

**THE SIX DEGREES OF CRIME: OR,
WINE, WOMEN, GAMBLING,
THEFT, MURDER AND THE
SCAFFOLD. A MELO DRAMA, IN
SIX PARTS. NO.XV**

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The six degrees of crime: or, Wine, women, gambling, theft, murder and the scaffold. A melo drama, in six parts. No.XV by F. S. Hill

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F. S. HILL

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H. Boniface

SPENCER'S BOSTON THEATRE.

No. XV.

THE SIX DEGREES

OF

CRIME:

OR

WINE, WOMEN, GAMBLING, THEFT MURDER
AND THE SCAFFOLD.

A MELO DRAMA,

In Six Acts.

BY F. S. HILL.

WITH EDITORIAL REMARKS, ORIGINAL BILL, ORIGINAL CASTS,
STAGE BUSINESS, STAGE DIRECTIONS, PLOTS OF
THE SCENERY, PROPERTIES, ETC., ETC.

WM. V. SPENCER,
128 WASHINGTON ST., (CORNER OF WATER,)
BOSTON.

1856.

EDITORIAL REMARKS.

This Drama was originally produced at the old Warren Theatre, in this city, under the management of the late Mr. Wm. Pelby, (a gentleman whose energy, talent and tact, did much for the Drama in the "Athens of America,") on the 15th of Jan., 1834, for the benefit of its author, Mr. Frederic S. Hill — at that period a promising young actor in the "Juvenile" and "Comedy" business, and the author of several successful plays. A crowded audience greeted the young Author-actor on his benefit night, and "the Six Degrees" made in theatrical parlance, "a decided hit" — in fact created a *favor*. It was announced for repetition on the succeeding night, and was played for eight successive times, when it was for some unaccountable reason withdrawn to give place to another new Drama produced for the benefit of one of the ladies of the *Corps Dramatique*. The new production failed to create the impression Mr. Hill's had done, and consequently after two more performances it was "shelved" and a placard issued by manager Pelby, stated that "numerous applications having been made for the repetition of the Six Degrees of Crime he had consequently laid aside numerous novelties in preparation and would present the new Drama *every night until further notice*." A run of eight more consecutive nights further testified to its popularity, when it was withdrawn — the proceeds of the last night being for the benefit of the author, who, having had advantageous offers for his Drama from the managers of the New-York and Philadelphia theatres, proceeded immediately to those cities and met with like success. In April he returned to Boston, and on the 7th of that month the play was revived — the author again appearing as Julio. It was repeated during that season sixteen times, when it was withdrawn and not again produced till January 5th, 1835, when it was again revived and played some eight or ten nights. Subsequently it has been a favorite role of many of our popular actors: in the hands of W. H. Sedley Smith, J. R. Scott, Ed. Eddy, R. S. Conner, the younger Booth, Hudson Kirby, H. A. Perry, W. Marshall, the lamented Brelsford, the late W. G. Jones, and many others, it has been everywhere received with unmistakable favor. The "great public" admire the play, and it is not to be wondered at, for the plot, though simple, is aided by highly interesting and effective situations, and the interest increases to an unusual degree with the progress of the drama. The dialogue is often arch and lively, but seldom humorous and never witty — it however deserves the praise of being natural, whatever may be the value of that praise. It is now presented to the public and the profession, with all the advantages of a marked book, with property and scene plots, and we do not doubt that it will meet with a continuation of favor, and more general too, for we place it within the reach of all. If our brethren of the profession are aided in what we have been at some toil and trouble to "get up," our task is accomplished.

O.

BOSTON, OCTOBER, 1854.

CAST OF CHARACTERS.

AS PLAYED IN BOSTON.

ORIGINAL CAST WARREN THEATRE, 1884.	NATIONAL 1849-50.	MUSSEUM, 1849.	
JULIO DOMINILLY, -	F. S. Hill,	Booth, Jr.	L. Mestayer.
Charles, } His asso-	Fenne,	Keach,	Muzzy,
Ferdinand, } ciated.	Rice,	J. Munroe,	Whitman.
Robert, } {	A. Dickson,	Vincent,	W. Warren.
Lacaille, } {	J. S. Jones,	S. D. Johnson,	Thoman,
Michael, the Elk Parson,	Phillimore,	R. Johnston,	Curtis.
Francois, - - -	Houpt,	W. G. Jones,	J. A. Smith.
Commissary of Police,	Maynard,	F. Munroe,	Alken.
Master of Ceremonies,	—	Taylor,	Toohy.
Joseph - - -	Benson,	Ring,	Howe.
Banker, - - -	Eberle,	Williams,	—
Eugene Herbert, -	—	Willis,	—
1st Gambler, - -	Clements,	Munson,	J. P. Price.
2d " - - -	—	Shaw,	Williams.
Gen d' Arme, - -	—	Sanford,	G. Deering.
Mad. Doucet, - -	Mrs. Asbury,	Mrs. Vincent,	Mrs. Judah.
Louise, her daughter,	Miss Polby,	Miss Mestayer,	Miss Gann.
Elomire, - - -	Mrs. Conway,	Mrs. Western,	Mrs. H. Mestayer
Julia, - - -	Miss Kerr,	Miss Hoyt,	Miss Mason.
Amanda, - - -	Mrs. Kinlock,	Mrs. Johnson,	Miss Thompson.
Sophia, - - -	Mrs. La Forest,	Miss Pratt,	Miss Vincent.
Caroline, - - -	Mrs. Polby,	Miss Parker,	Miss Simpson.
Fanny, - - -	Miss Lane,	Mrs. W. G. Jones,	Miss A. Phillips.
Lizette, - - -	Mrs. Phillimore,	Miss Mack,	Miss Bees.
Amelia, - - -	Mrs. Thayer,	Mrs. Ring.	—

