



Announces:



## ABULELE

Composed by **FRANK ILFMAN**

Conducted by **MATTHEW SLATER**

Intrada Special Collection Volume ISC 339

*We wanted a big, old-school soundtrack that would pay tribute to those '80s movies we grew up on, but one that would also be fresh and in my own voice. All of those scores had distinctive themes, so it was important for me to do that here.*

– Frank Ilfman

Film music speaks to us in the most purely emotional language. Nothing bridges generations better than a symphonic sound imbued with a sense of wonder. Music with memorable themes encourages us to brave dark places and embark on thrilling adventures, with the assurance that we'll find a friend beyond our wildest imagination. Such is the vocabulary of Frank Ilfman's (*Big Bad Wolves*) score for the Israeli fantasy *Abulele*, reminiscent of kindred melodic spirits like *E.T.*, *The Goonies* and *Harry and the Hendersons*. Rather than having Middle Eastern music that called attention to the film's setting, Director Jonathan Geva and composer Ilfman knew that the production value of a large orchestral score would be essential to translating *Abulele* to a world audience. The score was recorded with the London Metropolitan Orchestra at Air Studios, their sumptuous work enhanced by recording engineer Paul Golding (*The Lord of the Rings*) and mixer Casey Stone (*Ant-Man*).

*Abulele* is Israel's first major fantasy film, anchored by a convincingly realized, Cheshire Cat-inspired creature. Yet even with glowing yellow eyes and the power of invisibility, *Abulele* proves to be anything but fearsome to the withdrawn Adam (Yoav Sadian Rosenberg). Haunted by his elder brother's death, Adam is given new purpose in life when he discovers the lumbering, lost *Abulele* in the shadows of his apartment's bomb shelter. *Abulele* helps Adam triumph against bullying kids and an unsympathetic teacher. The boy eventually faces a more perilous challenge, however: evading a military "Organization" hell-bent on capturing this gentle giant at any cost.

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