staff news
MARCH 1988

TED PETERS ROLLS INTO THE LIMELIGHT

You may have known Ted Peters for years, but if you know he's competed in the national roller skating championships for figures and dance, you were most likely told by someone else. Even those who know about his skating would probably never guess at the extent of his commitment to the sport. Soft-spoken and reserved, Ted Peters has been a draftsman in the Art/Drafting Unit of the Graphics Section for ten years. His former boss, Hordur (Whitey) Karlsson, coaxed him into giving us this interview.

He talks here about his roller skating. While he is taking a year off from competitive skating in 1988, he won't be taking it easy. He is currently training for a marathon and a 200-mile bicycle race.

I have skated all my life, for recreation. When I was a kid my mother used to take me to the rink on Saturdays as a sort of baby-sitter. She would do her errands and then come back and pick me up when skating was over. Now if a week goes by and I don't skate, I miss it.

As a sport, skating was special for me because I was good at it. I was inclined to it, I think, because it demands precision. You have to be something of a perfectionist to be good at it. Skating gave me a chance to work at perfecting something, and also show it off.

A lot of it came naturally. You could tell me something and I could visualize it and go out and do it within a matter of minutes. The only thing I regret now is that I was not exposed to figure roller skating earlier. I could have started it when I was younger. I really could have done it my whole life.

But I never saw it until 1979, when I happened to see some people practicing it at a rink. I had always seen ice skating on TV but now I realized you could do exactly the same things on roller skates. As soon as I saw figure skating, I knew I liked it. I started taking lessons from a teacher at a rink on Kalorama Road in northwest D.C.

The first couple of years in competition were hard: last place, next to last place.... I worked with teachers in Edgewood, Maryland; Baltimore; and Manassas. My skills improved and in 1983, skating dance with a young lady who was my partner for one year, we finished second at the Southeast Regionals and qualified for our first nationals. We placed fifteenth or so, but we felt pretty good about it.

After my partner moved to Texas in 1984, I concentrated on figures and was able to place third in the nationals that year. I took a year off in 1985 and went back to school to get my B.S. degree. Then in 1986 I resumed skating, this time moving up to a harder division and placing second at the Southeast Regionals and tenth in the nationals.

Has figure or dance skating become a spectator sport?

In this area crowds consist mostly of parents and family. It's not a popular spectator sport. Not yet. And in any case the skating rinks aren't designed to have spectators. They don't have bleacher-type arrangements.

When I'm skating, I'm not aware of spectators. I block out everything else. The first time I skated nationals it was in a coliseum a little bigger than Constitution Hall. Suddenly I had a floor that seemed ten times bigger than any floor I had ever skated on. I concentrated on setting the pattern of our dance. I didn't look up. I didn't look at the crowd, because it made it seem like we were standing on such a small part of the floor. It took a while to get used to it. I don't think I skated as well as I had in the past. I felt the pressure; I was aware that I was at the *nationals*.

Then the following year when I went for figures, it seemed so easy. No nerves. Very relaxed. It was my first year skating for a teacher in Reston. He expected me to go to the nationals, but we weren't expecting anything when we got there. He just said, 'well, let's go see what happens.' So I just had a good time. When they announced the scoring and I got third place, we were really excited.

Are there mandatory routines in figure competitions?

Exactly. Everything is in the books. There are nine figures that you practice in your group. In January or February they draw three figures for eliminations and three figures for finals; you will have to skate these at regionals and at nationals. You practice the whole set, though, because you don't know which will be drawn.

Everyone then performs the same figures. Usually there are three figures and you repeat each figure twice. Some of the figures require using three circles; others require two. Five judges stand right next to the panel of circles on the floor, following and watching you. You are scored for each figure and you can watch and see if others skate better or worse than you. You know all of your mistakes.

I have videotapes of my skating and my lessons. We kept a record; every month my coach would videotape a lesson and talk as I went through my routines. I could then take the tape home and hear his comments and see what I was doing wrong. From the beginning until, say, regionals, you could see the improvement in my figures.

Didn't the video make you overly self-conscious?

Well, my teacher's standing there for hours and hours telling me what I'm doing wrong. I can't see or feel it really, until I look at it on tape. Then I can see that I am dropping my shoulder or moving my head. Seeing it sinks in a lot faster than having the coach tell me how to correct it. When I see it, I automatically know what I have to do to correct it. My coach also videotapes some of my competition in the region—the guys I would have to beat—so that I can see what they do differently. The video really helped my skills a lot. That and changing to Italian figure plates for my skates helped me 200 percent. I progressed so much faster. It was unbelievable.

How much do you practice ?

Our season starts in October; the regionals are in June; and the nationals in August. There are contests throughout the period and all the Virginia clubs get together for monthly interclub contests.

When I'm competing, I practice every day for four or five hours. Usually right before the regionals I take a week off from skating and then practice two days before the contest just to sharpen up again.

I practice after work, late at night. A rink may have a public session that runs from 7 p.m. to 10 p.m.; I practice after that, until 1 a.m. or so. Or, if I get off work early enough, I go before the session starts. When I skated in Reston, I practiced from 10 p.m. to 2 a.m. to prepare for the nationals. It was very difficult, but if you qualify at the regionals, you want to do good at the nationals. You represent a lot of people and you want to see how you stack up with the rest of the country.

After a certain point, too, it's just total dedication to succeed. Once I got to the level I was at, it just had to be total dedication because when you go to a contest everyone expects you to skate well. I have friends who travel to the competitions to see me skate. I feel that I have to skate well. I can't go up there and say, 'well, I haven't been practicing.' They don't want to hear that. It's a lot of pressure in a sense, but it's a lot of fun too.

Is there prize money in the amateur competitions?

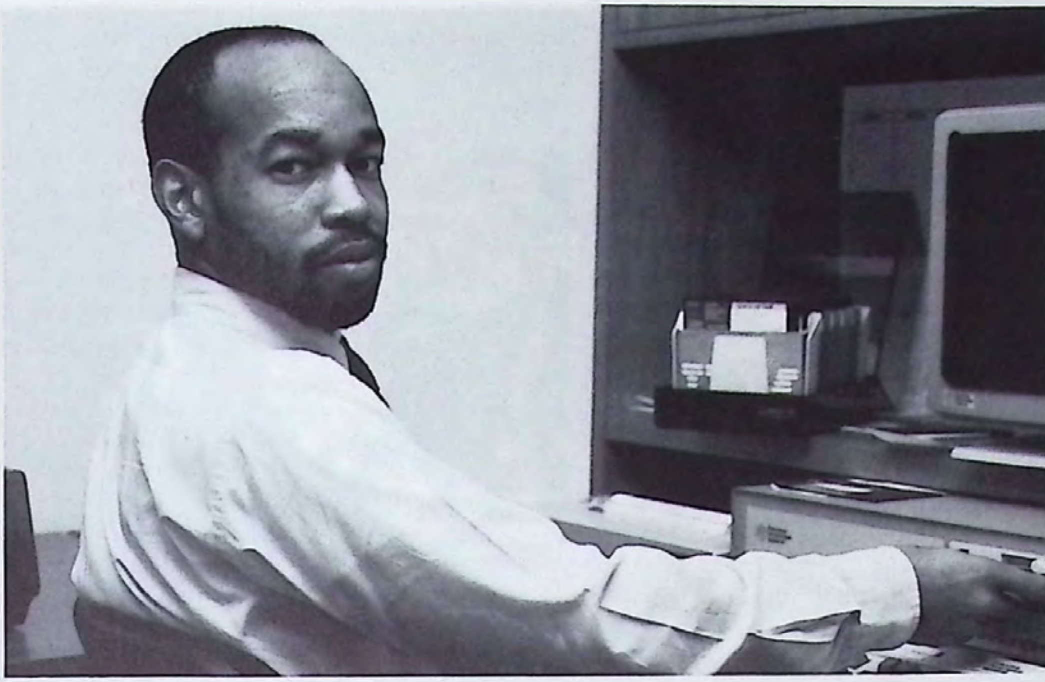
No. You don't skate for any money at all. And since we have so little exposure there's really no scope for unofficial sponsors either. We are strictly amateur and all of our expenses are out of pocket.

