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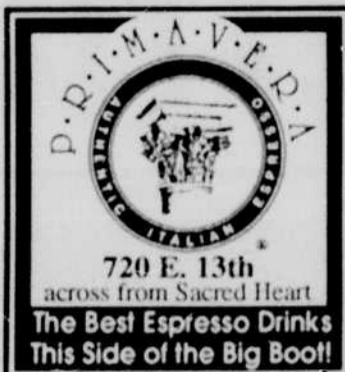


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TRIBUTE

Continued from Page 3

had an impact on me."

Because of his familiarity with the music, Hiatt said when the idea of a tribute show was brought up, it didn't take long to put together a set of Vaughan's music.

"It's rewarding because of all the aspects of Stevie Ray and his music are all the things I've aspired to since I was a kid," Hiatt said. "He played a Stratocaster, and I just happen to play a Fender Stratocaster guitar. The money aspect or the touring with the thing never got talked about. It was just 'wouldn't it be cool' and 'all you'd need was just maybe a hat.'"

But the touring has been coming about fast. Cold Shot, based in Missoula, Mont., is currently finishing a tour that started in Idaho and has taken them through California, with a week-long stop in the Bay Area. After a swing through Oregon, Washington and Utah, the band will head for Minnesota.

"That part's been coming around real fast," Hiatt said. "We're not building a solitary persona like Stevie Ray did over years and years of touring. You're basically taking advantage of the fact that he's a well-known figure."

Hiatt said the tribute show has gained Cold Shot quick access to clubs that took a lot of time for other bands he's been in. But he seems to be keeping it in perspective.

"We know there's a ceiling to all this," he said. "When the Beatles set out to conquer the world, they knew there were no limits. Unlike that, this definitely has a ceiling."

Despite that fact, Hiatt said the responsibility of putting on a show that is a tribute to someone else's work is not lost.

"The main thing we talked about was that it had to be legitimate," Hiatt said. "If it was too forced it wouldn't go over. It's not like Elvis where you can throw on a white jumpsuit, do a couple of karate moves and curl your lip. We had to feel good about this or we weren't going to do it. So far, it's been a good feeling."

Cold Shot bass player Markus Hart said the respect the band has for Vaughan is an inspiration for every show.

"We put in a lot of effort to live up to Stevie's name and (Vaughan's band) Double Trouble," he said. "It's been a lot of work, but it's fun to do the show because people know what to expect. They expect to hear good old-fashioned blues. I put in 200 percent for these shows because it's the type of show you need to do justice."

Drummer Mike Young, who grew up with Hiatt in Livingston, Mont., said he gave up a construction job to join the band because the idea of playing Vaughan's music piqued his interest.

"Stevie is not just three-chord basic blues," he said. "It's in between that and Hendrix."

Crowds have responded well to the show so far, Hiatt said.

"Everybody's got their story," he said. "There was a couple that was in tears because they got married about the same day that (Vaughan) had his wedding, and they remember where they were when he died."

"So far it's all been real positive. There's been no negatives," Hiatt said. "Of course there's still the fear of ever playing Texas."

BODY

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Fortune choices of bad L.A. Law cliches.

If *Body's* desire is to be a shallow sex-thriller, then it needs to be faster (as with the rapid-fire pace of the shallow sex-thriller juggernaut *Basic Instinct*). If its desire is to be an in-depth courtroom study, then the film needs better writing. Instead we get bad sex, and there is never a good excuse for bad sex. (One scene — Rebecca on Frank on broken glass on a car hood in a parking garage — is briefly interesting, that is, produced the least laughs from the audience when I saw it.)

Joe Esterhazs was paid a

record \$2.3 million for scripting *Basic Instinct*. I doubt if Mirman can even spell "million." And the incomplete script isn't aided by the cast's overdone acting or Uli Edel's too-intense directing.

Edel shoots his stars in constant close-up as if he's directing for an audience of dermatologists. And the courtroom's got that film-noir, 1940s, always-smokey look. Unfortunately, this is the 1990s and Edel's forgotten Oregon's Clean Air Act.

Edel rapes a classic cinematic genre, turning film-noir into film-NOT.

Madonna leads the team of bad players. She makes an Oscar-grab in every scene, her face registering only two conditions: agonizingly sad or agoniz-

ingly happy. She's either in tears or in orgasm. Neither condition is very pretty. Nor convincing.

A lot has been made about *Body's* picturesque Portland scenery: Portlandia, Washington Park and Pittock Mansion. Yeah, each sight is pretty for the few seconds it's shown, but save the \$5.50 admission price for your own road trip. Never pay for in a movie what you can get from on a postcard.

A local video store has a special section called "The Turkey Shelf" for flicks so bad that there's no charge for rental. I know that at this very moment clerks are dusting off a space for this film. In lieu of cremation, this would seem the proper burial for *Body Of Evidence*.

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