



# CHIMA

IM RAHMEN DER MÖGLICHKEITEN  
(WITHIN THE FRAMEWORK OF OPTIONS)

IN OCTOBER 17TH 2005 THE FRANKFURT MUSICIAN **CHIMA** RELEASED HIS ALBUM „**IM RAHMEN DER MÖGLICHKEITEN**“ (WITHIN THE FRAMEWORK OF OPTIONS)

To most music lovers in Germany, Chima [tʃi:ma] is already on the map. In 2002 he released his long expected debut album „Reine Glaubenssache“ (It's a question of belief), which he presented throughout Germany as a supporting-artist for both Herbie Hancock and Saul Williams. Even before this he's been active for ages within the hip-hop scene and earned himself a household name as part of the rap group „Otroptic T(h)ree“.

After his successful single „Lass los“ (Let go) Chima performed with the collaboration project „Brothers Keepers“ and their Top 4 single „Adriano“ (in memory of the racist murder of the Afro German Adriano). „Brothers Keepers“ performed all over Germany. All this was yesterday!

Within the new „framework of options“, which the 32-year old has created for himself, Chima proves that he does not consider it a limitation but rather a chance to create something new, as he sings in his inviting song „Haus und Heimat“ (Home and Homeland). Blazing that the seasoned rapper can perform long terms only with his vocals, which he lays over wonderfully warm and lively groovy music, as this record shows. This does not mean that he has turned his back on rap. Yet it is just a natural development that gives him the chance to present his complex, truly positive, sanguine and beautiful lyrics in rhythmic and melodic tunes:

„**ICH ERREICH' DICH, FRÜHER ODER SPÄTER, ZEIT IST REICHLICH / ICH PENETRIER' MIT WAHRHEIT, BIS DU WEICH BIST / WERBE FÜR DAS BESTE, BIS ES FLEISCH IST / UND FÜHL' ERLEUCHTUNG, WENN WIR UNS EINIG SIND**“

(**I'LL REACH YOU, SOONER OR LATER, THERE IS PLENTY OF TIME / I'LL PENETRATE WITH TRUTH TILL YOU GET SMOOTH / GO FOR THE BEST IN LIFE TILL IT BECOMES FLESH / AND FEEL ENLIGHTENMENT WHEN WE BECOME ONE**)

Only few German musicians have succeeded in presenting such a claim in an un-intrusive, anthem-like way. This reveals one of the stressful fields in which the artist Chima interacts. Although his music clearly reveals his black roots - Chima's parents are both Nigerians, thus his name - he is at the same time more German than many typically German records on the market today:

„**IHR SITZT HEUTE IM PRINZIP IM ZEUGENSTAND / UND HÖRT NEUDEUTSCHES LIEDGUT NACH NENA UND GRÖNEMEYER / MAL TRÄNEN IN DEN AUGEN, MAL HANS IM GLÜCK / SPREAD' ICH MEINEN SENFAUS HOFFNUNG UND LECKT MICH DOCH**“

(**YOU ARE PRACTICALLY SITTING AT THE WITNESS STAND / AND LISTENING TO NEW-GERMAN LIEDGUT („LIEDGUT“ IS A VERY SPECIFIC GERMAN EXPRESSION WHICH DESCRIBES THE ENTIRETY OF KNOWN SONGS OF A GROUP, A PEOPLE OR WITHIN A PERI-**

**OD) AFTER NENA AND GRÖNEMEYER (FAMOUS GERMAN SINGERS THAT REPRESENT THE „NEW GERMAN MUSIC“ SINCE THE EARLY 1980s, WHEN IT BECAME POPULAR TO LISTEN TO GERMAN MUSIC) / SOMETIMES WITH TEARS IN MY EYES, SOMETIMES “HANS IM GLÜCK” (GERMAN FAIRY TALE ABOUT SOMEONE WHO WAS ALWAYS LUCKY) / I THROW IN MY TWO CENTS WORTH, THAT IS HOPE AND KISS MY ARSE**)

The records recent highlight is the song „Wundervoll“ (Wonderful), which will be the first single to be released in September 2005:

„**ICH WILL OHNE DICH NICHT SEIN / FÜHL' MICH OHNE DICH ALLEINE / ICH WILL MEIN LEBEN MIT DIR TEILEN / DU BIST WUNDERVOLL / DU BRAUCHST KEIN MAKE-UP, KEIN PARFUM / ALL DEN FAKE, UM MICH ZU TURNEN / ICH WILL DICH FÜHLEN, ICH WILL DICH HÖREN / DU BIST WUNDERVOLL**“

(**I DON'T WANT TO BE WITHOUT YOU / FEEL LONESOME WITHOUT YOU / WANT TO SHARE MY LIFE WITH YOU / YOU ARE WONDERFUL / YOU DON'T NEED ANY MAKE-UP OR PERFUME / ALL THAT FAKE TO TURN ME ON / I WANT TO FEEL YOU, I WANT TO HEAR YOU / YOU ARE WONDERFUL**)

Chima's music (as these lines reveal) is without a mask. Chima does not try to stress an attitude or anything similar. We are introduced to a person who deals with his ambivalence, is not afraid to reveal anything beyond human weakness and shares the experience with his audience.

As all this happens within a catchy and at the same time experience-sensitive way compacted into soulful sounding songs, the music fancier should feel satisfied. The story telling song „Lampenfieber“ (Stage fright) e.g. deals with the nervousness and insecurity that many people go through when interacting with the other gender. The artist is able to express these feelings at a time when most songs and music-clips feature a “female physical affection versus male active musicians“-attitude, in a fast-food-manner.