Skating is very expensive. There are outfits, lessons, traveling costs, contest fees, equipment.... A pair of skates, for example, costs $600. You don't have to buy plates often, but my boots are custom-made and cost $240 and I buy maybe three pairs of boots a year. Lessons cost $11 a half hour and I take three or four hours of lessons a week. All my costumes are handmade. These outfits are body-fitted, so you can't make them from a pattern.

How do ordinary skates differ from those you use?

I have three pairs of skates for the three types of skating I do. One plate is designed for quick response—the slightest shifting of weight gives a very quick response. It gives you more control, which you need to trace the circle as perfectly as possible. In doing that there are turns you have to do on the line, and so on. The main thing is to have control over the plate.

Then you can get into different types of wheels; some are hard, some soft; others are taller, fatter, thinner. The wheels I skate on now were designed by my coach, and made by a plastics company in Reston. They give me a



***Ted Peters** has been a draftsman for the Art/ Drafting Unit of the Graphics Section for ten years. In that time the technology has changed dramatically. Ted Peters now uses the Executive Presentation System (EPS) 2000 to create most of the charts that appear in Fund publications (excluding* IMF Survey *and* Finance & Development)*, as well as charts for Recent Economic Development (RED) and staff reports.*

grip when I do my strike-offs—that is, when I take off and start a figure. But the design also allows the wheels to slide when I do turns, rather than grab. They roll very fast so you do the entire circle on a single push. They cost maybe $50, but I have skated on wheels that cost $120. Then you have the bearings to consider. Some bearings are faster or slower than others. I spend most of my money on boots. I am in these boots every day for hours; they have to be comfortable.

Do you prefer figures or dance skating?

When I first started skating I didn't like figures at all. I thought they were boring. I just wanted to skate dance. In dance you skate with a woman and do compulsory dances, such as waltzes and tangos. There is also free dance, where you use your own music and make up your own routines, and pair skating, in which you are allowed to lift your partner over your head. I think if I had started younger I would have stuck with pair skating. I started in my twenties and pair skating took too much time from my figure and dance skating.

I was eventually convinced that working on my figures would help my dance steps and then, when my dance partner left and I couldn't find another, I really concentrated on my figures. I've gotten to like it more.

But I would really love to skate dance again. It allows you to show off more, and you're on the floor longer. You are judged on whether you are doing the dances correctly—as they are laid out—but they also look for team flair—how well you present your partner and yourself. Dance can be just as technical, just as precise, as figures. The more difficult dances are very technical. I'm never skated free style dance much, in which you do jumps and spins, although I do know enough to judge it.

Do you enjoy judging?

Judging is a lot of fun. You do, of course, have parents coming up to you and asking, 'Why'd you give my kid last place?' The pros will come and ask, 'What is it you didn't like about my skater?' If you are a good judge, you can remember and you can point out things. If not, they'll tear you apart. So you have to really know what's in the book; you have to be on your toes. I usually take notes on my judge's sheet, jotting down what they did or why I gave them a really bad score.

I also judge tests. These start with bronze level tests and work up to silver and then gold. Each time you pass a test, you get a little medal; this qualifies you to work on the next test. They get more and more difficult as you advance. The gold medal takes years, but it is very good to have if you want to turn professional and start teaching. I've been taking tests for eight years. I have two tests left for my gold medal in dance and three for my gold medal in figures. The figures that I am working on now for my test are much more difficult than the figures I skate in competition.

Would you ever want to teach?

I would. The thing is that you must turn pro to teach and once you have done that you can't go back and skate competition anymore. There are no professional roller skating shows, like the ice skaters have, so turning pro means becoming a teacher. I want to do that eventually, but I'm not sure that I won't skate competitively again.

Do you worry about the sport's future?

I worry about the sport in the Southeast Region here. This region is weak compared to the rest of the country.

Continued on page 13

***"It was almost hard to believe,"** Dave Beach said of the Redskins' dramatic change of fortunes in the 1988 Super Bowl. Here Redskins' cornerback Barry Wilburn returns an interception of an errant John Elway pass.*

ON BEING FAN AND PHOTOGRAPHER

As January wore on and the football playoffs progressed, Redskin fever grew too obvious and too insistent to ignore, even at the Fund. As Super Bowl Sunday neared, most staff members were preoccupied with which party to attend and where the best spot might to be to view The Game. A few dissented, of course, seizing this rare moment of deserted streets, empty restaurants, and immediate access to the Georgia O'Keeffe exhibit to pursue other delights, but most succumbed to game hysteria and chose to sit, taut and anxious, before their television sets.

A few hardy and devoted fans traveled west to cheer on their local team. One, Dave Beach (BCS), flew to San Diego not knowing whether he would be in the stands or on the field. Good fortune prevailed at 11 a.m. on Super Bowl Sunday; Dave Beach was given the press pass he needed to photograph the game.

Sports photography, specifically photographing the Redskins, had been a hobby of his for over fifteen years. After viewing several playoff games and the 1972 Super Bowl from the stands, Dave Beach wanted to move closer to the game and involve his new hobby, photography. "I had just gotten into photography," he recalled, "and when I saw all the photographers around the field, I said to myself, 'I want to do that.'"

By next season, he was doing that. In exchange for covering high school football games, the *Alexandria Gazette* gave him a press pass to the Redskins games. "Their sports editor asked me if I could develop film and get him prints of these high school games," he says, smiling at his single-mindedness. "I said, 'oh, yeah, I can do that.' I knew nothing about developing film, so I had to pay someone $25 to develop film for me at 11 p.m. on Friday nights after these games. I then would have to get the prints over to the sports editor's house by 2 a.m. I quickly realized that it was a losing proposition. I learned to develop film myself, using my bathtub until I was able to get a dark room."

While free-lancing for the *Alexandria Gazette*, Dave Beach met a fellow photographer who worked for a weekly football magazine and needed someone to take over that assignment. "I was getting tired of taking Friday night pictures and staying up until two or three in the morning, so I took on his operation. I didn't do it for the money; I did it to go to the games. The magazine provided the credentials I needed and, in return, I would send them pictures when they needed them. There was no guarantee they would pay for them, or even use them. Even if I was paid, it was something like $5 a print. It wasn't nearly worth the trouble, but I stayed with it for 15 years until the magazine went bankrupt."

Last year he also contributed photographs to the Washington Redskins for the NFL weekly magazine, *Game Day*. "They gave me the film, I shot it, and then gave the film back. They developed it, so I never saw it. It wasn't rewarding because at least when I took my own pictures I developed them myself and was able to crop them the way I wanted them."

