staff news
INTERNATIONAL MONETARY FUND
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At the Managing Director's press conference (left), Michel Camdessus responds to a query. Interim Committee Chairman H. Onno Ruding; Special Assistant to the Chairman, H. J. Blommestein; and Joseph Lang confer at the Interim Committee (above), while Barber Conable and Michel Camdessus consider a point at a Group of 24 session.

Vernal Equinox Marks Arrival of Another Spring Meetings

Just as the semiannual equinox brings harmony to day and night, so too the ministers of the Fund and the World Bank's member countries seek semiannually to bring harmony to the global economy. With the outside of the building resembling a used car lot for limousines, the entrance looking like the check-in at an airport terminal, and the atrium resembling the lobby of a ritzy hotel, even staff unaware of celestial happenings were reminded that the Spring Meetings had begun.

For some staff, no reminder was needed, as work on the Spring Meetings began months ago. Ken Friedman and Joan Wise started providing secretariat services to the Group of 24 three months ago when invitation cables were sent on behalf of the Chairman of the Group of 24. This year Ken faced the additional task of upgrading his French in order to assist the Chairman, who was from Gabon and wished to conduct all the preparations in French.

"My high school French was not up to the job," Ken said, and he started six months ago to refresh his language skills through classes and a tutor. The training started paying off in mid-January, Ken said, when he started helping the Group of 24 drafting group prepare an annotated agenda.

At the World Economic Outlook *press conference Research's Director Jacob Frenkel and Senior Advisor Ernesto Hernandez-Cata (above) field questions, assisted by (left) External Relations Director Azizali Mohammed and Chief Information Officer Hellmut Hartmann.*

Working in a variety of languages is all in a day's work for staff at the Bureau of Language Services, and the challenge presented by the Spring Meetings is viewed as a "tremendous break in routine" according to Larry Skrivseth, who serves as Translation Coordinator for the meetings. BLS's work was especially rewarding this year, Larry says, because they were able to produce communiqués in three languages virtually simultaneously—an accomplishment made possible by the arrival of the computer age in the Fund.

According to Larry, the standardized use of WordPerfect software throughout the Fund enabled the BLS staff to use a separate software package to speed the translation process. Once the first draft of a document such as a communiqué was produced, changes subsequently introduced in the English text could be highlighted on a comparison draft produced by a software package called CompareRite. Changes could then be entered into the language texts. Considering that every communique goes through several drafts with countless changes, use of this software saved considerable time and produced highly accurate results, Larry pointed out.

Of course, this year's translation successes were not simply the result of new software, Larry was quick to note. He emphasized that the work of the evening translation coordinator, Fernando Montenegro, and the assistance of Francisco De Oliveira, along with the efforts of all the translators, transcribers, and proofreaders was "extremely professional," with everyone performing "at or above expectations."

High-level performance also characterized the work of Barbara Hughes, Chief of the Executive Board Services Unit, and her staff who managed the registration of all staff and participants at the meetings. The analogy with an airline terminal is not lost on Barbara and her coworkers, who at times must diplomatically explain why a minister can participate in one meeting, but not another. Despite very heavy registration on the first day, Barbara said, everyone worked hard to ensure that the registration of over 1,000 participants proceeded smoothly.

While the number of official participants at this year's meetings was about the same as last year's, press participation jumped from about 350 last year to over 400 this year, according to Graham Newman of the Fund's Information Division. Announcement of a new debt proposal by U.S. Treasury Secretary Nicholas F. Brady and anticipation of progress on a quota increase for the Fund fueled press interest in the meetings this year, Graham says, but staff from the Information Division had no difficulties in handling the unusually large number of registrations. He credits the work of the Information Division staff, working in collaboration with Barbara Hughes and her staff, and the tremendous efforts by Michael Dennison of the Communications Division of the Secretary's Department.

Michael has developed a computer-based system that not only generates badges for press registrants but also creates a data base of press corps who normally follow Fund activities. Such a data base can be used to target an audience by country of publication, or even by job (journalist or photographer). This year, for example, an Executive Director's office asked for a list of all journalists who were employed by publications that were published in member countries of their constituencies in order to target invitations to a press conference. The data base, which is constantly expanded, is used by the Information Division year round, Graham Newman noted.

While the Information Division works to keep out bogus journalists,

***Justice for Janitors** (left) picketed. David Cook (above) enjoyed a cup of coffee in a quieter moment.*

the Fund's Security Force, under the direction of David Cook, works to keep out any individual or group that threatens the security of the staff or participants at the meetings. As in previous meetings, the security force was supplemented during the Spring Meetings by 16 guards recruited from the Coast Guard and the scheduling of 12 additional guards from the Fund's own security staff.

