



# Examen VBO-MAVO-D

Engels

Vorbereidend  
Beroeps  
Onderwijs

Middelbaar  
Algemeen  
Voortgezet  
Onderwijs

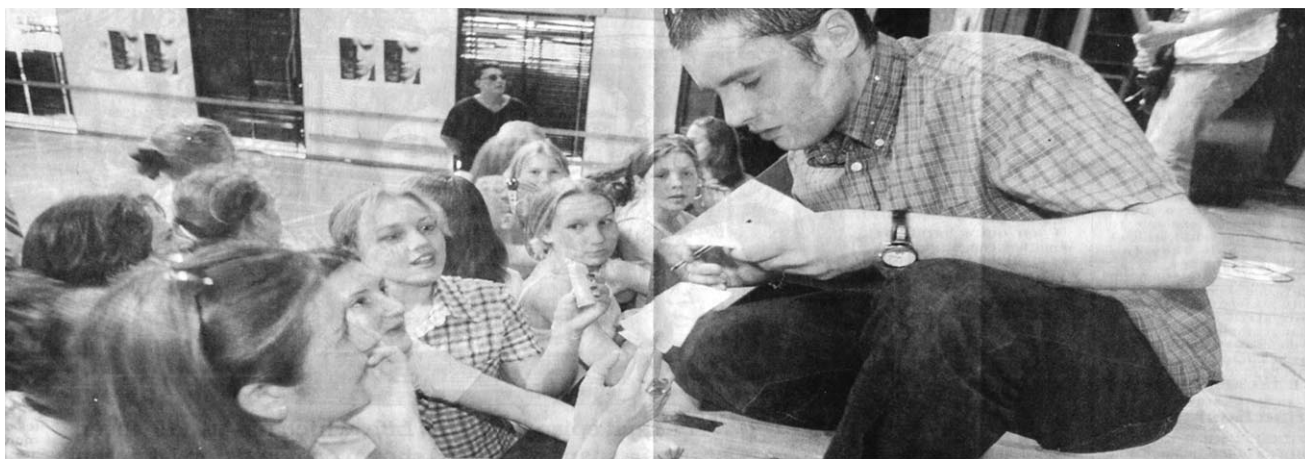
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Tijdvak 1  
Donderdag 25 mei  
13.30 – 15.30 uur

Tekstboekje

## Tekst 11

# Why bands thank heaven for little girls



Please, sir: Jai, a 23-year-old soul singer, wins the hearts and minds of pupils at Redmaid's School, Bristol, as part of a 15-date school tour

The free school tour is the latest way of building up a loyal fan base for new pop acts.

**Neil McCormick** joins the screaming teens

It was not a scene you would expect to find in a school hall. On a stage more usually occupied by teachers addressing morning assembly, a seven-piece pop group were pumping out a lively set at a volume that might have convinced you that they were performing for the hard of hearing. Several hundred schoolgirls stood on plastic seats, waving their green uniform jackets about and screaming their little teenage heads off.

Ever since teenybop sensations Take That and Peter Andre used concerts in schools to build up a youthful fan base, school tours have become 13. Jai, an acclaimed 23-year-old soul singer from the West Country, was in the middle of a 15-date school tour before the release of his latest single, *This Must Be Heaven* (on M&G). 'It's a promotional tool, really,' he explained. 'We need to play to as many people as we can and this is one way of doing it. Here we've got the whole school, whether they like it or not.'

His band were travelling all over the UK – Bristol was their next stop – staging free shows in school halls and gymnasiums. He confessed that the experience was unlike any other concert he had performed. 'I don't know whether they're interested in 14 or just interested in us because we look all right. I mean, they're screaming before we go on, and most of them don't even know

who we are. It gets quite childish. If you talk to them afterwards, they tend to say "I like the bass player", rather than the bass-playing.'

All I can say is, 15 has changed a lot since I was at school. These days the three Rs appear to be Rap, Reggae and Rock'n'Roll, rather than Reading, Writing and Arithmetic. Julian Collinson, head of music at Holly Lodge School for Girls in Liverpool, explained that the concert was a way of doing what the Department of Education requires to promote variety in music.

'Let's face it, popular music is what kids are really interested in,' he said, shouting to make himself heard above the noise. 'They are exposed to music left, right and centre, from every source except live. So this is a way for them to see it 16.

