

WHAT TO DO**Festivals****Art & Museums****First Saturday Spin-In**

- Saturday, Jan. 2, 1-4 p.m.
- Pendleton Center for the Arts, 214 N. Main St. Fiber-obsessed folks can drop in and bring a project to work on. Coffee, tea and work space provided.

BMCC Faculty & Staff Art Show

- Opening reception
- Thursday, Jan. 7, 4:30-6:30 p.m.
- Monday-Thursdays, 10:30 a.m.-2:30 p.m.
- Betty Feves Memorial Gallery, Blue Mountain Community College, 2411 N.W. Carden Ave., Pendleton. Gallery also open by appointment by calling 541-278-5952. The exhibit runs through Feb. 4.

World War I Posters

- Monday - Saturdays, 9 a.m. to 5 p.m.
- Tamastslikt Cultural Institute, near Wildhorse Resort & Casino.

www.tamastslikt.org

\$10/adults, \$9/senior citizens, \$6/youths, free/5 and under or \$25/family of four. Features 65 original posters from the World War I era and other artifacts from the time period. Runs through Jan. 2.

Heritage Station Museum

- Tuesday-Saturdays
- 10 a.m. to 4 p.m.
- 108 S.W. Frazer Ave., Pendleton

www.heritagestationmuseum.org

\$5/adults, \$2/student, \$4/seniors, \$10/family.

SAGE Center

- Monday-Saturdays
- 10 a.m. to 5 p.m.
- 101 Olson Road, Boardman

www.visitsage.com

\$5/adults, \$3/students, seniors, free/under 5. An interactive visitor center highlighting sustainable agriculture and energy. On-site store features local art, jewelry, food, wine and gifts.

Music**Funk Factory**

- Saturday, Jan. 2, 9 p.m. No cover
- Wildhorse Sports Bar at Wildhorse Resort & Casino, off Highway 331, Mission.

Thunder Cover

- Friday, Jan. 8; Saturday, Jan. 9, 9 p.m. No cover
- Wildhorse Sports Bar at Wildhorse Resort & Casino, off Highway 331, Mission.

Country Hoedown

- Saturday, Jan. 9, 1-4 p.m.
- Milton-Freewater Neighborhood Senior Center, 311 N. Main St.

\$2/admission. Live music, dancing and singing. Refreshments available for purchase.

Night life**DJ music**

- Saturdays, 8 p.m.
- The Pheasant, 149 E. Main St., Hermiston

Sunday Funday

- Sundays, 4 p.m.
- Riverside Sports Bar, 1501 Sixth St., Umatilla

No cover. Food/drink specials

Whiskey Wednesday Game Night

- Wednesdays, 3-7 p.m.
- The Pheasant, 149 E. Main St., Hermiston

No cover. Drink specials and games, including Xbox 360, Nintendo Wii, PlayStation 3 and Nintendo 64.

RockKaraoke

- Third Wednesdays, 8 p.m.
- Wildhorse Sports Bar, Wildhorse Resort & Casino, off Highway 331, Mission.

No cover. Live band karaoke the third Wednesday of each month through December.

Thursday Night Comedy

- Thursdays, 8 p.m.
- Wildhorse Sports Bar, Wildhorse Resort & Casino, off Highway 331, Mission.

Digital Karaoke

- Thursdays and Fridays, 8 p.m.
- The Pheasant, 149 E. Main St., Hermiston

Wine tasting

- Fridays, 4-8 p.m.
- Sno Road Winery, 111 W. Main St., Echo.

Open Mic

- First/third Friday each month, 8 p.m.-midnight
- The Packard Tavern, 118 S.E. Court Ave., Pendleton

www.facebook.com/groups/pendletonopenmic

Karaoke

- Fridays 8 p.m. (9 p.m. if game on)
- Riverside Sports Bar, 1501 Sixth St., Umatilla

DJ and dancing

- Fridays, 8 p.m.
- The Pheasant, 149 E. Main St., Hermiston

Theater, stage & film**HHS Swim Team Talent Show**

- Saturday, Jan. 2, 7 p.m.
- Hermiston High School auditorium, 600 S. First St.