David Cook confirmed that recent events elsewhere in the world have led to increased concerns about the security of the Fund building during the meetings. For the Spring Meetings a magnetometer (metal detector) was used at the main entrance for all visitors and x-ray machines were used to screen briefcases and handbags of everyone entering the meeting rooms. David Cook said that procedures at this year's meetings were the same as in previous years, but that he hoped to increase the use of magnetometers at future meetings.

Preparations for the meetings proceeded normally, he noted, but a potential problem did arise when Justice for Janitors, a group advocating higher pay and benefits for janitorial staff at the World Bank, announced plans for a demonstration outside the Fund during the early evening of April 4. Such demonstrations may take place legally as long as the demonstrators remain on public property (the sidewalk) and do not impede the flow of traffic.

Once he became aware that a demonstration was to take place, David Cook worked with Major White to prepare a plan for dealing with any potential disruption to the meetings or threat to the security of Fund staff or meetings participants. Police from a special branch of the District of Columbia police force were stationed outside the building and were on call to provide assistance as needed. Inside the building all doors in the front entrance were blocked by security guards, with one entrance kept open to allow staff to enter and exit. Many staff chose to exit the building from other doors, but a number of meetings participants needed to exit through the front doors in order to make connections with transportation to the airport.

David Cook's planning paid off. The demonstrators, augmented by two busloads of people from New York (including some reported to be employees of Eastern Airlines), numbered about 135—considerably larger than the 15 or 20 normally on hand for the Justice for Janitors demonstrations. And, instead of demonstrating and then leaving, the group tried to force its way into the Fund building. With the District of Columbia police working on the outside and the Fund's security force barricading the doors from the inside, the demonstrators were successfully turned away and forced to retreat to the sidewalk in front of the Fund.

David Cook credited advance warning combined with prior planning for the successful handling of a potentially critical situation. He complimented the work of the Fund's security force and noted their professionalism and that they all worked to the highest standards.

The sun has passed temporarily over the equator for another six months and so have the Ministers departed from Washington. But as the sun works its way back to the equator, so too shall staff at the Fund be working to ensure the success of another gathering of Ministers in Washington in the fall.

Pamela Bradley

***An overflow crowd** filled the second floor Meeting Hall to hear the Staff Association Committee review the details of the proposed new salary structure and compensation system.*

"It's Deja Vu All Over Again"

By 1:10 staff were standing five- and six-deep out the door. Those outside pressed forward anxiously, straining to hear the faint amplification of Mark Allen's explanation of the intricacies of the compensation package. They grimaced and glared whenever passing conversations swallowed up details, then edged forward a bit further, tilting their heads again toward the voice within. It was a full house and then some for SAC's April 5 meeting on compensation.

For nearly half an hour Mark Allen labored to provide a clear and detailed report on the compensation package. It was no easy task. Mere mention of the Hay methodology glazes eyes and dims brains these days. In this instance the complexities of the compensation proposals were compounded by the fact that they covered only the salary structure. Details of how these proposals might translate into individual salaries remained frustratingly vague.

Mark Allen cautioned staff not to be lulled into a false sense of security by the proposed salary schedule. As yet there are no details on what any increase would be or how an increase would be distributed, or whether in real terms it would, in fact, translate into an increase for all staff. Several factors, including where a staff member was in relation to his or her new grade and individual performance, were likely to have considerable impact on individual salaries.

The World Bank has assured its staff, Mark Allen added, that everyone there would receive at least 7.6 percent. SAC was not willing to accept, he said, the smaller overall salary adjustment for the Fund that followed from the Joint Compensation Committee's recommendations. Why the discrepancy between the two institutions? Previously Bank and Fund comparators recognized that they recruited from different markets, he said. The Joint Compensation Committee recommended, and the Boards decided, that the two institutions should use the same comparators. Bringing Fund and Bank salaries on average to the same midpoints would require a 12.7 percent increase in the Bank against 7.5 percent in the Fund. The SAC objected that the difference in the comparatios between the two institutions resulted from severe downgrading in the Fund, reorganization in the Bank that replaced higher paid with lower paid staff, and more expansion and greater career opportunities in the Bank (hence more people lower in their grade in the Bank).

The mood among staff seemed equal parts bewilderment, apprehension, and cynicism, all of which surfaced in the comments and queries. Several questions con-

Mark Allen (far right) provided staff with an explanation of the proposals. Other SAC members, including K. Burke Dillon and SAC Chairman Reinold van Til, were on hand to answer questions.

cerned the compensation that would be afforded A1-A8 staff. There was obvious anxiety that they would again be treated differently, and badly. What had the Fund done, one person wondered, to include more appropriate comparators, such as French and German comparators, for the A1-A8 group?

It hadn't done enough, Mark Allen concluded. Hay Associates had been instructed to survey comparable French and German markets, but had come back to the Fund saying the surveyed organizations had not cooperated and that they could not produce reliable data. The Fund should either change consultants, Mark Allen observed, or ensure that they collect the data they are instructed to obtain. With 75 percent of the support staff of other than U.S. nationality, one staff member added, our market is certainly not the U.S. Government.

