Engels

# Examen VBO-MAVO-D

Voorbereidend
Beroeps
Onderwijs

Middelbaar
Algemeen
Voortgezet
Onderwijs

20 **01**

Tijdvak 1
Woensdag 23 mei
13.30 – 15.30 uur

**Tekstboekje**

*Let op: de teksten 1 tot en met 9 staan in het vragenboekje.*

Tekst 10

# (T)Hanks for the memory

From DAVID GARDNER in Houston, Texas

**GROUND CONTROL TO COMMANDER TOM: Hanks (Lovell) with Bacon (Swigert) and Paxton (Haise) alert Houston that something is wrong on Apollo 13**

1 IT WAS the week the whole world held its breath. For four heart-stopping days everyone's attention was focused on three American astronauts stranded in total darkness and sub-zero temperatures 200,000 miles from home. Only a dazzling combination of technological wizardry and a display of great human spirit prevented the crippled spacecraft Apollo 13 spinning out of control for ever into deep space.

2 Commander Jim Lovell and his crew became instant heroes as they splashed down safely in the Pacific. But almost as quickly, they were forgotten – their mission, after all, still a failure, no matter how heroic, in a country geared only to success.

3 Now, a quarter of a century later, Hollywood is making a movie about the unsuccessful mission, with Tom Hanks playing Lovell. Yet the irony is that Lovell still seems destined to be the forgotten hero. The public will soon associate the familiar face of Tom Hanks with the mission, rather than the real commander of Apollo 13.

4 Hanks spent four days with him preparing for the role and Lovell remembers how the two of them were drinking in a bar when the owner asked him to sign a picture hanging on the wall. Lovell just pointed to Hanks. "I told the guy, 'Hey, that's the real Jim Lovell, let him go over and sign it.' I know that once this movie comes out, it's not going to be me any more. Tom Hanks is going to be Jim Lovell.

5 I wanted him to get the feeling of what it's like to be a test pilot and an aviator and an astronaut so I decided the best way was to let him fly my light plane at night. To recreate the constricted view from a spacecraft, I installed a triangular cardboard cut-out on his side of the cockpit," says Lovell. "Then I took him out west where there were no lights. I let him control the airplane, because it's a little bit like a spacecraft. He liked it a lot."

6 When the film's makers, Universal, heard about the plan for the flight, executives went into a tailspin, terrified their superstar was not properly insured. "I told them not to worry," says Lovell. "His best insurance would be sitting right next to him."

7 Lovell showed the same coolness back in 1970 when, halfway to the moon, his spacecraft was in deep trouble. He helped steady his crew's nerves and with the help of Houston Mission Control they plotted a split-second manoeuvre to make it possible for them to re-enter the earth's atmosphere – safely.

8 He is glad of all the renewed interest, feeling the mission has been neglected over the years "because we in the United States like to forget our failures". As if to prove his point, his study in his house is littered with awards and trophies from his first three space flights, two Geminis and Apollo 8, while the only recognition of Apollo 13 is a letter of congratulations from flying legend Charles Lindbergh.

9 As a boy who grew up with the Apollo missions, Hanks worshipped the space heroes of the Sixties and Seventies. "They were princes among men," he says. "These guys in their gold flight suits with matching jackets – they were real stars. To be an astronaut in Houston in the Sixties was like being a Beatle."

10 "Apollo 13 is the ultimate human interest story," says Lovell. "And it's perfect for Hollywood. It's got a happy ending."

*'Sunday Mirror', June 18, 1995*

# Kids love him. But what do they know?

1 Tottenham, 23 August, 1996: Ronald McDonald's white Cadillac sweeps through rain-soaked, shabby north London. When it arrives at Tower Gardens playschool, it is met by a group of quiet children who are very much impressed and clutching their parents' hands. Ronald, an advertising spokesman for the world's largest hamburger company, has been invited to the playschool's fun day. Parents have made sandwiches and teas and more than 200 people are expected. Pickles the clown has been twisting balloons into sausage dogs and amusing the children before Ronald arrives. She will not try to compete with him.

2 When the world's best-known clown gets out of the chauffeur-held door, children attach themselves to his legs. By the time he is in the corridor, there are screams of excitement. In minutes, he has 60 children sitting in front of him. Ronald starts his act: 'Hello my little fries,' he says. 'I'm Ronnie. Hands up those of you who have seen me before.' There's an instant forest. The younger children are unsure what to make of him. Ronnie, who does several shows a day, tells them he will do magic for them. His audience is fascinated.