The rewards were elsewhere. Dave Beach, perhaps because he played football himself, enjoyed the immediacy and vicarious involvement that seeing the game at ground level entailed. If you want to "see" the game, you watch it on TV. If you want to feel it, you come to the stadium and, ideally from his perspective, see it from the sidelines. He videotapes the Redskins games that he photographs and values the vantage point television offers the viewer. But it's not the same as being there.

"Being on the sideline you hear the physicalness of it, you hear the noise and the grunts and groans. You're really where the action is. In a playoff game with the Cowboys about five years ago the fans had the stands bouncing up and down. The noise level was unbelievable. You could feel the vibration from the noise on the field. You could see how the players get so pumped up.

"I really shoot for the enjoyment of being on the field," he says. "You get a feel for it after a while and, especially if you've played football, you have a sense of where the ball will end up on a particular play and you can position yourself accordingly.

"During the regular season you can pretty much go anywhere you want. I have a habit of being on the visitors' side. I've watched the real pros and I've noticed that they'd go to the visitors' side. I think I know why—there are fewer people and fewer photographers there. Most photographers seem to go to the home team side."

Photographing the Super Bowl, though, is a whole different ballgame. Jostling with 400-plus photographers and coping with heightened security leaves little room for maneuvering. "In the 1988 Super Bowl you couldn't stand up. We had to kneel the entire time. Depending on the space available at the various stadiums, photographers may be two, even three deep.

"Often for playoff games and the Super Bowl they restrict photographers to certain corners of the field. You can't go between the 30-yard lines because that is where the teams are. I was fortunate to have a pass that allowed me to go anywhere on the field. I could roam, but the problem was the number of people. If you left one spot you might not find a place elsewhere."

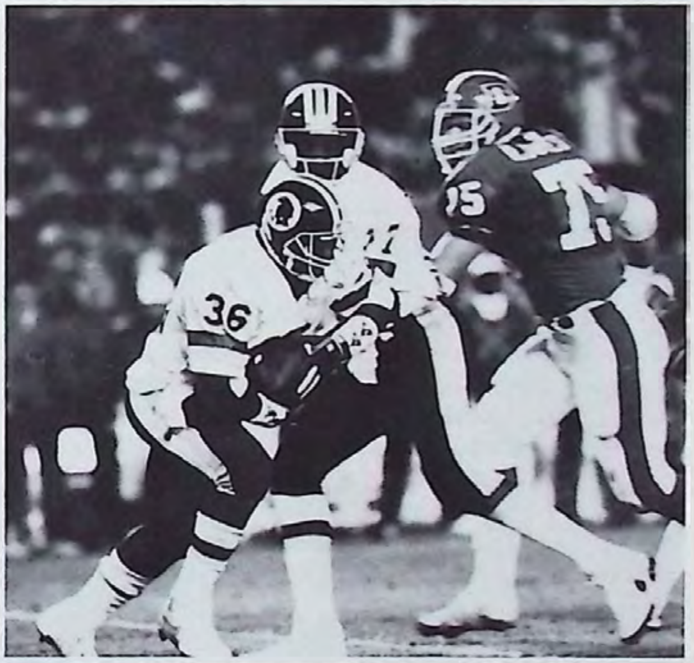
Proper positioning seems one part instinct and several parts luck. The question everyone had for Dave Beach was where he was during the Redskins record-breaking scoring splurge in the second quarter. "Well, I wasn't in the right end zone," he sighed. "During the second quarter I moved to the sideline. I made a mistake. In the first quarter I was in the Redskins' end zone and nothing was happening.

"I moved to the sidelines for two reasons—one logistical and the other superstition. I had been standing in the Redskins' end zone when the Raiders beat them so badly in '83. When the Redskins started off so disastrously in this Super Bowl I thought I'd better move. I felt they wouldn't win if I stayed there."

With several Super Bowls now behind him, and having photographed the Redskins in three of them (1982, 1983, and 1988), Dave Beach has room to make some comparisons, and he has some vivid memories. "The three Redskins Super Bowls have all been very different. The first one was with the Miami Dolphins and I thought Miami had the better team. It featured, though, what I thought was the single most exciting play in all those games—the run that Riggins made on a short yardage situation, the one he broke for a touchdown.

"That one moment was the most exciting. Watching the Raiders, who I hated, beat us was the worst. This most recent Super Bowl was perhaps the most incredible. The scoring happened so fast that it was almost hard to believe. By half-time it was 35-10 and I remember wondering, 'how did that happen?' When the Broncos came out in the second half you could feel that the whole tenor of the game had changed—it was let's play out the rest of this half and get the hell out of here."

Although not a professional photographer, Dave Beach has seen enough of the intense competition and the meager amounts paid to all but the top names to have developed a degree of sympathy for the profession. "Photographers are not given the same privileges journalists are and the reason, I think, is that journalists have a way of getting back at these people, by writing their



This was the third Redskins' Super Bowl *that Dave Beach has photographed. He remembers John Riggins' run in 1982 as the single most dramatic moment in those games, but Timmy Smith's record-breaking performance in the 1988 game was very impressive. A last minute replacement for George Rogers, Timmy Smith (36) here takes a hand-off from Super Bowl MVP Doug Williams.*

impressions of how they were treated. A photographer can only take photographs of the event. Of course I've seen photographers in action, and they're not really the best of all people. I've seen them at their worst and that can be pretty bad."

Photography, particularly sports photography, can be an expensive hobby. "I started with Nikon and have moved to Canon equipment. When I was shooting for the Redskins, though, they insisted on Nikon equipment and I used my old equipment for them.

"Lenses for sports have changed dramatically. Most people now use a 300mm or up, with a very wide aperture—300mm and f2.8. With a 400mm and f2.8 or a 600mm and f3.5, you are talking about lenses that cost anywhere from $2,000 to $10,000. Big-name photographers working for newspapers or for *Sports Illustrated* or *Newsweek* are often given equipment by Nikon or have their companies buy them these lenses. It's hard to compete with that.

"The object of sports photography now is to make only the subject very, very sharp and blur out everything else. In the old days you more or less tried to get as much depth of field as you could, so that there would be a lot in focus—you may even have the fans in focus. Now you want the main subject so sharp that you can see the ribbing and knitting on their jersey, with everything else totally out of focus."

Positioning, equipment, and press passes aside, Dave Beach remains at heart a fan. The Redskins are the home town team and he's cheered for them all his life. Of all the eras in Redskins history he retains a particular affection for the period that John Riggins dominated. "I don't think the Redskins have had anywhere near the best players," he admits, "but they get the most out of them.

"The players haven't been extraordinary, except perhaps for Riggins, who went to his coach Joe Gibbs in 1983 and said, 'Ok, I'm ready to run the ball' and he took over. I know the guy was hurting a lot of times, probably hung over a lot of times, but the team really rallied around him. They took on Riggins' personality, his whole being. I really liked Riggins, he was a down-to-earth guy. I have an autographed picture of him kneeling down in the end zone in the 1982 Super Bowl. He was my hero.

