



Review: Steve Brosky shows he's still the man on new CD

Steve Brosky unveiled his new CD 'Still' at SteelStacks.

Dave HowellSpecial to The Morning Call

There are things you should do at least once if you live in the Lehigh Valley: eat pierogi (and maybe scrapple), traverse the elevated walkway at SteelStacks, and hear musician Steve Brosky.

Brosky might be called the Voice of the Valley, our own Springsteen, who sings about his life and reflects on universal themes, using Allentown and the surrounding area as a background.

“Hey Man!,” someone yelled out as Brosky and his band came on stage for the CD release party of “Still,” on Thanksgiving Eve at Bethlehem SteelStacks’ Fowler Blast Furnace Room. Brosky answered with a “Hey Man,” which is both his nickname and catchphrase, as he began singing to a full room consisting largely of longtime fans.

The tight hour-and-a-half show began with all 10 songs on “Still,” although in a different order than on the CD.

“Still Ain’t Got a Tattoo” was a genial admission of avoiding the trend. “Johnny Corporation” was a jazzy anti-capitalist screed, and “Jersey Plates” was a rocking shuffle about the driving habits of citizens across the border.

The band members, dressed in black, were pretty much the same who played on the album. The sound was based in rock, with three electric guitarists: Brosky, Kenny Siftar and Jimmy Meyer. Meyer stood out with a variety of precision leads, including acoustic slide work on the melancholy “Madame Blu” and fast acoustic picking on Stephen Foster’s “Oh Susanna.”

Pete Fluck added a jazz vibe with his sax and a country sound when he played harmonica, while drummer Wayne “Paco” Maura and Brad Van Etten provided a tough rhythm.

Backing vocalists Connie Edinger and Jen McCracken came onstage to add soul to “I’ll Find My Way Back to You.” The strongly rhythmic “In Your Arms,” about heroin addiction, featured a dramatic electric solo by Meyer. Rick Repsher switched from electric piano to organ to “add a little church” to a rollicking gospel-like version of Janis Joplin’s “Mercedes Benz.” “Got to Be More,” about an underprivileged boy, had similar power, with a beginning that had the women singers and the audience clapping in rhythm.

After finishing the CD songs, Brosky went into favorites from his previous albums, including the high-energy rockers “Cadillac Radio” and “Fisticuffs.” “It’s Not the End of the World (But You Can See It From Here)” gave a nod to the Scranton/Wilkes Barre area, “Princess Whatshername” regretted a brief acquaintance, and “Doin’ Alright” ended with a positive note.

Brosky will be near your home in the future, most likely in a duo with Meyer or a trio that adds a bassist.

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