3 Nine or 10 smart, clean-cut men and women in blue uniforms and white shirts stand at the back of the hall. The men are mostly bull-necked, buttoned-down and quiet. Some look ill at ease among the bouncy castles and the handwritten signs saying 'No racism', 'No bullying' and 'No hiding in the bushes'. Some have their arms folded. They refuse to give their names, except to say they work for McDonald's. A woman with hair tightly tied back talks into a mobile phone. She smiles at anyone she thinks is a parent.

4 McDonald's has promised a £500 donation, advertised the show in the local paper and brought balloons, orange juice and promotional materials. For a cash-strapped playgroup it's a blessing. But not for all the parents. Suna Mohamed is furious. What began as a children's fun day, she says, has become a McDonald's promotion. Many parents who read the publicity thought the event had been organised by McDonald's and not by them. Besides, she says, half the money goes to pay for a large tent which McDonald's staff have taken over. 'The only culture on offer to our children here is the opportunity to purchase a burger. It's degrading.'

5 Quite when McDonald's identified children as the main target of its operation is not clear. Ray Kroc, the man who built the McDonald's empire from its small start in 1954, immediately recognised the power of the young to influence adults. The bright red and yellow of the sign, the strong simple tastes, the fun factor of eating freely in public, the bright lights, even the speed and the quick, undemanding encounter between staff and customer, were all attractive to the young.

6 And Kroc knew how to get through to children. Ten million kids responded to his first national advertising campaign. A great deal of study, he wrote, went into creating the appearance and personality of Ronald McDonald, right down to the colour and texture of his wig. Kroc loved Ronald as a way to advertise his burgers. Kroc offered them other characters from McDonaldland – the Hamburglar, Mayor McCheese, the Fry Kids. But Ronald was always the favourite. In 1986, the corporation claimed 96 per cent of children it questioned could identify Ronald. Only Santa Claus did better.

7 Kroc always wanted McDonald's to be seen as a good corporate citizen, and Ronald became the personification of that wish. The first Ronald McDonald House opened in 1974. They are built next to hospitals and provide accommodation for families of children with serious illnesses. There are now 166 worldwide. All McDonald's community involvement revolves around children – child welfare, education, youth-related social issues and environment, says the *McDonald's Fact Book*. The figures seem impressive; Ronald McDonald Children's Charities has given grants of more than $100 million since it started in 1984. But in that time the corporation has made approximately $9 billion net profit on a turnover of more than $60 billion. Put another way, for every $60 that McDonald's turns over, it donates one cent to children.

*'The Observer', April 6, 1997*

# Time is called on happy hour

**by Stephen Bevan**

1 HAPPY HOURS, the periods when pubs and clubs offer cut-price drinks, are under threat. A report commissioned by the government is recommending an end to such promotions in an attempt to combat 'binge drinking': drinking huge amounts in a short period.

2 Pubs and clubs that attract customers with cheap drinks and competitions could have their licences withdrawn under the proposal in the first national alcohol strategy, which is being drawn up by Alcohol Concern at the request of the government.

3 Many policemen and doctors believe the promotions encourage excessive drinking and can lead to increased risk of accidents and violence. Two months ago the police in York demanded the abolition of happy hours in order to control alcohol-fuelled violence. Similar calls have been made by health officials in Scotland.

4 Last week, a bar in Kent was criticised by anti-alcohol campaigners for encouraging people to drink to excess with a competition called Bar Footsie in which the price of a pint falls or rises in proportion to the amount customers drink.

5 Under the proposal such gimmicks would no longer be allowed. Particularly places popular with young people, such as nightclubs and student unions would be encouraged to promote soft or low-alcohol drinks.

6 This kind of national alcohol strategy is causing concern within the drinks industry. Companies refused to co-operate with Alcohol Concern and have drawn up their own proposals. Sam Tyler, a spokesman for the drinks industry, insisted there was a clear distinction between schemes to drum up business at quiet times of the day and those that encourage binge drinking.

7 Eric Appleby, director of Alcohol Concern, insisted there could be no distinction between good and bad promotions: 'Anything which is designed to get people to drink more, or more quickly than they would otherwise do, is inherently dangerous.'

