

Mp3 Janet Metzger - So Many Stars



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Straight ahead jazz for the twilight hours. Janet's voice, backed by a guitar-based quartet, is liltingly melodic, strong to the finish and nuanced with the actor's gift of storytelling. Wes Montgomery meets Peggy Lee. 12 MP3 Songs JAZZ: Jazz Vocals, EASY LISTENING: Cabaret Details: I think the greatest influence on my present taste in music was cartoons. In the 50's, cartoon music was often swing. I loved the cartoon of the mama fish singing Hoagy Carmichael's song "Small Fry" to her boy-fish who thought he was so tough. I was born in Pittsburgh, a hotbed of jazz at the time. There was always a radio playing in the house (KDKA), and my parents loved to dance, so they bought all the pop hits, first on 78's and then 45's. On television I watched "The Hit Parade" and "Name That Tune." One time I set up a record player in the back yard and charged the neighbor kids a few pennies to play Name That Tune. The winner supposedly would win the pot, but they never knew the songs the way I did. My other great pastime was make-believe, so it's no wonder I grew up to be a professional actress. Since 1980 I have made a living in the Atlanta area on stage and in corporate videos as well as voice acting for radio, television and industrial narration. For 5 years I let people know that they could watch a particular item of topical interest "throughout the day on CNN Headline News." This commercial work enabled me to pursue the less lucrative but highly satisfying theater work I loved. There are certain moments on stage I will never forget. When Atlanta actress Suzy Bass made her entrance into my room, she took the boarding room door off its hinges and ad libbed, "And if you don't pay the rent, I won't fix this door!" (Tennessee Williams' "Lady of Larkspur Lotion.") Or when British actor Dikran Tulaine as Macbeth paraded downstage of me (Lady M) and the rest of his court with a paper-wrapped coat hanger stuck to the bottom of his robe (Atlanta Shakespeare Tavern) There we all were stifling laughter and watching the audience in the front row staring at the hanger on his robe as he walked past. Performing live is such a rush, because you are

hyper aware of the slightest sounds in the audience. When I was in The Guys (a play about the lives of several firefighters who lost their lives on 9/11), I could hear in the audience the quick intake of breath, the choking back of tears, and their emotional release through laughter. When I am singing, I want to make people feel as good as I do when I am making the music. I can see that happen when I look into their faces, when I see them tapping feet and grooving in their chairs, when there is a hush in the audience as people are drawn into an intimate moment. Through jazz and cabaret I am able to bring together my lifelong loves of singing and acting. I hope you enjoy this first recording.

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