

THE FRYING PAN

By Kelly Meadows

Copyright © 2003 by Kelly Meadows, All rights reserved.

ISBN: 1-932404-37-6

CAUTION: Professionals and amateurs are hereby warned that this Work is subject to a royalty. This Work is fully protected under the copyright laws of the United States of America and all countries with which the United States has reciprocal copyright relations, whether through bilateral or multilateral treaties or otherwise, and including, but not limited to, all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention and the Berne Convention.

RIGHTS RESERVED: All rights to this Work are strictly reserved, including professional and amateur stage performance rights. Also reserved are: motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all forms of mechanical or electronic reproduction, such as CD-ROM, CD-I, DVD, information and storage retrieval systems and photocopying, and the rights of translation into non-English languages.

PERFORMANCE RIGHTS AND ROYALTY PAYMENTS: All amateur and stock performance rights to this Work are controlled exclusively by Brooklyn Publishers, LLC. No amateur or stock production groups or individuals may perform this play without securing license and royalty arrangements in advance from Brooklyn Publishers, LLC. Questions concerning other rights should be addressed to Brooklyn Publishers, LLC. Royalty fees are subject to change without notice. Professional and stock fees will be set upon application in accordance with your producing circumstances. Any licensing requests and inquiries relating to amateur and stock (professional) performance rights should be addressed to Brooklyn Publishers, LLC.

Royalty of the required amount must be paid, whether the play is presented for charity or profit and whether or not admission is charged.

AUTHOR CREDIT: All groups or individuals receiving permission to produce this play must give the author(s) credit in any and all advertisement and publicity relating to the production of this play. The author's billing must appear directly below the title on a separate line where no other written matter appears. The name of the author(s) must be at least 50% as large as the title of the play. No person or entity may receive larger or more prominent credit than that which is given to the author(s).

PUBLISHER CREDIT: Whenever this play is produced, all programs, advertisements, flyers or other printed material must include the following notice:

Produced by special arrangement with Brooklyn Publishers, LLC

COPYING: Any unauthorized copying of this Work or excerpts from this Work is strictly forbidden by law. No part of this Work may be reproduced, stored in a retrieval system, or transmitted in any form, by any means now known or yet to be invented, including photocopying or scanning, without prior permission from Brooklyn Publishers, LLC.

THE FRYING PAN

by
Kelly Meadows

CHARACTERS

POLICE OFFICER

SARAH, a teenage girl, a recent immigrant with her family, who came to America for political freedom. She should be dressed “typical,” but not too revealing, so that her father’s reproachment of her outfit appears to be unreasonable based on what she wears.

Her MOTHER, who is trying to integrate her daughter into American culture while still respecting the way she was raised.

Her FATHER, abusive and not open to the idea of women having a say in his home

SETTING: A police station, with flashbacks into the family’s living room. The station can just be a chair or a desk. The officer can interview SARAH at a front corner of the stage, while a simple living room set can be at center stage, or the other side.

OFFICER: *(taking notes)* You’re fully aware of what you’ve done.

SARAH: *(SHE’s just been through a very traumatic experience.)* We just couldn’t take it any more.

OFFICER: *(HE stays calm, trying to assure her that it’s okay to talk to him.)* So, you...

SARAH: *(interrupting)* I couldn’t let him do that to my mother! Not again!

OFFICER: Not again? Did this happen a lot?

SARAH: Yes! I just snapped. Everyone will say I was such a good daughter, and I turned on my father at a moment’s notice. They don’t know. I was ashamed to say anything, and my mother was too proud. And who listens to a young girl in our community? But I didn’t know what else to do. My mother and father would always fight about me. *(On another part of the stage, MOTHER and FATHER enter and are starting to get into an argument, occasionally gesturing toward SARAH.)* Father’s word was law, and he didn’t care what it meant for us. If you went against him, he’d hit you. *(FATHER treats MOTHER aggressively.)* I just wanted to be like all the other kids, and *(embarrassed)* they made fun of me. They said I shouldn’t live in America if I still act like I’m in another country. So mom let me go

The Frying Pan – Page 3

to school wearing – American clothes. For a while, he was going to work early, so he didn't know.

