback.

Grown men do not cry. They instead put on faces gauged to be intent. They too listen hard, as if half way through someone whispers buried treasure clues.

It's over. Sinatra walks away. "Next tune," he says.

Around him, the circle. Half-stammering, half-silent, because they can't think up a phrase of praise that's truly the topper. Except for Jobim.

He walks up to Sinatra. A peculiar walk, like he's got gum on one sole. He puts his arm around Sinatra. He hugs Sinatra. Both men smile. Jobim turns out to look at the circle around them. His face alight, proud of his singer. His face triumphant. As if to say, and all along, you thought he was Italian.

—STAN CORNYN, 1967



CLAUS OGERMAN

FRANK SINATRA

ANTONIO CARLOS JOBIM

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THE GIRL FROM IPANEMA 1 6 IF YOU NEVER COME TO ME
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 CHANGE PARTNERS 3 8 I CONCENTRATE ON YOU
 QUIET NIGHTS OF QUIET STARS 4 9 BAUBLES, BANGLES AND BEADS
 MEDITATION 5 10 ONCE I LOVED

PRODUCED BY SONNY BURKE

CO-PRODUCER: RAY GILBERT / Arranged and Conducted by Claus Ogerman / First released in 1967



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FRANCIS ALBERT SINATRA & ANTONIO CARLOS JOBIM

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Frank Sinatra



Frank Sinatra

FRANCIS ALBERT
SINATRA &
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