Talent in Action

GENESIS
Exhibition Stadium, Toronto
Tickets: $22.50

ONLY FOUR DATES into the 10-month "Invisible Touch" tour, Gene-
ESIS, arguably the world's most pop-
ular rock band, was in top form. On a
chilly, waterlogged night in possibly
the ugliest major league ballpark, 51,000 braved the elements for rock's classicist and most engrossing shows. Singer/drummer Phil Collins may be moving Genesis ahead com-
mercially, but Toronto has been such a
local market over the years for the vet-
erian British group that even older
works was warmly received.
Collins remains relentless, frenetic and
witty on stage, with a silly, nasal
singing style that seems not to have
tired in a decade that has passed
since he took over vocal chores from
Peter Gabriel. Keyboardist Tony
Banks is both the band's on-stage
link to his heritage and the propa-
dant of today's more accessible melodies.
Bassist/guitarist Mike Rutherford is a
sensorless player whose embellish-
ments are integral to the deceptively
simple Genesis sound. Drummer
Chester Thompson and guitarist
Daryl Stuermer have progressed be-
yond being sidemen in concert to
adopt fuller-figured roles.
The repertoire spanned nearly 15
years, but the audience was most
comfortable in the 2½-hour set with the
newer material. "Mama" opened the
show, then Collins moved behind the
drums for "Abacab," and the
crowd shrieked its delight. "Invisible
Touch" and "Throwing It All Away"
were the highlights from the new
album. But the "Brazilian" was a stun-
ing stage number, too.
Lighting and sound were state of the
art; few can rival the effort Gene-
sis makes to have its music heard and
seen. Rumors abound that this is the
last hurrah for the band, though Gen-
esis members deny it. If this is the fi-
nale, however, it's a topflight way to
depart.

KIRK LAPONTE

STEVE WINWOOD
Pier 84, New York
Tickets: $15

BEFORE LAUNCHING this tour in late
August, Steve Winwood had long been
absent from the concert circuit.
And, seemingly, from his point of view those heady years with Traffic are best left in the past.
At this Sept. 12 show, Winwood paid only passing lip service to his early days: a show-opening medley of Traffic's "Low Spark Of High
Heeled Boys" (with Winwood on solo
piano) and the instrumental "Gladd," and
later, pumped-up versions of the
Spencer Davis Group's "I'm A Man"
and "Gimme Some Lovin'," the hits
which introduced Winwood some two
decades ago.
Beyond that, this nearly two-hour show was as 80s as could be. The shy
teen prodigy of the past has re-
emerged as a confident and com-
manding frontman.
The bulk of the material was drawn
from Winwood's three island "comeback" albums: "Arts Of A Div-
er," "Talking Back To The Night," and the recent "Back In The High
Country." And it was those latter-day
Winwood songs for which the sold-
out venue erupted loudest.
Backed by an eight-piece horn-
uccinated band, Winwood delivered
punchier-than-the-record versions of
his No. 1 summer smash, "Higher
Love," his five-year-old hit. "While
You See A Chance," and more than a
dober than tightly arranged, fancifully
danceable tunes from his re-
cent work.
Some fans in the crowd might have
bemoaned the lack of the more at-
mospheric, intricate Traffic-style compo-
sitions that Winwood made up with
that by demonstrating why he has
earned his reputation as a brilliant
vocalist and multi-instrumentalist.

JEFF TAMARKIN

BILLY JOEL
Glen Falls Civic Center
Glen Falls, N.Y.
Tickets: $17.50

BILLY JOEL gave this hockey rink a
street-corner ambush at his Sept.
29 concert, delighting the 7,600-
strong crowd that had snapped up the
tickets just two hours after they went
on sale. Not only was it Joel's first
live show in 2½ years, but it was also an
guaranteed date of an extensive U.S.
tour to promote his latest Col-
lumbia album, "The Bridge."
Offering an overview of his 15-year
career, Joel and his six-man band per-
formed for almost three hours.
The 26-song set began with the new
"River of Arms On Ice" and ended with
"This Night," one of four songs from
"Those songs—and ones from the
new album, particularly the single "A
Matter Of Trust"—were highlights in
a joyous concert marked by Joel's
verve and staggering physical energy.
The singer/songwriter/piano man
gave the fans plenty of stuff. Es-
picially memorable performances were
given by sax man Mark Rivera and
guitarist David Brown, whose
fluid lines made "This Is The Time"
simply ravishing.
While sentimentality has occasion-
ally sabotaged Joel's work, that's
never a problem at this near-faultless
show. Warmth and a distinctive
sense of community prevailed as Joel
ever-ending performance arena
with wonderful vengeance.

CARLO WOLFF

ANITA BAKER
Radio City Music Hall, New York
Tickets: $25, $20

MAKE NO MISTAKE: Anita Baker is a
ame name we'll be hearing for years to
come. At her recent Radio City de-
but—one of two concerts here—the
Elektra recording artist recorded an audience that was already madly in
love with her. Preceded by her two al-
bums, "The Songstress" and "Rap-
ture," Baker had a repertory of
(Continued on page 20)