'They get a chance to look at the lighting rigs and the control panels close-up, and to ask questions afterwards. It shows them how exciting and interesting music can be as an event rather than just something they hear coming out of their television or radio or Walkman. 17 it acts as a balance to normal musical activities, which they might think are a bit dry and boring.'

At the end of the concert the girls stormed the stage, clambering over one another to get their hands on the band. Jai could not say anything but a weak 'You'll have to get off.' 'Someone pinched my bum!' complained the keyboard player. After Mr Collinson had 18 and the singer had freed himself from the mass, they went backstage. There Jai said bitterly, 'Sometimes you wish you could just play to people who are a bit older. It makes you wonder who's exploiting who?'

From the record companies' point of view, school tours are a direct marketing tool. 'It's a fantastic promotional activity,' says Steve Andrews, whose company, School Touring, organised Jai's concert tour. 'You're playing to kids, who are the people you want to get interested in your act and buy your records. But the 19 get a lot out of it too. And, unlike most extra school activities, it doesn't cost them anything.'

Headteacher June Gledhill, whose North Manchester Girls' School also played host to Jai, rejects criticism that she was allowing pupils to 20. 'We have always had a wide range of artists giving shows to the pupils, including dance companies, theatre companies and steel bands,' she points out. 'You could say that people who run poetry workshops want girls to buy their books, or that orchestras want girls to go to their concerts. Every type of art or theatre company hopes it will encourage youngsters to become firm fans in later life.'

The girls of Holly Lodge were universally approving, 21 their comments may have alarmed their music teacher. 'He's fit! He's got, like, a six-pack stomach!' declared a rosy-cheeked 14-year-old as she queued for the singer's autograph.

One blonde 16-year-old who had last been seen on stage lurking in the general area of the keyboard player, was 22. 'We've had plays and things about not doing drugs, but we've never had something like this,' she smiled. 'It's really good. And it gets you out of lessons as well!'

*'The Daily Telegraph', August 8, 1997*

# Elephant louts face tusk force

Delinquents on an African game park are running wild without parental authority, reports Suzanne Daley

1 The call came over the radio as Gus van Dyk was busy at the other end of the 150,000-acre Pilanesberg national park. Hard  
5 as he tried, he could not get his four-wheel-drive through the brush fast enough. By the time he got to the watering hole, the elephant and the rhinoceros  
10 were at peace, each munching in its own style, moving indifferently away from the other.

2 But the incident would be entered in van Dyk's files at ranger  
15 headquarters, where he is the monitoring officer. The elephant with the notch on his right ear – known as Jace (Just Another  
20 Confused Elephant) – had been seen by a ranger resting his trunk on the back of a white rhinoceros. Such close contact, even  
25 though it was not openly aggressive, was enough to give him a criminal record.

3 In the last year, 20 of the park's white rhinos – an endangered  
30 species – have been found dead. Officials believe at least 10 were killed by elephants who  
35 chased the rhinos and knocked them down. Elephants were also suspected in at least five other cases. The mystery is: which  
40 elephants and why?

4 Pilanesberg officials believe they are paying the price for their  
45 well-meaning but ill-informed early efforts to save elephants by relocating them. Rescued from  
50 the guns of gamekeepers in one of South Africa's other parks facing an elephant overpopulation,  
55 these elephants were all brought to the park as youngsters and left without the complex social structure  
60 typical of their species.

5 For several years the Pilanesberg elephants had no mother  
65 figures; they still have no father figures. The theory is that some of the young elephant bulls – now the equivalent of teenagers –  
70 have become juvenile delinquents, lacking social con-



6 trol during their periodic bouts  
7 of 'musth', a sexual fever in  
8 which they become unpredict-  
9 able and aggressive.

60 The park has already passed a  
61 death sentence on one of these  
62 young elephants. In just two  
63 months he charged and struck  
64 three cars filled with tourists and  
65 harassed three rhinos. 'I took a  
66 look at his record and said: "OK,  
67 pal, you're out of here,"' van Dyk  
68 said. But the execution went bad-  
69 ly wrong. The mortally wounded  
70 elephant lived long enough to  
71 kill the professional hunter who  
72 had tracked him.

7 Park officials don't want to kill  
8 off all the hooligans in the ele-  
9 phant population, which current-  
10 ly totals 87. They are trying an-  
11 other solution – a sort of ele-  
12 phant Big Brother programme –  
13 by bringing in some bulls to see if  
14 the older animals can bring the  
15 younger ones into line. Older  
16 male elephants often travel with  
17 two 'askaris' – an African term  
18 for young male warriors in train-  
19 ing. The hope is that the older  
20 males will be able to suppress the  
21 musth in the younger ones and  
22 teach them to behave.

