

## Tekst 6

1 **M**y daughter, aged  
14 (or “practically  
16”, as she prefers  
to be known), announced  
5 some time ago that it was  
her intention to attend this  
weekend’s Reading Festi-  
val<sup>2)</sup> in the company of  
older friends (who are all,  
10 we understand, “practically  
18”). I was honoured to be  
invited to participate in her  
plan, namely by supplying  
the cash with which she  
15 could purchase a ticket.

2 This I managed by nego-  
tiating a small extension to  
our mortgage. “Aren’t rock  
festivals supposed to be all  
20 about rebelling against cap-  
italism,” I asked my wife.  
“Or am I out of date?”

3 Anyway, tomorrow my  
daughter goes off to this event  
25 – and I am suddenly  
consumed with dark forebodings.  
Isn’t it funny how the human  
mind can hold two completely  
contrary opinions simultane-  
ously, especially if they involve  
30 one’s own family? Case in point:  
education. In any newspaper  
office you find journalists who  
spout the most dewy-eyed,  
35 equal-opportunities-for-all  
sentiments in print. But when it  
comes to the schooling of their  
own kids, they turn into ruthless  
monsters, moving heaven and  
40 earth to get their beloved off-  
spring into London’s most com-  
petitive cramming-factories.

4 In the past week I have dis-  
covered that rock festivals  
reduce me to the same state of  
45 hypocrisy. In theory, I think  
they are wonderful. Every teen-  
ager should experience one, if  
only to teach them how to cope  
50 with physical squalor, sleep  
deprivation and close encoun-  
ters with gropers, muggers and  
dealers. But now that it is my  
own child’s turn, I have become  
55 paranoid on the subject.

## Richard Morrison



### A real fear – or much ado about nothing?

5 Every time I pick up the  
paper I seem to read something  
new and alarming. Primarily  
that is because of one awful  
60 disaster. Some time ago, at the  
Roskilde Festival in Denmark,  
nine young men were trampled  
to death during a set by the  
American rock band Pearl Jam.  
65 A long police investigation  
concluded last week that their  
deaths were a “freak accident”.

7 Well, maybe. But the condi-  
tions which added up to that  
70 “freak accident” – slithery mud  
underfoot, plentiful alcohol, and  
a tightly packed crowd of  
youngsters stage-diving and  
“surfing” (running over the  
75 heads and shoulders of the  
others) – are typical of every big  
rock festival.

8 Nor is the Roskilde cata-  
strophe an isolated example of  
80 things going horribly wrong.  
Last year 54 people were killed  
at a rock concert in Minsk, when  
the crowd stampeded during a  
storm. Consider, too, the cata-  
85 logue of woe at last autumn’s

Woodstock Festival  
– looting, arson and  
several reported rapes –  
and the 1,400 reported  
90 crimes at Glastonbury  
this June.

8 Of course we are  
assured that deaths or  
serious injuries could  
95 never happen at a mod-  
ern British festival,  
where crowd control is  
organised very profes-  
sionally. Not since  
100 1985, when two people  
died at a Bon Jovi  
show, has anything  
gone seriously wrong  
here.

9 But when I hear  
105 Melvin Benn, the  
Reading Festival  
organiser, saying that  
he is “100 per cent

110 opposed” to restrictions  
on stage-diving or crowd-surfing  
because it would “take away all  
the excitement”, I do start to get  
nervous for my daughter – and  
115 the thousands of small,  
vulnerable boys and girls like  
her. Certainly, if crowd condi-  
tions like this were encountered  
at any British football match  
120 these days, the stadium would be  
closed instantly.

10 Oh well, it’s too late now. I  
have offered my old motorcycle  
helmet to my daughter as pro-  
tection, but for some reason this  
125 well-intentioned suggestion was  
contemptuously rejected.

11 “What are you going to  
Reading for, anyway?” I asked  
130 her.

“Limp Bizkit,” she replied.  
“You shouldn’t bother,” I  
said. “We’ve got a whole packet  
of chocolate biscuits in the  
135 larder.”

12 She stared at me without a  
trace of a smile. “You are *so*  
sad,” she said. Gosh, what it is  
to be practically 16.

*‘The Times’*

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## ■ Tekst 6 A real fear – or much ado about nothing?

- 1p **22** ■ Which of the following does paragraph 2 suggest?
- A The writer is sorry that he has become too old to go to rock concerts.
  - B The writer thinks that his daughter's concert ticket is very expensive.
  - C The writer worries that his wife may spoil their daughter too much.
- 1p **23** ■ Which of the following is true of the journalists mentioned in paragraph 3?
- A They are more soft-hearted than their articles suggest.
  - B They do not practise what they preach.
  - C They mix public and personal matters in their articles.
  - D They needlessly frighten parents with their writings.
- 1p **24** ■ Which of the following quotations from paragraphs 1-4 contains irony?
- A "I was honoured to be invited" (lines 11-12)
  - B "I am suddenly consumed with dark forebodings" (lines 25-26)
  - C "the human mind can hold two completely contrary opinions simultaneously" (lines 27-30)
  - D "rock festivals reduce me to the same state of hypocrisy" (lines 44-46)
- 1p **25** □ "I have become paranoid on the subject" (regels 54-55)  
Naar welk onderwerp verwijst "the subject"?
- "I have become paranoid on the subject" (regels 54-55)  
In het tekstgedeelte vanaf alinea 5 legt Richard Morrison uit waar zijn paranoia vandaan komt.
- 1p **26** □ Wat is het nummer van de *laatste* alinea van dit tekstgedeelte?
- 'A long police investigation concluded last week that their deaths were a "freak accident".'  
(lines 65-67)
- 1p **27** ■ What is Richard Morrison's reaction to this conclusion?
- A He believes that it was justified, considering the facts.
  - B It does not interest him, because he is more concerned about other dangers.
  - C It does not take away his worries that such a tragedy may occur again.
- 1p **28** ■ How can Richard Morrison's tone of voice to his daughter in paragraph 11 be characterised?
- A As depressed.
  - B As rude.
  - C As sympathetic.
  - D As teasing.