

# Until September

An American In Paris named Mo misses her flight with her tour group and has become stranded in the City of Light. She meets a debonair French banker named Xavier. Pretty quickly he informs her he'd like to sleep with her despite the fact that he is married. They squabble. She thinks he has the most beautiful eyes she's ever seen. They dine. They squabble. They dine. They finally begin an affair to remember. They spend time together. They bathe together. They fall in love. They go to the countryside. They squabble. She goes to the airport to go home. He rushes there, finds her in the nick of time, tells her he's left his wife, and love conquers all. And there you have *Until September*.

Richard Marquand, the film's director, had just come off making the third Star Wars film, *Return Of The Jedi*. One can imagine that the appeal of *Until September* for him was to do an intimate movie in a beautiful, natural location.

Paris, of course, was made for lovers, and the scenery is indeed lovely. Karen Allen plays the spunky Mo Alexander, and she is as lovely as the scenery. Thierry Lhermitte plays Xavier, the cocky, suave, rich, and good-looking Frenchman. As the Gershwins wrote, who could ask for anything more? Well, the audiences and critics of 1984, because they just weren't buying *Until September*. But eventually, on cable and video, the film found fans, fans that found the love story appealing, and the scenery irresistible. But making the whole thing doubly appealing and irresistible is the gorgeous score by John Barry.

No one did this kind of score better than John Barry. He'd already given the world the hyper-romantic score to *Somewhere In Time*, and would soon do *Out Of Africa*, both of which spawned best-selling soundtracks. Barry, of course, was already a legend for his James Bond scores, and had also provided classic

music for any number of great films, including *Séance On A Wet Afternoon*, *The Ipcress File*, *The Knack...And How To Get It*, *The Wrong Box*, *Born Free*, *The Whisperers*, *Mary, Queen of Scots*, *Midnight Cowboy*, *The Lion In Winter*, *Walkabout*, *Robin and Marian*, *King Kong*, *Body Heat*, and that list doesn't even scratch the surface. By the time of *Until September*, Barry had already won two Oscars for best score (*Born Free* and *The Lion In Winter*) and one for Best Song (*Born Free*), and subsequent to *Until September* he would win two more (*Out of Africa* and *Dances With Wolves*). Many of his Bond songs became instant classics, too.

Richard Marquand wrote eloquently of Barry and his music for the film: "After the pleasure of shooting and editing *Until September* in Paris, what an extra luxury it was to work with John Barry. His is compelling music! Listen to the idyllic opening theme as the camera gazes across the waking city; to the erotic urgency of the tenor sax as Mo yields to her passion for Xavier; to the yearning flugelhorn as she huddles in the pleasure boat on the Seine; and the ecstasy of the guitar cadenza as she turns and sees that Xavier has pursued her to the airport. John Barry and I seemed to see Paris through the same eyes. From that creative harmony he has embellished my film; he underscored the tenderness, allowed the gaiety to speak for itself, and enhance the confused emotions of Mo Alexander during her beguiling fall into love. It is a privilege to collaborate with the great; a rare treasure locked in my memory forever."

And from John Barry: "If one has ever been to Paris and been in love, *Until September* is not to be missed. If one has never been to Paris and been in love, *Until September* will fire one's imagination to what might be. Richard Marquand has filmed a contemporary romance satiated with humour and pathos; controversy and passion. I har-

bour the hope that the score will surround one with the sights and sounds of amour."

And so it does. Every cue in the score drips with exquisite Barry melody and invention. There is no use fighting it – just surrender, close your eyes, and let the music wash over you, its very own City Of Light.

The soundtrack to *Until September* has had several releases – an LP on Varese Sarabande, a CD of that album presentation on Silva Screen, and a limited edition release of the almost complete score by Intrada – the latter was an instant sellout, and many people missed out on that release. And so we decided to make it available again in another edition of 1000 units, so that the people who missed out would have another chance to get it, and because we wanted to honor the memory of the great John Barry with one of his most romantic and beautiful scores. Sadly, there is still one cue missing from all releases – the Intrada CD was created from the three-track session masters, but reel one was missing, and so they used the album master for the cues that were on it. Unfortunately, the one brief missing cue was not on the original album and was on that missing reel and so it remains MIA. The Intrada release presented the score in film order. To that, we decided to include the original LP sequencing, which was done by Mr. Barry, because it's a whole different listening experience. We have done our own re-mastering for this release.

— Bruce Kimmel