

Tad's monstrous front man shakes Duffy's



Tad

Al Schaben/Daily Nebraskan

By Michael Deeds
Senior Editor

Much fuss is made about the immense, to be exact, 300-pound physical presence of Tad Doyle, front man of Seattle grunge band Tad. But more impressive at Sunday night's performance was his stage presence,

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an impending, catastrophic, mental shakedown of Duffy's Tavern, 1412 O St.

Like "Hee Haw" gone frighteningly mad, Tad took the stage in bib overalls, slung his puny guitar over his belly, and belted into a raging paean called "Behemoth," from last year's "God's Balls."

"You will fall down, Behemoth MOTHERF--ER," he roared while simultaneously beating the pulp out of his sorry string instrument.

Everybody just sort of gaped. But a few songs later, the 150 or so Tadbangers who shelled out \$6 to see the monster were thrashing about in a blind pigsty fury.

Center stage bass player Kurt Danielson took immediate control of the exemplary head slamming, bobbing up and down in long, deliberate strokes the entire evening.

His vibrating low end combined lethally with drummer Steve Wied,

providing that ultimately Sub Pop-pish garage barrage that shakes internal organs into vegetable stew.

The meaty guitars of Tad and Gary Thorstensen fed back and howled dangerously all night, threatening to send their beers tumbling off the stage monitors. But Tad quickly chugged a good part of his pitcher, and moshed into tunes like "Helot," "Sex God Missy" and "Glue Machine."

Thorstensen preferred to keep his back to the audience, apparently trying to hear his screeching leads over the wall of redneck sound purgatory.

Tad ultimately ground out 90 minutes worth of filthy, stinking grunge to a circus audience that couldn't stand still.

For "Satan's Chainsaw," the go-liath ditched his guitar and snatched the mike away from the stand, folding his arms rap-style and hopping up and down on the quaking stage. And if this wasn't enough of a Richter threat, without warning, Tad sprinted forward and dove on top of the terrified crowd, felling eight or nine helpless saps.

Nobody was killed, but a few hearts stopped -- at least until the giant resumed for an encore of dirty feedback that resembled Black Flag on an ether binge.

"Lincoln is one of my favorite places to play," Tad told me before the show.

We'd better hope it stays that way.

Stevie Ray Vaughan sets Omaha on fire with legendary blues guitar

By John Payne
Senior Reporter

Stevie Ray Vaughan's Sunday night performance at Omaha's Music Hall surprised no one. The guitar virtuoso, referred to by many as a legend, was expected to put on a great show, and he delivered.

Playing to a near-capacity crowd, Vaughan turned the tiny theater into one huge happy party with his blues-drenched guitar riffs and rock-hard vocals. By night's end, he left anyone who had hesitated to pay the \$18.50 ticket price wondering why they had even thought twice about it.

The quiet, unassuming Texan improvised his way through a solid 20 minutes of instrumentals before saying a word, a clear indication that he is more at ease playing than speaking.

Faithfully backed by Double Trouble, Vaughan finally addressed his fans with a sincere "How y'all

doing?" in his trademark Southern drawl. When the 2,500-plus roared their approval, he answered back, "That's good," then tore into his blues anthem, "Pride and Joy."

Sporting a gold silk shirt, pointy

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alligator shoes and a black, wide-brim hat, Vaughan's theatrical attire belied his understated stage mannerisms. But if he did look like he was auditioning for the part of Batman's Joker, it also was just bold enough to look very stylish.

His sound was clean and mean throughout, particularly when he slowed things down with tunes like "Texas Flood" and "Dirty Pool."

How one man playing a guitar could be so entertaining is something only God and Jimi Hendrix would know, but one thing is certain: Artists like Stevie Ray Vaughan completely

dispel the commonly held theory of music teachers that talent can be acquired.

Clearly, Vaughan was born with it -- he plays as if he were given a Fender Stratocaster to play with in his playpen rather than baby rattles and Lincoln Logs.

Vaughan pounded out his Southern-fried licks for 2 1/2 hours, performing his guitar wizardry on "Couldn't Stand the Weather" and the lively "The House is a Rockin'," his first encore song.

Just when the exuberant crowd thought Stevie was ready to pack it in, he electrified everyone with his signature song, "Voodoo Chile," the Hendrix classic that Vaughan has made his own.

Stevie Ray Vaughan is likely to go on redefining blues guitar, but even if he quits tomorrow he already has earned his place as a bona fide rock legend.

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