MEMOIR
OF
MR. FREDERIC S. HILL.

Frederic S. Hill was born in Boston in 1805; his father being a somewhat noted shipmaster who had accumulated a handsome fortune in the "fur trade," on the North West coast of America. The son received a liberal education and graduated with honor. At quite an early age he evinced poetical talent and, when scarce twenty, published a volume entitled "The Harvest Festival and other Poems," which was deemed a literary production of no ordinary merit and met with unequivocal success. His father dying suddenly, left him in possession of a very handsome competence at the age of twenty-two; and eschewing the law, which he was at the time studying in the office of the late Judge Hubbard, he commenced the publication of a "Literary and Critical Review," called the "Lycœum," which appeared simultaneously in Boston and Philadelphia. He at the same time edited a Christmas Offering. In early life he led to the altar a worthy young lady — Miss Blake. One child, a son, was the offspring of this marriage, and he now resides in Boston, esteemed and beloved for the noble qualities which he possesses. In 1830, the subject of this memoir was induced to purchase an hebdomadal, entitled "The Galaxy," which at the end of eighteen months, he was compelled to relinquish, as well as his publishing business, and go into *chancery*. Rendered desperate by misfortune (without any preparation) he determined to adopt the dramatic profession, and in 1832, made his "first appearance on any stage" in the character of "Hortensius," at the Richmond Hill Theatre, New York, under the management of Richard Russell. His *début* was eminently successful, and his performance pronounced the best first appearance ever made in that city. After playing *Comco*, *Orlando*, and several other characters, he returned to Boston and joined Mr. Pelby's forces at the "Old Warren," where he rapidly rose in public estimation. About this period, Mr. W. H. Sedley Smith (then of the Tremont Theatre,) offered a silver vase as a prize, for an address to be delivered at his benefit. A freeman's address, written by Mr. Hill, obtained the prize, and its merits as a literary production elicited the encomiums of the press and public. In 1835, Russell and Thorne, having leased the theatres in New Orleans, Louisville, Cincinnati, and Natchez, tendered him the stage management and general agency, which he accepted, and during three years filled with honor to himself and emolument to them. It was in this period he produced the "Shoemaker of Toulouse" and other plays, and was an immense favorite in the "Sunny South." In 1839, manager Pelby offered him a "star" engagement, with the subsequent stage management of the National, (Boston,) but when on the eve of his departure from the South, he was seized with a violent brain fever, from which he arose shattered in mind and body, and, on his arrival in Boston, was entirely unable to fulfill his engagement. From that time, his theatrical career, which promised so bright a future, was over in a great measure. In 1840, he played at the Tremont, and revived the "Six Degrees" with great splendor. His last appearance on the boards was at the Howard Athenæum, (Boston,) in the character of *Cato*, for the benefit of Mr. Ford, in 1851. His favorite parts were *Romeo*, *Charles Surface*, *Charles Austencourt*, *Julio Dormilly*, *Tactic*, *Sir Thomas Clifford* and *Cassio*. In the latter he was quite celebrated, and many who have witnessed his performance of that character have pronounced it a matchless personation.

He was well known as a writer for the public press and of numerous "Opening Addresses," etc., etc., etc. His plays were the "Six Degrees of Crime," "Shoemaker of Toulouse," "Chevalier de Faublas," (never acted,) "The Quakeresses," "Cupid on Crutches" and many local pieces. He died on the 7th of April, 1852, leaving a large circle of friends to mourn the loss of one who, apart from his brilliant talents, was distinguished by a peculiar amiability of disposition which endeared him to all. The curtain drops, and thus ends the busy scene of the Actor's life.

BOSTON, October, 1854.

PROPERTIES.

ACT I.

SCENE I.—Handsome laid table, with dessert for 7; Raised seat at head for Julio; 7 wine, and 7 champagne glasses; 7 chairs; handsome candelabra lighted on table; baskets of fruit on table; 2 decanters of wine; 1 bottle champagne; 4 empty bottles; napkin for Joseph; pocket book with two folded papers for Michael; port folio and pocket book with a cheque ready L. H. 1 E. for Joseph; roll of money for Mad. Doucet; written letter for Julio and folded blank paper; whip to crack and cannon balls to roll R. H. U. E.; small parcel, square, 5 inches by 3, for Charles; bank notes for Julio.

