



continued from page 13

These conditions are deplorable at best. Yet they mark a great achievement since the days when only those who could afford to pay had access to health care in Nicaragua. Now that health care is free, the number of deliveries attended by doctors or midwives has increased nearly five-fold. The subsequent sharp decline in maternal deaths speaks for itself.

On another day, I travelled by bus through a very poor section of Managua to visit the Silvia Ferrifino Health Centre — named for a nurse's aide who died in a hunger strike against Somoza. The centre was formerly a motel owned by Somoza's chief of secret police and had been notorious for gambling, prostitution, and drug dealing.

Today, the centre provides medical and dental services for 40,000 people and is a base of operation for health brigadistas (community volunteers) who carry out immunization, education, and sanitation programmes in the nearby schools, workplaces, and barrios.

I met more brigadistas while travelling through remote regions along the Atlantic coast. One in particular is Silvia, a young woman of African-Indian origin. Silvia

works out of a community health centre in a village called Cukra Hill, accessible only by boat. From there she visits more than a dozen communities surrounding Cukra Hill, some a day's journey away by footpath through thick rainforests and swamps.

Silvia and her 78,000 or so fellow brigadistas are an integral part of a labour-intensive, cost-effective national health network designed to deal with malnutrition, diseases preventable by vaccination, and the bulk of maternal-child problems. The brigadistas reach an estimated 85% of their target populations. Vaccination campaigns have been particularly successful; last year, not one case of polio was reported in Nicaragua.

The determination of Nicaraguans to put the past behind them and to concentrate on present endeavours, such as the improvement of health care services, is tested almost daily by incidents of violence along the Honduras-Nicaragua border. Ex-National Guardsmen based in Honduras carry out frequent raids on farms and villages just inside Nicaraguan territory. Among those killed in raids was a doctor our group was to meet. He was kidnapped, tortured, and subsequently murdered

while taking part in a volunteer cotton harvesting campaign only two weeks prior to our arrival. The hospital where he worked has been renamed after him, and his assistant continues with constructing a new out-patient department.

Many similar incidents can be related; but the general message would be the same. In the past four years Nicaraguans have demonstrated the will and the capacity to rebuild their country, despite both acute shortages of financial and material resources and the continuing efforts of those determined to overthrow the present government. On the merits of their achievements to date, they deserve moral and material support from the international community.

Judy Mills is a graduate physiotherapist and first year medical student at Dalhousie who has recently returned from a tour of Nicaragua, sponsored by the Nicaragua Union of Health Workers (FETSALUD) and Medical Aid to Nicaragua (MATN), a Toronto group supply financial, material and technical assistance to Nicaragua for the last three years. She will be presenting a slide show and talk of her trip on Thursday, March 24 in the SUB Council Chambers at 8pm.

## Records

### Berlin: an imaginative sampler of electropop

by Flipper Phil for CKDU

Apparently, the synthesizer has shed its novelty status for a position as one of the most powerful instruments of the music industry. The popularity of such groups as The Human League, Orchestral Manoeuvres in The Dark, and Depeche Mode indicated that electronic music can be tailored for a general audience. However, on the evidence of the last few months, it would now be entirely safe to state that the electronic sound, or electropop, has assumed a groundbreaking position in the industry.

A myriad of new groups, groups which base their sound on synthesizers and relegate guitars to a decorative role, have appeared in recent months. One of these groups is Berlin.

Hailing from the sunny clime of Southern California, Berlin's debut album, *Pleasure Victim*, presents itself as an artifact of a swift and extreme lifestyle. All the material on the album invites an interpretation within the contexts of sexuality and the media. The lyrics are composed in concise vignettes suitable for film or television adaptation. The subjects of the songs centre around sex; a sophisticated and peculiarly sado-masochistic sexuality adds to the atmosphere of detachment effected by the precise yet disembodied vocals put forward by the lead, Terri Nunn. Both John Crawford and David Diamond provide vocals and the synthesizer foundation for Berlin's sound. However, Berlin succeeds where pure electronic bands have often failed by providing live percussion and a judicious use of decorative guitar.

The first side begins with a strong cut titled "Tell My Why". This song, although a bit repetitive,

exhibits the imaginative sound of the band and the particularly tight control of vocals that Nunn maintains. "Pleasure Victim", the title cut, is less imaginative, but still meticulously crafted. The final cut on this side, "Sex (I'm A...)", is definitely the worst on the album. A boring lyric and a limited melody make this song an unpalatable extension of "Paul's Theme" on Giorgio Moroder's *Cat People* soundtrack. The second side of the album leads off with the strong cut "Masquerade", a piece which seems to demand optimism and movement with a light and rapid melody, even though the lyrics describe a protean existence in a self-centred society. "The Metro" is the best cut on the album, possessing both an intricate and imaginative sound and

intriguing lyrics. In this song Terri Nunn displays a range inflection which produces amazing patterns of verse around the very solid features of the chorus. The following two cuts on this side, "World of Smiles" and "Torture", round out the band's explorations on this album, with an unusually orchestrated male-female vocal in the first and a purely instrumental egress in the latter.

*Pleasure Victim* is a very successful project for Berlin, particularly as a first effort. The album, while a bit short (30 minutes) by industry standards, delivers a well rounded sampling of the possibilities which can be achieved through the use of synthesizers and an active imagination. I suggest you find the time to listen to this album.

### Soft Cell — Falling Apart

by Kenneth Newman

First, the good things about Soft Cell's *The Art of Falling Apart*. The sound quality is good. One of the tunes has a really good trumpet on it. The third tune on side one has a nice instrumental break on it. Otherwise the record is a powerful emetic and not to be treated lightly.

Musically it's pretty average synth-pop but its closest spiritual cousin is Neil Young — that is to say, music for spoiled brats who like to feel they're hard done by, songs about middle-class pseudo-despair — Mom, the singles scene, love/hate relationships.

All the music was written and arranged by the "band", which indicates that perhaps they should just do covers, à la Tainted Love. I understand the cassette version features three Jimi Hendrix songs so

perhaps it might be worth checking out but the verdict on the vinyl is don't waste your cash. Marc Almond manages to prove conclusively that he doesn't have the vocal ability to handle David Ball's rather simplistic music (and Oh that pouting lisp just drives you crazy — like, simpering wimp city, man, like, take their lunch money). Nor can Mr. Almond write particularly good lyrics, viz the chorus from Heat:

Do you use bodies like cigarettes  
do you use them for ego  
do you use them for sex?  
Like, gag me with a non-stick kitchen utensil. Luckily the album doesn't include a lyric sheet.

**THE SHAO-LIN TEMPLE**

**A Kung-Fu Movie, filmed in China, starring L. Lien-Seu 5 Times Chinese Kung Fu Champion**

Rebecca Cohn Auditorium  
Saturday, March 26, 1983  
1:00 p.m. & 7:00 p.m.  
Adults: \$4.50  
Children: \$3.50

Tickets available at Cohn Ticket Office

Sponsored by **WOK'S COOKING** and **FANTA TRAVEL**  
Oriental Gourmet Shop