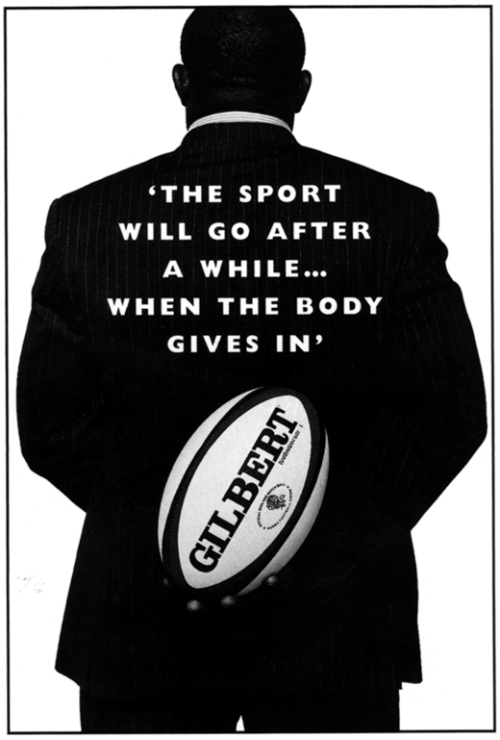
*'The Sunday Times', January 31, 1999*

# Keeping ahead of the game

**VICTOR UBOGU IS ONE OF A NEW BREED OF BUSINESS-MINDED SPORTSMEN, REPORTS COLIN DUNNE**

VICTOR UBOGU comes in three versions and with two nicknames. Rugby fans know him as 'The Wedge', the 16-stone flying muscle-mountain, with heavyweight shoulders and slim waist. To followers of gossip columns, he is 'Pop-pop', the party man whose presence seems to inspire the opening of champagne bottles. Star player, star playboy.

So far there is no neat label for Victor's third life. As his playing career enters its later stages, like all wise sportsmen (some, of course, are extremely unwise) he is busy constructing a new career for that day when he __35__. Meet Victor the restaurateur, Victor the television personality, Victor the motivational speaker, Victor the glad-handing host, and Victor the wit. A big bruiser of a rugger man making it in business? Well, from all these activities he is already earning a six-figure income (and he's hardly started).




At 32, he is giving rugby one last crack. 'You can carry on working for the rest of your life, but the sport will go after a while ... when the body gives in,' Ubogu says. __36__ the body certainly isn't giving in at the moment. Sitting in a bar, canary yellow tee-shirt, fashionable jeans, smile almost as wide as his shoulders and a grapefruit juice instead of champagne, he looks frighteningly fit.

Rugby is still the key to his many other enterprises. Success on the field will help success off the field; in other words the higher the sporting profile, the higher the fees he can demand elsewhere. But just over a year ago, when he was involved in a family security business, he realised he was trying to __37__. His playing consequently suffered. He now has a clear set of priorities. For the moment, rugby comes first.

Still, when he left his job in the family security business he could not help looking for a new challenge that would employ his real talents – his fame and the warmth and charm of his personality. Two years ago, with friends, he opened the trendy sports bar, Shoeless Joe's, in Chelsea's Kings Road. The enterprise was, he says, a tremendous __38__. 'I had four months before I went off for the World Cup in South Africa to find a site and raise the money. When we signed the lease we hadn't raised a single penny. It was a very stressful period. We had to pitch it to the banks, to the breweries and to wealthy individuals, but in a couple of months we raised half a million pounds, which isn't all that easy. I had no experience in that sort of business so it was a pretty steep learning curve.'

In the leisure trade, __39__ is a marketable thing: sports fans are desperate to meet their heroes. 'It opens doors, there's no doubt about that. But once you get through the door you have to sell it. Fortunately, Shoeless Joe's is a sexy concept.'

After some inevitable starting problems, he now believes they have got Shoeless Joe's running as it should. The next move is to open similar sports bars across the country. He's learned a lot about __40__. These days he can read a balance sheet and fully understand the percentages, food costs and staffing ratios. 'But basically I've learned what I'm good at, which is marketing: a joke and a smile can get you a long way.'

The third priority, after rugby and Shoeless Joe's, is the marketing of Victor Ubogu as a __41__. He's a natural front man, which has led him to a potential career in television. He's already appeared on Call My Bluff and has had a role in an Alan Bleasdale series. For the Red Nose Day charities he played football with children.

How many successful sportsmen are __42__? That's Victor's strength and he knows it. He's currently being considered for a major television game show which, if it comes off, will establish him as a television star.

Where does his talent come from? There isn't a single ball player in his family. It is interesting, however, to know that his father is an import-export man, a true businessman. Victor sees another connection between business and sport. 'Being __43__ is part of me. In rugby I could easily have joined a more obscure club and been a big fish in a small pool. But I wanted the best, which is why I went to Bath where it took me 18 months to make the first team.'

'When I was planning the sports bar, a lot of people advised me not to do it because you're up against the big boys, people who can afford to lose half a mill and laugh it off. But sport has taught me never to __44__ failure. I'd rather try and fail than never try at all. Failure isn't a bad thing if you learn from it.'

*'Voyager', November 1997*

**Einde**