

Bijlage HAVO
2011

tijdvak 1

Engels

Tekstboekje

Tekst 1

Sir: I'm astonished to see that some people are still covering the outside of their houses with Christmas lights and illuminated Santas. In some areas, neighbours compete to see who can pile on the most. Why?

"It's for the children," I hear. Is wasting energy a good example to set for the next generation? "But it's for charity." Can't some other way be found to raise money? Children used to enjoy Christmas with just a few fairy lights on a tree.

Our local council is promising us Christmas lights that are "better than ever". Does this mean they'll use even more electricity?

We won't need any more nuclear power stations to be built if we simply use less power. The "I can afford it therefore I can squander it" attitude 1.

Julie Neubert
Lyme Regis, Dorset

<http://comment.independent.co.uk>

A Rider Off the Rails

1 The Long Island Rail Road’s etiquette bully has walked – again. John Clifford, notorious for loudly and aggressively harassing fellow riders to make them behave better, was acquitted of assault, disorderly conduct and other charges. Judge Larry Stephen of Manhattan Criminal Court said most of the witnesses had “an axe to grind,” and threw the case out.

2 And so Mr Clifford – despite years of complaints, arrests and summonses, none of which have stuck – is free to keep doing what he does: abusing fellow commuters in the name of peace, quiet and civility.

3 “Do I admit to being domineering?” he said in court. “Yeah.” Actually, he admits a lot worse: pouring coffee on people, cursing and berating them, slapping them for talking too loudly on cellphones and other sins.

4 He is a large (6-foot-4) former police officer, so it is easy to see why someone might be frightened when he comes after them, especially when he says – as he did to Donna DeCurtis – that he knows their names and where they live, and that “I can make your life hell.”

5 It is true that many people have forgotten how to interact respectfully with strangers and carry their self-absorbed behavior into public places. On commuter trains, where random strangers are forced to tolerate one another in close quarters for long stretches, cellphone jabberers are a particularly obnoxious life-form. None of this excuses Mr Clifford’s behavior.

6 The railroad has many problems, including keeping its trains running and helping riders hurdle the gap between cars and platforms. It needs to do a lot more to instill a culture of decency and respect on board. Whether this means adding “quiet cars,” where cellphones are forbidden, or enforcing existing rules about loud conversations, feet on the seats and eating, it is important.

7 The judicial system also needs to recognize that harassing and threatening behavior like that repeatedly displayed by Mr Clifford is not only wrong, it could be downright dangerous. That isn’t an axe to grind; it is just common sense.

The New York Times, 2008



Lovers at a café in Tokyo.

Win your lover back

by Justin McCurry

- 1 Japan is in the midst of a boom in services that promise to reunite couples months, and sometimes years, after they have gone their separate ways. Ladies Secret Service is a private detective agency in Tokyo's upmarket Ginza district. About 70% of its clients are women, aged between 20 and 40. It has successfully rekindled romances on behalf of hundreds of men and women who are prepared to spend huge sums, of up to 700,000 yen (£3,300) a month, on their quest to win back former lovers.
- 2 The agency's president, Yoshiko Okawa, employs about 300 men and women who are selected for their ability to befriend their targets and convince them that breaking up with an ex-lover or divorcing their spouse was the biggest mistake of their lives. Her team of fukuenuya – “those who

restore bonds” – use hi-tech surveillance, counselling and outright deception to achieve the most unlikely reconciliations.

- 3 “After they have won the target's trust, they might mention our client in passing and feign amazement when they realise they have a mutual acquaintance,” Okawa said. “All the while our agents are learning as much about their new friend as possible and are devising a plan to reunite him or her with our client. The trigger for reconciliation could be a ‘chance’ meeting in the street or a location that evokes happy memories of their time together,” she added. “We relay any complaints the target has to our client, so they can decide whether to make the necessary changes to repair their relationship. It could be a divorcee who wants to get back with her ex-husband, but who needs to change her appearance or keep the house tidier

before there is any chance of that happening.”

4 When the obstacle to a possible reconciliation is a third person, the agents face the task of engineering the end of one relationship before they can repair the other. “We do an incredible amount of research into the new man or woman in our target’s life, and then, if we actually find anything, drop hints that he or she is unsuitable,” says Okawa, a 40-year-old former office worker whose divorce – and infatuation with James Bond films – prompted her career change. “Before long the target knows all about his new lover’s debt problems, her sordid past, or the fact that she has a young child she failed to mention.”

