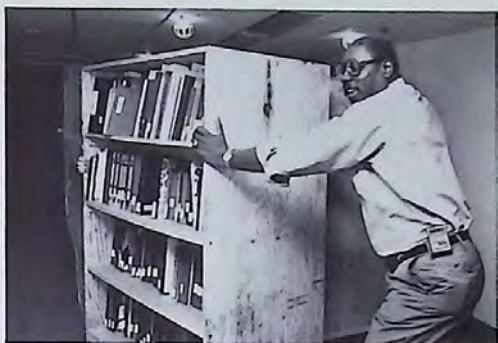


Staff



JULY-AUGUST 1988

news



For the Library, the move was more than a change of location. While cartloads of books were transferred to International Square, some vestiges of the old library system were not. Mary-Ann Cooling and Gina Nichols (left above) help empty the card catalogs, which have been replaced in the new location with JOLIS Online terminals.

"AU REVOIR TO 700 19TH STREET"

Two days before the big move—just before 6 p.m. on July 20—Sharon Henry, Assistant Librarian and the Library's move coordinator, leaned into Susan Turner's office to inquire about the whereabouts of the computer boxes. "The boxes to pack the computers? Have they been delivered?" Susan Turner asked right back, looking a bit perplexed. "I haven't seen them." Sharon Henry wearily acknowledged that the search would continue, trudging off toward the technical support area. Susan Turner reached for her phone and called Karen John in the Facilities Planning Unit. "Karen have you seen the computer boxes?"

Not the first missing item and surely not the last. Fortunately the weeks and months of preparation, now coupled with fatigue, had bred a certain immunity to upset over temporary obstacles. "Everyone's grown very flexible," Susan Turner smiled. The work went on.

The Joint Library has had a total of six homes in its history and will have moved four times now in the past decade or so. So the endless details, the mixed emotions, the constant disruptions, and the unexpected frustrations that lie at the heart of any mass movement of people and things aren't unfamiliar. But experience from one move rarely eases the task of the next, and in this instance the move has clearly been of a different order, and of a different nature. It is far bigger and far more complex, and great pains have been taken to involve all those immediately concerned.

Much of the complexity stems from dramatic changes in the Library itself. In the years since 1983, when it moved from the third floor of the Fund to the concourse level in the new wing, the Library has incorporated more technology, much of it of an increasingly sophisticated nature. "With the online information system and the

access to external resources that have been adopted in the 1980s, the Library has taken a quantum leap," Michael Gehringer, Librarian, observes.

Moving is no longer a straightforward matter of packing and unpacking books, shelves, and furniture; it is also an intricate process of installing data system hook-ups, ensuring adequate telecommunications, and servicing electronic mail systems (predominantly for the Bank). Susan Turner, the Automation Systems Librarian and for the moment, as Sharon Henry says, "in charge of all the wires," estimates that the move entails 70 data communications hook-ups to meet the needs of public areas as well as individual work stations. In 1983 she had only 16 such connections to oversee.

Al Harper, Service Officer and Project Manager for the Facilities Section, and Annette Vandaele and Susan Wiedhahn of the Facilities Design Unit, worked for over a year planning the physical details of the new library space and preparing for the move. Facilities Section Project Staff, the Caucus Partnership (a consulting group brought in to advise on the move), and the Library staff met frequently throughout that period to determine the design of the new space and to minimize the disruption that would be experienced by the Library's patrons. The Caucus Partnership and the Facility Project Staff interviewed each staff member in the Library about their individual concerns for space and appropriate working conditions. They then arranged working group sessions in which more general problems and concerns were identified and solutions proposed.

"It was the first of our moves to have so much staff participation," Susan Turner notes. Sharon Henry also confirms this, citing the quite different experience she had at another library that planned a move without

consulting with staff and made little effort to keep staff apprised of what was going on. By contrast the move here featured weekly "move meetings" and a deliberate effort to keep staff involved in decision-making and abreast of current plans and developments.

Michael Gehringer encouraged his staff to view the move as a new opportunity—a chance to rethink what the Library was doing and how it was doing it. He and his staff identified a number of Fund and Bank staff who made heavy use of the Library's resources and, in an afternoon-long workshop, asked them what the Library could do to improve service in its new location. "We've encouraged our reference librarians to try new approaches: to 'adopt' a user group, to go to departmental meetings, and to do whatever they can to determine what users' needs are," Michael Gehringer says. "We'd also like to revive our acquisitions list, target it better, and develop more responsiveness to our user groups."

The Library's staff seems to be acutely aware that the new location will inevitably alter the nature of the services they offer. "We expect a dramatic change," Michael Gehringer admits. "There will be many more telephone inquiries, much more reliance on reference librarians, and more photocopying of information. It won't be as convenient for Fund staff to drop in, so I am afraid we will see fewer people."

To counterbalance what is lost in convenience, the Library is offering what they believe is a more pleasant environment: the new facility has more space, more windows, and significantly extended hours. They hope that the attractiveness of the surroundings and the evening and weekend hours will ease the transition, particularly for Fund staff, most of whom, for the first time in 10 years, will have to go outside of the Fund to use the Library.

"I've been using the Library constantly in recent weeks," Abbas Mirakhor, in the Research Department, says. "I'm just not sure how the move will affect me, so I have in a sense been stockpiling information that I might need in the near future." "You lose convenience," Joshua Felman, with Exchange and Trade Relations, concedes, "but I think the extended hours will more than make up for that. I can't afford to be away from my desk for any extended period, so I do most of my research after hours anyway."

Howell Zee recently transferred to a department (Fiscal Affairs) that has its own library, but he is still concerned that the library move will of necessity alter his research habits. "I've already spoken to the Library about putting my name on the list for JOLIS when it becomes available for individual work sta-



Technical Support staff, such as Claudia Cabib, left crowded cubicles (above) for more spacious accommodation at International Square.



Carpet layers and stack assemblers worked around library staff who were busy reshelving books moved from the Concourse Level. (Far left) Linda Proudfoot and Stephen Zich check the stacks for misplaced books.

tions. I'm anxious to have it more readily available for searches."

Research habits, particularly for Fund staff, will undoubtedly change, but the Library's goal is to have people continue to use the facility and make its resources as accessible as possible. Some departments already have facsimile machines and will be able to use these to obtain copies of published information quickly. The Fund's messenger service has been beefed up (with one van and at least two messengers) to ensure six to eight deliveries a day. "The aim," Barbara Perry, Head of Reference, says, "is to deliver books or other materials as quickly as they are now." Since the Library currently accounts for one half of all the Fund's mail, the operation is hardly a small one.

