

## Kalle Kalima

### ▶▶ A Kubrick Odyssey

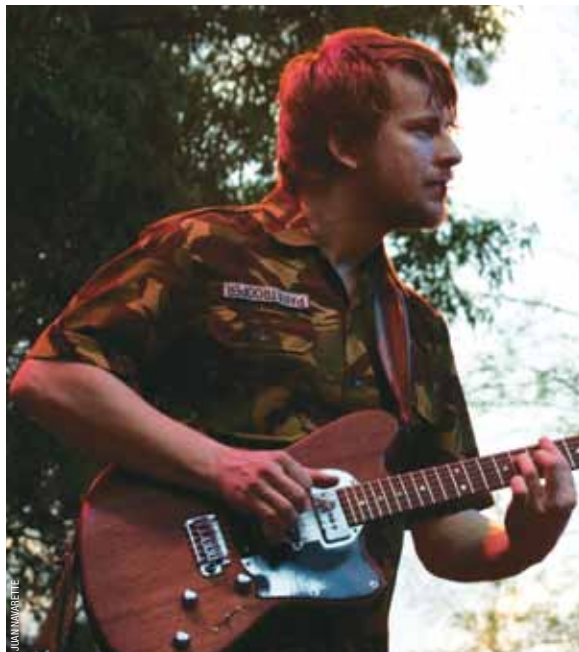
Filmmaker Stanley Kubrick had an uncanny knack for crafting vivid, bizarre but lived-in worlds within each of his films. Picture the snowed-in, mind-warping horrors of the Overlook Hotel in *The Shining*; the dehumanized, sex-and-violence dystopia of *A Clockwork Orange*; the candlelit sensuality of *Barry Lyndon*; or the space-age transcendentalism of *2001: A Space Odyssey*. Finnish guitarist Kalle Kalima had a unique opportunity to step inside those worlds. While killing time on tour in Belgium in November 2006, Kalima happened upon an exhibition of artifacts from Kubrick's films.

"It was incredible," Kalima said over the phone from his Berlin home. "I got so impressed that he basically created whole worlds for his films, so I decided to take an impression of the spaces and places in the films and started thinking, what kind of music would fit in the Korova Milk Bar [from *A Clockwork Orange*], or what kind of music would be playing in the bar at the Overlook Hotel?"

The result is *Some Kubricks Of Blood* (TUM Records), nine tracks inspired by five of the director's films, composed for Kalima's unusual quartet K-18, named for the Finnish equivalent of the X rating. "Kubrick had a lot of stress with his films being considered violent and bad for people," Kalima said. "I think they're psychologically interesting. They're more about the fear of violence and are totally against violence."

Kalima's group includes saxophonist Mikko Innanen, a classmate of the guitarist at Helsinki's Sibelius Academy, and bassist Teppo Hauta-aho, a veteran of jazz and classical ensembles who has played alongside Cecil Taylor, Anthony Braxton and Veli Kujala on quarter-tone accordion—an instrument he invented. Realizing Kubrick's frequent use of contemporary composers like Ligeti and Penderecki in his scores, the guitarist fused the two inspirations into one.

Thus, *2001*'s spaceport lounge is treated to an abstracted, antigravity blues on "Earth Light Room"; "Parris Island" (the site of boot camp in *Full Metal Jacket*) travels from the idyllic peace of its surroundings through the distorted violence of its military indoctrination; and the drug-laced dairy of "Korova Milk Bar" gradually builds from smooth delirium into a bit of, as its



customer Alex would say, the old ultra-violence.

Progressive rock was another source of inspiration for Kalima on this album—if not so much musically, where he draws far more on avant-garde jazz and contemporary classical music, than in the genre's epic concept albums.

"Sometimes I just take my kids to kindergarten, go to my practice room and start playing," he said. "But in this case I thought it would be really cool to make a whole record with one theme tying it all together. When I was a kid I used to listen to Pink Floyd and all this progressive rock stuff, and they had theme albums. Now for the first time, I've tried it myself."

Kalima's rock influences are more evident in Johnny La Marama, his collective trio with bassist Chris Dahlgren and drummer Eric Schaefer, which combines Naked City collage with Frank Zappa humor. He also leads Klima Kalima, a guitar/bass/drums trio with its own new CD, *Loru* (Enja), on which he triangulates a position somewhere between Wes Montgomery, Marc Ribot and Bill Frisell. With his solo project, Kalle Kalima Pentasonic, the guitarist uses a host of effects and samplers to create a surround-sound experience through five amplifiers arrayed on all sides of his audience.

"I love traditional jazz," Kalima says, "but there are a lot of kids here in Europe who basically just copy American jazz one to one. Which is kind of sad, because it's been done so well already. That's nice if it's just for showing people a beautiful art form, but things have to move and I'd like to come up with elements from avant-rock, improvised jazz and new music and see if anything fresh can be done in this direction. I'm trying to stretch." —Shaun Brady

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