One staff member wanted to know whether the Fund was now wedded to the Hay methodology. The Joint Compensation Committee proposes continued reliance on the Hay data base for its A9-B2 comparators because it is cheap, Mark Allen replied, "but we are in danger of getting awfully pally with them." Jan Smart added that "cheap" is always relative; the Fund has been paying lots of money for the Hay survey when better results might be gotten from annual surveys conducted by a reputable accounting firm such as Peat, Marwick and Mitchell; these surveys are available for as little as $400.

An edgy war-weariness informed many of the comments. Would this exercise finally provide the rules of the game, one staff member asked. "It's deja vu all over again," Burke Dillon replied, quoting the appropriately malapropped wisdom of baseball's Yogi Berra. "The rules will be applied only as long as they get the results that the U.S. or the major EDs want. When they don't, they'll be changed."

One questioner inquired whether the U.S. Government was again lobbying Governors. "We've heard the same rumors," SAC Chairman Reinold van Til conceded, "but we haven't yet seen the evidence." Another staff member stood to pose a larger, more philosophical query. "Are we really being well served by management in this process?"

Mark Allen and Reinold van Til looked at each other, and a low but distinct murmur rumbled through the audience. As a free agent, Mark Allen acknowledged, the management almost certainly shares our concern with the need for the Fund to pay proper salaries, but management was constrained by the Joint Compensation Committee and the Executive Board. Clearly, however, management was already having to face the problem that salaries needed to recruit new staff are becoming increasingly out of line with salaries of current staff.

As the hour approached two, Reinold van Til moved to close the meeting, but was met with an immediate protest from the floor. Reopened, the meeting expressed new apprehension that the emphasis given to merit in the salary structure might not lead, as intended, to the best people being rewarded. Would anyone police the supervisors? Would Administration review performance reports?

There was also growing concern that staff, and SAC, might be waiting too long to express their discontent. Why wasn't this meeting called during the Interim Committee meeting, one staff member asked? Why hadn't a disruption of the Interim Committee meeting at least been considered?

The meeting ended abruptly with the silent adoption of a SAC resolution that called upon the Executive Board to restore staff salaries to a level competitive with all major markets and to reject solutions that established separate salary scales for various categories of staff.

The crowded room emptied out quietly, but with palpable wariness and tension. The meeting had stirred old concerns and given voice to new fears.

SAC Comments On...

THE COMPARATIO AND COMPENSATION POLICY

Comparatio is not campari, although excessive consumption can cause an equally confused state of mind. The Joint Committee on Compensation (JCC) coined the term to describe the relationship between what people earn on average in a certain grade and the so-called midpoint of their salary grade. For example, if the salary scale in a certain grade has a minimum of $20,000 and a maximum of $30,000, then the midpoint is $25,000. If people in this grade earn on average $26,000, then the comparatio is 104 percent ($26,000/$25,000*100). According to the JCC, and management's proposals, the "ideal" compensation profile is a comparatio of 100 percent, in which average salaries equal the midpoint of the salary scale. All this is rather cryptic and complicated, but I would like to try to clarify some issues, without going into the technical details, and provide some thoughts on how a comparatio might be fruitfully employed.

It may be useful to recall how the salary system worked in the past. The annual salary adjustment was split between a general and a merit increase, with the merit increase a fixed percentage (2.4 percent) of the wage bill. The salary scale was adjusted by the same percentage as the general salary increase. As a result, the increase in the wage bill was always more than the increase in the salary scale, the difference being the 2.4 percent merit increase.

As many staff have experienced, this system drove people to the end of their range. The new proposals seem to resolve this problem, but the reverse will take place this year and possibly in the years ahead. The salary scales will be adjusted by more than actual salaries. And it is here that the comparatio comes in. While the proposed salary scale is adjusted upward by 14 percent, average salaries cannot be increased by more than 7.5 percent if a comparatio of 100 percent needs to be attained.

What is the magic of a target of 100 percent? Some background on what alters the comparatio may be useful. A change in the comparatio can result from personnel policies or from purely demographic factors such as changes in the age structure or average length of service. When promotion policies become more restrictive, for example, people will stay longer in their grade, moving to the upper levels of the grade over time, and the comparatio will tend to increase. Certain grades will see higher comparatios than others because they are associated with career ceilings.

The comparatio norm of 100 percent is based neither on established principles of salary administration nor on observations in the comparator markets. It is homegrown. The JCC report devotes remarkably little space to explaining why this norm was chosen and what the exact rationale for it is. It seems to have some intuitive appeal, however, and certainly it has elegance. If you have a normally distributed population (in the statistical sense), then some people will have salaries at the bottom of the scale, some at the top, and average salaries will gravitate around the midpoint. The mathematical elegance of this proposal has probably obscured the more complex reality, and the latter needs more attention.