"We hope staff will visit, and use, the new library," Sharon Henry notes. "The new location is a better facility," she stresses. "The collection is all on one floor and well organized. The reader space is beautiful. For the staff it will be a great place to escape—to sit down and write."

Perhaps the most dramatic improvement, though, will be in the working conditions for the Library's technical

support staff. On the concourse level the acquisitions, cataloging, and periodical staff have been crammed into tiny windowless cubicles, off aisles that have been perpetually cluttered with piles of books and papers. Information on their needs, compiled by the Caucus Partnership and the Facilities Project Staff, led to the development of work stations at International Square that are generally 58 percent larger.

Space—a great deal more of it—will be the first thing that users will notice in the public areas of the new Library. The stacks will be higher and further apart (necessitated by the lower load-bearing capacity of International Square's floors); several collections, most prominently those of the research papers and UN Documents, will now be available in one location in the main Library; and a number of changes will be accommodated in the expanded stacks, including the combination of current and bound periodicals.

The street entrance to the Library is on 1875 Eye Street. The elevators open on the sixth floor to an entrance corridor leading to a large reference desk. A temporary circulation desk in use now will be replaced in October, when the original desk, with modifications for the pres-



Many of the Library's staff gathered on Friday, July 15, to bid, as their cake said, "Au revoir to 700 19th Street." Michael Gehringer and Leighton Cumming hold the cake, which Leighton Cumming baked. The cake included a miniature version of the Japanese garden, which was high on everyone's list of things that would be missed.

ent technology, will be returned. The new facility will use a security system for the first time. It is designed to gently remind users to check out books before leaving. "Its primary purpose is to remind the absent-minded and alert us if someone is deliberately removing materials without checking them out," Sharon Henry says.

What's being left behind in the Fund? A reference center is temporarily located off the atrium at 2-425. It is, and will continue to be, staffed by a reference librarian. The unit is geared to the professional user and will carry a selection of professional and academic journals (drawing upon the recommendations of a user group), a half dozen major newspapers, two JOLIS Online terminals, a laser printer, a facsimile machine, and a personal computer. "The Reference Center won't necessarily be of help to the casual reader," Barbara Perry notes. "Our primary goal there is to support the Fund's and Bank's work activities."

When the Library's staff gathered in the late afternoon on M-1 (a week prior to the move, or July 15 to those uninitiated), it was to bid farewell to 700 19th Street, to reminisce and exchange tales, and to enjoy a few sane moments before boxes and misplaced items became a consuming obsession. The mood was buoyant and hopeful, and maybe a tad sentimental.

Leighton Cumming, Projects Librarian and resident baker extraordinaire, prepared a large rectangular devil's food cake for the occasion and topped its butter cream icing with an ingeniously rendered version of the Japanese garden. Along the sides of the cake, hand-printed in

a red confectioner's sugar icing, were the pros and cons of the move: all that would be missed; all that could be gained. "We'll miss our patrons," Leighton Cumming acknowledges, "and our garden. We really won't miss some of the other things: the crowded space, the windowless walls, the slow elevators."

People chatted and laughed, electing to look past the boxes and the labels and the prospect of at least several weeks of confusion while the move was made, construction finished, and work of the Library continued, as much as possible, on a business-as-usual schedule. The Library was changing as well as moving and there seemed to be collective confidence in the Library's ability to redefine itself, and improve.

"A library is not just a collection of books. We are good at linking up people who need information with people who have it, as well as putting people in touch with published information from a wide variety of sources," Michael Gehringer argues. "The needs of our users remain paramount, but we can seize this as an opportunity not just for physical change but also for adapting our services and changing the image of what a library is."

It's part of the headiness, and the headache, of a move that the pros and cons keep darting in and out of mind long after the decision has been taken. Michael Gehringer talked fervently about the Library's potential, and then paused in mid-sentence. He looked out at the quiet serenity of the Japanese garden and smiled ruefully. "You know, I'm trading this for the most god-awful clock sculpture...."

ORCHESTRATING THE BIG MOVE

After glancing at the odd array of electricians, carpet layers, furniture assemblers, and stack organizers all plying their respective trades at International Square, someone joked that this library move had involved a cast of thousands. That caught Al Harper's attention. "You know," he said, "it very nearly has been a cast of thousands." And Al Harper should know.

In the course of preparing the space for the library's move, he has worked with architects, electricians, plumbers, carpenters, data communications specialists, space planners, interior designers, carpet layers, movers, general contractors, and librarians. The subterranean offices that his assistants, Annette Vandaele and Susan Wiedhahn, share in the bowels of the red level are cluttered now with stacks of blueprints—each one devoted to a particular need: lighting, floor coverings, plumbing, electrical wiring, telecommunications, data communications hook-ups, signs, and the like—Each with its own schedule.

Annette Vandaele and Susan Wiedhahn estimate that the move has involved 90 different types of equipment; it has also entailed coordination with all of the units of the Facilities Section and a number of other departments and firms. BCS has assisted with most of the data connections (an independent vendor is handling the inter-library data base, which is not supported by BCS); Mitchell Associates has designed the signs for the new library; the Caucus Partnership in conjunction with the Facilities Project Staff has developed the program planning; the architectural and engineering services have been handled by the Fund's architect, the Kling-Lindquist Partnership, Inc.; and Peter Gerridge has served as the architectural consultant for the project.

The emphasis that has been placed on staff participation in the planning process guided the development of a generic work station and produced a significant change in the original floor plan (traffic will now flow clockwise from the circulation desk). The planning process also entailed a careful look at future growth as well as current needs. Once general space requirements for the stacks and staff had been estimated, the nitty gritty work began.



Awad Osman and Al Harper (third and fourth from left) consult with employees of the Smith Mayflower Movers, who were contracted to handle the move.

A conscious decision was made to use as much material as possible from the old library site. The long tubular overhead lights, which are equipped with lenses specifically designed to provide light to each shelf in a stack, were carefully removed from the existing library and rehung in the new location. Furniture, other than the work station furniture, has been transplanted wherever possible. The most complex effort proved to be the modification of the existing stacks. International Square's higher ceilings permitted higher stacks, and the Project Staff opted to remove the end panels of the existing stacks and add wooden extensions to them. "It was all like a jigsaw puzzle," Al Harper observed.

Unlike the Library staff, who were able to focus on their own move, Facilities has had to coordinate several related projects as well. These include work on the International Square cafeteria, which is scheduled to open in October; renovation of the Spanish Division of BLS, which will adjoin the cafeteria; renovation of the International Square staff lounge and the closing of its snack bar, and preparation of the Concourse Level for new occupants.