8 'We can't possibly hope that all  
9 our guys will latch on,' van Dyk  
10 said. They've been on their own  
11 for a while now. It might be too  
12 late for some of them. But it's  
13 worth the try.'

95 The idea is based on the park's  
96 earlier success at social engineer-  
97 ing. When the young elephants  
98 first arrived at Pilanesberg, they  
99 behaved strangely, scattering  
100 across the park and wandering  
101 on their own. Young elephants  
102 usually live in herds headed by  
103 older females, so the park  
104 brought in two mother figures  
105 and within weeks they had re-  
106 stored order and the herd was  
107 formed.

10 This 'social disorder' theory is  
11 not proven, and there are other  
12 possible explanations. It could be  
13 that the number of elephants in  
14 the park is too large for the num-  
15 ber of rhinos, though van Dyk  
16 believes this is unlikely as they  
17 do not compete for food or terri-  
18 tory. It could also be that the  
19 constant tourist traffic has dis-  
20 turbed the elephants, but van  
21 Dyk argues there are vast  
22 stretches of the park that are  
23 closed to tourists.

11 'There is a lot we don't know,'  
12 van Dyk said. 'And it will be  
13 years before we can be certain  
14 what the problem is.' Meanwhile  
15 the bulls are scheduled to arrive  
16 in July, which doesn't give Jace  
17 much time to improve his  
18 behaviour. The rangers like him,  
19 but 'another two of these, and  
20 maybe he'll have to go', van Dyk  
21 said sadly.

*'The Observer',  
December 29, 1996*

This photo, showing a Vietnamese mother sending her daughter to America, provided the inspiration for 'Miss Saigon'. Composer Claude-Michel Schonberg stumbled onto it in 1985 while thumbing a copy of France Soir magazine.



The creators of 'Les Miz' found inspiration for a modern musical in hard news and grand opera.

## The rise of 'Saigon'



### Miss Saigon

**WHAT:** A touring version of the Broadway and London hit, presented by the Saenger Theatres Broadway Series.

**WHERE:** Mahalia Jackson Theatre of the Performing Arts in Armstrong Park.

**WHEN:** Tuesdays-Saturdays at 8 p.m. and Thursdays, Saturdays and Sundays at 2 p.m., through May 25, and at 7:30 p.m. this Sunday and at 8 p.m. May 26.

**TICKETS:** \$21.50-\$66.50, available at Ticketmaster outlets, the Saenger box office and by phone (522-5555).

1 **T**he man who had put 2  
music to 'Les Miserables' 10  
was doodling on his 11  
piano in Paris when he 12  
reached for a magazine. 13  
5 He needed a break, and 14  
while flipping absently through the 15  
pages, his gaze landed on a photo 16  
that grabbed him by the throat. 17



Deedee Lynn Magno plays Kim in 'Miss Saigon,' a musical set against the final days of the Vietnam War.

20 It was a picture of a stunned 21  
Vietnamese woman about to put 22  
her crying young daughter on a 23  
plane to the United States. The girl 24  
was leaving to begin a new life 25  
with her father, an American vet- 26  
eran of the Vietnam War whom she 27  
had never met, while the mother 28  
faced the realization that she 29  
would probably never see her 30  
daughter again. 31

32 Claude-Michel Schonberg, the 33  
composer of 'Les Miserables', lost 34  
his breath, both from the misery 35  
he saw in the photo and from the 36  
delight he felt as a puzzle was 37  
solved. 'That photo was the start of 38  
everything,' Schonberg said. 39

40 He began to see how a modern 41  
musical could be drawn from 42  
'Madame Butterfly'<sup>1)</sup>, his favorite 43  
opera by Puccini set in 19th-centu- 44  
ry Japan, and how he could con- 45  
vince his skeptical partner that this 46  
idea he had been pushing for years 47  
should be their follow-up to 'Les 48  
Miserables'. 49

50 'Claude-Michel was obsessed 51  
with the idea,' author-lyricist Alain 52  
Boublil said recently from Paris. 53  
54 'And I was resisting the idea be- 55  
cause he just couldn't come up 56  
with an idea for a treatment until 57

noot 1

<sup>1)</sup>'Madame Butterfly' is an opera about a Japanese lady who commits suicide after the American father of her child, a naval officer, has left her.

he saw that picture. He said, "Look at that." And I said, "Ahh." And from there we started to build a story, not knowing where we were going, and not having a title or anything.'

