

## *Argumento* Carl Oprey

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### **The year is 2000**

|         |            |    |         |
|---------|------------|----|---------|
| A. Male | Boyfriend  | 24 | b. 1975 |
| Female  | Girlfriend | 24 | b. 1975 |
| B. Male | Her Father | 51 | b. 1949 |

The argument is meant to be read left to right, in the order given on each page and in each column. The pauses should be obvious on the page although the dialogue is supposed to overlap.

The dialogue in capitals is meant to be shouted at various levels, usually over the other two, but it becomes talking volume when in the lower case.

Even though adherence should be to the script, there can be key definable words, to act as dialogue prompts to the other actors.

At the start of the piece, all characters are talking simultaneously. This is achieved by an offstage, undetectable audio cue (i.e. a particular cough), recognisable by the cast, from which they silently count themselves in; or example, on the count of 5.

The argument is a piece for the actors to decipher for themselves. There is no director. The actors shout above each other to get their voice heard and their story across. Ideally, it should not be rehearsed for fear of losing ones voice and not being able to argue efficiently on the night.

*Carl Oprey*

## A. Male

I WOULDN'T EVEN  
CARE BUT WHEN  
WAS THE LAST  
TIME THAT YOU  
DID ANYTHING  
FOR HER INSTEAD  
OF JUST SITTING  
THERE AND  
GIVING ORDERS  
LIKE THE FUCKING  
KING. WHY DON'T  
YOU GIVE HER A  
CHANCE OF A LIFE  
INSTEAD OF JUST  
LETTING HER GO  
ON AND ON BEING  
MORE AND MORE  
PATRONISING AND  
CONTROLLING  
HER LIFE. WHY  
CANT YOU JUST  
LET HER GO. WHY  
CANT YOU JUST  
LET HER GET ON  
WITH IT . . .  
AND LET HER  
HAVE A LIFE OLD  
MAN.

YOU'VE HAD  
YOURS

## Female

YES AS I SAID WHY  
CANT YOU GIVE  
ME THE BENEFIT  
OF THE DOUBT  
AND LET ME JUST  
GET ON WITH IT. I  
AM ADULT. WHY  
CANT WE JUST  
TALK . WE USED  
TO BE ABLE TO SIT  
DOWN AND TALK.  
WHAT HAPPENED  
TO THAT HUH. I  
JUST WANT US TO  
SIT DOWN LIKE WE  
USED TO THAT'S  
ALL. NOT TOO  
MUCH TO ASK.  
JUST LIKE WE  
USED TO. NOW  
THAT'S NOT FAIR.  
WHO'S  
PATRONISING?  
COME ON THAT'S  
NOT FAIR AND  
YOU KNOW IT. ITS  
NO ONES FUCKING  
FAULT THAT'S.  
ALL. IT WAS A  
MISUNDERSTANDI  
NG. THAT'S ALL.  
SAY THAT IT WAS?

## B. Male

WOULDN'T YOU  
FEEL THE SAME.  
WOULDN'T YOU.  
HOW CAN YOU  
SAY THAT IT IS  
ALL OK. AND HOW  
AM I EVER TO  
ALLOW YOU TO BE  
WITH EACH  
OTHER. I WILL  
GIVE ORDERS.  
AND NO WE CANT  
TALK IT OVER ITS  
GONE PAST THAT. I  
AM TRYING TO  
GIVE HER A  
CHANCE AT LIFE.  
I'M TRYING TO  
PROTECT HER . I  
HAPPEN TO DO  
THINGS FOR HER  
ALL THE TIME.  
THAT IS MY ROLE.  
I HAVE NO WISH  
TO CONTROL HER,  
THE ONLY PERSON  
I HAVE TO  
CONTROL IS YOU.  
I WILL GIVE HER A  
LIFE. I ONLY WISH  
THAT I COULD  
SAY THAT IT WAS?

*Argumento*

A. Male

Female

B. Male

ALLOW HER TO BE  
WITH SOMEONE  
WHO WONT HARM  
HER.

NO ONES going to  
harm me

HARM?  
ME?

Well that's not how it  
looks to me here

FUCK YOU  
You're not even  
willing to give us a  
chance are you?

How am I expected to.  
You cant even look  
after yourself

Here we go again..

Yes here we go again.

