



NEW SINGLE & VIDEO by DACTAH CHANDO OUT NOW!

More from Achinech Productions:



A few weeks ago, my phone rang. The caller was Felix Rühling. He's the man behind Boomrush, a German reggae promotion service, label and a backing band. Felix wanted to talk about a new project he was working on: Global Reggae Charts. I was curious straight away. Once he had explained his idea in full, I was all-in. I'm not the only one who received this call, judging by the media partners he managed to gather (you can find them on globalreggaecharts.com). A fair number of scene protagonists apparently realized that Felix was working on something very useful.

Let me briefly describe what the charts are and how they work. As the name suggests, Felix wants to create reggae charts on a global scale. There are different approaches to charts. The biggest charts are usually based on a combination of physical and digital sales and, nowadays, streams. Felix's aren't. They are based on votes by hosts of reggae radio programs (radio in the broad sense; regular online shows also qualify).

Part of the reason is pragmatism: Obtaining all the data needed for the traditional approach is hard and expensive. But there is a more important reason. These days, there is a significant amount of very relevant free releases in reggae and dancehall. Think of Chronixx's Roots & Chalice or Protoje's Royalty Free (I love the wordplay, btw). Add to this that soundsystem's are essential to spreading the music, and it's clear that sales figures simply can't be representative. Thus, votes by people who play the music on-air. There isn't such a thing as a perfect system, but I think it's a reasonable approach to get a realistic picture of what currently matters in reggae.

That last point is why I think that Global Reggae Charts are an important idea. Everybody knows reggae. And almost everybody likes it. It's the one music I can play on my grandfather's 80th birthday and have everybody dancing. From my granddad to my 15 year-old cousins. But that's not reflected in the music's recognition by the media. Nor in sales. Why? Because it's really tough for outsiders to find an easy entry to the vast jungle that is reggae. The charts might develop into a helpful solution to this. For fans and media professionals alike.

We aren't there yet, though. The project is labeled as "beta" for a reason. The key to get a representative picture is voter participation. That doesn't happen overnight. Hence, the current first edition doesn't claim to reflect the real picture. Regard it as a test of the system and the first step towards building the charts into what they, hopefully, will become soon. If you agree with me that we ought to have such charts, you can help: Either by spreading the word or, if you qualify as a voter, by voting. It would be much appreciated! And if you have some feedback or want to help, let Felix know.

Cheers
Thomas

Thomas Euler is founder of the German reggae & dancehall blogazine
whagwaan-magazine.de

▶ SINGLE CHARTS | TOP 20

Period Ending 30/05/2017
Contributing voters: 31

BETA

#	ARTIST	SONG	LABEL
1	Talisman	<i>Relijan</i>	Sugar Shack Records
2	Mista Savona	<i>Carnival feat. Solis & Randy Valentine</i>	Baco Records
3	Tóke	<i>Open the World feat. Ras Muhamad</i>	Bassplate Records
4	Samory I	<i>Rasta Nuh Gangsta</i>	Rorystonelove / Black Dub
5	Raging Fyah	<i>I Ain't Got Nobody</i>	Notnice Records
6	Meta and the Cornerstones	<i>Mind Your Business</i>	Metarize
7	Collie Buddz	<i>Good Life</i>	Harper Digital Entertainment
8	Jah Sun	<i>Guess Who</i>	Sugar Cane Records
	Talisman	<i>Talkin' Revolution</i>	Sugar Shack Records
10	David Lion	<i>Cast Away</i>	Sugar Cane Records
	Jamaram	<i>Easy Life</i>	Turban Records
12	Longfingah	<i>Raggamuffin Yute Run Tings</i>	Urban Mystic
13	Ward 21	<i>Shadow</i>	Germaica Digital
14	Jah9	<i>Hardcore (Remix) feat. Chronixx</i>	VP Records
	Don Carlos	<i>Peace and Love</i>	JusTime Records
16	Danay Suárez	<i>Integridad feat. Stephen Marley</i>	Universal Music
	Hempres Sativa	<i>Fight For Your Rights</i>	Conquering Lion Records
	Wicked Dub Division meets North East Ska Jazz Orchestra	<i>Mama</i>	self released
19	David Lion	<i>Peaceful Warrior feat. Anthony B</i>	Sugar Cane Records
20	Shenseea	<i>Loodi feat. Vybz Kartel</i>	VP Records



