

EDITORIAL DIGEST & MANUSCRIPT FILE

PROJECT Negroes of N.Y.
 EDITOR: _____ FILE TITLE & NO.: Biographies
 REPORTER: Butler ART. NO.: 16
 DATE: 11/6/39 COPY TITLE: San Lucas
 WORDAGE 300
 REWRITE: _____ INDEXED BY: Cannon DATE: 7-1-42

INDEXED

NAME	COPY BORROWED PROJECT	DATE TAKEN	DATE RETD.

INDEXED

EDITORIAL DIGEST & MANUSCRIPT FILE

PROJECT
EDITOR: **Negroes of N.Y.** FILE TITLE & NO.: **Biographies**
REPORTER: **Butler** ART. NO.: **16**
DATE: **11/8/39** COPY TITLE: **Sam Lucas**
WORDAGE **900**
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NAME	COPY BORROWED PROJECT	DATE TAKEN	DATE RETD.

INDEXED

Continuation, Sam Lucas sketch.
of sheet.

When Sam Lucas joined the "Georgia Minstrels", Charles Hicks had relinquished his claim as the producer, to Charles Callender, a white man and Callender immediately renamed the troupe, "Callender's Original Georgia Minstrels" in order to prevent complications of any nature. Next he engaged the Frohman brothers; ~~Gus and Charles, the first and only manager and the latter the manager~~ first Gus and later Charles, when Gus resigned as advance-agent. Gus Frohman was sold on Sam Lucas and boldly proclaimed that Lucas was America's greatest actor. Later, the entire Frohman family were staunch friends of this great Negro entertainer.

Lucas was noted for three outstanding characteristics; he was an immaculate, regal dresser. There was no one in the profession or out for that matter, who could wear clothes better than this ex-slave. 2nd., he had a love for diamonds and sported them in a way that was neither vulgar nor nauseating to his public; third and last, he was generous to a fault and would sacrifice even his beloved diamonds rather than see a friend suffer. It is interesting to note that his diamonds and generous disposition once got an entire white company numbering almost a hundred out of serious difficulty.

When Gus Frohman quit the Minstrels, he teamed up with George Stoddard to produce and present ^a ~~the~~ Stoddard Musical comedy featuring the celebrated John Dillon, in 1876. But the venture met ~~with~~ ill luck from the start. Only the heroic efforts of its producers kept it from foundering on several occasions. After a stormy passage in working its way thru Texas, ~~Arkansas~~ Arkansas and Tennessee to Kentucky, Gus Frohman proposed resorting to the old reliable life saver of distressed thespians of that period, "Uncle Tom's Cabin". But Gus felt that a real Negro Uncle Tom ^{would be} ~~was~~ more effective and unique than a white man blackened-up.

(More)

INDEXED

Continuation, Sam Lucas sketch.
2nd. sheet.

He had Sam Lucas in mind at the time and after consulting with his partner, he wired his brother Charles, to get him and Eva and send her down with Sam Lucas. And then added, "Be sure to tell Sam to bring his diamonds". Gus had ideas about the Lucas diamonds, reputed to be worth between fifty and sixty thousand dollars. And on second thought, he had his doubts about the advisability of a letting a Negro play opposite a white girl in Kentucky. However, Sam made the trip, paying Eva's way as well as his own.

Lucas proved an ideal Uncle Tom as did Sallie Cohen, ^{an} ~~his~~ Eva; but Ohio Kentucky failed to respond and for once Uncle Tom failed to save ~~them~~ white thespians in distress. But Frohman's idea about the Lucas Diamonds worked out just as he had figured. Sam pawned some of them to ~~them~~ pay-off the company debts and to finance the troupe to Cincinnati, Ohio, for a new start with another production.

Sam married Carrie Melvin, an accomplished musician who played many instruments, including, coronet, violin and mandolin in addition to ~~XXXXXXXXXXXXXXXX~~ her soprano singing and they teamed in vaudeville for many years with Sam as the ~~XXXXXXXXXXXX~~ guitar playing, witty comedian and hooper. Here again Sam's diamonds were a factor, as the team of Lucas and Lucas was billed as the "Diamond Studded Colored Musical Artists. And they were one of the best dressed teams to ever face an audience anywhere in the United States. He maintained his reputation as an immaculate dresser to the very end, rivaling such ^{famous} fashion plates as the immortal George Walker, the Johnson Brothers, Avery and Hart and later the Whitney Brothers.

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INDEXED