"I sometimes find it interesting to go into a locker room after a game. You see guys coming down off of those incredible highs they get on—adrenaline or whatever, and in the old days I guess it was 'whatever.' Pat Fischer, a cornerback and a super intelligent guy, would be so pumped up for games that he could be found in the locker room afterward just sitting, with his head in his hands, for 15 or 20 minutes. He'd take his pads off and just sit there, unwinding. It was amazing to see.

"Players today are often very bright, very aware. They approach it more like a business. I look at these players now and I sometimes find it hard to believe they are so young. When I was a kid and looking up to them, they seemed so old. Now most of them are 20 years younger than me. That's something I often think about.

AUSTRALIANS CELEBRATE BICENTENNIAL

Australians in the Fund *and the Bank celebrated their country's bicentennial with a buffet luncheon on January 26. Organized by Bank staff members Gwenda Stout and Ann Kaine and former staff member Jill Mackaness, the luncheon held in the Bank Executive Directors' Lounge drew over one hundred staff from both institutions. Stefan Trofimovs, the Australian Trade Commissioner (Projects and Consultancies), provided two cases of champagne—every drop was drunk.*

The Fund's small Aussie contingent was well represented (left). On the left, with back to the camera, is Bob Kennedy (BUR). In the center is Ros Farrell (ADM), and at the far right is L. G. Manison (EUR).

PROVIDING CHECKS AND BALANCES

REINOLD VAN TIL DISCUSSES SAC'S ROLE AND PRIORITIES

Reinold van Til joined the Fund staff in late 1980. A senior economist with experience in the European Department, Fiscal Affairs, and as a Resident Representative in Nepal, he is now a desk officer (for Ghana) with the African Department. In October 1987 he became a member of the Staff Association Committee and was chosen as SAC's new chairman. He discusses here some of the issues that SAC will face this year.

There's been some speculation that the scarcity of candidates for SAC last fall reflected a declining interest in the Staff Association or perhaps a bit more pessimism about SAC's ability to influence the course of events here.

We have gone through a lot and the staff may be disillusioned about the seemingly permanent and futile discussions that have evolved on issues such as compensation, benefits, and working conditions. I don't think that reflects apathy, but perhaps it does indicate a change in attitude. And don't forget that work pressures don't make it easy to find people who are willing to sacrifice their spare time for a not always gratifying activity. I don't believe, though, that either the staff or the Staff Association has become less effective.

The Staff Association does a lot of work behind the scenes. Its mandate—to represent the interests and views of the staff—fits in very well with the interests of the institution. I haven't seen a single case of a clear conflict of interest.

Massimo Russo, in his interview with *Staff News*, (February 1988), stated that SAC should continue to act professionally and not function as a trade union. I fully agree if he means that we should not have a party line and fixed positions on issues. We listen to arguments; we debate internally; we try to form an objective opinion on issues and be consistent in assessing policies on their merit for the staff and the organization.

We expect that all parties involved in shaping the future of this institution maintain that same kind of professionalism and hope that short-term political considerations detrimental to the effective functioning of the Fund do not cloud these discussions.

Continuing in a somewhat speculative vein, do you feel that there is perhaps more uneasiness among the staff these days?

In a sense, yes. The job grading exercise certainly has not contributed to the development of stable relations. In addition, debate over certain topics, such as compensation, as I said, has evolved into a permanent discussion. The institution cannot engage in a continuous debate over general working conditions and not be harmed by that. It preoccupies the staff and deflects their energies from their work. Apart from its impact on productivity, there should be more awareness of the enormous costs involved in overhauling established systems. We should make definite choices and avoid continuous tampering with the system we have.

What do you see as SAC's priorities in the coming year?

Compensation, of course, remains the top priority. If we could resolve that, we could move on. We have been talking a great deal about career development. A new word has been invented, "plateauing," for the problem of insufficient career advancement opportunities. How do we make certain that we retain staff who are an asset to the institution? What do we do to ensure that staff loyalty and productivity remain as high as they have been?

The Fund has made a large investment in human capital as have staff who have devoted their careers to this institution. We should be careful not to let a temporary phenomenon destroy the experience and the quality that has been built up. If people are qualified to move up, then the institution should have the flexibility to make room for them. It is inconsistent to say that we want people to stay, because of their value to the organization, but then provide no incentives. The prevailing attitude seems to be, 'OK, we see your problem, there are a number of people to whom we cannot offer anything, so how do we get rid of them?'

We currently have another famous word floating around, "parallelism." I have great difficulty applying this concept to all types of issues. It simply is not a good guiding principle for the management of the Fund. We have to look at the needs of the institution itself rather than copy what is done elsewhere. Why do we feel we can successfully duplicate arrangements that were developed for another institution that recruits from a different labor market and has a different structure, a different task, and a different corporate culture? Unless you are willing to sacrifice the autonomy of the Fund you should be focusing on what is good for—what works for—this institution.

Another issue that is coming up fairly soon is the Administrative Tribunal. I understand that work on it is advancing fairly rapidly. Although there have been considerable, and unfortunate, delays, I am hopeful that the Fund will have its own tribunal in the very near future. Parallelism has crept into this issue as well. There has been some discussion of copying the World Bank's arrangement or even merging our prospective tribunal with that of the Bank's. A joint tribunal could not possibly be as knowledgeable about the workings of the two institutions and there would likely be diseconomies of scale as well. Small is not only beautiful but also effective.

Aren't there certain periods of financial constraint when institutions simply cannot accommodate staff who in the best of times would be promoted?

We should clearly make a distinction between financial and political constraints and not confuse them. Let's put this issue in perspective. First of all, despite the aging of the Fund staff, personnel expenditures have declined as a share of the administrative expenditures or net operational income of the Fund during the last five years. The Fund spends SDR 140 million annually on its personnel, while the scale of its operations is represented by an outstanding loan portfolio of roughly SDR 30 billion.

Second, by any national or international comparison, the Fund is a tiny organization—compare it with the large bureaucracies of the EEC or many other specialized UN agencies. The longer-term effect of diminished career prospects and uncompetitive salaries is that you diminish productivity and end up with a larger staff and larger wage bill to cope with the same amount of work. Short-term savings may be very costly in the longer run.

Third, there may be temporary alternatives to promotions—such as more interesting assignments—but you cannot expect staff to react very favorably if they do not see this as a substantive solution to a problem. They will suspect they are being moved aside. We can talk about the responsibility of managers in dealing with this problem, but it also depends on the management style of the institution and on how much more you would want to delegate to people who you feel should have greater responsibilities.

The Fund's management style, which has its advantages and disadvantages, does not emphasize delegation. If you want to enhance the jobs that people do, then you have to address that issue as well.

What is the status of the review of the pension plan?

The grossing-up formula (which is used to convert the net pension to a gross pension in order to take account of taxes to be paid on pension income) has been identified as one of the problems that will be reviewed. We have a number of worries. First it is my understanding that the Pension Committee is thinking of changing the comparators and giving a greater, or perhaps the exclusive, weight to the United States. My basic problem is that we are accepting a pension system with a uniform grossing-up formula that encourages international staff to retire to the tax havens of the world. An administratively feasible alternative would be an individualized approach in which retired staff could return to their own countries, pay their taxes, and be reimbursed by the Fund. SAC has always maintained that individual treatment would be better, simply for reasons of equity. That same principle is at stake with respect to the average tax deduction system for U.S. staff members, in which the Fund has shifted the burden, and sometimes the benefit, to a specific category of staff members.