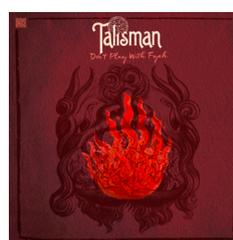
Jah Sun



Ward 21



Mista Savona



Talisman



David Lion



ALBUM CHARTS | TOP 10

Period Ending 30/05/2017
Contributing voters: 24

BETA

#	ARTIST	ALBUM	LABEL
1	Nattali Rize	<i>Rebel Frequency</i>	Baco Records
2	Spiritual	<i>Awakening</i>	VP Records
3	Queen Ifrica	<i>Climb</i>	VP Records
4	Lutan Fyah	<i>Music Never Dies</i>	I Grade Records
5	Inna De Yard	<i>The Soul of Jamaica</i>	Wagram Music / Chapter Two Records
6	Hempres Sativa	<i>Unconquerebel</i>	Conquering Lion Records
7	Meta and the Cornerstones	<i>Hira</i>	Metarize
8	Tóke	<i>Wake Up Inna Kingston</i>	Bassplate Records
9	Teacha Dee	<i>Rastafari Way</i>	TenFloor Records
10	Rorystonelove	<i>Songs From Zion feat. Kristine Alicia</i>	Rorystonelove / Black Dub



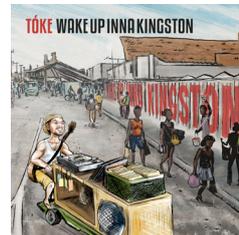
Nattali Rize



Teacha Dee



Inna De Yard



Tóke



Meta and the Cornerstones

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VOTE

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GLOBALREGGAECHARTS.COM



GLOBAL REGGAE CHARTS

featured voter



In this section we will portray some of our voters. For this issue we have talked to Mirośław „Maken” Dzieciołowski from Strefa Dread radio show at polish national radio Czwórka.

GRC: Can you please introduce yourself and your radio show!

MD: My name is Mirośław Dzieciołowski, but people rather know me as Maken. My first radio experience was a small pirate station started by my mates in a small town in South-West Poland. Then I worked for a few local stations and after moving to Warsaw I was hired by the Polish National Radio to run my weekly reggae show on “Czwórka” – the most open, youth orientated channel of the Polish National Radio (Polskie Radio). The channel was changing names and my show changed its name from “Jak Maken Zasiał” to “Strefa Dread”, but I am still there and it has been 10 years already! From time to time there are some special events on my show like bands’ live performances. In the past we performed a successful string of Joint Venture parties on the air, where artists are coming to present and discuss their new releases and sometimes there are also guests from abroad. I do annual votings for the best achievements of the year in many categories and up to 2000 votes can be reached. There are contests for listeners where they can win a nice CD from the band visiting our studio.

GRC: What was your motivation to become a radio DJ? And what is your motivation today?

MD: It has always been the same – my love to share things that I admire. Compared to promoting via the sound system parties, radio has a wider reach, there is more space to talk about things, not only play out the music, and my selection can be more diverse. I have always collected music, my house is full of CDs and vinyls, my hard drives are full of music files and in my attic you can still find thousands of old cassettes.

SHORT FACTS

Station: Polskie Radio - Czwórka

Show: Strefa Dread

Host: Mirośław „Maken” Dzieciołowski

On air: Tuesdays 22:00 - 00:00 CET (UTC+1)

<http://www.polskieradio.pl/10/3960>

<https://www.mixcloud.com/makenmiroslawdzieciolowski/>

<https://www.facebook.com/StrefaDread>

GRC: What spectrum of music do you play and what is the philosophy of your show?

MD: I have always tried to show a wide spectrum of Jamaica originated music from the whole world, from ska and foundation roots reggae to modern dub, some dancehall and everything that catches my attention and I feel is worthy of presentation. It also includes a little dose of modern world music. I observe the music market on a daily basis and present all new music which I find interesting. That is always my priority. However, I don’t play it as charts, more important is the educational aspect of the show, background of the music, artists’ message and their stories. I don’t cut songs, don’t talk over them and rarely repeat the same tracks. No-one tells me what to play, I am happy to enjoy my 2-hours freedom of choice.

GRC: Besides your radio show you are a player on the polish Reggae scene. What exactly are you doing and how did you start?

MD: I have been involved in the Polish independent music scene since 1983 – first as a punk activist, doing fanzines, releasing underground cassettes, putting up the shows. At the end of the 80’s I turned

to reggae and started Joint Venture Sound System – one of the very first Polish reggae DJ collectives. Music is my life: I run a booking agency getting plenty of reggae / modern world music acts to Poland, managing bands, playing parties, working as a journalist, PR/booking manager for Ostróda Reggae Festival etc.



Miroslaw "Maken" Dzieciolowski on air

GRC: Which artists have you found most inspiring lately?

MD: From the roots circuit I absolutely fell in love with "Inna Di Yard", Kingston All Stars, Spiritual, Talisman and Marcus Gad's recent albums. In dub you can count on me when it goes to Dreadzone, Panda Dub, Brain Damage, On-U Sound, Echo Beach releases, Dub Stuy Records, Moonshine Recordings. For modern reggae it would be the ones like Nattali Rize, Dub Inc, Alborosie, Protoje, New Kingston, Kingfisha and many Jamaican "reggae revival" artists. Old ska/rocksteady would be represented by Neville Staple and modern world music hits me with Balkan Beat Box, Warsaw Afrobeat Orchestra, The Ufoslavians, Calypso Rose...