Both the Library and Facilities have been pleased with the collaboration. "The Library staff have been great," Al Harper remarked. "They've shown great understanding of our problems. I think their staff and ours have had a very, very good relationship throughout the project." Barbara Perry returned the compliment, "Facilities has

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THERE'S NO BUSINESS LIKE...

An Interview with Robert Franklin

During the summer of 1974—in between academic years at Bethesda Chevy Chase High School where he was teaching English—Robert Franklin accepted a temporary post as a minute writer for the Secretary's Department. The short-term position became a full-time position before summer's end and he has remained with Secretary's, first as an Editor/Minute Writer and most recently as Assistant to the Secretary. He is well known in the Fund for his involvement with the Group of Twenty-Four (providing secretariat services) and with the Interim and Development Committee meetings. The involvement continues despite the change in job titles.

When his schedule has permitted it, Robert Franklin has pursued another interest: the theater. He talks a bit here about his experiences as both an actor and a director.

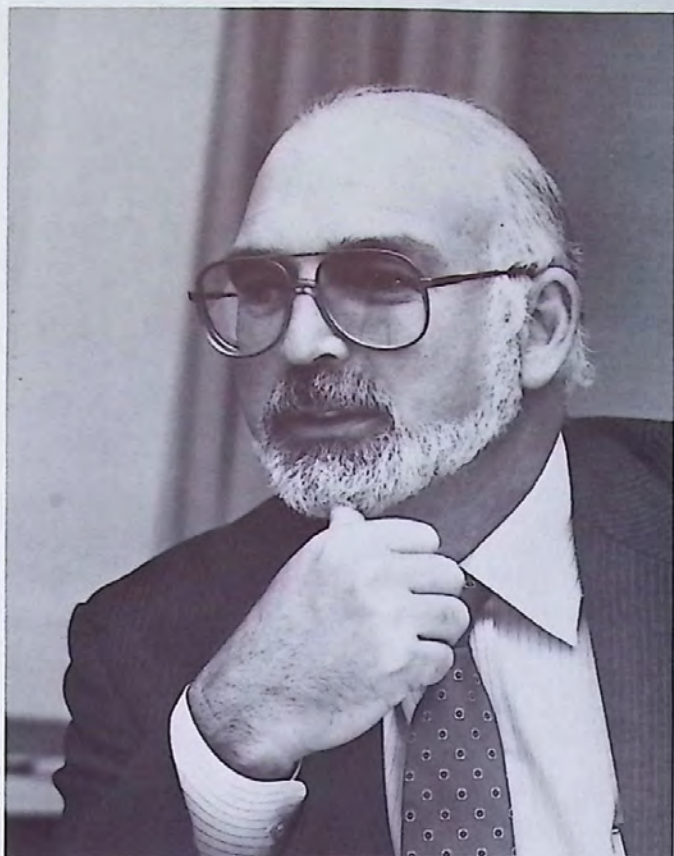
You've been involved in theater work for some time now. How did that come about?

At various times in my life I've gotten the itch to be in show business. Acting was usually the route I chose, but while I was teaching high school in Bethesda from 1968 to 1974 I helped direct and produce plays as well. I saw both sides of the fence, and in at least one show I directed myself, which is a trick.

I did no theater work at all in college, and very, very little in high school. But I was always fascinated by old movies. I used to stay up to 3 a.m. watching black and white films on TV. The characterizations in many of those films were broader than what is seen today in films. More like what stage people have to do. I was always more intrigued by the technique used to create an image than by the story. I would focus on camera angles, shtick in comedy, or the ability of actors to make me laugh or cry.

I was also fascinated by accents—at least those elements of accents that are recognizable by the public. If I do, say, a French accent, a Frenchman would be appalled, but most others would recognize it as a caricature. There is an essence to accents that can be distilled and used; I have often played with this in telling stories and jokes.

I've always felt at ease in front of an audience or in chairing a meeting. Much more at ease there than, say, dealing with people informally. When I was younger, I don't think I was really sure who I was. I certainly wondered a lot about whether I had a personality of my own or whether my personality was, in fact, only a collection of scenes that I had gathered and stored in my head and that I brought out to deal with certain situations. On a date, for example, I might recreate an appropriate scene from a movie and act that out, although my dates apparently weren't familiar with the dialogue.



Isn't performing before a live audience frightening?

Over the years I've done a good deal of public speaking, performed in a variety of productions, and had quite a range of scary experiences on the stage. I once performed in a very powerful drama, *I Never Sang For My Father*, with the Kensington-Garrett Park Players. In the course of the show I was to take my elderly mother on a walk—a ten-minute scene. During one performance the lady playing my mother (an experienced actress, who, as happens with experienced people, got a little blasé about things) was in the dressing room changing for another scene when she should have been on stage with me. Theater isn't like the movies where you can say "cut," and take it over. I had to play the scene without her, carrying on our conversation by musing out loud about what mother would have said or done. The first inclination of actors in such situations is to freeze; I've seen some unable to get a single word out.

Nobody knows why or when stage fright will occur. I've seen Shakespearean plays where actors have jumped three or four pages of text and missed dialogue that is essential to the plot. In *Catch Me If You Can*, I played a police lieutenant trying to catch a murderer. In the course of the show, I removed real bullets from my pistol and

replaced them with blanks without the suspect's knowledge. I then "accidentally" left the gun in the vicinity of the suspect. He was later to pick it up and shoot someone who, of course, would not really be dead. We used a real pistol, a starter's pistol, for the prop, and one night the spring, which operates the cylinder, fell out of the gun on stage during the performance. I knew the pistol would still fire at least one shot, but the actor playing the suspect was so afraid it wouldn't fire that he changed the plot and used a knife. That, of course, made it very difficult for us to resurrect the "dead" character later in the play. It changed all sorts of things and left the director apoplectic.

You've worked with Michael Blackwell (TRE) on several productions. How did that come about?

Mike Blackwell is a member of a church group that, six or seven years ago, wanted to do a large production number. Mike knew of my interest and experience in theater, and he asked for my thoughts on what sort of show might be suitable. In the end they decided to do *Fiddler on the Roof*, which met most of the group's concerns about material and at the same time would involve quite a few people. A director had already been chosen, so I initially served only in an advisory capacity, sitting in on the selection of cast. Later, however, it became clear that the director would not continue, and Mike asked whether I would consider taking over. I did, and I enjoyed it.

We joined forces on another production two years ago, when the same church group decided to produce *Hello Dolly!* The timing was right for me to help out: I was feeling the itch again and many of the people I had worked with in the original show were back—costume mistress, assistant director, and some of the stage hands and actors. We began rehearsals in January 1987 and put on five or six performances in May. It was very fulfilling.

Have you done professional theater too?