Four years later 'Miss Saigon' debuted in London and now, 13 years after Schonberg saw that photo, it has arrived in New Orleans. Figuring out how to travel with the enormous production, while preserving such spectacular effects as a floating Cadillac and a hovering helicopter, added to the long lag time, and even when the show was finally ready to come, another theater had to be found because it would not fit on New Orleans' Saenger Theatre's stage.

Ironically, Schonberg and Boublil have said they set out to create an intimate story of an American soldier and a young Vietnamese woman, and the tragic effects of the war on their relationship. That story is still at the center, but it is told in the context of an epic opera

that combines traditional Asian images with all the 20th-century technology that \$12 million can buy.

Neither Schonberg, who grew up in France, nor Boublil, who spent his early years in Tunisia, were familiar with the musical theater, except for an occasional Hollywood movie adaptation. The French, both Schonberg and Boublil agree, have little use for musicals, and while that cut them off from the form until they were young adults, it also allowed them to create their own style. 'We didn't know there were any rules that we weren't supposed to break,' Schonberg said.

It has taken Schonberg and Boublil about four years to create each of their musicals, and following a particularly exhausting experience with 'Martin Guerre,' the musical they collaborated on after 'Miss Saigon,' they are looking for something lighter, something quicker.

'We have several ideas, which

is many too many,' Boublil said. What is it that takes so long? 'It's that incredible chemistry that a musical takes which so few people understand and which explains why there are so few people who want to work in the musical theater,' Boublil said. 'This kind of work requires you to forget entirely about ego, to accept that people could be right and you are wrong, to question everything you are doing every day, to rewrite things even after they're on the stage and to collaborate at every point in the process with so many people. It's not like a painting or a movie; it's never finished.'

Is there a danger of losing that humility with success, in other words, of becoming arrogant? 'Then you have to leave the musical theater,' Boublil said, 'and go to Hollywood.'

*Richard Dodds in 'The Times Picayune', May 9, 1997*

Millions of people in Britain today suffer from malnutrition. They eat badly and get sick quickly.

# THE BAD FOOD TRAP

JUDY JONES

1 **T** WAS quite something when Graham Haines first brought cut-price fruit and vegetables to the poor council estates of Tipton. People would peer into his van, point at the celery or the broccoli and ask: 'What on earth's that?'

2 5 In this part of Britain there is still a lot of poverty. In many of the streets of Tipton, car ownership and a working head of household are the exception rather than the rule. But there's a much more fundamental problem, largely hidden behind closed doors. The time-bomb ticking away in Tipton – and in thousands of other urban communities, impoverished by a decade and more of industrial decline – is malnutrition.

3 It's a word we associate with the bloated bellies of people starving in the Third World. But a group of top nutritionists, food scientists and civil servants, brought together by the Government, has concluded it is happening here, and that 'whole communities' are suffering from it. No-one 15 knows how many people this means, but it is likely to run into millions.

4 Like thousands of other communities across Britain, Tipton was transformed into what the experts call a 'fresh food desert' when the big supermarkets moved to out-of-town greenfield sites. Large numbers of unemployed, elderly, lone parents, disabled and long-term sick people 20 live in the old town centres. They have no way of getting to the out-of-town shopping centres.

5 Alarmed at the grinding poverty in the old town centres, ill health and the appalling diets of thousands of its people, a group of residents got together and decided to do something. Two years ago, they formed 25 the Sandwell Food Cooperative. They decided that if the people couldn't get to the fresh food, the only sensible solution was to bring it to them. The result was Graham and his van.

6 Thanks to the promise of funding over five years – an annual £38,000 – from the local health authority, more than 500 low-income 30 families are now benefiting from his weekly visit, saving pounds in higher food costs while improving their diets.

7 Some blame the poor for not feeding themselves properly. A model diet, so the argument goes, is that of the average Mediterranean peasant – lots of pasta, fresh vegetables, bread and cheese. It is easy to eat well 35 on a modest income, the theory goes. So why is it that millions don't?

8 Some, of course, choose to ignore the message, and not just among the ranks of the poor. But for millions there is no choice – in short, they cannot afford what goes hand in hand with getting a good diet.

*'The Observer', January 21, 1996*

Einde