\$8/admission. See 26 acts perform while raising money for transportation cost for the Hermiston High School swim team. Event includes bake sale and raffle (tickets \$10) for a chance to win an iPad Air, FitBit, Hermiston "H" metal art and more.

Dancing with the Hermiston Stars

- Saturday, Jan. 9, 6:30 p.m.
- Hermiston High School auditorium, 600 S. First St.

www.desertartscouncil.com

\$40/adults, \$22.50/youths (\$5 discount if purchased in advance). Desert Arts Council presents the event with professionals with the Utah Ballroom Dance Company working with six local "stars" as they raise money for local charities and compete for the mirrored ball trophy.

Cabin Fever Concert

- Saturday, Jan. 16, 6 p.m.
- Hermiston Conference Center, 415 S. Highway 395

\$38/admission. Includes Dutch oven dinner by Sharon's Sweet Treats. John Wambcke & Friends provide an evening of music and humor. Tickets available at The Cottage.

"Flashdance the Musical"

- Friday, Jan. 22, 7 p.m.
- Wildermer Theatre, Kennewick

www.yourtoyotacenter.com

\$42-\$67 (tickets via www.ticketmaster.com).

The pop culture phenomenon takes the stage. It features a score that includes hit songs from the movie, as well as 16 new songs written for the musical with music by Robbie Roth and lyrics by Roth and Robert Cary.

"Having It All"

- Sunday, Jan. 24, 1 p.m.
- Power House Theatre, 111 N. Sixth St., Walla Walla

www.phtwww.com

Ticket information to be announced. A documentary screening about three women who set out to live their dreams of balancing career, marriage and children. Each learns what "having it all" really means.

Hot tickets

- Black Sabbath: The End.** Feb. 6, Tacoma Dome. Tickets (\$35-\$150) available via www.ticketmaster.com

- The Illusionists - Live from Broadway.** Feb. 12, Wildermer Theatre, Kennewick. Tickets (\$42-\$67) available via www.ticketmaster.com

- Harlem Globetrotters.** Feb. 21, Toyota Center, Kennewick. Tickets (\$80.50-102.50) available via www.ticketmaster.com

Want to get your event listed in our calendar? Send information to tmalginesi@eastoregonian.com, or c/o Tammy Malgesini, 333 E. Main Street, Hermiston, OR, 97838.

MOVIE REVIEW**A new classic is born in pulsating 'Hateful Eight'****LINDSEY BAHR**

AP Film Writer

"The Hateful Eight" is not for the faint at heart. What Quentin Tarantino movie is? But while cinema's favorite cinephile is up to some of his old tricks in his eighth feature, this over three-hour-long drawing room thriller also feels like a step forward for the wayward enfant terrible — a step toward maturity.

That's not to say he's mellowed. You need only spend a minute with 87-year-old Ennio Morricone's throbbing, malicious score to know that to be true. Instead, Tarantino shows relaxed power with "The Hateful Eight." It's easy authority that's less manic than the cinematic language we've grown to expect from him. And it still packs a punch to the gut, or, in the spirit of Jennifer Jason Leigh's murderous prisoner, some repeated blows to the head.

This tale of eight unsavory creatures stranded in a one-room haberdashery in the middle of a nasty Wyoming blizzard is in no hurry to get where it's going, and the audience is better off for it.

It's a whodunit when no one has done anything yet — more like a who's gonna do it, and what exactly are they gonna do. Everyone is bad, everyone has a secret, and everyone is the hero of their own story.

There's Samuel L. Jackson as the hyper-literate bounty



Andrew Cooper/The Weinstein Company via AP

This image shows Kurt Russell, from left, Jennifer Jason Leigh and Bruce Dern in a scene from the film "The Hateful Eight."

hunter Major Marquis Warren who carries a personal letter from Abraham Lincoln in his coat pocket; Kurt Russell as the violently affable John Ruth who's transporting a prisoner to town to be hanged for a \$10,000 bounty; Leigh as said prisoner; Daisy Domergue, whose bloody Cheshire grin says more than any monologue ever could. Walton Goggins plays Chris Mannix, the soon-to-be sheriff who may be a master manipulator or just plain dumb; Demian Bechir is Bob, who runs the Haberdashery; Michael Madsen as Joe Gage, the menacingly quiet one in the corner; Tim Roth as Oswaldo Mobray, a British hangman who seems like a Christoph Waltz stand-in before he finds his groove; and Bruce Dern as

an ornery Confederate general, wondering what's become of his life now that the war is done.