5 Typically, fukukenya agents are presentable and sociable, but insiders say the most successful have a quick mind as well as good looks. “Looks alone aren’t usually enough to bring in the results you get paid to produce,” said Satoyo Nakamura, who reunites couples for another company, the Japan Research Information Centre. “It’s a job that requires being able to assume the role of a counsellor who can bring about radical changes in thinking, not just in the target, but also in the client. It’s an extremely difficult job.”

6 Fukuenya carry out their operations in utmost secrecy. Even when attempts at reconciliation are successful, the targets must never learn how they came about, says Okawa, who routinely refuses media requests to interview clients or agents. In one typical case an agent tried to convince a bar hostess to go back to her ex-husband. Over five months he frequented the woman’s club pretending to be a wealthy businessman, accompanied by a friend posing as a fortune teller. He spoke about how his friend’s psychic insights had helped him become rich, and before long the hostess agreed to have her fortune read. The sooth-sayer’s advice was, 13, to return to her ex-husband. They reunited and eventually remarried.

7 Okawa puts her success rate at around 50%, and believes that, in time, more lovelorn people will seek her help. “When the economy is in real trouble, people are defeatist and tend to give up on relationships too easily, even if money wasn’t the actual cause of the break-up,” she said. “If they have more money in their pockets they are naturally more optimistic, even about winning back old flames.”

The Guardian, 2008

The following text is from: *The Fahrenheit Twins (Short Stories)* by Michel Faber



SERIOUS SWIMMERS

Michel Faber

There were a couple of hiccups between Gail and Ant before they even got to the swimming pool.

For a start, 'My name's not Ant,' the child said. 'It's Anthony.' Now why did he have to say that, with the social worker right there in the car with them, listening to everything? For a few moments (none of Gail's emotions lasted very long) she hated her little boy so much she couldn't breathe, and she hated the social worker even more, for being there to hear Ant's complaint. She wished the social worker could die somehow and take the knowledge of Gail's humiliation with him; he deserved to die anyway, the parasite. But the social worker remained alive and at the wheel, noting Gail's come-uppance in his little black book of a brain, and then [...] Ant went and did it again when they were almost there, by asking Gail, 'What was that little drink you had back there?'

'What little drink?'

'The little drink you had at the chemist. In the little plastic cup.'

'Medicine, cutie.'

'My name's not cutie,' stated the child. 'It's Anthony.'

Then, as the car was drawing to a halt in front of the Melbourne public baths, this kid, this Anthony who had grown out of being the Ant she'd lost to the State five years ago, said to her,

'Are you still sick?'

'I used to be really sick,' was Gail's answer. 'Now I'm a lot better.'

The boy looked unimpressed.

'Moira says people shouldn't take medicine if they're not sick.'

Moira was Anthony's foster-carer. He didn't call her Mum. But then he didn't call Gail Mum either. He was careful not to call her anything.

'Your mum is only a little bit sick now,' the social worker chipped in, his head twisted away as he parked the car. 'The last bit.'

Gail hadn't expected this from him. She was glad the social worker was alive now, grateful. She was willing to do anything for him, anything he wanted, like for free. Although she'd better be careful who she slept with these days, if she wanted to get Ant back.

* * *

National buffoon

By Patrick Barkham

The Guardian

Mr Bean is one of the most successful British cultural exports ever: since the first Bean TV show was broadcast in 1990, its 14 half-hour programmes have been sold to more than 200 TV territories worldwide and shown on more than 50 airlines. And if you ask a non-Brit to describe Mr Bean, these are the words they deliver back: hapless, awkward, self-conscious, childlike, disaster-prone and ... 16: resplendent in geeky tweed, the Mini-driving Mr Bean increasingly seems to be a symbol of the nation around the globe.

17, Atkinson says his quintessentially British creation was in part inspired by a French comic character, Monsieur Hulot, invented by French actor, director, writer and producer Jacques Tati. Mainly, however, Bean was the result of decades of the comic studying himself. Atkinson has said he based Bean on his nine-year-old self. "The essence of Mr Bean is that he's entirely selfish and self-centred and doesn't actually acknowledge the outside world," he said. "He's a child in a man's body. Which is what most visual comedians are about."