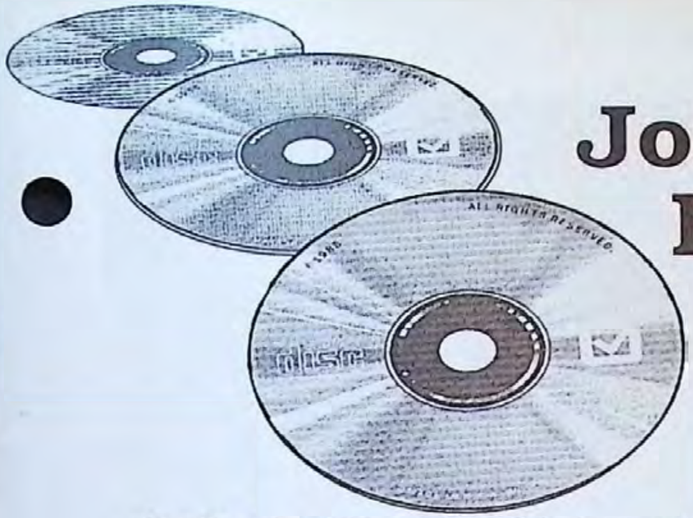
It is not at all obvious how the comparatio should be applied. For example, it is nonsensical to apply the concept at individual grade levels, because then a person's salary adjustment largely depends upon the population characteristics in his or her grade. If some people in the higher ranges of their grade retired, the comparatio would drop significantly. Would this mean that those remaining should get higher salary increases?

Similar problems occur at the aggregate level, although is likely that the comparatio is less volatile there. Would it make sense to have a comparatio target for the Fund as a whole? It may, but with refinements. It is essential to correct the comparatio for purely demographic factors, including changes in length of service and staffing requirements. Starting from a correct base, one could aim at keeping the comparatio constant over time. Thus the average salary increase would be closely in line with the movement of the salary scale. Differences between the two would mainly occur because of shifts in the demographic structure in the Fund and the composition of staff in terms of grade levels.

The proposed salary structures for the Fund and the Bank have identical midpoints. However, the comparatios in terms of the proposed salary structures differ considerably between the two institutions because average salaries in the Fund are higher than in the Bank. Among the many reasons for this are initial differences in salary structure and differences in demographic characteristics, including length of service; promotion policies; turnover rates, including the effects of the Bank's reorganization; skill composition; and recruiting markets. The JCC recommends that the pay practice in the Bank and the Fund lead to the same comparatios in both institutions. Even if we accept the need for a uniform salary structure, I am still baffled by the implications of imposing a uniform comparatio on both institutions.

If this recommendation were to be implemented responsibly, the administrations in the Bank and the Fund would have to coordinate their hiring, firing, job grading, and promotion policies to ensure that average age and level of expertise in each grade would be synchronized. Also, the composition of staff per grade level would have to be made equal in relative terms, irrespective of the different needs of the institutions. This sounds ridiculous, and it is. The choice is simple: either different salary structures and equal comparatios, or equal salary structures and different comparatios. To ask for uniform salary structures and comparatios is asking for the merger of the Fund and the Bank.

Reinold van Til, SAC Chairman



Joint Library Employs New CD Technology

Quietly and quickly compact disks have revolutionized the way music is packaged and heard. Most record stores now are "record" stores in name only. CD technology may be on the verge of similarly revolutionizing the storing and retrieval of information. And it may do so not by replacing computer technology but by enhancing the computer's capacity and by providing new applications.

CD-ROM (read memory only) applications in the workplace are no longer novel; the World Bank, in fact, has already set up several in library settings, including an index of computer journals in its Information, Technology, Facilities, and Personnel Library. In its recent acquisition of the ABI-Inform indexing service, however, the Joint Fund-Bank Library moves closer to the cutting edge of CD technology in information management. This combined search and article retrieval system is one of the first such commercial operations in the United States. It is distributed by University Microforms International, once known for its microfilm and microfiche products but now plunging into compact disk technology.

ABI-Inform allows users to search for periodical references and print abstracts and citations. For a majority of the publications from 1988 onward, it also permits users to call up and print many full articles. ABI-Inform covers the most recent five-year period of literature and is updated every two months. At present the system covers 1984 through February 1989.

Its index includes 800 periodical titles, with a concentration on mid-range, nonacademic journals and magazines. English is the only language used, and while the index offers a smattering of Australian, British, Canadian, Dutch, Indian, Hong Kong, and Swiss publications, the great majority of its titles are U.S. publications. Full text capability is available for 300 of the indexed titles.