It seems like a lot, but it's really not. That's the brilliance of Tarantino. Each of his characters is so distinctive, so rich, that they pop off the screen as soon as you meet them. It is refreshing when so many ensemble movies seem to confuse character development with something more akin to "here's a famous person who you'll remember." Vivid costuming work from Courtney Hoffman only adds to their uniqueness.

Tarantino also keeps you on the edge of your seat wondering who to trust, or, at the very least, side with. It changes every 15 minutes as the mystery unravels, and then

"Hateful Eight"

★★★★

R, 167 minutes

explodes.

The conversations are as nimble as ever, whether they're talking coffee, war, or the benefits of transporting prisoners dead or alive.

A big deal has been made about the presentation of "The Hateful Eight." Tarantino and his cinematographer Robert Richardson shot the film in Ultra Panavision 70, a basically dead format that was used on only a few films, such as "Mutiny on the Bounty." There's even an overture and an intermission at the roadshow presentations.

It's hard to see how that's not mostly posturing as most of the film is set in one room, but it does add a theatrical wonder to it all even if the "glorious 70mm" depends a great deal on the individual projectionist. In the screening I attended, the film was so blurry that they switched to digital at intermission. For what it's worth, the digital looked great.

Besides, we need Tarantino to go all out in whatever ways he deems necessary even if we don't always understand it. If he didn't he wouldn't be Tarantino and we'd be missing out.

Johnny Vinyl counts 'em down: Top albums of 2015

By JOHNNY VINYL

Ride the vibe

2015 was a great year for music. For better or worse, music in the 21st century is available instantaneously in every genre, from literally every corner of the world.

That half of the artists represented here have a history of 30-plus years shows that for those who have ears to hear, music is ageless.

Here's how Mr. Vinyl interprets the top from audio year 2015:

10. The Mountain Goats: "Beat the Champ"

John Darnielle, founder and only consistent member of the band, led a very messed-up childhood. It's amazing that he lived to tell about it. That may actually be why he's here. Since 1991, he has made 15 full-length releases that tend to be concept albums of a particular part of his personal pain. With this one, it is all about the one thing that he had in common with his abusive stepfather — pro wrestling. An entire album of songs about wrestling. It's not all what you'd expect. It's not a novelty record. It is a compelling suite of indie rock that continues to reward after repeated listening. John's pain is our gain.

9. Tame Impala: "Currents"

For studio recording Tame Impala is Kevin Parker. He records everything himself. When it's time to tour, he enlists the support of an actual band. "Currents" sees Parker trading guitar for keyboards as the instrument of choice, but the experimentation is still front and center.

8. Deafheaven: "New Bermuda"

Deafheaven sonically announced themselves with their black-gaze magnum opus "Sunbather" in 2013. "New Bermuda" is even more intense. The song lengths are shorter this time around. Caution, this one can blow your mind!



JOHNNY VINYL
Comment



"Pylon" by Killing Joke is Johnny Vinyl's top album pick for 2015.

7. Goatsnake: "Black Age Blues"

Probably the most unexpected reunion of 2015 is that of the doom metal band Goatsnake. After 15 years, the boys are back with "Black Age Blues." This is the most accessible these guys have ever sounded. Metallic music for the masses.

6. Faith No More: "Sol Invictus"

The core band is all back after an 11-year hiatus. The time off worked wonders. This is their best since the early '90s. If you enjoyed "The Real Thing" or "Angel Dust," you're gonna love this!

5. Dead Weather: "Dodge and Burn"

This is Alison Mosshart's album and the boys are just along for the ride. On her first two releases she was one of the guys. Here, she takes total control and her more famous bandmates seem to think that's perfectly fine. She projects such force and conviction that with "Let Me Through," when she sings "I'm a bad man, let me through," you don't doubt her for a second.

4. The Waterboys: "Modern Blues"

Mike Scott and the Waterboys continue to turn out Celtic-drenched, indie spirituals for the new age. If this doesn't make you feel good about being alive, you might not be.

