

PULL OVER!  
BY  
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AT RISE:

4 chairs are set on stage . 2 downstage center and two upstage just left of center. They represent cars.

Night time. Down stage center is ANTHONY, a young black man, 20's, driving his car. He hears a siren, looks in the rear view mirror and sees flashing lights.

ANTHONY

Ohhhh shit.

He pulls over. Two POLICE OFFICERS approach his car. One male, OFFICER GRIGSBY, Caucasian, and one female, OFFICER LOPEZ, Hispanic.

OFFICER GRIGSBY comes up to the drivers window and OFFICER LOPEZ remains upstage by the squad car. ANTHONY rolls down the window. GRIGSBY shines a flashlight in the front of his car.

ANTHONY

Can I help you officer?

OFFICER GRIGSBY

What's your name mister?

ANTHONY

Anthony.

OFFICER GRIGSBY

Anthony what?

ANTHONY

Anthony Baldwin.

OFFICER GRIGSBY

Can I see your driver's license please?

ANTHONY

Yes sir.

He reaches in his back pocket. The cop puts his hand on his holstered pistol. ANTHONY pulls out his wallet, takes his driver's license out, and hands it to him. The cop reads the info on the license.

OFFICER GRIGSBY

Six feet tall. Hmmm...you don't look six feet tall.

ANTHONY

Probably because I'm sitting down.

OFFICER GRIGSBY

Would you please get out of the car.

ANTHONY

What for?

OFFICER GRIGSBY

I said get out of the car.

ANTHONY

Oh brother.

He gets out of the car. The OFFICER GRIGSBY steps back a few feet.

ANTHONY

Am I six feet now officer?

OFFICER GRIGSBY

Don't get smart with me boy.

ANTHONY

Oh. So it's "boy" now? Oh man.

OFFICER GRIGSBY

Have you been drinking Mr. Baldwin?

ANTHONY

I had a glass of wine with dinner.

OFFICER GRIGSBY

Where was that?

ANTHONY

At a Christmas Eve party.

We hear someone moan in the back seat.  
OFFICER LOPEZ moves to the rear window  
on the passenger side and shines her  
light in the car.

OFFICER LOPEZ

Got another one back here!

ANTHONY starts to turn around to look.

OFFICER GRIGSBY

Hold it right there mister. Who's that in the back?

ANTHONY

I...I...I don't know.

OFFICER GRIGSBY

Don't lie to me boy!

(to female cop)

Officer Lopez! Get that one out of the back and bring him  
over here!

She opens the back door.

OFFICER LOPEZ

Come on mister! Get out here! Hands over your head!

A MAN gets out and is guided around to  
the front of the car and lined up  
beside Anthony.

He is white around 30, has long brown  
shoulder length hair, a beard and a  
moustache. He wears a robe.

MAN

Oh brother. I must have dosed off.

(to ANTHONY)

Hey, thanks for the ride dude. What's going on?

He takes his hands down from his head  
and stretches.

ANTHONY

Who the hell are you?

OFFICER GRIGSBY

Get those hands back up! Both of you!

(to man)

You got any I.D.?

MAN

About what?

He cracks up laughing at his own joke.

MAN

Oh God! I slay myself sometimes.

OFFICER GRIGSBY

Don't get smart with me mister! What's your name?

MAN

I'm the friendly wayfarer.

OFFICER LOPEZ

Your name mister?

MAN

Friendly. Wayfarer. Capitol F....

ANTHONY

What the fuck man? Just give him your name! And how the hell  
did you get in my car?

OFFICER GRIGSBY

Shut up boy! Officer Lopez, check the car for drugs then run  
those plates.

She climbs in the car and starts  
combing it with her flashlight.

OFFICER GRIGSBY  
Okay you two, down on the ground!

ANTHONY  
What's going on here? We...I mean I have done nothing wrong!

The OFFICER GRIGSBY puts his hand on  
his gun again.

OFFICER GRIGSBY  
I said on the ground!

MAN  
  
(Assuring to Anthony)  
He wants us to pray.

OFFICER GRIGSBY  
You shut up too mister!

MAN  
Will you join us officer?