Dr Willibald Ruch, an Austrian professor of psychology at the University of Zurich, has tested how laughter increases your tolerance of physical pain by showing volunteers clips of Mr Bean to 18 the required amusement. "There was a high rate of punch lines per minute and we wanted to make our subjects laugh as much as possible. It suited our research well," he says. Mr Bean works universally, he says, not simply because the slapstick humour is almost completely non-verbal. "Mr Bean plays like a child, so you're reminded of your own childhood and this is quite universal. The way he reacts in a range of circumstances, from funerals to train journeys, is like a bored child so I think that's what people like about it."

But with his disaster-prone behaviour, is Mr Bean now seen as emblematic of Britain? Ruch sounds surprised. "Is being disaster-prone part of Britishness? That's interesting to hear." But he 19 that for all his prancing, Mr Bean is recognised by global audiences as peculiarly British. "If you did an experiment with a one-minute clip from Mr Bean and you showed it to people, omitting where it was from, or context such as car number plates that give a clue to its nationality, there would be an above-average chance that people would guess he is British – it's the way he looks and also his demeanour, the way he behaves."



A classic example of Mr Bean's Britishness, for European audiences, at least, is when he literally ties himself in knots trying to get changed to have a swim on a beach. "This is typically English," says Dr Ruch. "Everyone else in Europe would simply get undressed and be naked for a moment."

British characters may always have been viewed as repressed on foreign shores, but in the days when the nation still clung to a sense of its global importance, its cultural exports were more heroic. Where Bean is an asexual wimp with no taste in anything, James Bond is a strong, sophisticated connoisseur who takes risks and has a lot of sex. Does the increasing popularity of Mr Bean abroad 20 Britain's diminished standing in the world? Christoph Lindner, a US academic and author of 'The James Bond Phenomenon', points out that Ian Fleming's Bond was a response to Britain's own sense of decreasing importance: here was an impeccably mannered British superman who tackled the Soviets single-handedly – and upon whom the Americans depended.

Tim Bevan, co-chair of Working Title Films, says the universal appeal of Bean is based on Atkinson's talent for physical comedy. Atkinson is recognised as "Bean" wherever he goes. When Bean's producers tried booking the comic a room in a particularly posh French hotel, reception said they had none until they heard the magic word "Bean". 21, Atkinson has been pounced on by Chinese diplomats at dull functions, who break out into laughter when they see him. Bevan agrees that Bean's "Britishness" is very much part of his appeal. "What people perceive as being British is part of that success," he says.

Atkinson is revered for his role in the comedy series Blackadder, but Bevan accepts that British audiences have never really taken Bean to their hearts. "It's really weird how Bean 22 British people. The sarcastic remarks I've heard about this character! What is that about? He's only a bloke who walks into a lamppost. Is it that we pretend that we can laugh at ourselves, but really we can't? I suspect Atkinson has created a character he will never be able to shake off," says Bevan. Cast as international bumblers, will the rest of Britain ever live down the legacy of Bean? Bevan laughs. "Unfortunately – or fortunately – not."

<http://www.guardian.co.uk>

Dollars For Scholars

R. Kelley

1 **P**AYING KIDS FOR GOOD grades is a popular (if questionable) parenting tactic. But when school starts next week, New York City (NYC) will try to use the same enticement to get parents in low-income neighborhoods more involved in their children’s education and overall health. Mayor Michael Bloomberg has raised more than \$40 million to pay families a modest amount for small tasks (\$50 for getting a library card or \$100 to take a child to the dentist) that could make a big difference.

2 The experimental program, called Opportunity NYC, is modeled on a 10-year-old Mexican program called Oportunidades, which has been so successful in reducing poverty in rural areas that it has been adopted by more than 20 countries. International studies have found that these programs raise school enrollment and vaccination rates and lower the number of sick days students take. Bringing this idea to Harlem and the South Bronx may not make a radical difference, concedes Linda Gibbs, the deputy mayor for Health and Human Services. But, she adds, “It makes these activities matter in a new way.”

3 Gibbs thinks that the money could also make parents more active in asking for services that might not exist in their neighborhoods. “A mother might demand an early-intervention evaluation for a child (to look for developmental or learning disabilities – R.K.) for which she would get the \$150 payment,” Gibbs says. “If she

can’t find a doctor to do it, the cash incentive might make Mom more likely to ask why those services aren’t available in her community.” Schools chancellor Joel Klein hopes that the money will get students more interested in performing well at school, and that the positive reinforcement they receive will get them excited about learning.

