



GENDER VIOLENCE

Alert for the first suspicions punctures of chemical submission

The Police begin investigations pending the results of the toxicological tests

The Government activates a new security protocol for the victims of these cases of aggression

COMÚ DE SANT JULIÀ DE LÒRIA



►► A moment from the Neon Collective Tribute concert as part of the Sant Julià de Lòria festival where the events took place.

EL PERIÒDIC
ESCALDES-ENGORDANY
@PeriodicAND

As part of the celebration of Sant Julià de Lòria's main festival, several people alerted the authorities to a suspected case of chemical submission punctures. In total, three warnings were carried out, although «the specific case of a young woman who was treated in the hospital presents the common characteristics of the wounds of these new forms of gender violence», pointed

As a response to this situation, which is proliferating in neighboring territories such as Catalonia, which already has more than a dozen cases, the Government is launching a security protocol for all those people who suspect they have suffered an attack of these characteristics. Thus, the Executive proposes to follow the same steps of health care for accidental punctures for the prevention of infections and contagious diseases with the addition of ensuring direct communication to the Police

out the Spokesperson and Minister of Finance, Eric Jover. In this sense, the Government emphasized that, despite having several indications, it is necessary to wait for the development of the investigations of the Police Force and the results of the toxicological examination of the laboratory of the Hospital Nostra Senyora de Meritxell, although the girl did not present the symptoms after the assault. However, «it is better that the alarms are activated, to act, in order to not overlook a puncture», indicated Jover.

Confirmed cases will lead to the activation of the Purple Code to guarantee monitoring and psychological support for those affected

after the assault and, as Jover added, «under no circumstances leave the victim alone, as he may lose consciousness».

At the same time, the Government's directives also revolve around the activation of the Purple Code of the Ministry of Social Affairs, which consists of the provision of psychological, legal and social assistance to the affected people while providing a monitoring to evaluate its evolution. In the same way, Jover emphasized the importance of notifying the authorities quickly in the event of a puncture because «the toxic substances from injections can last very little in the body and this makes it difficult to trace them in blood tests».

Following the same direction, feminist associations put themselves on a war footing against the proliferation of these cases of gender violence and chemical submission of women in the context of nightlife. In this way, the president of Women Association of Andorra(ADA), Mònica Codina, pointed out that «now are the punctures, but the background goes further and comes from a social problem in which the women's rights, since you can't go out at night peacefully». In fact, she pointed out that «we look like second-class citizens», while emphasizing that these situations of «lack of information and awareness» are also given by some political parties «like the Liberals, who say that feminism is a concept anchored in the past».

Finally, the Stop Violence association denounced the situation on social networks, accompanied by a series of recommendations and the warning that, if you have received a puncture, the symptoms are itching in the injection area, dizziness, nausea or vomiting, disorientation, feeling drowsy and loss of senses such as sight and smell. ≡

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«There's a bit of a stigma about shows being just for kids»

GERARD MORTE Artist

EL PERIÒDIC
ESCALDES-ENGORDANY
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Gerard Morte and Iván Manzanero are a clown and circus duo who have brought their comedy shows to Spain, Italy and Lebanon since 2010. Morte explains, among other things, what their shows consist of, which is the situation of the entertainment sector and what is its training. In addition, the artists will perform this evening in Canillo, specifically in Prat del Riu Square, with two sessions at 8:00 p.m. and at 10:00 p.m. Entry is open to everyone, free and no prior reservation is necessary.

–How did you start in the circus world?

–I met Iván when we were in high school. We had always been a bit of the class clowns. We liked juggling and acrobatics, and we didn't like studying too much. However, when we discovered the world of clowning, it was clear that we wanted to dedicate ourselves to this profession, as it is a way that allows you to show a little more, you can joke... It really caught our attention. We have always been together, and everything I tell you about my career also applies to his.

–Could you tell me about your first functions?

