



Interview: Marion Hornung

IN DIALOGUE WITH

EDELTRAUD REY

Cabaret artist and songwriter from Bavaria



Edeltraud Rey is a Bavarian cabaretist and songwriter. She is outspoken, inspires her audience even in rainy weather and was immediately ready to support a network like Bridge!t.

In the interview, she reveals how to stay authentic and still reach your goal with courage and discipline.

Enjoy reading!

1. Have you always wanted to make other people happy with music and humour?

Yes, somehow I knew very early that music meant a lot to me. At the age of six I wanted a guitar for Christmas because I wanted to become a singer and to accompany myself on the guitar. I actually got a guitar for Christmas and also had lessons for a few years.

At the age of 15 I wrote my own lyrics and composed the music, at the same time I made modern church music - both solo and in a band. When I was 18 I bought my own sound system and gave concerts with my own songs.

2. What were the „stumbling blocks“ for you at the beginning of your career?

There have been stumbling blocks and they are to this day in a way that it was and is difficult to get into the music industry without "vitamin B".

I won some talent competitions in Germany and Austria at the age of 20 and would even have had a record contract if I had made Bavarian hits similar to the known singer Nicki.

However, I always wanted to go my own way - my own sophisticated lyrics and music, possibly with a band, like my Austrian role models Ludwig Hirsch and Wolfgang Ambros.

After a long "baby break" that lasted about 10 years, I started writing new lyrics and music at the age of 36 and started my "second career" as a songwriter and "music cabaret artist", both solo and with the Weiber-cabaret-ensemble "Die PrimaTonnen". What I am very happy about is that the "second career" somehow became more beautiful and successful than the first. I just let everything come to me, was hardworking and professional and of course now have more life experience.

Today, during my live performances, I often get asked why I am not seen on TV. I don't know the answer to that either. Maybe I would have to apply more often and have an agent? But somehow I am a "live" type - I like to be in dialogue with the audience, which would not be easy in a television format

3. Did you have a role model for the path you have taken?

As a child, I never missed "ZDF-Hitparade", watched all music programs on TV, listened to a lot of radio - somehow it was clear to me very early on, that I

wanted to be a singer. I had two records by Peter Alexander and Heintje, so I was able to sing along with all of the songs very quickly. The child star Heintje was a few years older than me and a great musical role model. At home we had a stairwell with good acoustics, where my first "appearances" were played...

At the age of 18 I already performed my own songs in cabarets, youth clubs and at events.

4. Because of the corona virus, society stands still. At least it seems that way. How do you experience this time as an artist?

I live in the country in the south-eastern part of the Ebersberg district, have a wonderful view of the Alps - there is pure nature and idyll around me!

The fact that all performances have been postponed means that I have a little more free time than usual, I finally slept in, and I notice that I am getting a little rest for the first time in years.

"Applause is the bread of the artist," they say - the stage is my life.

My last live appearance was on March 12th, 2020. I am slowly realizing that I miss the incredibly beautiful feeling of being on stage and of course my great audience totally. Unfortunately I also don't know how many of the planned performances have to be cancelled or postponed, which scares me a bit.

5. What was the best experience in your career as a songwriter / music cabaret artist?

The most beautiful and exciting experience was to perform in Berlin in the sold-out theatre "Die Wühlmäuse" during the "Blue Monday" by the cabaret artist Arnulf Rating. He had invited us to his show, which made us very happy. It was of course a great honour to perform at this wonderful event in this renowned theatre.

5.1. Your most beautiful appearance?

Fortunately, there were many beautiful appearances in my life - but the most beautiful was my appearance at the "Mundwerkpreis-ceremony" in 2016 - it was an honour for me to receive this award from the Bairische Sprache und Dialekte e.V. The beautiful wooden sculpture is in my music room.