I've done some professional theater. When *Jesus Christ Superstar* became a hit, copies were produced in New York and Washington. One such copy, called *He's The One*, was briefly performed at Carter Barron. I attended auditions and got a part, but was horrified to learn that I had to get an agent (who received 10 percent of my pay) and had to become a member of Actor's Equity.

At the time I was teaching high school ten months of the year, and it was very difficult to earn income in the summer. I was lucky to get a role in that show, because it led to others. The world of theater is a small one. After the show had ended, several directors called asking me to audition for their shows. One led to another professional show, at the Jewish Community Center in Rockville.

To what extent can acting or directing be studied?

I have had a fair bit of experience acting and directing, and I learned by watching and listening, but I never went to an acting school or formally studied direction. In many ways, experience is the best teacher, especially for direc-

tors. There are many different kinds of directors. I'm an actor's director, I suppose. I show, rather than tell, actors what I want them to do. Some directors recall other performances and ask their actors to mimic what those characters have done in certain situations. Still others feel actors should examine motivation. Communication is the essence of all this. Can I convince you to do something the way I want you to do it? I have my own method, and in some ways I am grateful that it is not hampered by too much learning.

Of course there's more to direction than getting people to act in a particular way. With a cast of 30 or 35, a director has to become an artist, a designer. How does he put all those people on stage at once while making certain the audience focuses on the right action at the right time? How does he ensure that the performance seems natural? There is also depth to consider: people should be grouped in, say, triangles to give some depth to arrangement. The director must envisage position and movement in terms of the entire show, sometimes working backward to be sure characters enter and exit properly.

Washington's theater scene seems to be fairly lively...

Well, there are various levels of theater here. The Kennedy Center provides the New York type of show. There isn't much better Shakespeare anywhere than at the Folger, and Arena Stage offers superb entertainment at mid-range prices. The work of the experimental theaters here might never go any further, but they do provide directors and actors and playwrights with an opportunity to develop their craft. Sometimes these productions do take off. In the late 1960s the O Street Theater in Georgetown produced a musical, *Senior Prom*, which went on to New York. The show was set in a parochial school. As the audience walked in, they were taken by the arm by actors dressed as priests and nuns and brought into a gymnasium setting. This was the high school prom, and the show began the moment the ticket was purchased. Quite a fascinating idea—the forerunner of *Grease*.

You mentioned you saw a lot of film. Were you ever tempted to experiment with that medium?

I didn't know anyone years ago who owned a movie camera. The advent of the video camera and cassette recorder and the reduced price of this equipment have led a lot more people to make videos. But I never had the money, and I never had the dream. Hollywood was way out there, while theater was something I could do downtown on a Saturday night. I could perform in my own high school. I was realistic enough, or sensible enough, to know that I shouldn't give up an education and run off to Hollywood hoping to be discovered in a lunch room or a diner. Movie stars were my heroes—my royalty. But they were untouchable, unreal. I might say, 'wow, I wish I looked like that' or 'I wish I could date someone like that,' but I never believed it would happen. In theater, though, I could touch people.



Robert Franklin in rehearsal for a Shakespearean production. The photo was taken by one of his students.

The media themselves are very different, as well. Theater requires willing suspension of disbelief, because the stage limits actors and directors to the suggestion of reality. Still when theater is good, you get lost in it. The big advantage of movies is that one can act with a flicker of an eye or with a trace of a smile, actions that would not even be visible on a stage. But good theater has a power of its own. I once saw in London *Who's Life Is It Anyway?* about a man who wanted to be taken off life support machines and allowed to die. I don't know how many hundreds of feet away from the main character I sat, but with proper lighting and tone of voice I felt I was right there at his bedside, and I believed in the reality of him.

Good theater just can't be beat. I remember seeing the movie version of *Man of La Mancha* and then going to see the same show live. There was no comparison. There is no way that a film can capture something as powerful as the opening scene in which the massive stairs of the prison come crashing down onto the stage, raising the dust. With the right suggestion, the audience can smell the sweat and urine of the prison. That immediacy can't be created in a movie.

I must admit that I've lost the ability to appreciate theater as a casual viewer. My wife says I'm no fun at the theater. I don't laugh; I'm analyzing all the time. I analyze the acting; I look at the lighting; I check the props. I do have a good time—it's just in a very different sense.

From a family of English majors, I was brought up reading and analyzing literature. I approach movies in the same way. Watching *Cabaret*, I see Liza Minelli's green fingernails in scene one and again in scene five and yet again in scene ten. I view these as the threads that hold the show together. By virtue of their repetition, they become symbolic and give the movie a greater level of meaning. I analyze movies in the same way that I tear apart Huckleberry Finn.

In *The Graduate* the image of glass is repeated continually. We see Dustin Hoffman through a fish tank or glass doors in an airport or in a phone booth or in a mirror. Glass separates Hoffman from the audience and from other characters and becomes a metaphor for separation, one of the themes of the story.

That's how I appreciate movies and theater and literature. I forget what the characters are doing; I lose track of the plot and begin to examine other things. If I only read for the story, I'd never have read Shakespeare more than once; he never had a plot of his own. But that's not what makes his work great.

Will you be getting more involved in theater?

It's really a question of time, which has to be shared with family and with work. It was difficult doing *Hello Dolly!*, for example, because during the very last weeks before opening night, rehearsals coincided with the Interim and Development Committee Meetings. We rehearsed nearly every night of the week, from the end of the working day until 11 or 12 o'clock at night. If I'm not happy as a director, rehearsals will run even later, until it's right.

Do you prefer directing now to acting, or do you feel it's two different parts of yourself?

There is nothing from my point of view to compare with the thrill of being on stage and acting. There is fatherly pride in directing a show that turns out well. Also fatherly embarrassment in directing a show that does not. The director is responsible for the whole show. But there is something, almost by definition, that is very selfish about actors. I'm not talking about upstaging people or not treating others with courtesy, but you have to be an egotist. You have to believe in yourself. You have to believe that when you open your mouth the audience will look at you and listen to you. It's your job, and you are not in the end depending upon anyone else for the success of your role. And when you can make an audience laugh or cry or stand up and cheer, there just isn't any other feeling like it. If the audience just sat there and said 'uungh,' I don't think I'd ever act again.

I would recommend involvement in the theater to anyone. There's no better therapy, no better way to meet people. Working on a production brings people together as a family, with all the joy and sorrow, selflessness and rivalry that being a member of a family entails. There's nothing else like it.



THE HEAT WAS ON....



"This has to be the hottest day ever for a Fund picnic," a young woman said wearily, searching for a spot in the shade. "Has to be," muttered her companion. "Do you think they keep statistics on things like this?"