1. Killing Joke: "Pylon"

In 1978, four British teenagers, Jaz Coleman, Kevin "Geordie" Walker, Big Paul Ferguson and Paul "Youth" Glover, formed the seminal band Killing Joke as a way to combat dystopian England under Thatcher's rule. Killing Joke had a major effect on post-punk, new-wave, dance/house/rave, goth, and almost single-handedly invented industrial before anyone knew what to call it. Youth left after the third album in 1983 to concentrate more on dance and experimental music. Paul Raven filled the vacancy until his death in 2007. At his funeral, the four original members realized how much Killing Joke had meant to them and unfinished work needed to be completed. "Pylon" completes the trilogy initiated by that event with 2010's "Absolute Dissent" and 2012's "MMXII." This set finds them firmly entrenched in what they do best, gargantuan riffs, fist-pumping chants and the heaviest rhythm section around. The deluxe edition adds 35 minutes of tracks that for some random reason didn't make it on the album proper. As proven by the gatherings of 2005 and 2008, Killing Joke front a worldwide tribe who'll follow them anywhere. Join the tribe, ride the vibe.

Johnny Vinyl is a music connoisseur. His column, *Ride the vibe*, focuses on entertainment. Contact him in c/o tmalgesini@eastoregonian.com

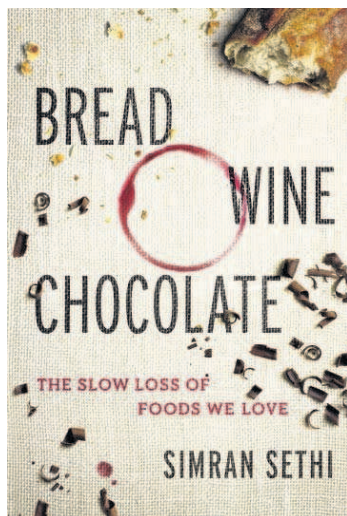
BOOK REVIEW**'Bread, Wine, Chocolate' makes environmental issues tasty**

By KEVIN BEGOS

Associated Press

The lands, waters and atmosphere of our planet are under tremendous stress from the appetites and endeavors of more than 7 billion people, and such issues often make for grim reading. But environmentalist Simran Sethi has an appealing new argument in "Bread, Wine, Chocolate." She explains how the pleasures of tasty food and drink are also threatened, and suggests that protecting biodiversity can help us reclaim a diversity of flavors, too.

From pistachios to wine and chocolate to coffee, Sethi shows that the foods we love have been biologically dumbed-down to feed the masses. Bananas? One species dominates worldwide production, even though hundreds more — with more flavors — exist. The U.S. pista-



chio industry? Descended from one species. Wine? A half-dozen French and European varieties dominate vineyards and restaurant lists, but more than 1,000 wine grapes exist.

Sethi, a former NBC News

correspondent, notes that 75 percent of the world's food comes from just 12 plant and five animal species, often treated with the same fertilizers and pesticides. In practical terms that sameness raises the risk of global disease outbreaks, just as hospital bacteria have developed resistance to antibiotics. It also means that uniquely tasty regional crops are at risk of dying out, leaving farmers from Australia to Europe and the Americas fighting for a sliver of the same global market. "While we debate GMOs and the merits of Paleo (diets) ... we're losing the foundation of food," Sethi writes, since diversity is the foundation for tastes and smells, and for resistance to pests, drought and disease.

"Bread, Wine, Chocolate" is full of wonderfully geeky bits of science, including an excellent section on how memory and culture influences our perception

of taste. But Sethi's friendly, welcoming tone makes serious topics digestible and pleasurable. "Eat and drink with reverence and gusto, whether it's a Big Mac or a mountain of kale," she writes, with an admirable lack of foodie pretension.

"Bread, Wine, Chocolate" is passionate without being dogmatic; Sethi understands that global change takes time, and that poor farmers in India can't just flip a switch and turn to small-scale, heirloom crops. Sethi acknowledges extinctions, climate change and heartbreak, but leaves readers with the hope that individual choices will make a difference over time, and that the love of food can be joyous and part of a meaningful commitment to the environment.

"Bread, Wine, Chocolate: The Slow Loss of Foods We Love" (HarperOne), by Simran Sethi