Coming back to pensions, it also seems inconsistent that recent U.S. tax legislation treats international staff as nonresidents for tax purposes while our pension scheme suggests that we can all retire in the United States. Most retirees do not remain in the United States, although the grossing-up formula would in many instances serve as a disincentive to return to your home country.

Many people are also worried about what the grandfathering provisions would be. How do you move from the old system to the new, and what guarantees are provided to staff who have paid their premiums? As I said before, we may not be focusing sufficiently on the cost-benefit outcome of all this. The review of the pension plan has, in my understanding, required enormous resources in terms of man-hours. That kind of long-run cost-benefit analysis should be an important element in determining whether the cost of the operation is higher than the long-term benefits the institution may derive from it.

What is the status of the Appeals Committee?

There is a basic trust, I believe, in the operations of the Appeals Committee. It is a bit worrisome—although it is a prerogative of management—that some decisions have not yet been taken on the Committee's recommendations. Management has to review each recommendation and give its final approval. In a number of cases this review and approval has been delayed pending the outcome of subsequent cases.

As you know, the Managing Director has recently expanded the Appeals Committee to accelerate the appeals process. There appear to be adequate guarantees that the integrity and consistency of the process will be maintained. If the process can be speeded up, it would serve the interests of the staff and the institution.

Are there other specific issues that are, or will soon be, a major part of SAC's work?

A number of things are happening with regard to medical benefits. We have had a change in the administration of the medical benefits plan, although some issues related to the coverage and the sufficiency of the coverage remain. Some dollar amounts have not been adjusted for a long time, and in real terms they have eroded the benefits package.

There is also the broader question of the functioning of the Joint Medical Department. The World Bank is reviewing its support for the Department, and this raises the question whether we should keep a separate health unit in the Fund or to what extent the Medical Department's functions will remain integrated with the Bank.

To what extent is SAC concerned about the growing number of staff now being recruited on a contract or fixed-term basis?

Contract staff are currently not eligible to join the Staff Association. A change in SAC's constitution requires the approval of two thirds of the membership. We have discussed that internally. But although contract staff are not formally part of the membership, we try to represent their views as fully as we would members.

The Fund has some 250 contract staff; the number has expanded significantly in recent years because the use of contract staff does not pose the same budgetary constraint on overall personnel policies. Of course if you hire contract staff to substitute for regular staff, then it is an artificial distinction regardless of how it is treated in the budget. We need to be more precise about the type of work that should be performed by contract staff and I understand that Administration is addressing that issue and trying to formulate more explicit criteria. It is clear that if tasks belong to the normal, permanent, body of work, there is no reason to move to contract staff. You save money, perhaps, but you violate the integrity of your employment policies.

We have also seen a greater tendency to hire regular staff on a fixed-term basis. It is argued that you retain greater flexibility this way. I am concerned about the longer-term impact of that kind of policy. The message you give those joining the Fund on a fixed-term basis is that they should not really seek a career inside the Fund. People quite naturally interpret fixed-term appointments as transitory appointments. They may come to the Fund for useful experience, but the Fund will not fit into their career planning.

I fear that the overall quality of the staff will be harmed over the long run by fixed-term appointments. Have we given sufficient consideration to the longer-term consequences? In the past the institution assumed that its staff would spend time becoming familiar with, and a part of, the institution's culture before they assumed greater responsibilities here. Are we creating an atmosphere for that with fixed-term appointments? These appointments can be converted to permanent appointments, but that's not the same, for instance, as a limited probationary period for permanent staff. A permanent appointment fosters a sense of commitment to the institution.

Fixed-term appointments have been introduced to provide more flexibility and to inject fresh ideas into the Fund. Some people have been worried about the low turn-over rate in this institution. They interpret this as complacency, as a sign that the labor market is not functioning very well. I believe that is an unfortunate interpretation of the situation. A low turnover rate often indicates the high quality of an organization, and the quality and efficiency of an organization is, in turn, greatly served by a staff's low turnover rate. It is an asset. Can you think of any institution where quality is associated with a high turnover rate?

As to injecting fresh ideas into the institution, new staff may have fresh ideas, hopefully good ones, but they may well not be in a position to influence the institution. New ideas are unlikely to be adopted unless you have been in the institution long enough to know the people and how the place works. I also wonder what type of staff we may be missing out on. How many talented people are simply not willing to uproot themselves from a career elsewhere, from their country, to come here for two or three years and then risk being thrown out? I wouldn't have done it. This aspect is important if you want to recruit and maintain an international staff.

What is your perception of SAC's overall role?

The Staff Association is a very important element in providing the checks and balances that are necessary in the organization. It is essential for management and administration to know what the views of the staff are when they design policies. SAC is very much aware of what is going on and what may be problematic for the staff. We try to communicate this in a meaningful way to management, to administration, and to anyone else involved in the decision-making process.

This is our day-to-day work. We sometimes have been accused of working a bit too much on an ad hoc basis instead of addressing fundamental longer-term problems. But that may be in the nature of things. We react in many instances rather than anticipate and prepare. Given that SAC members combine their volunteer work with a full-time job, this is understandable, I think. We operate on a day-to-day basis, but we do try to keep sight of longer-term goals.

Weighing in *is a pre-class ritual: (left) Elena Polyak of Staff Relations steps on the scales as Judy Risdon, the Weight Watchers' group leader, waits for the electronic read-out. (Above, going from left to right) Clara O'Connor and Kathy Nelick, both of the Bureau of Computing Services, discuss details of the program with R.N. George Moss of the Joint Medical Department.*

WHEN LOSS IS A GAIN...

Noontime. The anteroom of a large World Bank meeting room fills quickly with people who flick off their shoes and warily approach two digital scales. "Ooooh," one of the group frets, "I don't think I did very well this week. I had 15 peanuts Saturday night." She pauses to reflect on that regretted extravagance and then laughs. "I can't believe I'm counting peanuts!" As others lined up behind her, fingering the cards that chart their progress, more tales of temptation—some resisted, some succumbed to—are exchanged. The Weight Watchers meeting is about to start; the camaraderie and good humor have already began.

In conjunction with Weight Watchers, Inc., the Joint Medical Department offered its first group diet program in July 1987. In less than a year the program has developed a devoted and enthusiastic following and its courses, offered approximately every two months, are quickly filled up.

Weight Watchers meets in the World Bank, each of the four sessions instructed and cajoled by a Weight Watcher leader and assisted by a nurse from the Health Unit, either George (Georgetta) Moss and Melissa Hodde. Convenience has been a major factor in the program's success. Few participants feel they would have had the time and the motivation to meet at Weight Watchers' downtown location, which is nearly ten blocks away.

Convenience isn't the sole advantage, however. Participants cite the program's emphasis on developing a sound grasp of nutrition and good eating habits. Dieting, the program emphasizes, is not a matter of abstaining so much as it is learning what is good for you and what your options and limitations are. "It's not a diet," R.N. Melissa Hodde agrees, "so much as a behavior change. Participants learn to make the right choices."

There are diets and there are diets. The experience of Dr. Eugene Chap, head of the Joint Medical Department, is not unlike many in the program. Long years of trying and various unsuccessful diets preceded his entrance into the program. "You can lose weight on any type of diet," Dr. Chap advises, "but you will gain it right back again if you don't change your approach to food. Weight Watchers is common sense. There is no faddishness about it and the group support concept, for me at least, is very effective. I had tried everything. I had even gone to a dietician, but I found that that was not nearly as helpful as being part of a group, sharing experiences, and supporting each other."