4 The idea behind Opportunity NYC is called conditional cash transfer, and the program is the first of its kind in this country. It’s also the exact opposite of traditional social services for the poor, which hand out money without demanding much in return. In order to find out whether this reversal works, the city is enlisting 5,000



BELIEVER: Bloomberg is putting up his own money

families to take part in the social experiment. They are being chosen randomly from lists of people needing housing assistance from the city.

5 Since the initial announcement in March, conservatives have denounced the program as a waste of money that should be given to teachers willing to work in tough schools, while liberals have called the idea insulting and patronizing to the people it aims to help. But some skeptics are hopeful. “At first blush, this offends every sensibility I have,” says James Oddo, the Republican minority leader of the New York City Council. “But then the fiscal conservative in me takes over and I think maybe it will cost me less as a taxpayer to pay a little on the front end.”

6 At this point, taxpayers aren’t being asked to pay anything. Bloomberg decided to set up Opportunity NYC with private funds—much of it from his own money and the Rockefeller Foundation—in order to evaluate the program for two years without having to endure what could have been a bruising political battle.

One potential foe, Randi Weingarten, president of the United Federation of Teachers, says she generally opposes any pay for good behavior, even giving teachers more money if their students do well.

7 But if it can help families who live in the city’s poorest neighborhoods, it may be a risk worth taking. Some of the Opportunity NYC participants will come from East New York, a predominantly black and Hispanic corner of Brooklyn where half of the residents live below the poverty level and only half of all adults are high-school graduates. The local high school was shut down in June after years of abysmal academic performance and a graduation rate hovering around 29 percent. “The lack of education and of significant wage earners are the biggest challenges,” says Bill Wilkens, coordinator of East New York’s Local Development Corporation. “This is the last frontier.” A bold experiment could be just what East New York needs.

Newsweek, 2007

Texting shorthand annoys purists, but it has its charm

By Seth Mydans

If u cn rEd ths, ur doin gr8.

- 1 It is the newest variant of English, a compressed jumble of letters and numbers that has emerged in recent years as the language of the telephone text message. Quick, inventive and utilitarian, it is a minimalist form of the language that some linguists call irrelevant and many schoolteachers say is an insult to its mother tongue. But with more than a trillion text messages sent every year, showering the world with a confetti of tiny missives, it is impossible to ignore.
- 2 Texting is pure communication, pragmatic and terse, a facsimile of the sounds of English cut loose from the roots and history of the language. It has produced its own vocabulary of acronyms, homonyms and abbreviations, things like LOL (laughing out loud) and CUL8R (see you later) that have, in their own context, become new English words. It is a language driven by the young, a generation with the most agile thumbs in human history, whipping across the keyboard as they text.
- 3 The vocabulary of text messaging realizes an old lexicographical dream – the realignment of spelling with sound. No more rough, trough, thought, through – just ruf, trof, thot, thru. New conventions in spelling have emerged, like the use of a capital letter to denote a long vowel: ths is EzE to rEd.
- 4 The question is whether this new lingo is anything but a curiosity. David Crystal, author of “English as a Global Language”, called telephone text messaging “a very tiny, tiny thing, a variety of English that has evolved purely as a response to a technological restraint.” That restraint is the little screen on a mobile telephone, and Crystal said that is where texting would remain, thankfully leaving little imprint on the language at large.
- 5 But there is evidence that some spellings are leaking out into broader use. Last November, the Scottish Qualifications Authority, which sets standards for the testing of students, said phrases like 2B R NT 2B and I LUV U would be acceptable in exam papers. Also late last year education officials in New Zealand said they might accept some abbreviations like WOT or WANNA or CUZ on examinations.
- 6 There was, of course, a backlash. Newspapers called the Scottish proposal ridiculous. In New Zealand, Judy Turner, a member of Parliament, put her objection in writing: “Skoolz r ther 2 educ8 + raze litracy 2 certn standrds.”
- 7 But there is no pristine version of English that must be protected from alien incursions, said Denis Pyatt, principal of Papanui High School in Christchurch, New Zealand, who is

a linguist. “Text messaging is one of the more exciting developments of language that has occurred for a long time,” Pyatt said in a telephone interview. “I think it’s another wonderful example of how language grows, and it’s another example of how language change cannot be stopped.”