VOTERS GLOBAL

Australia

2BOB Radio / Roots'n'Reggae Show

Belgium

Radio Centraal / Back 2 Bass

Costa Rica

Radio Urbano 105.9FM / Di Docta Show

France

Radio Mille Pattes / Zion High Station

Germany

Radio StHörfunk / Sluggish Radio Show

Radio Regentrude / Music Director

Ablazin Radio / Host

Radio Leinehertz 106.5 / Wha Gwaan - Reggae & Dancehall

Antenne Münster 95.4 / Cool & Deadly

Visador-Radio / ReggaeRoundUp

Radio Top40 / Host

ReggaeSpace / Host

ByteFM / Forward The Bass

Radio Against Babylon / Music Director

Greece

Radio Xanthi One / Music Director

Israel

Kol Hanegev 106.4 FM / Ba Ba Reggae

Italy

Radio Web-Base / Reggae Music

Radio Popolare Network / Reggae Radio Station

Netherlands

NPO FunX / Music Director

Impact AM / Music Director

Poland

Polskie Radio Czwórka / Strefa Dread

Switzerland

Radio 3FACH / Groove Infection

Kanal K / Fish'n'Chips Sounds

United Kingdom

Pauzeradio / Unique Reggae Mix Show

United States

Reggae King Radio / Reggae Rhapsody

Rebel Musik Worldwide / Host

WBZC 88.9 FM / Sounds of the Caribbean

KPOV 88.9 FM / JYsoundssystem

WORT 89.9 FM / Tropical Riddims

Reggae Music Forward / Host

Venezuela

Radio Nacional de Venezuela / Desde El Ghetto



Nattali

Rize

#1
ALBUM

INTERVIEW

Interview by: Thomas Euler
reprinted from: whagwaan-magazine.de

Nattali Rize is slowly but surely building her profile as a household name in the global reggae community. For a few years now, she has been playing the major festivals and touring around the globe. Thanks to her move to Jamaica, she now breathes the vibes straight from reggae's birthplace. And she releases music to critical acclaim – most recently her Rebel Frequency LP.

TE: I watched a couple of your interviews earlier. I found a very nice quote of yours: "Music is the path to freedom." I was wondering – because you have a very political and mindful attitude, but at the same time, you are an artist and, like all of us, have to live within the system the world has built – how do you create and carve out that freedom for yourself? And what role does music play in it?

NR: For me, music is the role. I feel like I'm born – we say incarnated – for that reason. Music speaks to me in a way that I just can't do anything else. I love it! But also it's not just the music but also the message in the music that is so strong and seems to get stronger and stronger – in terms of it becomes clearer and clearer to me. So, how do I get freedom and how does music play into it? Well, when you're in the music, especially at live gigs, when you're there, in the moment, sharing energy and creating – co-creating – new energy together, collectively, with the audience, with music, music that has intention and consciousness and energy in it, then we create a sense of freedom in the moment. Because in those moments the system doesn't penetrate us. We lift our frequency higher. And there we get glimpses of what it's like to just really feel free.

TE: As an artist, you have to do several things. You have to play live, you have to do releases every once in awhile and then you have to do stuff like talking to

me and doing promo for your work. So, how do you find the balance in that?

NR: You just balance it I think... for me, it is life. It is what I do and what I want to do. So, I am grateful! I walk a grateful path. Even though we are sitting in cars for hours, traveling for days and sometimes we don't get to eat very well and sleep very much. But at the end of the day, we are doing what we love. So, I'm just ever grateful and that's the thing I was built for. He build me in a small body... *[laughs]*

TE: You can cope with it!

NR: I can cope with airplanes, small chairs and I can find a bed anywhere, you know.

TE: One topic that comes up in your interviews all the time is, as I would summarize it, human growth and human potential. What were influential works in terms of books, literature or people who influenced you in this area?

NR: There have been a few. And I guess there have been a couple key ones from different angles which are interesting. The ones I would name are The Ancient Secret of the Flower of Life by Drunvalo Melchizedek, a very important book – everyone needs to read it! Then, David Icke's The Biggest Secret, a very, very mind-opening book! You should read that as well!

TE: I didn't read any of these so far...

NR: *[laughs]* Then there is a YouTube talk that kinda went viral and it was just an Australian guy, sitting in a chair and delivering some information to a group of friends that he had been researching for years. It's called The Matrix Unveiled. These all happened at different times by the way. That particular YouTube talk really opened up a big can of worms for me. As far as the reality of the illusion of the system that we live how it's actually just an illusion. If you listen to it, you'll understand what I mean. As far as you start

going down that rabbit hole, you can go as far as you want. So these three things were pivotal in shifting my mind. Before that, I was already aware, thanks to my upbringing and the influence of it. But the more I read and the more I learn, the more I know what I've yet to learn. And that's exciting because I really like to read. I read a lot.