The group concept, the Health Unit staff believes, is the most effective means of changing behavior. After the concept's success in treating alcohol and drug addiction, it has been expanded to a much broader range of behavior modification programs.

For some participants in Weight Watchers, though, the group aspect has been relatively incidental to their success with the program. Nancy Worth (EXR) found that Weight Watchers offered a cohesive group of peers and a group leader who was very upbeat, very helpful. "Essentially, though," she finds, "you diet on your own. It's your own motivation that counts."

Kathy Nelick (BCS), who like Nancy Worth is on her first serious diet, agrees. "The group atmosphere has been helpful, but not essential. I am doing this for myself. Weight Watchers gives you the recipe, but *you* have to follow it."

Elena Polyak (ADM) and Gerda Harris (BCS) feel the group atmosphere gives valuable support. They cite the encouragement and good spirits that their group—a Tuesday noon session—engenders. Theirs is an unusual group in that most of the participants are Fund staff members, many of whom already knew each other. Much of the group's good naturedness seems to come from a particularly jovial contingent from BCS that also includes Clara O'Connor.

One demographic quirk that has persisted through the program's brief history here is the very low percentage of men who join. R.N. Melissa Hodde theorizes that men tend to have more reservations about a group approach, although for physiological reasons they tend to lose weight faster than women do. Dr. Chap agrees that men are more reluctant to join. "Men have a lot of denial. They don't like to admit they're sick; they don't like going to doctors. We have to realize that we need a little help once in awhile—whether in the area of health or in the office."

"What I like best about the program," Nancy Worth says, "is that it's just good common sense." Kathy Nelick agrees. "You don't starve, you simply learn how to eat. The program makes you aware of how much you are eating. I never knew what a three-ounce portion looked like before. Now I do. This program really can be a wonderful gift to yourself. I also feel I have much more stamina." Gerda Harris found she had more energy. "It's been a pleasant contrast to previous diets I was on," she finds. "Others left me feeling weak and dizzy."

The program does work. Many of those in the current Weight Watchers classes are there now because they have seen friends do well, and look and feel better. Gerda Harris' success seems to have inspired many in the BCS contingent. "People are surprised, I think," R.N. George Moss observed, "to find they are not nearly as lethargic as they had been. They are drinking more water and replacing raw sugars with natural sugars. They do feel better physically."

Dr. Charlotte Yoo, also of the Joint Medical Department, lost 18 pounds and is impressed with Weight Watchers. "Perhaps my only reservation," she says, "is that the program may not be sufficiently tailored to specific needs. Some may need individual counseling and help." Dr. Chap is not convinced, however, that the need for individualized attention is widespread. "This program simply teaches good nutrition. At least 95 percent of the people here at the Fund or the Bank should be able to follow this program without facing psychological or physical problems. If you follow the program carefully and still lose weight too rapidly or too slowly, then you should see a doctor."

Given the international nature of the Fund's and Bank's staff, cross-cultural problems regularly arise. Melissa Hodde routinely answers staff inquiries about whether they can eat rice (the program assumes bread and potatoes are the preferred carbohydrates), add various spices, pursue a vegetarian diet, and so on. "The program is really very flexible," she advises staff "there's really nothing you can't have. You simply have to learn about portions and exchanges."

Participants are given a number of booklets describing the progression of the diet and which foods can be exchanged with which. (Although exercise is recommended to complement the diet, and a program is described in the booklets each participant is given, it is not a formal part of the program.) For most, this diet is the first time they will be looking carefully at what and how much they eat. These details are a bit overwhelming initially. "The first week on the diet I thought it was worse than doing the budget," Gerda Harris laughed.

With weekly instruction and group discussions, however, awareness of portions and nutritional values grows quickly. Participants are encouraged to buy scales and the Fund cafeteria recently lent its support by furnishing a scale for the serving area. The cafeteria has also, in response to several requests, begun offering one unseasoned vegetable daily, replaced its regular mayonnaise with a light mayonnaise, and is trying to expand its variety of fruit desserts.

"You do relearn how to eat," Dr. Chap admits. But that process is not nearly as dull as it might sound. The group meetings are intended to inform and identify problems, but the mood is clearly upbeat and positive. In one recent meeting a participant discussed her worries about sticking to the program through a succession of Chinese New Year's parties. "You could concentrate on the foods you liked," someone suggested helpfully. "Oh but I like them all," she protested. "Well," offered another, "start eating a bit later than those around you. That way you won't finish early and won't be self-conscious about eating less." "Do you have a tight dress?" asked Judy Risdon, the energetic and quick-witted group leader. "If you do, wear it. I guarantee you won't overeat if you have tight clothing on. Try it! If you can button it, wear it!" she declared, leaving the group cheering over what was about to be adopted as that week's motto.

THE WEIGHT WATCHERS PROGRAM

The Joint Medical Department currently offers four noontime classes, of 30 participants each, for staff interested in losing weight. To be eligible for the program you must be at least 10 pounds overweight.

Registration for the next classes is scheduled for March 9, between noon and 2 p.m., in C-1006 in the Bank. Registration is on a first come, first served basis. Classes are available on Tuesdays and Wednesdays, noon and 1 p.m. sessions on both days. (Neither the day nor the time can be changed after registration.) The next eight-week program begins March 14; the cost is $80. For more information, please call the Health Unit at X575394.

***New portrait lighting** in the Executive Board Room varies the intensity of lighting and the area lit to meet the requirements of each portrait. The newest portrait, that of Jacques de Larosière, hangs on the far left.*

HISTORY LEFT HANGING

History seems to catch up with people, and institutions, when they look back over their shoulders and make a conscious decision to carry their past along with them. Sometimes the visible evidence is grand monuments; sometimes it is simply portraits on the wall. The Fund recently made a quiet addition to its own institutional history, hanging the portrait of Jacques de Larosière along side those of five earlier managing directors in the Executive Board Room.

The portraits themselves have a history. In 1960 the Executive Board, as if to certify that the institution now had both a past and a future, decided to establish a portrait series for its Chairmen and commissioned portraits of the Fund's first three Managing Directors: Camille Gutt, Ivar Rooth, and Per Jacobsson. The choice of artist was left to the Managing Directors. Camille Gutt and Per Jacobsson chose Peter Greenham, a well-respected English painter who painted both his subjects in live sittings. Greenham traveled to Belgium to paint Camille Gutt in 1962 and had Per Jacobsson sit for him in London in 1963. When Per Jacobsson died in 1963, the major part of the portrait had been completed. Ivar Rooth selected Swedish artist Carl Gunne to do his portrait, sitting for him in Stockholm in 1961.

The first three portraits shared the same size (22" x 28", unframed). Joseph Lang, now Deputy Secretary, and at the time a Recording Officer, recalls working with Sidney Michelson, a noted Washington, D.C., framing specialist who was entrusted with mounting the canvases. Sidney Michelson selected identical mats and frames for them. As it happened this was the last bit of pure symmetry the series enjoyed. Subsequent portraits have been 31" x 36" (Pierre-Paul Schweitzer's); 27" x 39" (H. Johannes Witteveen's), and 23" x 28" (Jacques de Larosière's). These later portraits, completed in 1973, 1979, and 1987, respectively, also reflect different styles and have mats and frames that reflect these portraits rather than conforming to a series' style.