This records love songs, show that Chima is able to overcome shyness and examine relationships in most different ways:

„**JETZT WO ES VORBEI IST, KANN ICH DICH SEHEN / VIELES WAR HILFLOS NEBEN DEM SCHÖNEN**“

(**„NOW THAT IT'S OVER I CAN SEE YOU / AMIDST VARIOUS HELPLESSNESS, WE EXPERIENCED THE MOST BEAUTIFUL,**

he sings in the chorus of the breaking-up-ballad „Vorbei“ („It's over“). The song „Zähneputzen“ (“teeth brushing”), which deals with little day-to-day experiences of a relationship in an unusual way, is the one most out of line:

„**STÄNDIG VON KINDERN REDEN / ZUSAMMEN ZÄHNE PUTZEN / DU KANNST KEIN AUTO FAHREN / UND DAS IST GEIL**“

(**ALWAYS TALKING ABOUT (HAVING) KIDS / BRUSHING THE TEETH TOGETHER / YOU CAN'T EVEN DRIVE A CAR / AND THAT IS COOL**)

Chima seeks answers to great questions in the simple things about life. The production style of his album contributes to that. The songs are lively. They breathe and consist of ideas from various small sites that eventually turn out big. Within his versatile rhythm of singing, one senses that not much has been left over of the once monotonous loop-based -rap-spitting from which Chima actually comes from and is acquainted with.

Chima's artistic maturity also shows in the range of guest musicians on this album: The song „Blue“ features Europe's up and coming superstar Patrice, who contributes the chorus in his own remarkable way. On „Laß es nicht aufhören“ (Don't let it end) Chima, alongside Xavier

Naidoo (Germany's most successful artist at present) commends beauty in general as well as its specific manifestations:

„**MAL IST ES EIN LIED, DAS ICH HÖR' / ODER ES IST EINE BERÜHRUNG, DIE ICH SPÜR' / ES GIBT SO VIELE SCHÖNE DINGE, DIE ICH FÜHL' / LASS ES NICHT AUFHÖREN**“

(**SOMETIMES IT'S A SONG THAT I LISTEN TO / OR A TOUCH THAT I FEEL / THERE ARE SO MANY BEAUTIFUL THINGS, THAT I ENCOUNTER / DON'T LET IT END**)

It gives you a hard time trying to translate Chima's music. The interested listener's only chance to grasp the art in it is to come across the record itself in order to dive into its world:

„**ES WIRKT IN LEISEN TÖNEN, IST ABER NICHT ZU ÜBERHÖREN ZU ÜBERSEHEN, ZU IGNORIEREN, WEIL ES DIE MENSCHEN FASZINIERT UND WEIL ES IMMER ZU WAS FÜHRT, DAS OFFEN SELTEN IN ERSCHEINUNG TRITT ZU 'NER AHNUNG, ZU 'NER TÜR, ZU EINER WELT, WIE ES SONST KEINE GIBT DENK NUR, WENN DU LOSLÄSST, KANN SIE SICH DIR ZEIGEN ALSO, LASS HALT LOS UND FLIEG MIT UNS DURCH DIE ZEIT MAL KICKT ES SOFT, MAL HAUT'S DICH UM, AM ENDE ÜBERWÄLTIGT ES TRÄNEN UND ZWEIFEL, AUCH WENN'S NUR FÜR 'NEN AUGENBLICK HÄLT, IST DAS IN HOFFNUNGSLOSEN TAGEN NICH' ALLEM BLING ÜBERLEGEN WENN DOCH GANZ OFFEN – OHNE FRAGE – GERADE DINGE VERGEHEN**“

(**IT OPERATES SILENTLY, BUT CANNOT BE OVERHEARD, NOR OVERLOOKED, IT CAN'T BE IGNORED, BECAUSE IT'S FASCINATING TO PEOPLE, BECAUSE IT ALWAYS LEADS TO SOMETHING THAT RARELY EXPOSES ITSELF; AN IDEA, A DOOR, A WORLD OF ITS OWN.**

**IMAGINE, IT COULD REVEAL ITSELF TO YOU, IF YOU LET GO SO LET GO AND FLY WITH US THROUGH THE TIMES.**

**SOMETIMES IT MIGHT KICK YOU SMOOTHLY, SOMETIMES IT WIPES YOU OF YOUR FEET, BUT ALL IN ALL THE EXPERIENCE IS OVERWHELMING.**

**IT OVERCOMES TEARS AND DOUBTS. EVEN IF ONLY FOR A MOMENT, ISN'T THAT FAR BEYOND BLING IN HOPELESS TIMES LIKE TODAY; WHILE THINGS – ON THE OTHER HAND – USUALLY PASS AWAY.**

**SINGLE RELEASE  
“WUNDERVOLL”  
26.09.2005**

**ALBUM RELEASE  
“IM RAHMEN DER MÖGLICHKEITEN”  
17.10.2005**

**CHIMA ON TOUR:**

14.10.05, Halle, Steintor Varieté | 15.10.05, Bremen, Pier 2 | 16.10.05, Potsdam, Nikolaisaal | 17.10.05, Rostock, Scandlines Arena | 20.10.05, Stuttgart Theaterhaus  
21.10.05, Karlsruhe, Durlach Festhalle | 22.10.05, Frankfurt, Union Halle | 23.10.05, Mainz, Frankfurter Hof | 24.10.05, Köln, E-Werk | 26.10.05, München, Muffathalle  
27.10.05, Aschaffenburg, Colos-Saal | 29.10.05, Mannheim, Capitol | 30.10.05, Kassel, Musiktheater | 31.10.05, Düsseldorf, Savoy Theater | 02.11.05, Augsburg, Spectrum Club | 03.11.05, Bamberg, Konzerthalle | 04.11.05, Berlin, Schillertheater | 05.11.05, Hamburg, Große Freiheit | 06.11.05, Dresden, Alter Schlachthof





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