For researchers wondering whether to use the Joint Library's own indexing system or proceed directly to the new CD-ROM system, topic is often the primary consideration. The ABI-Inform system is strongest in areas such as personnel, management, corporate finance, business, and private sector interests. It does, however, include the Fund-Bank quarterly journal, *Finance & Development*. The Joint Library hopes to work with University Microforms International to expand its international coverage, but the selection currently retains a strong U.S. bias.

For many staff, the Joint Library's own index—tailored to institutional interests and more current and more international in scope than the ABI-Inform data base—will remain the starting point for most searches. The ease with which the CD-ROM system can search for and reproduce exact copies of original text, however, might be too good to resist. Its black and white screen allows readers to enlarge segments of text on screen for easy reading and the adjacent laser printer provides crisp, clear copies of full pages of text and graphics. It also offers the option of copying to computer disks. Journals that are carried in full text are reproduced in their entirely, including covers and tables of contents that were previously unavailable with text-only services.

For searches ABI-Inform offers detailed 150-word abstracts as well as simple citations. Those used to handling CDs might find that the only strange aspect of the system is that the CD is not removed from its plastic container but is fed, case and all, into the machine. Users can initiate a search from the system's memory, but a request to read an individual article will prompt the user to load a specific CD. Loading and unloading involves little more than pressing (and holding briefly) an eject button.

The Library is interested in evaluating the ease and relevance of the system and encourages those who do use it to complete the evaluation form and comment on the clarity of the instructions and bring to their attention any difficulties they encountered. Early responses have been very enthusiastic ("superb supplement to the JOLIS bibliography," "fantastic," "marvelous technology"), with complaints reserved largely for the insufficiently international scope of the database and the cramped space around the UMI equipment. The Library can do little about the first complaint but has already acted to alleviate the space problem.

For its own part the Joint Library is intrigued by the possibilities CD technology offers. Its space-saving potential is enormous. The Library's staff has been using an on-line version of ABI-Inform for nearly ten years, but on-line charges are invariably steep. The CD-ROM application puts the same information directly into the hands of many more researchers and eliminates the need for librarians to act as "gatekeepers." If all goes well, UMI's technology may only be the harbinger of things to come.

Arts and Sciences

AN INTERVIEW WITH CHARLES KELLY

Charles Kelly has juggled twin loves, computers and music, for quite sometime. In recent years computing has laid exclusive claim to his energies, but the Fund-Bank Chorus and Orchestra has sought to resurrect his interest in conducting. An Operations Officer with Treasurer's Operations Division, Charles Kelly speaks here about two fields that he believes are highly complementary.

How did you come to be interested in both music and computers?

I have undergraduate and masters degrees in music, but I was taking computing courses all along, partly at the urging of my father, who clearly foresaw the impact of this technology. Of course in those days there were only mainframes, so my fare consisted of the usual FORTRAN, COBOL, and machine-language courses. This was when computer programs had to be written on decks of punched cards.

When I left school, I readily found work in computing and quickly became interested in the first generation of microprocessors. I became in some ways a computer psychologist. People would come to me because they were having trouble getting along with their computers. I would smooth out that relationship. Sometimes that meant fixing the computer; more often, though, it meant addressing the other side of the equation—that is, training people and changing the way they work.

Almost 99 percent of broken computers admit of two possibilities—either the computer has issued a message that the person doesn't understand or the person has issued a command that the computer has never seen before. The remaining 1 percent of computers are actually broken. Failure to communicate is the old saw.

Although I was formally trained in music, about six or seven years ago I realized I was not giving music my best effort. It's not a field that you ought to be half-hearted about, so I gave it up and concentrated on computers. I worked with a national vendor of computers for about three and a half years, then came to Washington and worked with several consulting firms. I applied for a contractual opening at the Fund and am now in my second year of that three-year appointment.

What parallels do you see between computers and music?

My school colleagues espoused the theory that music and computers were two absolutely antagonistic fields—one was in the realm of art, feeling, and subjectiveness, and the other was cold, hard, and mathematically based. Neither is true of either. Most people who do see a connection usually allude to some fundamental mathematical basis for both, but I see other connections. The notation of a computer program is a relatively complex notation that has special symbols and special rules and syntax. It has a world of its own that you have to master. The same is true of musical notation. An orchestral score is relatively complex, with a fairly specialized repertoire of symbols. It is logical; the rules are known and they can be followed. You can produce music from scratch or you can read and render it. The same is true of a computer program.

The other tie-in is that both a computer program and the first movement of a symphony, for instance, have a temporal structure. There may be certain events that are repeated, or repeated several times, until a certain point has been reached and then you continue with new material. This temporal organization is common to both classical music and a good computer program.

It doesn't surprise me to find that the Fund-Bank Orchestra has a large number of musicians who work with computers very closely. The skills you learn in one complement your ability to function in the other.

You build, or rebuild, instruments, I believe.

