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# Victory, portrait of an offence

by  
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translated by  
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*(excerpt in English)*

## CHARACTERS

VICTORY  
FRIEND  
FAN

## SCENOGRAPHY

A 90° angle. The wall and floor are continuous. A neutral television set, a chroma screen. It is anyplace, totally transposable.

*Thank you to all the people who have helped me survive and write.*

19th December 2023.

## INDEX

1. HEARING.
2. STATEMENT.
3. CHRONICLE OF FILTH.
4. JABBING.
5. DIARIES (I).
6. DIARIES (II).
7. THE PERFECT VICTIM.
8. DIARIES (III).
9. CARE.
10. JUSTICE IS A CABARET.
11. TO SEE OR NOT TO SEE, THAT IS THE QUESTION
12. FINAL VICTORY.

## HEARING

*VICTORY enters from the auditorium.*

*She climbs the steps to the stage and picks up a fold-up chair, opens it and sits with her back to the audience.*

*Soon after, the actress playing the FRIEND enters stage right holding a fold-up chair. She opens the chair and sits opposite VICTORY, slightly on the diagonal so the audience can see her face.*

FRIEND

Everything you say has to be written down. You have to explain events in words; gestures can't be recorded. Do you understand?

*VICTORY nods her head nervously.*

FRIEND

We will now consider the statement of the plaintiff, Mrs Iria Piñeiro Santos. Given that the nature of the crime discussed in these proceedings is a presumed case of sexual or work-place harassment; in applying the Statute for Victim Protection, we will record the statement by the means of this system to ensure the plaintiff will not have to face us directly throughout the process.

We also request that council, for the sake of professional ethics... due to the nature of the crime... should attempt to avoid repetition.

I will not accept any questions concerning the personal sexual life of the plaintiff that have nothing to do with the present case. I want everything to run as smoothly as possible.

Mrs Piñeiro, do you stand by the substance of your statement?

VICTORY

*(Nervously)...* Yes.

FRIEND

*(Picking up some papers)* The third episode you describe in your statement took place on the 27th of March 2017. You say that the gentleman grabbed you and pulled you towards him. Can you explain this episode to us?

VICTORY

Yes. It was on the first day of recording the programme, there are two recordings every afternoon, it was the end of the day, I'd taken my make-up off, I had my backpack ready and I went to say goodbye. Everyone was in the hairstyling area. HE was there, leaning... sitting on a table, and everyone else was milling around, talking.

HE made a gesture at me, like this, to get me to come over to him and well, I said, I should go and say goodbye, I'll have to give the boss two kisses... HE did that thing like "come over here" and that's when he grabbed me. He put his mouth right next to my ear, and then he threatened me. He said:

*(FAN comes out of the shadows and into the light)*

FAN

That's the last time you act so atrociously I have to pick the take *you* like best.

VICTORY

And I, of course, I stepped back as much as I could, but we were still really close, and I retorted: I don't make mistakes on purpose, it's not my intention to act badly.

FRIEND

Tell us more, how did he grab you, how close were you, was there physical contact. Give us more details about the situation.

VICTORY

Yes. I don't know... Can I show you?

FRIEND

Let's see, it would be best if you can verbalize it. The transcription only records what's been said, there are no pictures.

VICTORY

Of course *(She acts out while describing)*. Well, what happened is... he held my shoulders and pulled me towards HIM.

FRIEND

And your bodies were very close?

VICTORY

Yes, that's right. We were so close it was like we were dancing together. It was intense, face to face. Our bodies were touching. Our faces were really close. His mouth was right next to my ear. It was a very intimate closeness considering he was my boss. I wouldn't like any of my work colleagues to grab me like that. I mean, it was very close and I *(she clutches at the air)*... HE held me but I wasn't holding onto him.

FRIEND

Where did he hold you? Where did he grab you?

VICTORY

By the... by my ... *(she gestures)* I'm sorry! By my shoulders, yes, the shoulders.

FRIEND

By the shoulders?

VICTORY

Yes, shoulders, neck... this bit here. HE hugged me from the front. At about this *(she gestures)* high, shoulder height, near my neck.

He got right in my face and so, HIS body was touching mine. HIS face too.

FRIEND

Was there anyone else around or was it just the two of you?

VICTORY

There were other people, it was crowded, people were talking all around us. There was the programme's presenter, the sexist stand-up, and one of Pontius Pilate's sons.

FAN

*(To the audience)* The previous night, before the hearing began, Iria slept in the *Pensión Fornos de Compostela*. Alone in her room she looked at herself in the mirror and recorded herself using her smartphone so she would remember that face.

*(VICTORY records herself on her smartphone in front of a mirror)*

FRIEND

In herself she saw another person, she wasn't a mother, nor a wife, she wasn't even a woman... It was that other being she remembered from childhood. A mix of every possibility. Her hotel room was stuffy and the sheets were eighty percent polyester. She slept with the fear of not waking up on time.

*The song Navidad by Antonio Machín plays at low volume.*

VICTORY

I went to breakfast in the Alabama café on Hórreo street in Compostela. It wasn't cold. I had on a synthetic silk shirt, red, probably a bit over the top for a court hearing... And, to finish the outfit, a thin, leopard print sweater. You can't easily hide who you are... I felt a little embarrassed by my get up, I was afraid he would judge me. What total rubbish, right?

FRIEND

A large flat white and buttered toast. On the radio in the back of the café I could hear *Navidad*, by Antonio Machín. The actress, alone, surrounded by extras, worn out people, the ideal audience for a cabaret performer.

*The volume of the music goes up. FAN and FRIEND are sitting on the chairs as if they are clients at the café bar. VICTORY dances between their chairs. It is reminiscent of Anna Karina in Godard's "Vivra sa vie".*