Why cant you let us  
just be happy old man.  
Step aside now come  
on..

I remember when I  
was about five, and we  
were living in  
Goldstone Park, and it  
was wet. I remember it  
wet.

Don't you patronise  
me . . .

Yeh.. being dragged  
from commune to  
ashram.

*Carl Oprey*

A. Male

Female

B. Male

... fucking dives ...

She needs a proper home now ...

... then Mary went down the cellar.

Mary was floating in the cellar

... were you stoned somewhere?

But you weren't going to stay were you?

We'd tried to move out but the new house was still water logged and the basement had to dry before we moved in. Remember?

I was seven. Mary would have been five.

She went down to the cellar

STOP IT. We thought she was in the garden

No. We were there all there. It wasn't like that.

You don't even know what you are talking about.

... you weren't there ...

You were six.

She had a proper home then. They both did.

You will never know what that's like

How dare you.

How dare you.

*Argumento*

A. Male

Female

B. Male

Going to a festival . . .

Because Mr self  
righteous you are the  
first one to fucking  
judge aren't you?  
Not an issue is it?

Why the fuck not old  
man YOUR VERY  
QUICK TO START  
THROWING THE  
BLAME ON ME  
NOW AREN'T YOU.

I WOULDN'T  
CHOOSE TO BRING  
MY CHILDREN UP  
IN A HOVEL  
UNLESS I HAD NO  
CHOICE

OH COME ON. YOU  
WERE MID  
REBELLION  
AGAINST YOUR  
PARENTS. IT WAS  
ALL ABOUT YOU.

PLEASE.

ITS NOTHING TO  
DO WITH YOU.  
YOU WEREN'T  
EVEN THERE.  
PLEASE WHY DOES  
IT ALWAYS HAVE  
TO BREAK DOWN  
INTO THIS. OVER  
AND OVER AGAIN.  
PLEASE. DAD.  
PLEASE.  
WE ALWAYS COME  
BACK TO THIS.

STOP IT. AGAIN  
AND AGAIN.  
PLEASE. PLEASE

COME ON DAD. WE  
WERE LEFT ON  
OUR OWN A LOT  
OF THE TIME.

What business is that  
of yours . . .  
Oh don't start that  
again

YOU KNOW  
NOTHING ABOUT  
THAT TIME SO I  
SUGGEST THAT  
YOU KEEP YOUR  
NOSE OUT OF IT.

You have no idea what  
it's like . . .

HEY. I HAD NO  
CHOICE.

WE STILL HAD TO

*Carl Oprey*

A. Male

Female

B. Male

DROPPING IN  
DROPPING OUT  
DROPPING  
FUCKING ACID.

WELL I DON'T  
THINK YOU WERE  
WORKING THEN  
WERE YOU.

. . . long enough..

You wouldn't get  
away with abuse like  
that now old man.  
They have fucking  
agencies against shit  
like that now . . .

Agencies. Run by

DAD SHE WAS ONLY  
FIVE.

ITS STILL TOO  
YOUNG. I WAS TOO  
FUCKING YOUNG  
TO LOOK AFTER  
HER ON MY OWN.  
ITS NOT MY  
FUCKING FAULT

It wasn't my fault.  
Dad. I was seven years  
old then. I shouldn't  
have really been on  
my own dad should I.  
Not at seven?

I shouldn't have dad.  
You wouldn't do that  
now.

I know its hard for you  
dad . . .

WORK IT WASN'T  
ALL 'GOOD TIMES'  
YOU KNOW. SOME  
OF US HAD TO GO  
TO WORK. WHAT  
WAS I SUPPOSED  
TO DO. YOUR  
MOTHER HAD  
GONE OFF BY  
THEN AS WELL I  
WAS ON MY OWN  
AT THAT POINT

It wasn't for long . . .

That's enough from  
you . . .

*Argumento*

A. Male

Female

B. Male

fucking do-gooders like  
you . . .

. . . but its not my fault  
either.

What do you know  
about agency?

All giving each other  
jobs and pats on the  
fucking back cos'  
you're clearing up the  
scum from the streets..

You just know nothing  
do you.

. . . scum from the streets  
that was started by  
your fucking crowd . . .

We're going away  
together dad . . .

Absolutely nothing . . .  
And do you have to  
swear the whole time.  
All the time. When I  
was your age I was  
reading books . . .