I have a piano and a harpsichord that I've rebuilt myself. My father was an engineer and from him I'd always had a love for tools and for working in wood and metal, crafting objects. My piano is a very nice grand Knabe that someone gave me for a song but which needed rebuilding. At the time I was a struggling musician and didn't have the thousands of dollars needed to have a piano rebuilt, so I undertook to rebuild it myself. Much the same thing happened with the harpsichord. I purchased it for very little and over a period of time repaired the jacks, the keys, the sound board, and the case. I gave it a second life.

I don't look for those projects, though; it's really a full-time endeavor. Rebuilding a grand piano takes 200 to 500 work hours. It's either a very protracted project or you have to stop everything else in your life and do that for two months. Still it's a handy skill to have if a key breaks on the piano just before a concert. And the harpsichord, of course, requires continuous tuning. If you sit down to play, you spend the first ten minutes tuning. It's almost impossible to be a harpsichordist unless you have that skill or unless you have a lot of money to pay someone to come in and tune your harpsichord each morning. Of course, in spite of my infatuation with keyboard instruments, my primary instrument was, and remains, the clarinet.

You are also a trained conductor...

I did my masters at Florida State, which offered no degree in conducting. This provided an unusual opportunity to gain experience. My teacher, Dr. Phillip Spurgeon, allowed me to conduct rehearsals, including dress rehearsals, and one of the final performances for each quarterly concert. Because we didn't have a degree program, we didn't have the normal situation where you have one orchestra and perhaps 30 aspiring conductors. Instead we had three orchestras and only two or three conducting students. It was a perfect situation. To study conducting, you have to do it. You can study scores, watch other conductors, and attend rehearsals, but at a certain point if you don't actually get up and do it, your skill doesn't progress.

I also had the opportunity to participate in a summer program that my teacher was involved in. The American Symphony Orchestra League used to sponsor a workshop for conductors each summer at Ortney Springs. The workshops were chaired by Dr. Richard Lert, who was over 90 years old when I was in the program. He served as the master teacher for these conducting classes, which were held in the Shenandoah Valley in a tiny little town that had the remnants of an old resort hotel near the hot springs there.

About 10 or 12 student conductors were instructed by Dr. Lert and his two assistants, one of whom was my teacher. We had three generations of conductors there. Dr. Lert would sit right next to you and when something went wrong, he would stop you and tell you what was wrong and you'd have to do it again. It's essentially the same technique used to teach piano or clarinet, except that it's a little tough on your ego to be corrected in front of 40 people. The wonderful thing, though, was that since Dr. Lert was 90, even the conducting students who were 40 or 50 years old were like children to him. He exerted a tremendous guru-like effect on everyone. That experience and my work at Florida State were very important. That was the formative part of my conducting training.

Is a certain personality associated with conductors?

Oh absolutely. There are many famous stereotypes about conductors. The most famous is the tyrannical type who insists on the greatest artistry. Many successful conductors have fit that role—Toscanini is the most famous. But that was more than 40 years ago and basically the world fought World War II and decided dictators were not the leadership style it really wanted. It's no surprise that prior to the war the authoritarian was one of the valid images of leadership. Unfortunately many young conductors still think of that as the model. I find that wholly out of place, particularly in a democratic society. Our leadership molds are very different. Leaders are designated by consensus and they lead by cooperation. That's more along the lines of the conducting style I like and I ascribe to.

What special skills make a good conductor?

First and foremost you need the ability to communicate with words and gestures. I'm always amazed that I merely wave a stick and all this wonderful music happens. It's a very ephemeral sort of practice. What makes one conductor successful versus another is very difficult to determine in the abstract. Sometimes musicians who are very gifted artists will also be gifted conductors. Sometimes not. Sometimes an average solo performer ends up being a very good conductor. The skills required also differ with the level of orchestra that you are standing in front of.

If you are working with college or volunteer groups, a lot of what you are doing is teaching. If you stand up before the Boston Symphony to play a Beethoven Symphony, every person, all the way to the back of the second violins, has played all of the Beethoven Symphonies 50 times more than you have as a young conductor. There's very little you have to offer them. There will possibly be a matter of interpretation, but unless you have a particularly brilliant interpretation, they are just going to play their interpretation and carry you along. In terms of formulating interpretations and getting an orchestra to render that, it's better for a young conductor to work with medium-level groups.

Players have to trust you; they have to feel that your comments and suggestions are directed toward the music rather than to them. That's important. It's always not that *I* would prefer it to be more forte in measure 254, but that *Mozart* would prefer it to be more forte. The music calls for this, not me. Stick technique can be taught, but it can be a difficult process because the laboratory is difficult to create. You need an ensemble and the student must be willing to be corrected and exercised in front of people.

What type of ensemble do you most enjoy working with?