- 8 Even the British Council, one of the arbiters of the international use of English, seems to be giving ground. Its Web site offers a lesson plan for Valentine’s Day that lets students “create their own romantic text message in English.” This bastion of the Queen’s English offered a couple of suggestions:
WUBMV, it said – Will you be my Valentine? and: xoxoxoxoxo – hugs and kisses.

<http://www.iht.com>

Music, Corsages And a Killer

- 1 It has been almost 30 years since Jamie Lee Curtis shrieked her way through the tacky magnificence of the original “Prom Night,” made at a time when the slashing of young girls was more of a cinematic novelty.
- 2 Jamie Lee Curtis would probably be insulted to learn from the press notes of this new film that it has been re-imagined for a “more sophisticated audience.” (Because that’s just what you hope for in a slasher-movie audience: sophistication.) To that end, Ms.

FILM REVIEW

JEANNETTE
CATSOULIS

Curtis’s award-worthy screams have been replaced by Brittany Snow’s whimpers as Donna, sole survivor of a stalker who killed her family three years earlier and who has chosen the night of her senior prom to finish the job.



Brittany Snow dances with death in “Prom Night”

- 3 “Prom Night” is a curiously flaccid affair, dampened by a ridiculous villain (Johnathon Schaech) and a bloodless script that channels all its tension into the choosing of the prom king and queen.

The New York Times, 2008

...faked TV shows?

Nathalie Rothschild

- 1 The idea that TV should always be true-to-life, and transparent about its processes of script-writing, direction and editing, defeats the purpose of entertainment. After all, viewers tune in to shows like *Born Survivor* and *Gordon Ramsay's F Word* for some fun and escapism, not for The Truth or for lessons in TV production.
- 2 And yet, over the past month, a series of revelations that these and other popular shows have been 'faked' has caused a media storm. Production companies have written remorseful letters; media regulators have dished out huge fines against TV fakers; and broadcasters have issued on-air apologies for misleading the public. The integrity of the BBC, RDF Media, Channel 4 and the Discovery Channel has been questioned after each admitted to 'faulty editing' and 'faking scenes' in recent weeks. Bear Grylls – star of the *Man vs Wild* survival show – stayed in a motel in Hawaii when he was meant to be struggling to survive alone on a desert island. Foulmouthed celebrity chef Gordon Ramsay didn't really spear a sea bass off the Devon coast before grilling it with saffron and fennel over an open fire.
- 3 Entertainment is supposed to be a little bit fake; that is its nature. The real problem occurs when creative liberties are taken in serious TV programming, such as news coverage. The move over the past decade towards emotionalised, victim-oriented stories in the news has come at the cost of rigid investigative journalism and clear-eyed reporting.
- 4 Earlier this year, for instance, the Human Fertilisation and Embryology Authority (HFEA) launched a police-assisted raid on Dr Mohamed Taranissi's IVF clinics in London, together with a BBC *Panorama* programme in which undercover journalists posed as infertile women. This piece of policing TV was concocted in a less than upfront and honest fashion. When authorities cooperate with journalists in order to conduct 'trials by television', it is absolutely valid, even necessary, to raise concerns about the possibility of this being 'faked TV'. 38 many of the commentators who have been outraged by Ramsay's dodgy fishing trip ignored the HFEA/*Panorama* witch-hunt of Dr Taranissi.
- 5 TV entertainment is not real, and nor should it be. Whether or not celebrity chefs catch fish and survival freaks sleep in jungles is pretty irrelevant, so long as the show we end up watching is entertaining. But when sensationalism, emotionalism and a disregard for analysis and facts replace serious and objective news reporting, then, yes, we should 39.

<http://www.spiked-online.com>

Tekst 10

Why all you need is cash for a fab advert

Diaper contract sparks fear for group's legacy

1 The most valuable catalogue in pop music is finally open for business after the Beatles invited offers to use their hits in advertisements. Twenty years ago the group sued Nike for \$15 million over the sportswear company's unauthorised use of the song *Revolution* in a campaign. Now the guardians of the Beatles' songbook have said the catalogue may be licensed for selected "brand partnerships" that enhance the original music's reputation.