OFFICER GRIGSBY  
I said quiet!

Officer Lopez climbs out of the car and  
crosses downstage.

OFFICER LOPEZ  
Cars clean. Found this in the back seat.

She holds up a crown of thorns. Grigsby  
takes it and smells it.

OFFICER GRIGSBY  
Don't smell like weed. But you never know. Save it for  
evidence. And get their cell phones.

Lopez gives him a "you can't be  
serious" look.

LOPEZ  
Uh...No....I don't think it's weed. And I don't believe we  
can take their cell phones.

OFFICER GRIGSBY  
We can take em'. Sometimes those phones are really weapons.

LOPEZ

Okaaaayy.

Anthony hands her his cell.

MAN

I don't have one.

OFFICER GRIGSBY

That figures. A drifter.

LOPEZ

I'll check the plates.

She crosses down stage to the cop car.

OFFICER GRIGSBY

You boys are actin' real funny. Must be on somethin'.

(to Anthony)

How about you boy. You a meth man?  
Oxycontin? Or just a wino.

ANTHONY

Look officer, I'm sober. I don't know who this man is or how he got in my car.

OFFICER GRIGSBY

Maybe that's because you were too loaded to notice him. I think we gotta run a drug field test on you.

ANTHONY

Awe come on officer. You know I'm not drugged up.

OFFICER GRIGSBY

I know you don't know whose in your car. That's what I know.

MAN

I thought we were all going to pray.

OFFICER GRIGSBY

I don't wanna hear anymore of your praying bullshit.  
Lopez! Any word on those plates?

MAN

It's not bullshit officer. I pray for you.

OFFICER GRIGSBY

You better pray your ass isn't going to jail.

Lopez approaches them.

LOPEZ

No word on the plates. The radio is down. Can't get a signal for some reason.

OFFICER GRIGSBY

Great. Well, we can't sit around waitin'.. Where'd you get this car boy?

ANTHONY

I bought it officer. With the money I earned, from the job I have had, for five years.

MAN

(to Grigsby)

Why are you being so tough on him.

OFFICER GRIGSBY

You stay out of this mister or you're going to jail with him.

MAN

To jail? What for?

OFFICER GRIGSBY

Being under the influence.

MAN

Of what?

OFFICER GRIGSBY

We'll figure that out when we get to the station.

MAN

Aren't you suppose to have a field drug test kit?



ANTHONY

And don't I get a feel sobriety test?

OFFICER GRIGSBY

That's enough out of both of you. Lopez. Let's get em' in the car. We're runnin em' in.

LOPEZ

Uhhh....are you sure we wanna do that? Maybe we should try another check on his plates.

OFFICER GRIGSBY

Are you questioning my decision?

LOPEZ

Well, I really haven't seen anything that would....

OFFICER GRIGSBY

I said, "get them in the car."

LOPEZ

Okay. On your feet.

They get up and she leads them to the backseat of the squad car.

They get in and Lopez and Grigsby get in the front. Grigsby punches the ignition switch and nothing happens. He punches it again and still nothing.

OFFICER GRIGSBY

What the hell is going on here! No radio, no power!

MAN

Looks like we're stuck out here.

OFFICER GRIGSBY

Not necessarily.

Grigsby gets out of the squad car and crosses over to Anthony's car and tries to start it. I's dead.

OFFICER GRIGSBY

What the hell is going on?

MAN

Nothing. As far as I can see.

He roars laughing.

MAN

Oh sometimes I just crack myself up.

OFFICER GRIGSBY

Shut up mister. If we have to walk you two back to the station, we will.

LOPEZ

That's about 15 mile. Maybe we should just wait here and flag down the next car that comes by.

MAN

(to Grigsby)

While we're waiting, I have a question. Why are you racially profiling this gentleman? Why are you assuming he's guilty? Why are you so eager to arrest him, or punish him.

OFFICER GRIGSBY

Well for your information mister. His kind have a history of violence and breaking the law.

MAN

And why is that?

OFFICER GRIGSBY

They just do. It's in their nature.

ANTHONY

Hey! I'm right here! And I'm hearing this shit!

OFFICER GRIGSBY

Knock it off back there!

