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ANTONIO CARLOS JOBIM

Biography

Antonio Carlos Jobim is brilliant and Brazilian, a musician and forty. Long ago in Rio, his grandmother used to sing to him and play the piano. He enjoyed this.

At five, he would imitate his grandmother at the piano, yearning for the day when he would be as good as her.

He was intrigued also by the harmonica. By the time he was eighteen, the order of his musical progression read Antonio Carlos Jobim plus grandmother plus piano plus harmonica.

It would ease this narrative if he had taken his music a stage further by majoring in the subject at college. But he didn't.

Jobim decided, instead, to become an architect and pursued architectural studies for a year. At the year end, he decided to plunge himself entirely into the making of music. He studied its theory, its practices, its roots and classical forms and he learned guitar and re-learned piano. To earn a living, he worked as a piano player in night clubs.

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At the age of twenty-one, he began to arrange music for singers and musicians in Brazil.

His ears grew keener over the years and in 1959, he heard the insistent knock of Opportunity. At this time he was an arranger and producer on Odean Records, a Brazilian label, and his diligence had been rewarded with a reputation for inventiveness and flair. When the play "Black Orpheus" was made into a movie, Antonio Carlos Jobim was asked to write the score.

The score was outstanding and happily, and inevitably, he traveled to the United States on the basis of its success.

In the next two or three years from Jobim came "Desafinado," "One Note Samba," "Meditation" and the indestructible "Girl From Ipanema."

In 1962, far, far away from his grandmother's piano, Antonio Carlos Jobim performed at Carnegie Hall.

Phase by phase, stage by stage, forever building, Jobim grew into a notable contemporary musician and after his Carnegie Hall appearance, he met many great jazz musicians, including Stan Getz.

Also, and most significantly, he met Creed Taylor, substantially-respected producer of jazz. Jobim together with Stan Getz and Astrud Gilberto made an album entitled "Getz-Gilberto" produced by Creed Taylor. It was a beautiful musical offering, earning a Gold Album for sales equivalent far in excess of \$1-million dollars and it also put Jobim where he belonged -- at the top of the heap and greatly in demand by others who by creative energy, good fortune and Special Spark were also at the top.

In 1963, Jobim made another album -- this time himself -- and a few

months later he was signed to make his first network television appearance on the Andy Williams Show. His visual charm and appealing humility added an extra dimension to the Music behind the Man and he was re-signed for two more Andy Williams Shows. On all three he was a delightful adornment.

In 1966, Frank Sinatra joined with Jobim for an album which was another winner. Jobim has a capacity for relating well to his peers. He can blend and complement without melting into the background.

In 1967, Antonio Carlos Jobim joined A & M Records and recorded his first album for the label within a matter of weeks. It was produced by Claus Ogerman and it was entitled "Wave." Another winner already.

By the Fall of 1967, Jobim had completed another television adventure -- this time with Frank Sinatra in a network special entitled "A Man and His Music -- Sinatra + Ella + Jobim."

Antonio Carlos Jobim, brilliant, Brazilian, musician, forty, is now a transcontinental commuter dividing his time between New York, where he works closely with Creed Taylor, and California, where he is always a welcome, smiling figure on the A & M lot in Hollywood. He has a wife, Teresa, a son Paulo, 17, and a daughter Elizabeth, age 10.

As a final note, almost as an aside, we should say that Jobim has won five Gold Albums. Is "won" the word? Maybe "earned" would be more appropriate. Won, earned, been rewarded with, gotten, what's the difference? They're his. There will be more.

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