6. Your “worst” experience in your career as a cabaret artist?

That was an appearance with the "PrimaTonnen" at a company's Christmas party - most of the employees spoke and understood neither German nor Bavarian. Nobody had told us that before, which was very annoying because I had very detailed discussions with the organizers. In addition, the performance was in the later evening when almost all employees had already enjoyed plenty of alcohol. A few listened to us and you could tell that they liked our performance, the others were in the adjoining bar, which is why the noise level in the event room was of course much higher than we are used to.

However, since my stage partner, Bettina von Haken, and I are a well-rehearsed team, we spontaneously changed our program during the performance, played only so-called “greatest hits” and were able to master the difficult situation very well.

It was one of our most strenuous appearances. In such a case, all that really helps is: close your eyes - and pull through! You just have to stay professional, smile, pull through, dismantle technology, politely say goodbye to the organizer and drive home.

6.1 Your most tiring appearance?

At a dialect festival in Regensburg, an open-air event. Shortly before my performance, there was suddenly a downpour and the organizer told me to go to the (covered) stage and play, play, play, so that the people who took shelter, would not go home, but stayed there.

It worked - I played the sun back in within 20 minutes - I'm flexible! The festival then happily continued with a large audience!

7. If you could change a decision in your career planning afterwards? Would you do it and if so, what?

I would make it clear to my parents that I want to go to a music high school to study singing afterwards. I think there is no substitute for professional training.

8. Bridgelt especially wants to encourage women to trust themselves and their ideas. According to a new study, women trust too little in their own abilities. In the start-up scene alone, only 4% of women have been founded since 2008. What is it like in the cabaret scene? Something

would have to change here so that more women choose life as a cabaret artist?

Unfortunately, I can't judge that easily - I know a lot of great female cabaret artists and musicians - if you want to do it and have talent, you can do it.

When I started again at the age of 36, my children were 5 and 9 years old. Because I wanted to be a 100% mother in addition to my career, it was often a balancing act between my job and my private life. I envied my male colleagues who had their wives at home, took care of their children and housekeeping while they were free to concentrate on their careers.

9. Dear Ms. Rey, what do you think are the three most important strengths you need as a cabaret artist?

Talent - courage - discipline

10. What would you advise a “newcomer” who wants to become a cabaret artist?

You should often appear in so-called "mixed shows" - you can play 20 - 30 minutes of excerpts from your program, the atmosphere is usually very good and you meet nice colleagues with whom you can chat. You “mature” with every live performance.

11. Would you also have some advice regarding the corona crisis for newcomers? What can you do now to keep your career going, especially if you've just started?

Work on the cabaret program, eat healthy, do sports, go out into the fresh air to be fit when it starts again.

12. Last question: What is your favourite song and sketch?

My favourite song is "I häklds ei" - in German "I crochet it".

In this song I describe who or what I would like to "CROCHET" with firm thread and consequently "harmless" if I could ... - at the moment that would of course be the Corona virus ...

It's a very nice thought ... a little like Pippy Longstocking - "I make the world as I like it". The text is aimed at impossible politicians and dictators, Instagram self-portrayals (who nobody needs), people who want to instruct everyone

(which I don't want to put up with), etc. I vent my anger about some of what is happening in the world and pack it funny, because crocheting is a hobby of mine and I relate to it. I crocheted an oversize top for this sketch that I wear when I perform.

My favourite sketch is the one that I play with my “PrimaTonnen” stage partner, Bettina von Haken, in our current program “V”.

I am giving a Bavarian course, so to speak, and my colleague is mimicking a native of Hamburg who has learned Bavarian and has just to pass the final test. She is a trained actress and makes the sketch a crazy, funny sketch.

Thank you for the interview! Curious about songs and sketches by Edeltraud Rey? Until this special “coronatime” is over you can find some great [art on Youtube!](#)



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#Bridge! gives people the chance to meet intrapreneurs and entrepreneurs, to hear their stories and have them as an inspiration.

#Bridge! stands for gender equality and diversity - we connect students with entrepreneurs, intrapreneurs, network and support each other - **like a bridge** - and it is very important to us to increase the proportion of women in the start-up scene.

We help you to network with like-minded people. We are happy to publish an interview of you.