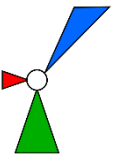


# 1636 AC

<b>bncdoc.id</b>	ABE
<b>bncdoc.year</b>	1991
<b>bncdoc.title</b>	The Economist.
<b>bncdoc.info</b>	The Economist. Sample containing about 61978 words from a periodical (domain: commerce)
<b>Text availability</b>	Worldwide rights cleared
<b>Publication date</b>	1985-1993
<b>Text type</b>	Written books and periodicals
<b>David Lee's classification</b>	W_pop_lore

<p>&lt;1636/c&gt;</p>  <p>Key:  <a href="#">Footprint</a>  <a href="#">ConEn1</a>  <a href="#">Footprint</a>  <a href="#">ConEn2</a>  <a href="#">Footprint</a>  <a href="#">ConEn3</a></p>	<p>de Brunhoff told them the story of a little elephant who left the forest to discover the town and learn the ways of men, before returning to his own idyllic land of the elephants to be crowned king. The boy's father, Jean de Brunhoff, a painter, decided to illustrate the story. 'Histoire de Babar' was published in 1931 and became an immediate hit. Six other Babar volumes followed before Jean de Brunhoff's death at the age of 38 in 1937. His son, Laurent, then aged 13, completed the colouring in the last two books. After becoming a painter in his turn, Laurent decided to continue the Babar series, publishing his own first book in 1946. In all, 30 Babar books have been written by the de Brunhoffs. Translated into 17 languages, they have sold tens of millions of copies. It was the launch of the animated Babar television series in 1989 that started the current Babar cult. The 65 half-hour episodes (each costing \$350,000) of the series were produced by a Franco-Canadian team in collaboration with Clifford Ross, an American painter and film producer who owns the world rights to Babar's animation and derived products. (Some 300 Babar products are sold worldwide by 70 licensed companies.) The same team has produced the new film. The film and the television scripts were all sent for approval to Laurent de Brunhoff, who now lives in Connecticut. Although he had to make some concessions, he has declared himself by and large satisfied. And they all lived happily in Celesteville. Going, going, glasnost FROM OUR MOSCOW CORRESPONDENT THE current crackdown on <a href="#">Soviet press and television</a> is, like so many of President Gorbachev's policies, a probably unworkable muddle. Full censorship makes people mistrust <a href="#">the press</a>. Mr Gorbachev has three instruments that, he hopes, will make the press more pliant while falling short of complete censorship. The first sounds like a rare disease: GUOT. This is the body that, supposedly protecting state secrets, issues lists of forbidden subjects. According to its boss, most <a href="#">newspapers</a> have signed agreements with his agency. The second instrument is control of <a href="#">publishing and broadcasting</a> equipment. The Communist Party and various affiliates control nearly all <a href="#">Soviet printing presses and broadcasting stations</a>. <a href="#">Komsomolskaya Pravda</a>, which has emerged as the most informative of all <a href="#">Soviet newspapers</a> because it runs articles others refuse to print, depends on <a href="#">the Pravda printing house</a>, which is owned by the party. It has been reduced from six to five issues a week. The editor of Ogonek complains that <a href="#">his reform-championing magazine</a> is now hardly distributed outside large cities. Control of <a href="#">broadcasting</a> is even more complete.</p> <p><a href="#">The new head</a> of <a href="#">Soviet state television and radio</a>, <a href="#">Leonid Kravchenko</a>, says <a href="#">he</a> was appointed to do the president's bidding and thinks <a href="#">his</a> job is to ensure that state television does not criticise the state. Acting on this belief, <a href="#">he</a> has: taken one of the most outspoken <a href="#">current-affairs programmes</a>, 'Vzglyad' (Outlook), off the air; confiscated the property of <a href="#">the independent news agency Interfax</a>, which was saved from closure only by the intervention of Boris Yeltsin and the Moscow city council; suspended <a href="#">a free-thinking television news show called 'TSN'</a>; and consigned <a href="#">Radio Russia</a>, Mr Yeltsin's mouthpiece, to a frequency where most of the population cannot hear it begin its broadcasts with</p>
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	<p>phrases like ‘In another move reminiscent of Stalinism, President Gorbachev today ...’ Mr Kravchenko will not stop there. At the beginning of February, his organisation, formerly a government department, was turned into a nominally independent company. The significance of this is that the head of it, who had the status of a minister, need no longer be approved by the Soviet parliament, with the potential embarrassment of being rejected. More insidiously, the change is a cover for sacking journalists who do not share his idea of what a state broadcasting company should be. The only employee of this company so far is Mr Kravchenko himself. He will decide who else will be employed. The third instrument of control is self-censorship. ‘Vzglyad’ and ‘TSN’ were singled out because they were among the few television programmes willing to challenge Mr Kravchenko. In contrast, the main evening news programme, ‘Vremya’, has voluntarily lapsed into stirring stories about tractors. This instrument of control, however, is the least effective of the three because, in contrast to the good old days, parts of the press are refusing to be browbeaten. Newspapers like Moscow News and Nezavisimaya Gazeta (Independent Newspaper) busily report what the president does not want to hear. On January 17th, the day after Mr Gorbachev called for the suspension of a new law designed to guarantee press freedom, Nezavisimaya Gazeta published a white space on its front page captioned: ‘This is what Soviet newspapers will look like after political censorship is reimposed.’ At the government-controlled newspaper Izvestia, the staff threatened to go on strike when their editor, who is a Kravchenko-like conservative, tried to get rid of his liberal deputy by giving him a cushy job as Madrid correspondent. The conflict reached heights of black farce when the editor told a parliamentary meeting that his staff was betraying him, and ended his speech by having a heart attack. All this suggests that gentle pressure will not work on the press. Journalists who</p>
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