–Well, we started about seven or eight years ago with a very small show, with which we performed at weddings or communions. Little by little, we created a display that worked better, which is called Fly Brothers, and with it we started bowling at major village festivals. We were already moving a little more. Later we produced Absurdities, which focused on showing the clown side, and we still continue to do that. Recently, about four years ago, we created Fili Busters, which is the show that has toured the most. It has also grown and integrates the circus part more.

–Which company do you work with?

–The first show we did was called Ale-Hop, and in this one we worked with Circumbilics. However, then we went to Valls and met Passabarret. Now we are Mortelo&Manzani, but we still collaborate with Passabarret.

–How were you formed?

–We were quite self-taught, but during one season we did some acrobatics courses at La Circoteca, which is a circus school.

–What do their performances show?

–We mess around a bit with everything, but when it comes to the circus, for example, we are not professionals in any specific technique, but



G.M

we try everything and mix it with humor. We like the audience to be surprised by some acrobatics, but to have a good time.

–What does “Fili Busters” consist of?

–The main differentiating element is that we carry a very large structure of balance cable more than two meters high, on which we swing, make exits or stand each on one end. The technique we used we had never done before, but we knew it quite well and we focused on learning it to present a show with these skills.

On the other hand, we also bring some hoops that we light with fire so that we can jump through them.

–You also add the “Daredevil Academy” concept to their show. That means?

–In the United States, the daredevils were those daredevils who went out in leather jackets, jumping on motorcycles and surrounded by trucks. Our show imitates a dangerous men's academy.

–If there is a part in which you incorporate fire, what prevention methods do you use?

–In principle, we only carry a fire extinguisher, because nothing should ever happen. The hoops are tied to a structure and the material is wet with a liquid that makes it very difficult for a fire to start somewhere else. For example, when you swipe



«The “clown” is a form that allows you to show a little more, you can joke... it really caught our attention»

«We carry a very large structure of balance cable more than two meters high, on which we swing»

your hand, you practically don't get burned. But we also trained a lot, first without the fire and then we added it.

–How long does it take to prepare a function?

–One year is ideal, but with Fili Busters it was one less, since we had a deadline to premiere it in Seville.

–Where do you train?

–Normally, we train at La Circoteca, which is where we have the material and is the headquarters from which all the shows we have performed have come from.

–Are there any technical difficulties that affect them when working?

–With Fili Busters, for example, we carry the structure with the balance cable, and if the floor is not quite flat, we find that when we swing we are pulled to the sides. That doesn't mean it can't be done anyway, because we have encountered cases where the surface was not completely flat, but it is more dangerous and we try to avoid it for safety.

–Do you require the public's collaboration?

–In this show we do not require anyone from the audience, but it is a game of eye contact. Unlike the theatre, where you don't interact with people, here we show what's going on all the time.



«It's true that if a year is slower you have to get it out of the trouble, because in the end we are self-employed and we have to pay for the material»

–Since 2015 we have been actively collaborating with Pallassos sense Fronteres. How do you do it?

–Normally, cabarets are held to raise money and what is earned is given to «Clowns Without Borders» to finance the trips that are being taken. We went to Lebanon to support this cause.

–Is it possible to live from the circus and the show?

–It seems impossible sometimes, but yes. It's true that if some year it's slower you have to get it out of the trouble, because in the end we're self-employed and we have to pay for all the material, but it depends a little on if you do a really good show one year and you can move it.

–How did the pandemic affect them?

–When we created Fili Busters, the pandemic didn't exist yet, but it caught us in the middle of the promotion. We had to cancel many features, many of which we managed to recover during the following year. However, the strangest thing was the return with the first bolo, in which all the chairs were separated by two meters. In addition, everyone was wearing a mask and we didn't know if the audience was laughing or enjoying themselves. Over time, however, we learned to distinguish it by whether he clapped or by the grimaces he made with his eyes when he laughed.

–Who is the audience you have or want to attract?

–The ideal is a family audience and that everyone comes, as we try to have a good time for young and old people. Sometimes we have performed somewhere and they label the show as children's, either because of the time slot in which we perform it or because of the billboard. Then parents come thinking it will be a show just for kids and end up enjoying it. In this sense, there is a bit of a stigma about shows being only for children.≡

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