

Sweet wine: Light desserts complement taste

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backbone and a smooth finish."

LaVelle Vineyards, in Elmira, Ore., but has a wine bar and bistro in town at the Fifth Street Public Market, carries two late-harvest Reislings, an ice wine Reisling called Autumn Nectar and an off-dry Reisling, which is fruitier than its dry Reisling counterpart and is available at the wine bar for \$12. The late-harvest Reislings and Autumn Nectar are only available for purchase at the vineyard.

Ambiel recommends serving dessert wines with light desserts, such as simple fruit tarts, so as not to counterbalance the wine's flavor. If it's super sweet, the wine can be a dessert in itself.

"I like the Autumn Nectar with ice cream," she said. "When you eat something too sweet, it takes away

from the sweetness of the wine and it's too overpowering, unless you're a sugar fiend. Sweet wines complement lighter desserts."

Cornucopia Deli, at 295 W. 17th St., offers a selection of sweet wines, including a lineup from the Wasson Brothers, a winery based in Sandy, Ore. The Wasson Brothers produce syrupy wines in fruit flavors such as raspberry, rhubarb and blackberry. Also available at Cornucopia Deli are late-harvest Reislings, Muscats (a fruity wine made from Muscat grapes), meads (a wine made from fermented honey), ports and sherries. Most grocery stores carry dessert wines, although Ambiel suggests buying from a store with a reputable wine expert on staff to offer advice, such as the PC Market of Choice.

University graduate Andrea

Cowan, enjoys a glass of dessert wine after dinner on a special occasion, said sweet wines are much more popular among women than men.

"I don't know any guys who like sweet wine," she said. "Guys tend to stay away from the fruity stuff. In our age group, it's just a mental thing."

Regardless of the drinker's gender, many college students like to drink after dinner, and because sweet wines don't require food to complement them or wash them down, they are a fine choice.

"I think younger people drink wine for the effect," sociology student Catrina Ralls said. "Since the tastes of sweet wines are smoother than dark, dry wines, it's easier to drink more of them at once."

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Nyburg: modern gore imitations fall short

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original "Psycho," not because the film can really be classified as a

slasher, but because it created the point when horror films became less supernatural and more human. It's interesting that both the film and the book it was based on (by the late, great Robert Bloch) had essentially

the same effect in their respective media, which was the creation of "psychological thrillers" as they are today being called by absolutely no

one. Essentially, it's the modern day equivalent of 18th and 19th century gothic literature.

All modern slasher films stem from the original "Psycho," not because the film can really be classified as a slasher, but because it created the point when horror films became less supernatural and more human.

What "Psycho" started was a series of horror films where the killers were both human and evil. Herschell Gordon Lewis's 1963 opus, "Blood Feast," really kicked off the slasher genre with a bang, being one of the first American films to depict explicit gore. One of

the first modern slashers was "Reazione a Catena," an Italian film known by a wide range of titles around the world. It is best known

here as "Twitch of the Death Nerve" or "Bay of Blood." Released in 1971 and directed by Italian horror master Mario Bava, it holds many of the basic elements of modern slasher films. The killer has an unjustifiable motivation for his killings, the victims are generally unpleasant and the requisite slash and thrash atmosphere is thick.

The original "Halloween" solidified the genre to a set pattern from which it has yet to be broken. It's a brilliant movie, but like most brilliant pieces of art, its imitators fall short over and over again. Most slashers display the worst aspects of horror. But maybe the new batch of horror films can get a clue by looking back at their roots.

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