It may well be the only thing the Fund doesn't have statistics on. But official or not, the consensus was that the 1988 picnic would deservedly be remembered for its intense heat. "It was the hottest day that I could recall," George Morgan agreed, "and I've been doing the picnic since 1982." Kathy DeBoe, who scrambled early that morning to amend her ice and ice cream orders, acknowledged that the heat greatly boosted demand for virtually anything liquid. "We

ran out of sodas, lemonade, and ice tea. People drank everything in sight," she said. The single exception was beer, whose consumption dropped from previous years—even that, in its own way, only underscored the ferocity of the weather.

Food was another matter. Ice cream was in constant demand, so much so that every last piece of the hastily enlarged order (7,000 ice cream bars and popsicles) was consumed by early evening. The Fund had hired a new caterer for the event and the results, judging from the comments Kathy DeBoe received, were mixed. There were rave reviews for the charcoal-grilled hot dogs, but mixed reactions to the bar-

becued chicken. The chicken, which was also grilled on site, lacked spicy barbecue sauce, which aggrieved some barbecue connoisseurs. Several others suggested that a lighter menu—vegetable and fruit salads, potato salads without mayonnaise, or corn on the cob—might sometimes be substituted for the heavier traditional fare.



Many of the afternoon's most popular activities centered around the pool. Some were organized, such as the races and the diving exhibitions, but a good many were not. The water provided the only real relief from the heat and relatively few picnickers strayed very far from it for very long. The organized games, pony rides, and many of the impromptu sports drew smaller than usual crowds, although the tennis round robin went off as scheduled, with virtually no drop outs. Bretton Woods staff kept water coolers at courtside filled and by evening the piles of used paper cups silently attested to the demand.

Elsewhere the volleyball court lay empty and the basketball court saw action that was uncustomarily short-lived and easy-going. A few soccer players assembled in the grassy field; they played briefly, but they too soon retired to the shade. Keeping cool and conserving energy became the afternoon's favorite pursuits.

While parents retreated under tree cover or wilted quickly and completely in the sun, the kids played on, largely immune to the toll the heat was taking on everyone else. They dove and splashed, ran and laughed. Some seemed to remain in the pool

for hours at a stretch; others wandered down to the other end to explore the moon bounce, the face painting, the spin-art game. They chatted earnestly with the stilt walker and teased each other.

The organized games ran into some organizational snags in the early going. Fun Services, which provided the games, discovered when they unpacked that their moon bounce had come without its motor and the dart game had arrived without its darts. Something called slime-ball never arrived at all. It apparently had been demolished by a previous



customer. After an hour or two, though, most of the problems had been remedied: the moon bounce was up and running (with commendations from parents who appreciated the supervisor's efforts to keep children grouped according to size), the dart game had its darts, and the kids seemed to be enjoying all of it.

The ponies, which had been banished from the premises last year, made a welcome return. Their handlers insisted this year that the ponies, which had acquired a reputation for rather irritable behavior

(which included nipping several children) during a previous outing, be put in a shady area with lots of space. In the shade, and without the customary crowds, the ponies stayed in good humor; the kids were thrilled; and their parents were pleased to see that the lines (in sharp contrast to years past) were short or nonexistent.

The lines for everything seemed shorter this year. Had the heat kept a good many people away? The pool and the immediate area around the pool were chockablock with swim-

mers—keeping the full complement of lifeguards hustling—but beyond the pool area the crowd thinned dramatically. The ticket count, though, was roughly equivalent to last year's—both in tickets requested and in tickets tendered. One change this year, however, was stricter enforcement of the requirement that everyone (over the age of two) have a ticket. Staff Relations, as well as the guards, manned the entrance to Bretton Woods and turned away roughly

two dozen cars whose occupants did not have tickets—none of whom were Fund staff members.

Those working on the picnic were relieved that the heat took a relatively minor toll on the picnickers. Nurse Ava Tucker, on duty from the Health Room, kept a supply of Gatorade on hand to assist anyone who felt dehydrated. Only one case of heat stroke was reported, but the heat clearly was the topic of conversation throughout the event. "Maybe they should move the date for the picnic forward," someone opined.

School terms as well as the weather enter into the decision on a date for the Fund picnic. The third week in June is the earliest date that can accommodate most school-aged children. George Morgan, whose unit begins casting an anxious eye at the weather five days before the picnic, had to choose between Tuesday and Thursday, and with both looking exceptionally hot, no real thought was given to postponing the picnic. "Of course," George Morgan sighed, "we may have to re-examine everything, if this greenhouse effect takes hold."



A PREVIEW OF BERLIN

Of course I knew in advance that the opening for the exhibit "Images from Berlin" at the Fund's Visitors' Center on the evening of July 13 would be a grander-than-usual affair. I knew it the moment the *Staff News* editor whispered to me in the elevator that "Mayor Marion Barry's going to be there."

As things turned out, the mayor didn't make it. But it was the sort of event at which he might have felt quite at home. For a start, there was standing room only. Some 700 people turned up in the course of the two and a half hours. This, at times, produced, as someone put it, "the sardine syndrome." But then, such is a near perfect setting to renew old acquaintances and make new ones.

The celebrity count, too, was higher than usual. The manager of the Visitors' Center, the indefatigable Yves Gisse, said the guest list included ambassadors and minister-counsellors from 14 countries; the Chairman of the D. C. City Council, David Clarke; the State Secretary of the Treasury of Berlin, Werner Heubaum, representing the Mayor of Berlin; Sybille Blomeyer, of the Berlin Press Office; and Mayor Barry's Commissioner for Culture and the Arts, Sherman E. Katz. There were a number of in-house celebrities as well, including the Managing Director. Barber Conable, smiling disarmingly, said he'd just "popped in from across the street to get a preview of Berlin."

Where there are crowds and celebrities, there is press, and the Berlin exhibit was no exception. The Washington and German Press Corps were well represented, as were the wire services; there were also photographers galore. And there was a German TV camera crew, whose labors resulted in a broadcast of the evening's proceedings on Berlin TV the next day.

And, of course, as in most openings at the Visitors' Center, there was food and drink—this time, in vast quantities. The salmon mousse, goose pate, turkey, strawberries, assorted dips, and medium-dry white wine, generously provided by Gerhard Henze, Minister-Counsellor of the German Embassy, produced some of the longest queues ever seen at the Center.

