staff news
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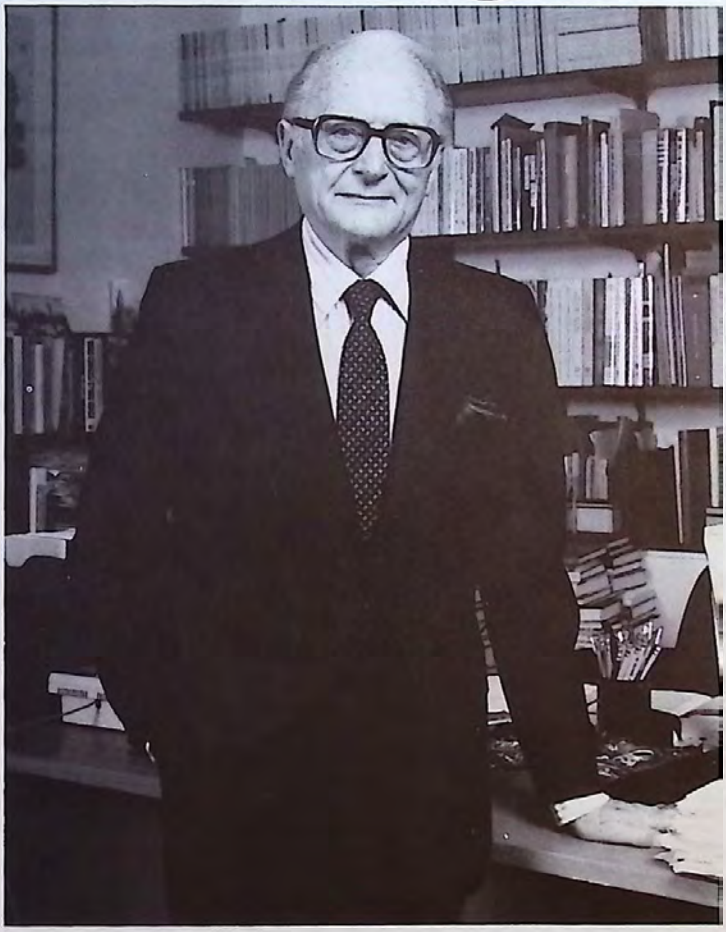
To Contribute to Progress

An Interview with Sir Joseph Gold



Quite a bit of laughter punctuated this interview (although sadly this resists transcription), but Sir Joseph's good humor never mutes the zeal with which he discusses law or obscures the fascination with which he still views the Fund, an institution on whose staff he served for 34 years. Sir Joseph Gold was the Fund's General Counsel and Director of the Legal Department from 1960 to 1979, and helped shape the Department as well as lead the institution through two major amendments to its Articles.

A Festschrift*—a collection of essays in honor of his work in the Fund and his contributions to international law—was published in the Winter 1989 volume of* The International Lawyer *and is augmented and published (by Verlag Recht und Wirtschaft Heidelberg) in book form, in English. In this interview he reflects on his work—the early days of the Fund, the amendments, and some issues that lie ahead for the institution.*

What drew you to international law?

I started my professional career as a very young teacher of law. One of the subjects I taught was private international law—the law governing the choice of applicable law when the facts of a problem, which usually arises between private parties, relate to two or more countries. This differs from public international law, which governs relations among states. I had become interested in public international law as well, because my teacher, Hersch (later Sir Hersch) Lauterpacht, was probably the most distinguished professor of public international law in the United Kingdom in this century. I became a protégé of his and we maintained our relationship for many, many years—well after the time when I was here in the International Monetary Fund and he was on the International Court of Justice.

During the war I worked for the British Government on merchant shipping, combining maritime law and finance on such matters as lend-lease and reverse lend-lease. My interest in international law, particularly international monetary law, really grew out of that experience as well as my teaching experience. Why I came to the Fund is another matter, though.

Originally I came to the Fund with the intention of returning to teach law in England. The late 1940s saw an enormous explosion in the creation of international organizations, and I thought if I were to teach public inter-

***In 1954 then Assistant General Counsel** Joseph Gold (left) watches as Managing Director Ivar Rooth addresses a group taking part in the Fund's Training Program.*

national law, it would be very interesting to see how one of these new entities was born and developed. I approached, or was approached by, three institutions: the United Nations, the World Bank, and the Fund. The Fund seemed the most exotic of the three; it really was, and is, a unique international organization in its functions and powers and duties. That attracted me very much.

I had had some experience in combining law with action and that seemed an ideal occupation in the Fund where what one said and advised was not merely advisory but also produced action in very interesting ways. Problems of interpretation, for instance, often involved disputes between the Fund and its members, and between members themselves. After all, members of the Fund had pooled not only resources but also a very important aspect of their sovereignty—their control over exchange rates and practices.

So I came to see the then General Counsel of the Fund, André van Campenhout, a most amiable person, and we hit it off very well. He was interested in the kind of things I was interested in and he offered me a senior job. I still had in mind a limited period—three years—but the more I worked in the Legal Department, the more exciting it became. Here I am, still fascinated by the organization.

Was this a gradual realization that your career was here in the Fund or did you make a conscious decision?

