BY FLORIDA COURIER STAFF

Lott’s lesson, for example, is that the preoccupation of 1980s film noir with “the self and society’s dark recess” has a clear racial dimension, which includes “intertext,” which is “inherently black” and “blackness.”

He points out that the only “legitimate crossing over” is from White to Black (based in part on Elvis Presley). In contrast, he claims, “the black man to become a white is a humiliation, and a sacrifice.”

We cannot know for certain, of course, how people have “read” or “now ‘read’” texts and performances. At times, it seems to me, Lott believes that until they come to see “the cross-racial play” in film noir, their “readings of these texts have been a failure because they fall prey to these pitfalls, stretch the text beyond its limits.”

Lott’s claim, for example, is that the preoccupation of 1980s film noir with “the self and society’s dark recess” has a clear racial dimension, which includes “interext,” which is “inherently black” and “blackness.”

At times, it seems to me, Lott believes that until they come to see “the cross-racial play” in film noir, their “readings of these texts have been a failure because they fall prey to these pitfalls, stretch the text beyond its limits.”

From “Black Mirror” reviews and how Americans see themselves

Eric Lott, a professor of Eng- lish and American Studies at the Graduate Center, City University of New York, is a perceptive and provocative interpreter of the dy- namics at play in the uses and abuses of racial symbolic capital.

In “Love and Theft: Black Culture in the Age of Empire,” Lott examined the deconstruction and the construction of “blackness” in the 19th century in ways that embryo and romanticized race and class conflicts.

In “Black Mirror,” Lott extends his analysis of 19th- and 20th-ce- nury popular culture.

Noting the obvious, that the election of Barack Obama did not usher in a post-racial society, Lott argues that the dominant ma- neuvers of culture in the United States have “taken up African America in various forms. The black face has been racialized and made to resemble with variable and uncertain results, often as a way to repro- ducers of white scholarship.”

“I am a black man,” he points out, “who always felt like a black man, but who also felt like I was black,” Lott says.

But Lott also acknowledges that “the black man never gave up his race.”

Food, wine, music galore at Epcot festival

The mistakes

Lott acknowledges the poten- tial pitfalls of “an unpatriotic- ally academic undertaking” like “Black Mirror.”

After all, self-identified “hero- ic cultural insiders” sometimes believe that until they come along culture and performance “are mystified and inarticulate.”

Caught up in the political econo- my of prestige and inequality, left intellectuals, Lott adds, can also make mistakes when they investi- gate working-class life.

At times, it seems to me, Lott feels prey to these pitfalls, stretch- ing his evidence to fit his (theo- retical) Procrustean bed.

Food, wine, music galore at Epcot festival

By FLORIDA COURIER STAFF

For Floridians working a little culinary adventure – and a little culture – close to home, this could be an ideal time to venture into Orlando World.

The 22nd Epcot International Food & Wine Festival is still go- ing, with a taste of international- al cuisines available daily at the park’s World Showcase and Fu- ture World areas.

This year, the festival was ex- tended 6-8. It started on Aug. 31 and ends Nov. 13. Park guests can get a taste of interna- tional food and drinks in the park’s World Showcase and Fu- ture World areas.

Culinary workshops and de- monstrations are plentiful during the festival. There also are oppor- tunities to meet celebrity chefs and see them in action.

Celebrity chefs scheduled next month at the festival are:

• Carla Hall, co-host of the “The Chew” on ABC, and a “Top Chef” contestant

• Kerry Gilbert, “Top Chef” contestant and owner of Gilbert’s Underground Kitchen in Tampa

• Wesley Brown’s novel, “Dark-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washing-

• Rachel Dolezal, the Washin...