The Managing Director, who spoke first, underlined that this was an "opportune time" to have an exhibition on Berlin, where, in a couple of months "we will be looking for lessons on how to achieve economic miracles and, possibly, on how to give the world a strong monetary anchor." The German ambassador, Jürgen Ruhfus—visibly delighted at the turnout—expressed the hope that



The Managing Director speaks, as Michael Zickerick, First Secretary for Cultural Affairs, Ambassador Jürgen Ruhfus, and Gerhard Henze look on.

this would be the first of many exhibitions on Berlin, which in addition to being a city of economic and cultural achievement and of political symbolism, is a center for German cooperation with the Third World and "a market place for developing countries," which participate every year in an international fair. Werner Heubaum observed that the exhibition, with its serigraphs and photos depicting the many faces and moods of Berlin, aimed at projecting "the image of a city turned to the future," and at "inviting you to come and take a closer look."

For the moment, a close look at what's on display at the Center is a good idea. The serigraphs—original silk-screen prints by 13 major artists—are contemporary in design. They do not portray actual scenes from Berlin. Rather, they are subjective interpretations of what the city evokes: its tensions and fears, puzzles, and pleasures. They represent a trend called "Heftige und wilde Malerei"—literally, "vehement and wild paintings"—which is prominent in Germany, particularly so in Berlin. The photographs, on the other hand, do not suggest the surreal or the abstract. They are pleasingly composed, but their genre is that of the informative—architecture, city views, crowds, stills from the theater and from night-life, winter scenes, political pageantry, and so on. Berlin as a place to live, in short.

Also on view at the Center periodically through August 26 are 11 short documentary films on Berlin—a sort of everything-you-always-wanted-to-know series in capsule form, from the days of the Kaiser to the present. Some, at least, like the hour-long history of the interwar period—the years of cabaret, the great hyperinflation, and the beginnings of Nazism—seem certainly worth making time for. And ditto for the serigraphs, of course, before they move on to Canada, on August 13. The photographs are on display until September 2.

Vikram Khanna



THE 'CLASSIC LOOK': INSIDE AND OUT

During that fierce heat wave in July, the Fund, not unlike many area homeowners, struggled to keep its exterior landscaping alive. One measure of the heat's intensity was the Fund's irrigation system. Normally on three days a week for 45 minutes a day, it had to be reprogrammed for seven days a week, one hour a day.

The Fund entrusted its battle with the elements to Evergro Landscaping, Inc., its landscaping contractor, and to the Fund engineers who maintain its sophisticated irrigation system. The Fund first brought in Evergro as its exterior contractor in 1974. Al Harper recalls an early discussion on the choice of a landscaper. The Fund decided to give the job to a young horticulturist over other, more established landscapers. "We wanted someone with fresh ideas, so we contacted the director of the University of Maryland's horticulture program and he suggested several promising graduates, one of whom was Mark Sampson, who heads Evergro."

Evergro has provided exterior landscaping to the Fund for 13 of the past 15 years. Evergro did not bid on the contract when Phase IIA was completed, feeling it was too small to tackle the new landscaping for the new wing and the mini-park. Evergro later expanded, however, and was the low bidder when the contract was rebid. The Fund has used a series of interior contractors, including Evergro between 1978 and 1984. Evergro recently won the interior contract again and now has responsibility for all interior and exterior landscaping (with the exception of the Japanese Garden, which is cared for by the man who designed it, Hiko Matani).

Very little of this work is high profile. Staff are more likely to notice mums replacing kalanchoe in the cafeteria than the extensive pruning, watering, and spraying. The overall style of the landscaping is low key too. "The

Classic Look," says Rebecca Kudla, Staff Designer, who, with Mary Beth Hakeem, head of the Facility Design Unit, has recently been given responsibility for the plants inside and outside the Fund. "The landscaping is intended to complement the architecture," Mary Beth Hakeem notes, and John Zearbagh, the Fund's landscape architect, adds that the design should provide visual interest; lend a human scale to the building; add color, texture, and accent; and, for the exterior, create a buffer between the building and the street scape.

The large ficus trees in the atrium are exceptional in size, and the Japanese and English gardens on the Concourse Level (in the previous Joint Library and Communications Division light wells, respectively) offer distinctive styles, but the overall effect is unobtrusive.

There have been few significant deviations from the original exterior plans. Many of the changes that have taken place were necessitated by shrubbery and hedges that have grown too large. Perhaps the only major change occurred four years ago when the Fund replaced viburnums, which were blocking first floor windows, with flowing shrubs that hug the earth. Currently the Fund and Mark Sampson are pondering what to do with the yew and euonymus shrubs that form the hedges along G Street. These are now so large that they can no longer be pruned without leaving them bare of foliage.

There are problems in addition to the elements. The heavily trafficked mini-park recently had to have its sod pulled up and replaced. The Facility Design Unit would have preferred to use a decorative stone surface, but grass was a condition of the Zoning Board's approval of the mini-park. The Fund would also like to replace some of the maple trees along H Street that have died; the city is, reportedly, going to plant willow oaks there.

City regulations aren't the only concerns. The Fund is not immune to the problems common to its downtown neighbors. Rats have sometimes gnawed the roots of plants, and the city's homeless, who sometimes sleep in or fall onto the shrubbery, have occasionally also damaged plants. Sprinkler heads are at times found broken off, perhaps by vandals, perhaps accidentally.

Every spring a major walk-through takes place and each plant is checked, dead plants removed, and replacements ordered. After the spring mulching, much of the remainder of the year is spent in maintenance, although there are four rotations for the blooming plants used in front of the building: tulips, crocuses, or azaleas in spring; geraniums, petunias, coleus, asters, or begonias in summer; mums in fall; and holly in winter.

Work on the interior landscaping is less seasonal, but perhaps more demanding. Light levels, humidity, and resistance to insect infestation determine what can grow and where. Algerian ivy and pothos, for instance, are virtually the only plants that thrive in the boxes along the interior corridors, while plants that require higher light levels (such as the ficus) must be rotated to balconies periodically to get the light they need.

Betty Wineke, of Evergro, has just returned to the Fund after an earlier stint here from 1978-84. She is in charge of both the interior and exterior, and is at the Fund four days a week, watering, pruning, mulching, and checking for diseased plants and shrubs; she comes in on Saturdays twice a month to spray and clean. (Spraying is not done during normal work hours and pesticides used are cleared with Dr. Keane.) Sick plants are promptly carted off to the Fund's greenhouse, a small, unfinished room tucked away on the penthouse level with a skylight atop its narrow dimensions. The greenhouse allows the Fund to both store substitute plants and revive sick ones.

Betty Wineke takes her job seriously, but she has, she says, learned to take it a little less personally. "When I first started," she laughed, "I thought every bug was my fault; I thought I had killed any plant that happened to die." Interior plants have problems distinct from those of exterior plants. "The challenge is," she says, "that these are essentially tropical plants in a foreign environment. They are grown in Florida, then shipped here and kept in a holding area while they adjust to lower levels of light. They really never get the humidity they need."



