SERMON TITLE: "Tell the Truth, Shame the Devil!!!"

TEXT(s):
Proverbs 27:5-6
Proverbs 28:23

"Open rebuke is better than love carefully concealed."
Proverbs 27:5

"Faithful are the wounds of a friend, but the kisses of an enemy are deceitful."
Proverbs 27:6

"He who rebukes a man will find more favor afterward than he who flatters with the tongue."
Proverbs 28:23

DEFINITION:
The minstrel show, or minstrelsy, was an American entertainment consisting of comic skits, variety acts, dancing, and music, performed by white people in blackface or, especially after the American Civil War, African Americans in blackface.
DEFINITION:
Minstrel shows portrayed and lampooned blacks in stereotypical and often disparaging ways: as ignorant, lazy, buffoonish, superstitious, joyous, and musical.
Darky iconography frequently adorned the covers of sheet music from the 1870s through the 1940s, but virtually disappeared by the 1950s.

Thomas Dartmouth Rice from Sheet music cover of “Sich a Getting Up Stairs”, 1830s.

His “song and dance number” Jump Jim Crow brought blackface performance to a new level of prominence in the early 1830s.

At the height of Rice’s success, The Boston Post wrote, “The two most popular characters in the world at the present are Victoria and Jim Crow.”

Minstrelsy lost popularity during the war. New entertainments such as vaudeville, musical comedies, and blackface troupes appeared in the North, backed by master promoters like P. T. Barnum who wooed audiences away. Blackface troupes responded by traveling farther and farther afield, with their primary base now in the South and Midwest. Troupes ballooned; as many as 19 performers could be on stage at once, and J.H. Haverly’s United Mastodon Minstrels had over 100 members.

All-black troupes followed as early as 1855. These companies emphasized that their ethnicity made them the only true delineators of black song and dance.

Plantation scenarios were common, as shown here in this post-1875 poster for Callender’s Colored Minstrels.

They became the most popular black troupes in America, and the words Callender and Georgia came to be synonymous with the institution of black minstrelsy.
The minstrel show played a powerful role in shaping assumptions about blacks. However, unlike vehemently anti-black propaganda from the time, minstrelsy made this attitude palatable to a wide audience by couching it in the guise of well intentioned paternalism.

Blacks were in turn expected to uphold these stereotypes or else risk white retaliation. Popular entertainment perpetuated the racist stereotype of the uneducated, ever-cheerful, and highly musical black well into the 1950s. Even as the minstrel show was dying out in all but amateur theater, blackface performers became common acts on vaudeville stages and in legitimate drama.

Likewise, when the sound era of cartoons began in the late 1920s, early animators such as Walt Disney gave characters like Mickey Mouse (who already resembled blackface performers) a minstrel-show personality; the early Mickey is constantly singing and dancing and smiling.

These entertainers kept the familiar songs, dances, and pseudo-black dialect, often in nostalgic looks back at the old minstrel show.

The most famous of these performers is probably Al Jolson, who took blackface to the big screen in the 1920s in films such as The Jazz Singer (1927).

Radio shows got into the act, a fact perhaps best exemplified by the popular Amos 'n' Andy program.

As recently as the mid-1970s the BBC screened The Black and White Minstrel Show on television, starring the George Mitchell Minstrels.

The racist archetypes that blackface minstrelsy helped to create persist to this day; some argue that this is even true in hip hop, popular culture and movies.

Blackface and minstrelsy also serve as the theme of Spike Lee’s film Bamboozled (2000). It tells of a black TV exec who reintroduces the old blackface style and is Horrified by its success.

The movie alleges that modern black entertainment is similar to the minstrel show.
ARTISTS:
Dave Chappelle
Eddie Murphy
Richard Pryor
Martin Lawrence
Wayne Brady
Tommy Davidson:

On the other hand, these parts opened the entertainment industry to African American performers and gave them their first opportunity to alter those stereotypes.

Many famous singers and actors gained their start in black minstrelsy, including W. C. Handy, Ida Cox, Ma Rainey, Bessie Smith, Ethel Waters, and Butterbeans and Susie.

Bert Williams was the only black member of the Ziegfeld Follies when he joined them in 1910. Shown here in blackface, he was the highest-paid African-American entertainer of his day.

The very structure of American entertainment bears minstrelsy's imprint (i.e., the work of the Marx Brothers and David and Jerry Zucker). The varied structure of songs, gags, "hokum" and dramatic pieces continued into vaudeville, variety shows, and to modern sketch comedy shows like Hee Haw or, Saturday Night Live and In Living Color. Minstrel performers helped popularize the banjo and fiddle in modern country music. And by introducing America to black dance and musical style, minstrelsy opened the nation to black cultural forms for the first time on a large scale.

SERMONIC PNT. #1:
Proverbs 27:5
Be open and direct!

SERMONIC PNT. #2:
Proverbs 27:6
I’d rather have someone wound me than to kill me.
Proverbs 28:23
Rebuke allows for reconciliation and favor.

CONCLUSION:
APOLOGY, Retraction and/or BOYCOTT!!!