I most enjoy working with volunteer orchestras, such as the one we have here. I was very pleased when I took some of the rehearsals for the *Messiah* in December of last year that the orchestral players were all very competent, very good readers, which is what it takes to have an orchestra. The same was also true in the chorus. Many had studied voice and had had experience from singing in college or church choruses. The pool of talent here is much better than you would find in a general volunteer situation.

There is also, I think, a natural audience for classical music here. Classical music is sometimes seen as something that's a little bit old-fashioned and that is a little bit on the esoteric side. Yet it has to exist in the same world with television and videocassette recorders, and the Washington Capitals.

As a result you need to somehow market this music and present it so that it has a fair chance of competing for our attention. I would like to think that there is something very important in this music and that if you are able to get people's attention, then they will respond to it.

At that point you're not really hyping it and it's essentially not a gimmick that you are imparting to the music. It's really more a matter of seeing that it gets a fair chance for a hearing. If you have a catchy title for your program or if you have a funny drawing on your poster, and it serves to spark people's imagination, then it has served its purpose.

After that, it's up to the message implicit in the music to carry the rest.

Spring Concert, Recruiting Drive on Agenda for Orchestra, Chorus

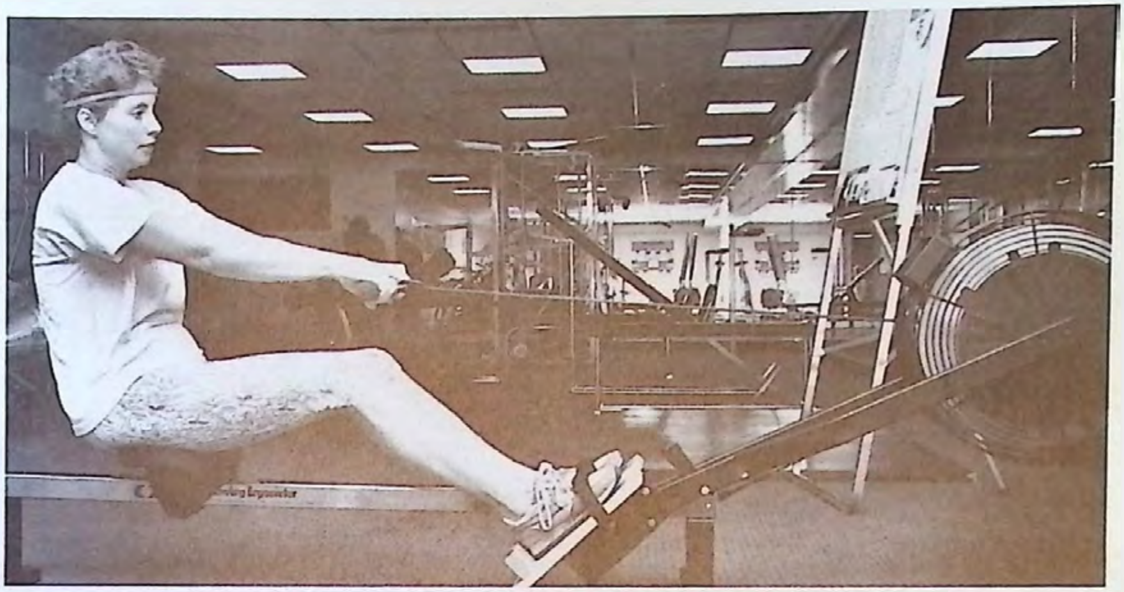
The May concert of the Fund-Bank Chorus and Orchestra will include excerpts from Haydn's *The Seasons*—the spring portions—and Brahms' Liebeslieder Waltzes as well as several show tunes that focus on spring or love. The Bank concert is scheduled for May 16th; the Fund's on the 17th.

Both the Chorus and the Orchestra are hoping to expand their numbers this spring. The chorus now has about 50 people and would like to see that go up to 75. The orchestra has about 20, and would like to increase it to 30. The extra numbers would fill out the sound of both and particularly help in rehearsals, where missions, home leaves, and workloads often translate into absences.

Charles Kelly would like to encourage staff to come out. Auditions are not required. "All that's needed is some musical training," Charles Kelly notes. "People tend to say, 'oh, I'm not good enough' or 'all the other people will be much better than I am,' but often times people's own assessment of their skills is much harsher than it should be. And an audition can intimidate anyone. We just hope that people will make as many rehearsals as they can, but we have to expect that work will always take priority."

The Chorus and the Orchestra need virtually every type of vocal and instrumental skill. "We've just found one oboist," Charles Kelly sighs, "so we need one more. They go in pairs, like birds. There are pairs of woodwinds and brass, too, and you can never have enough strings. In the chorus we need all voices. In the orchestra we need strings and double reeds, oboe and bassoon, particularly. We could use more of every instrument. That would give us a chance to make each rehearsal a little fuller." For more information, please call Charles Kelly at extension 7641.