Pierre-Paul Schweitzer's portrait stands out. It was shot by the famed Canadian photographer Yousuf Karsh, who insisted on a print size larger than the previous portraits. H. Johannes Witteveen decided on a portrait nearer the size of the Karsh photograph and commissioned his sister, M. Burghers-Witteveen—an established Dutch painter—to do his portrait. Witteveen sat for his portrait in the Netherlands after he had left the Fund. Jacques de Larosière followed suit, also sitting for his portrait after he left the Fund. The artist he selected was a young West German woman, Suzanne Hay, who painted Jacques de Larosière from live sittings in Paris in 1987. Its finished size more nearly approximates that of the original paintings in the series.

The lighter colors used, particularly in the background, prompted the Fund to replace its antiquated lighting system for the portraits with one similar to that used in theaters for stage lighting. In response to the concern that pigments in the portraits might be needlessly aging due to the lighting, Eugene Williams, Board Attendant, suggested installing a separate, and readily accessible, switch for the portraits. Now when the Board Room is cleaned in the evening, for example, the portraits can be left unlit. The new system also allows greater flexibility in adjusting the lighting to suit the various sizes and colors of the portraits.

In the Fund's original building (now the "F" Building of the Bank) the Managing Directors' portraits hung in the anteroom outside the Board Room. When the current building opened, the portraits were placed in the Board Room. With the Board in session and the room fully lit, the portraits seem to blend into the background, a steady but unobtrusive part of the proceedings. Out of session, the Board Room is dark and quiet; if a solitary switch is pressed, only the portraits are lit. Against a black backdrop, in a lonely room, the figures project a strong, determined presence. In the dark, in the quiet, history seems alive.

***Jacques de Larosière's portrait** by Suzanne Hay.*

THE RENOVATION OF THE EXECUTIVE BOARD ROOM

The Executive Board Room has a history of its own as well. Designed originally as a spacious complex that included the Board Room, a committee meeting room, an anteroom, and an Executive Directors' lounge, the suite was gradually whittled down as staff needs grew and available office space dwindled. In time the Executive Directors' lounge completely disappeared—converted into Central Banking Department offices—until the new wing of the building could be completed.

When the Fund building expanded, a portion of the original Executive Directors' lounge was reclaimed and an extensive renovation of the entire suite begun in June 1986. Al Harper, then head of the Facilities Design Unit, admits that the project was "one of the most complicated jobs the Facilities Section has ever undertaken. All of the work had to be scheduled during Board recesses." In one heroic undertaking some 125 chairs were re-upholstered in a single weekend.

Working with Rebecca Kudla, an interior design consultant, the Facilities Section staff completely redecorated the entire Board suite—replacing carpets, wall coverings, and window treatments and re-upholstering chairs and sofas. Replacing the lighting system in the Executive Board Room was, Al Harper noted, the final touch in the lengthy and difficult renovation. Kling-Lindquist Partnership, Inc., the architects of the Fund's present building, were called in as lighting experts. It was they who helped the Facilities Unit establish lighting intensities and determine the areas within the portraits that should be lit.

PETERS *(Continued from page 3)*

We need better teachers and we need to interest more people in the sport at an earlier age. We have some young kids now who, if they stick with it, will be very good. I'm beginning to see that a lot of teachers in this area don't want to take the time to build kids up. They want kids who will give them a national or regional reputation right away.

When you go to California or Michigan, you see thousands of little kids; their teachers spend hours and hours with them. You might not hear from them for five years or so and then all of a sudden there they are winning national championships. Their programs are very good.

Would you like to work with kids?

When I turn pro, I want to work at a rink that doesn't have a club. I want to start from scratch, build my own club with kids, and some adults. I would like to build a club in a place where the kids haven't seen figure skating or been exposed to it. Kids don't realize that what they see ice skaters do on TV, we also do. They don't realize how close the two sports are.

Actually when you look at the history of the sport you find that a lot of ice skating figures and dances originated on roller. The public isn't aware of this because they don't see it on TV and it's not an Olympic sport. We've been working on that, sending our teachers overseas to build up programs in other countries, but it's not sufficiently international yet. The year roller skating was scheduled to be a demonstration sport at the Olympics was the year of the boycott, so we couldn't go. Maybe in 10 or 15 years it will become an Olympic sport. Maybe I'll have my club then. Maybe I'll be training kids for the Olympics!

IT'S ALL DOWNHILL FROM HERE

You've struggled through treacle-thick Washington traffic to get to work on a snowy morning, and you walk into the elevator expecting sympathy. "Isn't it GREAT! I hope we get MORE." You are aghast. More? More! This person wants more. "She should be locked up," you mutter wearily to yourself.

That cheerful soul, though, is probably a skier and so should be forgiven the uncontrolled outburst. Snow is to a skier what wind is to a windsurfer. At the first snowflake, a skier's heart begins to quicken. Visions of majestic mountains and snow-laden slopes start to form. Anticipation mounts that this will be the year that everything falls into place: the first downhill run will be effortless motion—upper body still, arms poling rhythmically, skis carving perfect turns—leaving behind flowing serpentine tracks. Ah, yes. If only reality would be so kind as to indulge us once in a while.

The IMF-World Bank Ski Club works hard to give you many and varied opportunities to turn these visions into reality. Of the Club's 300 or so members, 60 are Fund staff. The Club was originally launched by a few Fund staff members, although memories get a bit hazy on the details. No one is quite sure just who founded the Club or when! (The favored date bobbing about in the memories of several of the Club pioneers is 1966.) Some say it was started to take advantage of the low charter airfares at the time; others insist that it was the social opportunities that led to the Club's formation; and still others believe it was formed for the convenience of hiring buses rather than arranging a convoy of cars.

Elena Polyak, of Staff Relations, remembers bus trips to Seven Springs, Pennsylvania, and the occasional fashion show of the latest skiwear. Grant Taplin, of the African Department, remembers grueling, but fun, 12-hour trips to Killington, Vermont. These would leave Friday after work and arrive as dawn broke. Club members would then ski all day, only to collapse exhausted at nightfall. (So much for the exciting aprés-ski life skiers are supposed to enjoy.) Bruno Valentini, of the Administration Department, remembers organizing many of those early trips and ferreting out the best bargains.

Today, the Club still hunts for the best bargains in ski trips. The marathon bus rides to Vermont have given way to relatively short air hops to places such as Denver and Salt Lake City. This year the Club very ambitiously planned four one-week trips to the Rockies: Vail/Beaver Creek, Colorado; Jackson Hole, Wyoming; Steamboat Springs, Colorado; and Alta/Snowbird, Utah. (Each has been a sellout.) For those who could not take the time to go west, day trips were arranged to Massanutten, Virginia, and to Blue Knob, Pennsylvania, as well as two weekend trips to Seven Springs. Although the schedule for next year will not be decided upon until early summer—after much research by the board—some places being considered are Big Sky, Montana; Squaw Valley, California/Lake Tahoe, Nevada; and Sun Valley, Idaho. A European trip is not likely to be planned unless the dollar soars. The last European ski strip organized by the Club was to Meiringen, Switzerland (Wengen, Interlaken, and Grindelwald) in March of 1986. It was a great success.