MOTHER: (**fighting with FATHER**) They harass her in school! They call her terrorist! She can't learn like that. So I told her she could dress like all the other students. Right now it's the best thing for her, to be safe. The other kids, they're prejudiced against us.

FATHER: So, our daughter goes out in public for all men to see she dresses like a streetwalker! And thanks to you for giving her the idea.

MOTHER: She's dresses like any respectable American girl. She wants to be an American girl. (**This takes a lot of guts for her to say.**) I gave her permission.

FATHER: Permission in this family belongs only to me.

MOTHER: Does freedom belong only to you as well?

FATHER: Women should be modest – at home or in America. It's all a bad influence, and you're not showing yourself strong enough to combat it. And you're encouraging Sarah to be part of it all.

MOTHER: So only you are allowed freedom! You're living in America but I'm still stuck back home. (**FATHER is very taken aback by MOTHER's strong attitude.**) I want to wear clothes that look nice. I want to come and go and feel like I can live without you watching me every minute. It's what we agreed to when we ran away.

FATHER: You're encouraging our daughter to be loose and to defy the way we raised her. Everyone else's daughter can dress like that. Ours will not.

MOTHER: It's not loose. It's just... different! (**uses another line of reasoning**) We came here to be free. Freedom is a beautiful thing. And in America, freedom is for everyone, not just for you! Suddenly you withhold it with an iron fist!

FATHER: (**pushes MOTHER away, roughly**) Where is she? (**calling**) Sarah!

SARAH: (**FATHER comes over to her. SHE shouts back to him.**) Don't! (**FATHER backs off, goes back to MOTHER... SARAH speaks to OFFICER.**) I don't want to talk about what happened! I want to take it all back.

OFFICER: (**trying to calm her down**) You have to tell us. We believe you. No one here will hurt you.

SARAH: Will you call me a hostile influence and send me back home?

FATHER: (**comes back, shouting, and grabs SARAH away from the OFFICER**) Sarah!

SARAH: (**meekly**) Yes father.

FATHER: (**pushing her around**) You went behind my back. You and your mother! That's why we have to keep women behind closed doors. You can't be trusted.

The Frying Pan – Page 4

SARAH: Then you try to go to school and let them call you names all day. I can't learn. I can't have fun. I just want some friends. It's hard enough as it is.

FATHER: You're a disgrace!

MOTHER: ***(stepping in to defend SARAH and to deflect FATHER's anger)*** Sarah and I both are as much a part of our culture as you are. I don't see *you* following it to the letter. ***(HE slaps her, but SHE remains defiant.)*** We want to live in the modern world. You really don't care a thing about "how they do it in our country." You just want to rule us like a military general. Our front door might as well be a prison. It's not better than the dictator we had to live with in-

FATHER: ***(shouting, cutting her off)*** I will not allow women under my control to walk the street like hookers! ***(to MOTHER)*** You put yourselves out on display for every man out there with those indecent things. Sarah! Throw those clothes away!

(HE throws her back towards the OFFICER, who protects her. FATHER exits.)

SARAH: ***(to the OFFICER)*** It got worse. See, Father spent two years in prison back at home because they accused him of crimes against the state. Actually, he just wanted political freedom. So we had to sneak out of the country and start life here. But to him, only men were allowed to disagree. In school I was afraid to think for myself sometimes because of how I was raised. But mother was a strong woman. She tried to teach me differently. At first I was afraid.

Thank you for reading this free excerpt from THE FRYING PAN by Kelly Meadows. For performance rights and/or a complete copy of the script, please contact us at:

Brooklyn Publishers, LLC

P.O. Box 248 • Cedar Rapids, Iowa 52406

Toll Free: 1-888-473-8521 • Fax (319) 368-8011

www.brookpub.com