Row, Row!



Pam Bradley is back in training on the Fitness Center's new Concept II rower.

Far from water, and subterranean no less, the Fund's Rowing Regatta is under way. From April 11, competition on the Fitness Center's new Concept II rowing machine has been fierce.

Pam Bradley briefly held the women's record, but was bested on April 13 by Marian Rozak, who was in turn beaten out by June Lavin. "Don't ask me for tips," June laughed, "I hurt all over. I never did more than five minutes on a rowing machine before. Those last two minutes are killers."

Competitors are given three chances to row as many meters as possible in 12 minutes. The single best score is taken for the competition. Hopefuls are practicing; leaders are already strategizing. "Should I try for a better time?" June Lavin asked Ruth-Anne Carey, Director of the Fitness Center. "Nah," Ruth-Anne Carey counseled, "wait until someone beats you, then row again."

Denio Zara, the men's early leader, was beaming the morning of April 13. He was still clinging to his lead. "Phil Torsani told me he had my record in sight," Denio Zara laughed, "but then he collapsed with one minute to go. It's tough. You know who's giving me competition? June Lavin!" Phil Torsani was indignant. "I did have his record in sight," he rebutted. "Listen, you can quote me on this, I'm going to beat Denio Zara." Ted Peters, with a ten-minute training session under his belt, was confident the record wouldn't go to either one of them. By late that afternoon he had, in fact, taken the lead.

With the Graphics Section bristling with competition, External Relations' own neck-and-neck race heated up. Pam Bradley vowed to mount a comeback. "Tell June I'm going to blow her out of the water," she told Kathy Lewis. "Tell Pam," June rejoined, "that I wish her rough water and a strong head wind!"

The Regatta was originally conceived as a way of popularizing the Center's new rowing machine, which allows exercisers to keep track of meters rowed, strokes per minutes, overall time, and calories expended. Male and female winners will be awarded t-shirts and "maybe more," promised Kathy Lewis, Assistant Director of the Fitness Center. Clearly the competitive juices are flowing. Fifteen people entered scores in the first three days alone and quite a few more, Ruth-Anne Carey noted, were "in training." The competition runs until May 12. The race is on.

STAFF NOTES

February 1–28, 1989

RESIGNATIONS

Karen E. Gemmer
Jeffrey A. Jennings
Rosalinda K. Kahoonei
Jae H. Park
Elizabeth Hudson Telson

EARLY RETIREMENT

Charles Y. Mansfield

TRANSFERS

Angel Antonaya to the IMF Institute from the Fiscal Affairs Department

Pamela J. Bradley to the External Relations Department from the Treasurer's Department

Alexander Leigh to the Middle Eastern Department from the Research Department

Jean D. Polk to the Support Group, Secretarial Staff, from the Middle Eastern Department

NEW STAFF

February 1–28, 1989

Firuzeh Arsanjani
Iranian, is a Research Assistant in EUR. She holds a Masters degree in economics from the University of Maryland.

Salvador Bonilla-Leal
Mexican, is an Economist with WHO. Educated at the University of Chicago, he previously served as the head of a division at Banco de México. His interests include international trade.

Wee Cheong Chong
from Singapore, is a Research Assistant with TRE. Educated at Central Michigan University, his interests include travel, swimming, and films.

Virginia T. Farinas
from the Philippines, is a Secretary with ETR. Previously an Executive Assistant with the International Finance Corporation, she holds a B.S. in business education.

Mary Elizabeth Hansen
a U.S. national, is an Assistant, OED. Educated at Brown, Georgetown, and Johns Hopkins, she formerly worked for the U.S. Treasury and the U.S. ED, World Bank. She enjoys cycling and sailing.

Ethel B. Manapsal
from the Philippines, is a Secretary with BCS. She holds a B.S. in secretarial administration and previously worked as a secretary for a real estate firm.

Catherine O'Neill
a U.S. national, is an Information Officer with EXR. A Ph.D. candidate at Columbia, she was formerly Director of Public Affairs, International Herald-Tribune. Her interests include refugee issues.

Sue Rodgers
a U.K. national, is a Secretary with BCS. Previously a secretary with the Ambassador's office of the British Embassy in Washington, she enjoys aerobics, cinema, and theater.

Ronald M. Schramm
a U.S. national, is an Economist (ETR). He holds a Ph.D. from Columbia and taught at Columbia's Graduate School of Business. Among his interests are Asian cultures and turn-of-the-century literature.

Jose V. Valderrama
Peruvian, is an Economist, ETR. Educated at Vanderbilt, he previously served as Senior Economist, APOYO, and as the head of the Economic Studies Department of the Central Bank of Peru.

Photo credits: Denio Zara (pages 1-3, 8, 10–12) and Padraic Hughes-Reid (pages 1-3, 4–5, 11–12).

staff news
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