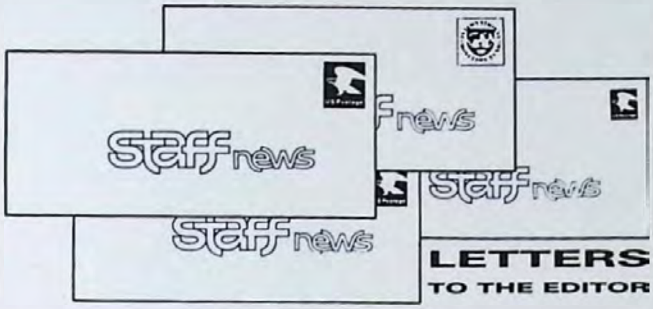
One thing that has not changed is the Club's membership fee: still a meager $5 for individual and family memberships. This entitles the member to attend the ski season's opening and closing wine and cheese parties, notices of upcoming trips, and a $5 discount on trips. The Club's officers are all ardent skiers; this year's board consists of Keiji Ikezaki, President (Bank); Frona Hall, Vice President (Bank); Mike Walden, Vice President (Bank); Margaret Saukel, Treasurer (Bank); Robin Broadway, Assistant Treasurer (Fund); Daniele Jaekel, Secretary (Bank); Juanita Roushdy, Assistant Secretary (Fund); and Lenore Beacham, Publicity Chairperson (Bank).

The Club encourages new skiers and all the trips are suitable for beginners. Most of the resorts in the western United States and Canada have excellent ski schools and offer beginner packages, which include lessons and equipment. If you are uncertain how you might like skiing, the one-day and weekend trips give you a chance to test your legs!

You might ask, "Why take up a sport that can hurtle you down mountains at speeds that could win you a spot on the Olympic downhill team?" Several board members revealed their reasons: Keiji Ikezaki loves the speed and control, as well as the mental and physical challenge. Frona Hall enjoys the sense of pushing herself to the limit, both mentally and physically. She also enjoys the congeniality of the après-ski hours. Daniele Jaekel finds skiing great "mental therapy" and an opportunity to meet people of the same frame of mind.

As for myself, I enjoy the cardiovascular workout—the thumping of my heart each time I hesitate at the edge of a steep slope and watch my friends slither down, knowing I will soon have to follow (erratically) in their tracks! The scenery is breathtaking; the air fresh; the camaraderie warm and plentiful; and the sport itself exhilarating and challenging. You will either become intoxicated with skiing's many ingredients or you will wonder what all the fuss is about. But do try it!

Juanita Roushdy



A handsome "bookquet" to Shuja Nawaz for a delightfully literate conducted tour of neighborhood book shops. Alas, are there any "originals" left among booksellers, or buyers, or browsers like the thrifty—impecunious?—English undergraduate who read daily, over a month, a few pages of Frazer's *Golden Bough* in his favorite bookshop. Too bad the single copy was sold before he got to the last chapter. But a righteous protest to the apologetic salesman against this deplorable lapse in service evoked a courteous card a few days later. A new copy was available once again for perusal. More likely, Washington bookshops abound in the other variety—book buyers who just do not have the time to read (chairborne and airborne civil servants?). It is, however, good to know where and when in Washington one may eat cookies (with sherry) without buying or reading books. Rather reminiscent of an exclusive (now defunct) Bombay book club which rejoiced in the apt name of "Silverfish"—defined by a blackballed journalist as an insect which eats books but does not necessarily read them.

Anand Chandavarkar

THE *AMEX BANK REVIEW* AWARDS

American Express Bank, Ltd. has announced its 1988 *AMEX Bank Review* Awards. This international essay competition, held in memory of Robert Marjolin, first Secretary General of the OECD and a former Adviser of the *Review*, offers over $40,000 in prizes. The first prize award will be $15,000. In addition there will be second and third prizes; regional prizes (for authors from Asia, Latin America, and Mid-East/Africa); a young economist prize; and ten special merit awards.

Eligible essays may be on any topic "in the field of international economics of current relevance to international financial markets." Essays should be written in English and be no longer than 5,000 words.

The deadline for submission of entries is June 30, 1988. Entry forms may be obtained from the *Staff News* office, Room 10-525.

STAFF NOTES

(January 1-January 31, 1988)

TWENTY YEAR STAFF

Elizabeth Baxter
Arthur Irausquin

RESIGNATIONS

Luc De Wulf
Amy L. Mintz

RETIREES

M.S. Gopalan
Brian E. Rose
Jan-Maarten Zegers

DEATH OF RETIREES

Roger V. Anderson
Andre Can Campenhout
P. Michel de Villers

TRANSFERS

Julian Berengaut from Exchange and Trade Relations Department to Western Hemisphere

Janet K. Bungay from Secretary's Department to AFR

Keith G. Dublin from African Department to Bureau of Statistics

Robert A. Feldman from African Department to BUR

Peter S. Griffith from Middle Eastern Department to Fiscal Affairs Department

Dennis P. Kelly from Bureau of Computing Services to Treasurer's Department

In-Su Kim from Asian Department to Treasurer's Department

Francoise Le Gall from Asian Department to AFR

Ali Michael Mansoor from Fiscal Affairs Department to external assignment, IBRD

Simon N'Guiamba from African Department to Asian Department

Margarita Ortega from Secretary's Department to Office of Executive Director

Joaquin P. Pujol from Western Hemisphere Department to Exchange and Trade Relations Department

M. Schulze-Ghattas from Bureau of Statistics to Research Department

Parthasarathi Shome from Fiscal Affairs Department to Asian Department

Karen A. Swiderski from European Department to Western Hemisphere Department

Ignacio Tampe from IMF Institute to Support Group, Resident Representatives and Advisors (Costa Rica)

James R. Wein from Administration Department to European Department

Peter J. Winglee from Bureau of Statistics toETR

Thomas A. Wolf from Research Department to European Department

Howell H. Zee from Research Department to FAD

NEW STAFF

(January 1-January 31, 1988)

Jagdeep Bandari
a U.S. national, is an Economist with the Research Department. Prior to joining the Fund staff he was a professor of economics at the University of West Virginia.

Gillian Beaumont
a U.S. national, is a Secretary, ADM. She previously worked as a Staff Assistant with the World Bank and is interested in flying, ice skating, aerobics, and gourmet cooking.

James. M. Eun
a U.S. national born in Korea, is an Auditor with OMD. Educated at the University of Maryland, his interests include tennis, basketball, and classical music.

John P. Kennedy
a U.S.national, is a Senior Personnel Officer, ADM. Educated at Princeton and Syracuse Universities, he was previously personnel manager for the Asian Development Bank.

Janice Oliver
a U.S. national, is a Secretary with the Bureau of Statistics. She had previously worked in the U.S. Treasury. Her interests include Bible study and reading.

Julie Shriver
a U.S. national, is an Investment Officer, ADM. Previously manager of investments for the Pension Benefit Guaranty Corporation, she is a graduate of Duke and George Washington Universities.

Photo credits: Denio Zara (pages 7, 16); Padraic Reid-Hughes (pages 3, 10, 12, 13, 16), Dave Beach (pages 4 and 5); Jill Roessner (page 6); and Randall Photographers (page 1).

staff news

Published by the
Editorial Division of the
External Relations Department
International Monetary Fund
Washington, D.C. 20431