

# IN THEIR OWN WORDS

## Cheri Lyn

From a little German village into the big cities of the world, that has always been my dream, to travel with my music around the world. Meanwhile I am fortunate to be able to do so. I started off as a cover singer with German bands and toured around Europe, China and Japan, till I decided in 2016 to move to London to follow my own paths and to work on my own music. The more I travelled and the more I had been away from home, the more I realised the importance of roots. May this mean your anchor like your home and family or the foundation of music, which is why I can connect so deeply to the Blues.

Grown up in a family of musicians, my path has almost been foreseeable. Both of my parents were signed to a popular German band, therefore I was lucky to experience this world from when I was a child. However growing up as an artist in a small village wasn't always easy for me. I often struggled with being 'different' and felt misunderstood from other kids in my age. I started to listen to strong women who inspired me with their powerful voices, including Tina Turner, Aretha Franklin and Melissa Etheridge. They have always been my encouragement to never give up. I've since discovered that my voice has a similar power and that being on stage was when I could be myself.

I wrote my first songs at the age of nine, but since Germany provided a good platform for covers and fewer opportunities for original Blues/Rock music, I stopped writing for a while and focused on my career as a touring musician with other bands. In 2016 I went back to my roots and looked for a platform for my music. After discovering a degree course in the Metropolis studios in London, where my heroes like Queen had already recorded, I decided to make a move and to study there. In London I established myself quickly in the Blues scene and could sing in renown clubs like the Blues Kitchen and the Water Rats, whilst working on my first EP. After releasing the first single 'Caught In The Blues' in December 2017, I had the pleasure to open shows for big names in the industry, such as Chantel McGregor and Walter Trout. Since then I am gigging regularly with my band in clubs and festivals all around UK.

On 27 September 2018 I released my first EP **Secret Love** at the Zigfrid von Underbelly together with my friend and rock queen Helen Hurd, who's celebrated her debut launch too. My EP is all about my experiences of failures and growth from love with the mission to empower and to listen to your heart. It's not a revenge piece - it is a release. It is my sincere hope that listeners will relate to my story and feel encouraged to stand up for their values. I want to emphasise the importance of the little things in life, like family, friends and sexuality. I had the feeling that sexuality these days often gets abused and especially as a woman, you can easily get pigeonholed. I could no longer hear the discussion whether a business woman is allowed to wear a skirt in an office and on stage it is all about "Sex sells". With my music I want to clear up on things and



make a statement that sexuality is expression and identity. I want to encourage people to express their liberty, values and feelings and to get the respect that they have deserved for being themselves, regardless of what other people think or say. That's basically the message of my EP.

Since this was my first experience of producing a CD, the recording, mixing and mastering took us nearly two years. I was lucky to work with great experts; Alan Glass (producer Aretha Franklin) and Gez Walton (Sound engineer Orange Goblin, Last in Line). To add a fresh flavour to it, I also included Josh Travis, who is a young producer from my Uni and it all got mixed and mastered by 'Unlock your sound'. It was important to participate in the creation of the sound; therefore I've done most of the pre-production work and the arrangements myself. I wanted to keep the EP organic, that's why I was even more pleased that we could record the EP in the legendary halls of the Metropolis studios in London, which allowed us to record an incredible sound for each instrument.

The EP is already available on my homepage and two of the songs ('Caught in the Blues' and 'Everyone Loves A Secret') are also out on the digital platforms Spotify, iTunes, Amazon and YouTube. Currently I am working on new songs, to create an album with which I want to take my music a step further and mix up the old with contemporary styles, to keep the blues alive. I'm working together with a new producer and we are inventing special sounds to add a commercial flavour to it. My intention has always been to reinvent the spirit of the 60's, 70's and 80's music by melting it together with modern beats, inspired by artists such as ZZ Ward, Alabama Shakes and Larkin Poe.

Cheri Lyn

All images: Tony Cole  
cherilyn-music.com



### Gigs

26 Mar: The 100 Club, London W1D

4 Apr: Hope & Anchor, London N1



*"I want to encourage people to express their liberty"*

# BLUES HUMOUR

*Golly Gee, Professor I just don't get it?*

**I've been asked to a House Gig, what is that exactly?**

Well Susie, that *could* refer to an ecstasy-fuelled evening of non-stop 130bpm Balearic bangers in a sweaty laser-lit club... but I suspect that's not what's in store for you.

**Oh, so what should I expect then?**

Imagine if you will the late 18th century, when gentlemen of means would pay the great musicians of the day, Haydn or Schubert or Mozart, to perform for them and their peers in the comfort and splendour of their gilded salons, and would perhaps invite other local worthies and burghers to attend on the basis of subscriptions.

**Wow, is that what it'll be like?**

Well, not exactly Susie, but that's the principle on which house concerts operate. I don't think you'll find much in the way of Rococo or Baroque decor, probably more G-Plan and Habitat. And don't go wearing your finest brocade waistcoat and buckled shoes: middle-management dress-down Friday smart-casual is de rigueur. Wigs (probably not powdered) could be in evidence though...

**And the music?**

Well you shouldn't expect any divertimenti, quartets or minuets...

**Duh... obviously not! It'll be blues bands won't it?**

Not exactly... I can see how you could get confused by the promo images of chaps with screaming Les Pauls, monitor-standing bassists and the like, but your average front room or garden shed won't take a full band, nor will local bye-laws allow turning it up to 11: a bloke with an acoustic is more likely, maybe two blokes tops, perhaps a harmonica too, if you're unlucky.

**You know, I'm getting the funniest feeling that you've a bit of a downer on house concerts, Professor. That wouldn't be because you haven't enough gumption, money or friends to actually stage one yourself, would it?**

Shut up Susie, or you'll get Saturday detention for a month...

**#profb blues answersthe tough questions**



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*"I want to take my music a step further and mix up the old with contemporary style"*

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Image: Tony Cole