WELL ROLL ON  
KARL MARX. LETS  
HAVE A SIT IN AND  
CALL IT QUILTS.

. . . tonight dad . . .

Hey come on dad . . .  
Come on . . .

You cant possibly leave  
with him . . . where  
are you going to go  
you have no money.  
YOU HAVEN'T  
EVEN GOT A JOB.  
EITHER OF YOU . . .

WERE NOT  
STAYING HERE . . .  
OH CHRIST WE  
HAVEN'T GOT  
JOBS, COMING  
FROM SOME ONE  
TILLING  
VEGETABLES ON  
THE ASHRAM PLOT

*Carl Oprey*

A. Male

Female

B. Male

OH . . . BEG MY  
FUCKING PARDON  
LITTLE  
INTERACTION?

GET A JOB? WHEN  
DID YOU GET A  
FUCKING JOB. NO  
WONDER YOUR  
PARENTS WERE AT  
A LOSS WITH YOU  
BRINGING UP  
THEIR FUCKING  
GRAND-CHILDREN  
IN A HOVEL.  
RESPONSIBILITY?  
WHEN DID YOU  
TAKE ANY  
RESPONSIBILITY  
WHEN YOU GOT  
YOUR JOB AT THE  
ART SCHOOL.  
THEN IT WAS ALL

IT WASN'T AN  
ASHRAM . . .  
IT WAS A  
COMMUNE

DAD COME ON  
THERE'S NO POINT  
MAKING IT MORE  
DIFFICULT. WHAT  
DO YOU WANT US  
TO DO. YOU DON'T  
WANT US TO STAY.  
I KNEW IT WOULD  
COME TO THIS I  
KNEW IT. IT  
REMINDS ME OF  
WHEN YOU USED  
TO ARGUE WITH  
MUM REMEMBER  
THAT. EVEN NOW  
STILL BEING THE  
SAME OLD CUNT  
NOT LISTENING TO  
ANYONE OR  
ANYTHING

IT WASN'T AN  
ASHRAM  
AND MAYBE  
THAT'S WHAT YOU  
NEED. A LITTLE  
INTERACTION  
BEFORE YOU GO  
OUT INTO THE  
REAL WORLD AND  
GET ONE OF YOUR  
SO CALLED JOBS. I  
THINK THAT YOU  
SHOULD GET A  
JOB. THAT'S WHAT I  
DID WHEN I  
REALISED THAT I  
HAD  
RESPONSIBILITIES.  
I TOOK THE  
RESPONSIBILITIES  
WHEN I HAD TO.  
WHEN YOU HAVE  
CHILDREN YOU  
HAVE TO TAKE  
THE  
RESPONSIBILITIES  
What did you call me?



*Argumento*

A. Male

Female

B. Male

OK WASN'T IT.  
THEN YOU WERE  
MR BIG  
RESPONSIBLE

In my day we have to  
deal with your shit,  
old man.

Well the world has  
changed in case you  
haven't noticed.

I don't know about  
you but I think I have  
had enough.  
I'll see you in the car  
**(EXIT)**

(BEAT)  
You listen to no one  
do you . . . you never  
have.

Not even when I was  
screaming that Mary  
was drowning in piss  
in the cellar did you  
ever listen. Not then  
not now.

It makes no difference  
anymore. What you  
did or said makes no  
difference anymore

I'm going today dad

It's packed already dad.

That's all over now  
dad

YOU, SHUT UP.  
What did you call me?

In my day we never  
used those words.

Never referred to  
words like that we  
never referred to a  
woman . . . in those  
terms

I can't believe that I  
brought you up and  
you go saying that, to  
me.

What car?

Why are you treating  
me like this. You  
know how hard it is.

*Carl Oprey*

A. Male

Female

B. Male

Just leave it.

I'm going now. Go  
back to your book. I'll  
call over the next few  
days or so.

Bye dad

**(EXIT)**

We've had  
conversations about it  
for years now  
And now your leaving.  
It's like it s happening  
all over again. You  
have never even said  
once that you were  
happy. Why have you  
not even talked to me  
about things if you  
were that sad. We  
used to be pals. I have  
never said that you  
could not talk to me.  
OK. Call me. Call me  
and talk. Talk later.  
Promise.  
Promise