MAN

In their nature? Well. HMMMMM. Lets explore that. Now his ancestors were forcefully brought over here 400 years ago to be held in bondage as slaves for their entire lives. Or at least until 1864. Then, after they got their so-called freedom, they were repressed by the Jim Crow Laws which restricted them from voting, getting equal employment opportunities, a better education or earning a fair wage. In short, suppression and segregation. Hence, the majority of them lived in poverty with no opportunity to get out of it. Are you with me so far?

OFFICER GRIGSBY

What's your point mister?

MAN

My point is that poverty stricken areas tend to have a higher crime rate because the people living there do not have the same opportunities of those living in more affluent surroundings. Therefore, they end up having to resort to unlawful acts in order to provide for themselves and their families. But then in the Sixties, things started to change. African Americans, by law, we're getting more opportunities and proving that they were just as qualified as white people. And often, more qualified. Which brought on this huge resentment by the white working class. And that resentment has not gone away. But it is now exemplified by acts of violence by law enforcement officers who feel they can get away with it under the guise of maintaining law and order. But with the advent of cell phones, that brutality has come to the forefront. It was quite alarming when you ask both of us for our cell phones.

LOPEZ

Not usually part of our protocol.

OFFICER GRIGSBY

Shut up Lopez. Okay Mr. Smart aleck. Up on your feet.

MAN

I prefer to stay down here and pray. For you.

Grigsby puts his hand on his gun.

OFFICER GRIGSBY...

Owwwwwww. Goddamnit. My gun is as hot as

MAN

... a two dollar pistol.

(laughing to himself)

God, I'm funny.

(looking up)

Sorry pops.

OFFICER GRIGSBY

Lopez! Draw your weapon!

LOPEZ

What for?

OFFICER GRIGSBY

I said hold em' at gunpoint!

LOPEZ

Are you insane?!

ANTHONY

No. Just your run of the mill bigot.

Grigsby writhes in pain holding his scorched hand.

MAN

Sorry about that dude. But this stuff has to stop. And you've got our cell phones.

Lopez takes out their cell phones and hands them back to them.

LOPEZ

Turn on your camera or call whoever you like.

OFFICER GRIGSBY

Lopez! You're goin' on report! They ain't calling anybody. There's no signal out here.

Anthony calls on his phone.

ANTHONY

Hello. Mom? Sorry. I'm running a little late. Car broke down out in the middle of nowhere. Yes. I know it's after midnight.

The man goes over to Anthony's car and sits in the driver's seat, touches the ignition key and the car starts right up. He gives Anthony a thumbs up.

ANTHONY

No no. I'm okay. No, no I wasn't pulled over. Got the car going now. I'll be there soon. Love you too. Merry Christmas.

He crosses to his car. The man hops out.

ANTHONY

I don't know who you are mister or what exactly is going on here but I can't thank you enough.

MAN

No worries dude. Just get on home.

ANTHONY

One question. When did you get in my car?

MAN

When I saw the cops pulling you over.

ANTHONY

But that doesn't make any sense.

MAN

What Grigsby tried to do didn't make any sense. Now go see your mother.

ANTHONY

But what about you?

MAN

I'm gonna hang out here for a while these two officers. We have some serious self evaluation and policy issues to discuss.

LOPEZ

I'm down with that.

ANTHONY

I've got a feeling you can take care of yourself.

MAN

And hopefully enlighten these two. Especially this one.

He points to Grigsby.

ANTHONY

Okay I'm outta here.

He and the MAN hug.

Anthony gets in his car and drives off.

The Man turns and faces the two police officers. Grigsby is still bent over holding his hand.

Lopez crosses to The Man and hands him the Crown of Thorns. She begins to sing.

LOPEZ

HAPPY BIRTHDAY TO YOU. HAPPY BIRTHDAY TO YOU.

She elbows Grigsby to join in. He  
reluctantly does.

LOPEZ AND GRIGSBY

HAPPY BIRTHDAY DEAR...

OFFICER GRIGSBY

(yelling)  
Jesus Christ my hand is on fire!

LOPEZ AND GRIGSBY

HAPPY BIRTHDAY TO YOU.

-CURTAIN-