

**THE NECESSARY EVIL; A
ONE-ACT STAGE PLAY
FOR FOUR PERSONS: TO
BE PLAYED IN THE LIGHT**

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The Necessary Evil; A One-Act Stage Play for Four Persons: To Be Played in the Light by
Charles Rann Kennedy

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CHARLES RANN KENNEDY

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THE NECESSARY EVIL

A ONE-ACT STAGE PLAY FOR FOUR
PERSONS: TO BE PLAYED IN THE LIGHT

BY
CHARLES RANN KENNEDY

AUTHOR OF
"THE SERVANT IN THE HOUSE"

*God made man upright, but they
have sought out many inventions.*
— Ecclesiastes VIII 20



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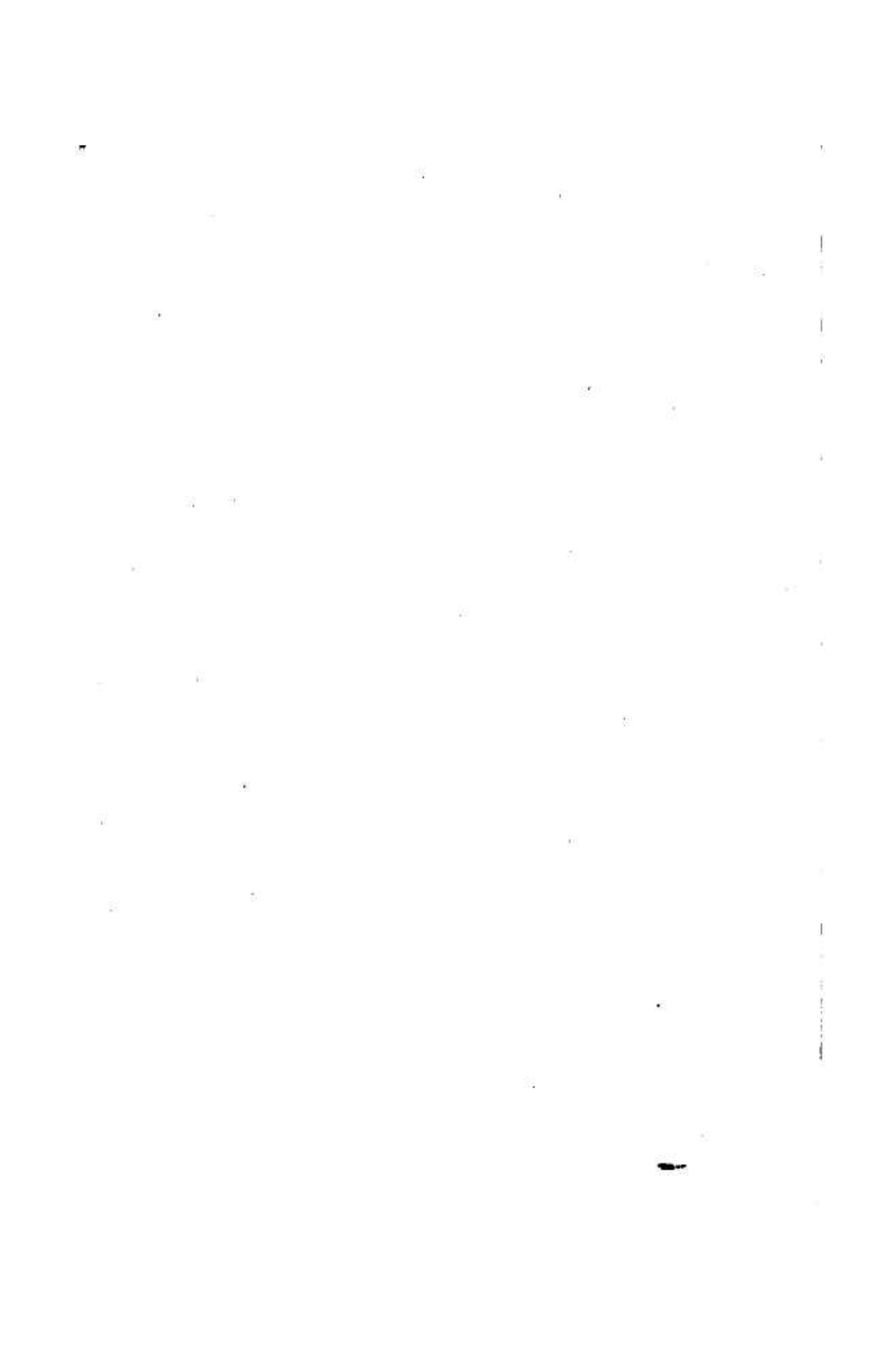
UNIV. OF
CALIFORNIA

TO
N. A.

"BECAUSE OF YOUR INNOCENCE—YOUR WHITE SOUL. AND THEN ALSO, YOU ARE MY CHILD. NOT ONLY HIS; NOT ONLY YOUR MOTHER'S; BUT MINE; EVERYBODY'S; THE WORLD'S. YES, YOU SHALL BE THAT HENCEFORWARD, DOWN THE DAYS.

"AND THAT IS WHY YOU HAVE HAD TO HEAR THIS TERRIBLE THING."

259891



THE
NECESSARY EVIL

Andante, largo e mesto

p sotto voce dolente

BRAMMS: Intermesso: Op. 118, No. 6

by 23

THE SCENE

THE SITTING-ROOM IN JOHN HERON'S HOUSE. Almost the first thing to catch the eye is the portrait of a Woman. It is not merely the size of the picture, not even the quality of the painting that attracts attention; but something in the woman herself. Perhaps it is wistfulness, pathos; perhaps a deep, calm understanding; perhaps beauty. She dominates this room like a presence, a spirit, the mother of all the living things it holds.

Of these living things, there are books, music, inexpensive but good engravings, water-colours, all of them there apparently for use and enjoyment, not show. Signs of refinement and limited income, for those who can read the hieroglyphics of a room.

Man is about: pipes, ash-trays, a wholesome smell of tobacco: perhaps also a little disorder. Something feminine, too. Flowers, little nicknacks,

TO VINI
ADRIANO
THE NECESSARY EVIL

needle-work: things loved, looked after. A straightening-out of chairs and papers from the masculine eccentric. A general air of the Dionysiac rampagings of man slightly limited by some daughter of Apollo.

On the right of the Audience is the Fireplace. A Door leading into the hallway is at the back. On the left is a window looking out upon the street. It is clearly a streety sort of street with lamp-posts, palings, and an "other side" of ordinary-looking houses.

There is a settee, left, toward the front: a piano on the same side at the back, near the window: a writing-desk above the fireplace; and in the centre of the room, a tea-table set for four, the middle of which is occupied by a big Birthday Cake crowned with candles. And other things.

THE LIGHT

The Play commences at sunset, the light of which comes streaming in through the window. Then an interval of gradual darkening into dusk. Then the street lamp outside the window is lighted. After-