

One of the problems with today's pop music scene is that everyone seems to want everyone and everything to be divvied up into genres and sub-genres. It's no longer acceptable to be a rock artist, or a jazz musician; these days, rock is segregated into classic or alt or emo or whatever; even jazz has been bastardized into something called "soft jazz." Isn't it all music?

Which brings us to Kerry Politzer, a fresh voice and a remarkable talent – and, thank heaven, her music truly defies description. This pianist and songwriter certainly doesn't need *Good Times* for hype; her newest album, *You Took Me In*, already enjoys national distribution and has already garnered scads of plaudits and airplay on a national level.

However, Politzer, a Queens native, has taken an odd route to her current success: She's gone from classical music to jazz and now to pop, which certainly gives her a leg up talent-wise from most young artists. However, from her sultry good looks to her soft, soulful voice to her nonpareil piano skills, this is a rare musician who isn't afraid to try her hand at any kind of music.

"I started out as a classical pianist, then went to jazz and Brazilian music, and somehow ended up as a singer/songwriter," said Politzer.

Reading Politzer's musical bio is enough to make any serious musician green with envy: She studied classical piano for years and attended The New England Conservatory of Music. She soon fell in love with jazz and studied with Charlie Banacos, who inspired her to compose music. She graduated with a Bachelor of Music in Jazz Piano Performance.

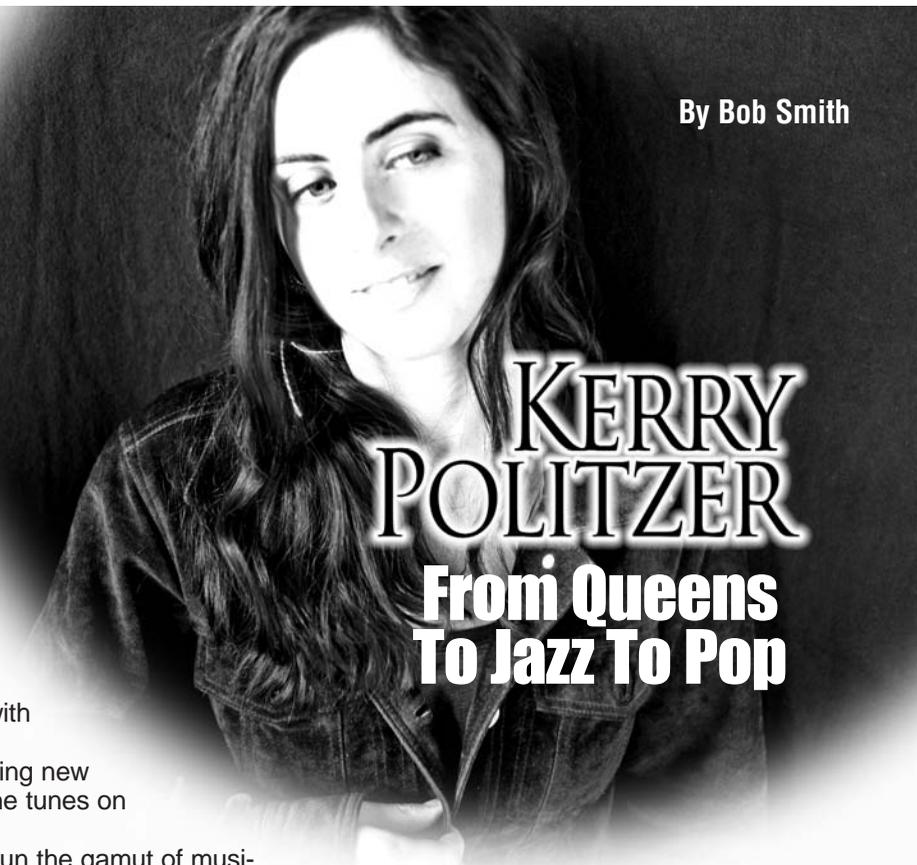
Later, Politzer won and placed in piano and songwriting competitions and studied in jazz workshops. She released *Yearning*, her first jazz CD, in 2001, followed by the solo albums *Watercolor* (2002) and *Labyrinth* (2005), both on her own Polisonic label. Even after performing at such top venues as The

Blue Note, Birdland, The Cutting Room, and clubs around the U.S., she now has taken a daring turn, merging her jazz talents with pop on her stunning new disc, *You Took Me In*, which easily ranks as her best work to date. Although known worldwide as an exceptional pianist, Politzer seems to be relishing her newfound vocal skills every bit as much.

"After recording three instrumental albums, it was really exciting to experiment with vocals in the studio," Politzer recalled. "I found myself hearing new harmonies long after writing the tunes on *You Took Me In*."

The tunes on the new disc run the gamut of musical styles, from a seemingly Alanis Morissette-styled rocker ("I Cried Wolf") to beautiful, jazz-inflected ballads ("I Hope You Find Me") to lush story songs ("Trampoline") to just about everything in between. Her voice, soft by its nature, is a wonderful instrument, capable of everything from crooning to rocking out with passion. Add to that her natural charisma and deft keyboard style, and Politzer become a sure bet to be a national recording artist for years to come.

Politzer has been compared to such artists as Duncan Sheik, Norah Jones, Ben Folds, and Joni Mitchell, but those are easy comparisons made by lazy reviewers; Politzer's original voice (which shows nary a hint of influences) and unique music make her



a singular, varied pop artist. In that light, you won't find Politzer at The Crazy Donkey anytime soon, but you might find her enjoying a longer and more richly rewarding career than any derivative hair rocker could ever dream of. Kerry Politzer makes real music for serious music lovers.

Oh, all right – if you *must* have a comparison, if you've ever enjoyed Donald Fagen, Chi Coltrane, Laura Nyro, David Crosby's CPR, or Diana Krall, this might be the tonic to a repetitive and muddled pop world. Just listen and enjoy.

For more information on this important new artist and a schedule of upcoming shows, log on to kerry-politzer.com.

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