Rebecca Kudla and Mark Sampson (above right) discuss landscaping problems. Mark Sampson is the head of Evergro, the contractor that currently handles both the Fund's exterior and interior landscaping. Betty Wineke (right) removes dead leaves from one of the atrium garden's. She singlehandedly maintains the Fund's interior landscaping.



They are also somewhat susceptible to insect infestation, often from plants brought into private offices by staff. "It's very hard in an environment like this," she admits, "to keep the plants insect-free. So many personal plants come in and out, and the huge ventilation system that the Fund has makes it possible to spread an infestation quickly. It's a constant battle." Insects have a tendency to drop from balcony to balcony, hence the greater likelihood of problems concentrated on the lower floors.

Theft is also a problem, although Betty Wineke insists it is minor compared to other buildings she has worked in. Clippings are sometimes snipped off and stems are accidentally broken by passers-by. During the holidays, Rebecca Kudla also notes, she occasionally finds the larger plants decorated.

For Betty Wineke, the most difficult part of her job is having to turn down staff who ask her to examine their personal plants. "I'm approached quite often," she says, "and I simply cannot help. The Fund is very strict. We are under contract to maintain the plants in public areas only and not to care for personal plants. I do have a general word of advice, though, don't overwater. The damage is often irreversible. The plants rot."

"I really enjoy working at the Fund," she continued. "Al Harper, who was in charge of the landscaping until May of this year, has always taken a tremendous interest in the plants, perhaps because he's such an avid gardener himself. He's difficult to please. I'll come into his office really excited about all the work I've done and he'll say, 'See that weed there....' He's never really satisfied, but I have enjoyed working for him."

The Move *(Continued from page 5)*

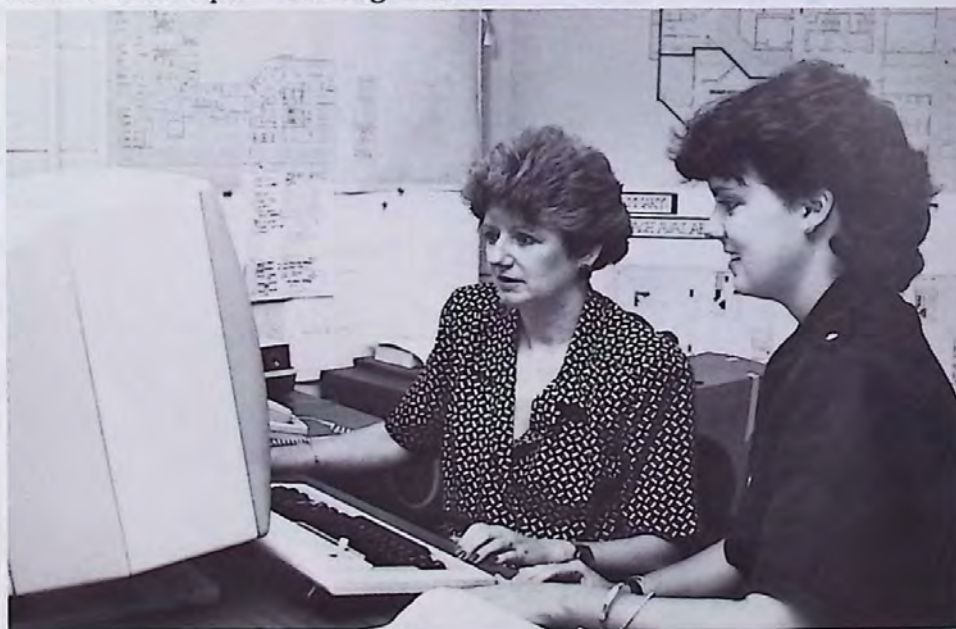
been absolutely wonderful. They've really been willing to listen to us and that's helped tremendously."

The hours for everyone involved with the move grew longer and more demanding as the move approached. Awad Osman, the Service Officer in charge of the move has now moved the Library five times. This has been, he says without equivocation, the most difficult move of all. "Traffic on 19th Street at International Square and on 20th Street at the Fund has been a problem, but the stacks are what take time. Previously we've always moved to new stacks. For this move we are loading books onto carts, taking apart the stacks, moving everything, reassembling the stacks, and putting the books back. It's tough—8:30 to 6. No coffee breaks, no lunch. I've been eating lots of aspirin." Awad Osman and his walkie-talkie became permanent fixtures in the Library over the last weeks of the move—a steady, experienced, and much appreciated figure as the activity level escalated.

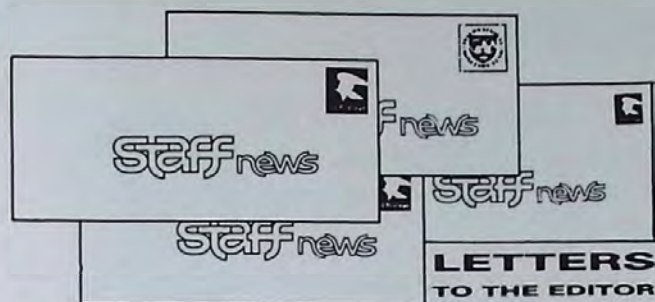
If Awad Osman has been at the mid point of the complex stack move, Linda Proudfoot, Head of Cataloguing, has been at either end planning the precise relocation of over 180,000 books and periodicals. "She's done a monumental job," Sharon Henry said. "She was responsible for determining how the new stacks would be laid out." While most of her colleagues remained in the Fund to pack boxes, Linda Proudfoot and several assistants from the Library ventured into the work-in-progress at

International Square to direct the reshelving of books, keeping one step behind the electricians installing the stack lighting and the stack assemblers and one aisle away from the carpet layers.

Quite a few participants talked wistfully about the vacation they planned to take immediately after the move. "We're all taking time off after the move," Al Harper said. "I'm going to Russia; Annette's going to Belgium, and Susan's spending some time in New England. When we return we'll be spending a lot of time making adjustments and resolving any problems that surface as a result of furniture or construction limitations." For Awad Osman, there's a very brief respite before he is off to Berlin to handle office arrangements for the upcoming Annual Meetings in Berlin.



Annette Vandaele (left) and Susan Wiedhahn at work on their computer.



More on Medical Claims Processing...