ACT II.

SCENE I.—Handsome chandelier suspended; 6 chairs on; gorgeous banquet behind door in c.

ACT III.

SCENE I.—Chandeliers; large roulette table L. H. up and down stage; elevated seat at head for banker; roulette and ball on table; roulette cloth; trunk filled with bank notes and silver on table; branch on table; 2 card tables, lighted branch on each; 1 table on working trap with candlesticks; 3 packs of cards; backgammon board and dice box; table R. H. 1 E. with pen, ink, paper, wafers and lighted candle on it; 8 chairs on; bow and violin ready for banker, L. H. 3. E.; bank notes and specie for everybody in scene; 2 loaded pistols, *sure*; ready L. H. 1 E.; 2 loaded guns ready L. H. 3. E. for explosion; small waiter with decanter of wine and glasses ready L. H. 1 E.; tablets and pencil for Charles; small parcel, neatly folded and tied, 5 inches by 3 for Charles; wand for commissioner of police; heavy club ready L. H. 1 E. for the three knocks; piece of coin for Charles; guns for 6 *Gens d'Armes*.

ACT IV.

SCENE I.—Lighted street lamp, practicable, suspended on post; short ladder for police sup't; pannier for Lacaille; in it a rope-ladder and some apples; 2 cigars and a match-box for Ferd.; very old, dirty, ragged handkerchief for Lacaille; pocket book for Ferd.; 2 keys precisely alike, one for Francois the other for Lacaille; small pistol for Julio; Large rusty knife for Lacaille; 2 pistols for Robert; one loaded, *sure to fire*; the other *not* loaded; purse with money, for Michael; 3 large bags of money in house; gun *sure to fire* behind the house; pistol *sure to fire* for Charles; lighted candle and cloak behind house for Francois.

ACT V.

SCENE I.—Bed on for Louise; short ladder projecting into the window in flat; small table on; light burning; 2 chairs; dark lantern for Julio; dagger, pistol, and blood; crash ready L. H. 1 E.

ACT VI.

SCENE I.—Table and cover and 2 chairs on; 6 spoons for Joseph; small waiter, with black bottle of wine and 2 glasses; pistol for Lacaille.

SCENE II.—Broken cords for Julio, 3 pieces; dagger for Michael.

SCENERY.

ACT I.

SCENE 1.—C. door, fancy—three grooves—Door R. H. 3d E. Tormentors used.

ACT II.

SCENE 1.—Ducal Arch and Palace—C. doors open and backed by a chamber R. H.—Tormentor used—Set door L. H. 2d E.—Chandeliers suspended—Four and five grooves.

ACT III.

SCENE 1.—Magnificent Saloon—C. door open, backed by good chamber—Four and five grooves—Long C. trap to sink and rise with Table with Roulette, Cards, etc., etc.—Square trap on R. H. and L. H. to sink and rise with Tables—Tormentors used—Window L. H. 3d E.

ACT IV.

SCENE 1.—Street—Set house R. H. 2 E.—Lamp suspended. Wings: 3 Woods R. H., 1 Street R. H., 4 Streets L. H.



{ Set house, window above
{ steps, and balcony.

{ Set house C.,—Iron bracket and
{ Lamp, L. C.—Cleets on cor. L. H.

ACT V.

SCENE 1.—3 door Saloon—gauze windows c.—backed by street—Three and four grooves—Set door L. H. 2. E. with iron bolt to open on and up the stage.

ACT VI.

SCENE I.—Handsome chamber—Large window in c.—venetian blinds practicable—backed by street—Three grooves—Set door L. H. 3. E.—Set door R. H. 2. E. backed.

THE
SIX DEGREES
OF
CRIME.

ACT I.

FIRST DEGREE—WINE!

SCENE I.—*Handsome Dining Room at Julio Dormilly's.*

JULIO, FERDINAND, CHARLES, ROBERT and LACAILLE *disc'd seated at table—JOSEPH in attendance—Banquet handsomely set—Candelabras. Curtain rises on*

GLEE — (“*Wine cures the gout, boys,*” &c.)

Julio. (C.) Bravo, bravo, my boys; now a bumper of Champagne to put us all in voice, and then, hey for another song!— (*Joseph hands wine.*) Drink, boys, drink a draught all 'round from this sparkling fount—this source of all our joys.

Chas. Oh Julio! you are a happy dog, to be left at your age the master of a splendid fortune.

Ferd. Yes, and still a happier dog to have such good friends to show him how to spend it.

Julio. Well boys, if I am a happy fellow, you won't deny that I have done my best to make you all as happy as myself; now answer, have n't we all lived gloriously these three months past?

Ferd. Gloriously? we've lived like divinities! it has been nectar and ambrosia with us, and could the old cock (who was so devilish goodnatured as to die one day and leave you all the money) only look out of his quiet grave and see his son so brisk and gleeesome, he'd dance a rig-a-deon on his own tombstone.

Chas. Well, peace to his memory: let's drink him in a bumper.