TE: You meditate as well, right?

NR: Yeah.

TE: Is there a special school of meditation you follow? For instance I'm aware of transcendental meditation...

NR: I really want to do transcendental meditation and am currently looking for a teacher.

TE: It's really tough, I think, because you try to not think at all, for fifteen minutes.

NR: *[laughs]* Yeah! But if you can do it, it's awesome!

But my meditation comes more from the yoga background. I've been doing yoga for quite some years now. It's just simple meditation you practice in yoga and then carrying that on in my own, travelling musician kinda way. Wherever I can, whenever I can.

TE: This whole philosophy of yours, how does it influence your music. And I don't mean the music broadly. I'm more interested in your actual work process – when you write a song, develop a song. Because I've heard you talk about the influence of one single drum. So, how is your process shaped by it?

NR: When you create a song initially, it's just such an intuitive thing. Some writers have spoken about that, when there is a song, it's like hanging in the air, just above you. And you have to be the open channel, so it can come down through you. When you realize that, you start to be really sensitive to those moments when a song is upon you. When you don't tune in, you gonna miss it.

So I try to be really intuitive in those moments. And sometimes those moments last for weeks. Like, the past two weeks I've been inspired, just singing almost everything. I feel that way in Jamaica a lot of the time as well. There is a lot of creative energy that I'm sensitive to – in a positive way. The actual putting-together of the song, post the original idea and structure, will start us to get really thinking about it. That's when we go for the sound we like and the elements we think serve the initial inspiration best.

TE: How hands-on are you in your music? I saw you

outside at soundcheck. You were really hands-on there. Most artists wouldn't plug-in cables themselves. But you did. Are you the same when creating music?

NR: Yeah, yeah! I'm really hands-on. I co-produce a lot. Like on the new album, me and OneRebel co-produced a lot of it. A few other songs are produced by some other crews, Notis and Lotek. But yeah, I've always been really, really hands-on with it.

TE: I have read somewhere, that you worked with Sly & Robbie?

NR: Yeah, we did!





TE: How was this experience?

NR: **Amazing! Especially because it was also my first visit to Jamaica. To go there and work with Sly & Robbie – and Sly is one of my favorite drummers for a long time! – and then having this experience of going to the studio with some legends... And not only that, but also people you really admire. Just such lovely, humble, killer musicians! All the levels are there. It was incredible! I always try to catch up with them as much as possible.**

TE: You must have learned a lot?!

NR: **Definitely! We visited Jamaica to record vocals for an album with Blue King Brown. And that whole trip, I just learned lots and lots and lots.**

TE: Any anecdote that comes to mind when you think about working with Sly & Robbie?

NR: **The first thing we did was Sly asked to hear some of the songs. He said: “Gimme the vocals of that one and that one!” Then he took away all the instruments we had and just started with only the vocals and built the track from that. So we just recorded hours in a top-notch studio in Australia – with all these beautiful vintage mics, a full band and a horns section – and we play it and he’s like: “get rid of all the band” [laughs]. And then he went on to create the whole thing. That was like wow, that’s cool!**

TE: And then you decided to move to Jamaica a couple of years ago. I think for most Reggae fans around the globe it’s that Mekka-like place.

Everybody probably has the dream to move there. But how is it actually to move to Jamaica? I suppose it’s probably not like what you imagine. It’s a special

place and probably quite different from Australia, right?

NR: **Very different to Australia. See, having had visits to Jamaica twice before moving, I kinda had an idea. It was the second visit when we were really sussing it out as to whether we feel like we could make the move. And it was just the most awesome time. So I was like “I guess I’m coming!” [laughs]**

This is absolutely where I wanna be, where I need to be right now. Musically, as a person, surrounded by this artistic, creative community whose art is resonating with me more than anywhere I’ve experienced. I love music from everywhere around the world. But my heart is like a magnet towards reggae. So, to be in the country where it comes from, makes sense to me. And it felt right and still does.

TE: But were there any everyday-things you really had to accommodate to? Like, what would be your top tips if I told you: “Hey, I’m planning to move to Jamaica. What should I keep in mind or be aware of?”

NR: **Well, for me it’s like this: If you go there with the right attitude and the right intentions and the right vibe, then you gonna find your way easy enough. Because everyone is really tuned into levels there. And people there, they love people and they love music. There is such a great and supportive artistic community in Jamaica, that if you are an artist coming there, you just need to make some connections and link up. Just be open-hearted and open-minded and ready to learn.**

TE: It was a pleasure!

NR: **Likewise.**

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