I was on the verge of sending a third telex to the Medical Benefits Plan Claim Office to enquire why a claim that I submitted over three months ago has not been paid, and why my previous letters of enquiry and telexes had not even been acknowledged, when I read Mr. Guetta's letter, and Mr. Ahl's very evasive reply. I had relied on the official *Description of Plan Benefits* stating that I should expect settlement of claims within two or three weeks, and, if it took longer, the Medical Claims Office would inform me of the reasons for the delay. Not being in Washington, I was not aware that three months' delay had become normal, if not minimal.

I have had large medical bills this year and Australian hospitals and doctors expect to be paid within a week or immediately after they provide service. Fortunately, my bank manager has been very understanding, but has charged me the high Australian interest rate on my overdraft that is the result of Metropolitan Life's inefficiency.

I find it incomprehensible that Metropolitan Life should not be able to process a claim as quickly as any large commercial enterprise can process an invoice. After all, the Fund's Medical Plan is a small operation in terms of all of Metropolitan Life's business.

I hope that the Administration will not only persuade Metropolitan Life to operate as a normally efficient financial institution, but will take active steps to see that they do so.

Graeme Dorrance
Campbell, Australia

Overtime on Missions and Salaries...

As a retiree, with twenty-plus years of experience with the IMFI must confess that I am disturbed about a couple of items in the last two copies of *Staff News*.

The first is the issue of overtime payment on Fund missions. I went on seven missions—not only did I get to travel first class but I received a generous per diem, not to speak of the opportunity to visit some exotic and wonderful places. Most of the missions required night work but also included side trips and often a nice camaraderie within the group. One or two days compensatory leave

was usually granted. I also worked on many Annual Meetings. The ones held in Washington should pay overtime, since no per diem is involved; in the case of ones outside the country this is debatable. Anyway, for me the trips abroad were the highlight of my job and worth the effort involved.

The second matter has to do with salary increases, which to me appear to be unfair (unless the Bible is invoked: "To the ones who have shall be given..."). The lower income recipients are the most needy, and where is democracy when the staff is divided between support and higher level? What is support staff anyway? The crew working in the mail room, the messengers, the travel department, and the secretary who makes coffee, washes dishes, and cashes the boss's checks—at the least, the increase should be across the board, be it 1.5 percent or 3.6 percent. I do not know, but hope and trust that my yearly inflation rate increase in my pension is not less than that given to the higher level staff (meaning, of course, in terms of percentage).

To quote food cashier Lorene Lane: "Now it seems people are more unhappy." Very sad.

Dagmar N. Thott
Sandwich, MA

Francis X. Hogan, Senior Pensions Officer, responds:

As far as her pension is concerned, my friend Dagmar should rest assured. Cost of living adjustments in pensions become effective with the May payment each year if the appropriate index shows an increase from the prior year. The percentage increase is the same for all pensions being paid in a particular currency.

There is nothing in the Staff Retirement Plan that differentiates between classes of staff for cost of living adjustments on pensions or for any other purpose. That's one of the nice aspects of being retired. Dagmar is no doubt aware of other nondiscriminatory benefits in retirement: unlimited annual leave, no performance reports, the opportunity to call your old boss or Executive Director by his first name or nickname with impunity, a Season's Greetings card from the Fund every year at Christmas, and the chance to live in Massachusetts. What more could one want?

ALSO NOTED...

Margaret de Vries was recently named Outstanding Washington Woman Economist. The award, given by Washington Women Economists, honored her "outstanding achievements in international economics and [her] support of women economists."

Sir Joseph Gold received the 1988 Leonard J. Theberge Medal for International Law. The award is presented by the American Bar Association for distinguished service in international law.

STAFF NOTES

May 1-June 30, 1988

TWENTY-FIVE YEAR STAFF

George Khatchadourian

TWENTY YEAR STAFF

Usha Rani Punn
Benjamin Trapani
Bette Venkateswaran

RETIREES

Mair O. Owen

RESIGNATIONS

Akira Ariyoshi
Joris A. Buyse
Alicia A. Duarte-Brosius
Maritza Frenkel
Michael Frenkel
Jaime Jaramillo-Vallejo
Brigitte Melton
Michael Robert Minges
Elaine B. Noel
Stephen F. D. Powell
Frederick Ribe

DEATHS OF RETIREES

George E. Bishop
Margaret Brooks Crone
June W. Morris

BIRTHS

To Elisa Diehl (EXR) and husband Marco Esparza, a daughter, Sophia Ileana, on June 27, 1988.

TRANSFERS

Mark Allen to Exchange and Trade Relations from African
Shailendra J. Anjaria to African from Exchange and Trade Relations
Anupam Basu to Exchange and Trade Relations from African
Michael W. Bell to Support Group, Resident Representatives and Advisors (Sri Lanka) from ETR
Jean-Claude Bouchet to Bureau of Language Services from ADM
Cyrille Briancon to African from Bureau of Statistics
Corinne P. Coutinho to Administration from Exchange and Trade Relations
K. Burke Dillon to African from Exchange and Trade Relations
Mohamed A. El-Erian to ETR from Middle Eastern Department
Barbara T. El Ouardighi to Bureau of Statistics from AFR
Robert Frederick to Administration from External Relations
Yves Gisse to External Relations from Bureau of Statistics
Michael T. Hadjimichael to African Department from European
Leif Hansen to European from Exchange and Trade Relations

Susan S. Harrison to Administration from External Relations
John Hicklin to Middle Eastern Department from ETR
Marlene Lalanne Kebreau to Administration from BLS
Charles P. McCoy to Treasurer's from Office of the Managing Director
James M. Ogoola to external assignment, African Development Bank, from Legal
Charmion Ann O'Connor to Central Banking from AFR
B.R.H.S. Rajcoomar to African Department from Middle Eastern Department
Amal A. Sabi to Exchange and Trade Relations from OED
M. Sahasranam to Asian from Exchange and Trade Relations
Eugene A. Spiro to EUR from Exchange and Trade Relations
Richard W. Stoddard to ADM from External Relations
Malika Talwar to ADM from Secretary's Department
Anna Lois Yates to Research from Support Group, Secretarial Staff.

NEW STAFF



Victoria Amoako-Atta from Ghana, is a Secretary with BUR. Educated at the Commerce and Language Academy (Geneva) and CAVILAM (France), she previously worked for the ECOWAS Fund.



Candida P. Andrade from Mozambique, is an Economist (AFR). Formerly General Manager, Central Bank of Mozambique, she was educated at Eduardo Mondlane University. She enjoys music and sports.



Valerie M. Asfour French, is a Research Assistant with BUR. A graduate of Georgetown, she is currently completing her M.B.A. at George Washington University, and enjoys sailing and windsurfing.



Amelita R. Concepcion a national of the Philippines, is a Secretary with LEG. She holds a B.S. in Secretarial Administration and worked for several Filipino companies before joining the Fund staff.