2 Bids to hire the hits are being considered by Sony/ATV Music Publishing, which owns the rights to 259 Lennon and McCartney songs, formerly controlled by Michael Jackson. The Beatles lost control of their catalogue in 1969 when their Northern Songs publishing company was sold to Lew Grade's ATV Music. Michael Jackson paid \$47.5 million for the rights in 1985, outbidding Sir Paul, and formed a partnership with Sony a decade later.

3 Sony/ATV does not need the approval of the surviving Beatles or their heirs to cut deals. But Martin Bandier, chief executive, said he felt a "moral obligation" to discuss uses of the catalogue with Sir Paul McCartney, Yoko Ono, Ringo Starr and the family of George Harrison. A small number of Beatles songs have been authorised for use in advertising campaigns but only if rerecorded by other performers.



Sony/ATV Music is now expected to consider similar offers to the £5 million deal that allowed Microsoft to use the Rolling Stones' *Start Me Up* in a global advertising campaign.

4 One of the first deals, a campaign for Procter & Gamble's Luvs nappies that proclaims "All You Need Is Luvs", has raised concerns that the group's cultural and historical importance may be sacrificed in a dash for cash. Mr Bandier defended the nappy ad. He told *Billboard*: "The thought and the song were ideal for morning TV when young mothers are watching. We thought it was very tasteful." A Procter & Gamble spokeswoman said that classic songs helped to "connect with the consumer and drive emotion for a product or brand."

5 The publishers want to introduce younger audiences to the hits. Yoko Ono has said she wants John

Lennon's songs to be "accessible" to a new generation. Sony/ATV has allowed the fashion company Lyric Culture to use the words of *Revolution*, *Let It Be* and other songs on leather goods and clothing such as jeans and T-shirts.

6 Hollywood studios are prepared to offer millions of dollars to use original Beatles music on soundtracks. And rap stars have been allowed to "reference" Beatles songs to create new hits, although rap versions that carry a "bad message" will be rejected.

The Times, 2008

CNN^{INTERNATIONAL}.com/health

Scary movie making viewers sick



Theaters showing "Cloverfield" are posting warnings of possible motion sickness.

By Danielle Dellorto, CNN

"Cloverfield" is the first adrenaline-pumping monster hit of the year, bringing in more than \$40 million on its opening weekend. The thriller is told from the point of view of five young New Yorkers using their handheld camera. But for some viewers, being "part" of the movie is making them sick – literally. One blogger on the popular movie database IMDB.com said, "I had to get up and leave the theater for nearly 20 minutes just to keep from hurling." Other moviegoers have reported being nauseated and dizzy.

Classic

Most viewers are unaffected by the film, but for those who are, experts say the problem is in their heads. "This is a classic case of vertigo," said Dr. Michael G. Stewart, chairman of otorhinolaryngology (ear, nose and throat medicine) at NewYork-Presbyterian Hospital/Weil Cornell Medical Center. "You can look around and feel like things are moving, when they aren't." Vertigo is caused when a person's balance system gets confused. Your body feels a strong visual sensation of movement but in reality, you aren't moving at all. The disconnect confuses your brain sensors and can cause dizziness and nausea, Stewart said. AMC theaters across the country have posted signs warning moviegoers of potential "side effects associated with motion sickness similar to riding a roller-coaster."

Don't Miss ...

So why does the film style affect some viewers and not others? "People have different levels of susceptibility, similar to how some people cannot ride on a small boat without getting sick," Stewart said. "It's just a natural variation." The good news is, experiencing vertigo is rare for most people. So if you are itching to see "Cloverfield" but are worried you might get sick, you could try

taking a dose of over-the-counter anti-vertigo medicine, sold under such brand names as Bonine and Dramamine II. “It might not protect you from all the symptoms, but it could, and it certainly can’t hurt,” Stewart said.



And ...

Another tip is to briefly close your eyes during the movie. It may be enough to recalibrate your sensors and soothe your symptoms long enough to finish the movie. If you’re really concerned, just wait to rent the movie. “A person would probably be fine watching from home,” Stewart said. “When you are on your couch, you have perspective around the screen so your mind knows the movie is moving and the room isn't.”

Danielle Dellorto is an associate producer with CNN Medical News.

<http://edition.cnn.com>