Somehow that three-year period disappeared from my mind, just as in the drafting of the Second Amendment of the Fund's Articles there was for some quite considerable time a theory that one would legislate for an interim period. But the interim period disappeared as a concept, and the world and the Fund came to the conclusion that it was much better to legislate for an indefinite future and to draft Articles that could be applicable no matter what happened.

Was that early period a particularly heady time for the institution?

It is really difficult to convey a sense of that time. Perhaps exhilarating is the best expression. To begin with, most of the Executive Board had been at Bretton Woods and were intimately connected with the foundation of the organization. And the staff was composed of men—it was largely men at that time—of outstanding ability. In a way it was like being in a university faculty of the highest caliber. We were few enough to know each other. I knew almost everybody in those days.

I must add, of course, that these people thought of themselves as pioneers. They were building something absolutely new; the idea of a new and harmonious world was the spirit of the institution then. It's not possible, perhaps, for people in the institution now to feel that sort of exhilarated sentiment. It was an exceptional time and the staff was an exceptional collection of people.

You were conscious then of shaping the future course of the institution?

Without question. For example, we had the sense that somehow all matters related to exchange rates were within the province of the Fund. This seemed to us a vast responsibility in an entirely unmapped terrain. There was also a great feeling of creativeness. We were new. The problems were new. The ends were new.

In the early years, unfortunately, the circumstances were not propitious for the Fund. The problems were recovery from the war, reconstruction, and development—not balance of payments problems. The first five years or so were a difficult period for most of the staff. They were, to use a cliché, champing at the bit.

On the whole, though, the Fund's lawyers did not feel constrained by that slow start. In this new institution almost everything was regarded as a legal problem. Whenever there was any doubt, much less a dispute, it was a legal problem. There was a very high sense of regularity and a desire to clarify the future course the Fund would take. The Legal Department was extraordinarily busy in those days. I remember working nights and weekends, and being summoned by André van Campenhout to his house at strange times to discuss all kinds of questions. What is extremely satisfying is that the groundwork we laid is still part of the groundwork of the institution. There have been enormous changes—two amendments to the Articles are the outstanding examples—but those old decisions are still relevant and are still, although people don't perhaps know it, involved in the corpus juris and general attitudes of the Fund to various problems.

Staff who've spent many years in the Fund recall when "everything went to the Legal Department." Was the degree of involvement of the Legal Department a necessary element in the functioning of the organization?

I don't think an undue burden was imposed. It was necessary to clarify the limits of the Fund's jurisdiction. The treaty did trench upon the sovereignty of member countries; it was important to give countries the confidence that the Fund was not claiming excessive jurisdiction. As the years have gone on the number of legal disputes has diminished. Lawyers now spend much of their time giving legal clarifications.

What is the relevance of having a legal doctrine or solution that, even if adapted, nevertheless provides continuity? It's twofold and enormously important. First, it demonstrates to members and to the world that the Fund doesn't act out of the whim of the moment. And, second, it demonstrates that in an institution with weighted voting power and with members of all sizes and kinds of political constitutions the interests of all members are protected. The safeguard of the law is necessary against surrender to the strongest among the members when issues arise.

What do you see as the Fund's role in international monetary law and how has it changed over the years?

A world of sovereign states is a prescription for chaos unless there is some sort of order introduced into their relationships. Historically, custom served as a major source of international law, but customs take time to develop and to be recognized. As the centuries have progressed, treaties have made enormous contributions and, in more recent times, organizations created by treaty have assumed an increasing role. Many of these organizations are, in fact, what would be called regulatory agencies in a national system. They are rule-making organizations within the framework of the treaty.

Organizations play a very important role, therefore, in developing international law and this is not always realized in an institution composed largely of economists. It's like the man who is surprised to learn that he has been speaking prose. Our economists are talking law; our lawyers are talking economics. One of the most interesting aspects of the institution is that you do try to marry these two, and other, disciplines.

The Fund's role has been changed dramatically by the collapse of the par value system....

Oh, very much so. The original conception of the Fund was indeed the creation of a code of conduct, a body of obligations for member states and rules to regulate their conduct in monetary matters. The use of the Fund's resources was intended to make it possible for members to observe the code of conduct. In the earlier years, the Fund was principally engaged in problems of the members' observance of the obligations of conduct, and that, of course, became enlarged, as the reputation of the Fund grew, into its preoccupation with the international monetary system as a whole.

Much of that concept disappeared with the collapse of the par value system. In a sense the basic concept of the Fund is different now. The Fund has become primarily a financial organization, giving balance of payments assistance and only through that assistance affecting the conduct of members in the terms it lays down for the use of its resources. This change, of course, really has meant that the Fund's opportunities to affect conduct in a real and direct manner are confined to those countries that need to come to the Fund for financial assistance. Put in its baldest terms, the Fund's influence over conduct now is mostly over the conduct of developing countries.

Do you see that as a permanent change in its functions?

I hope not, but it's impossible to tell, and there is the danger that, as time goes by and developed countries don't come to the Fund, it would be more and more embarrassing for them to do so. But we've seen extraordinary changes and they may happen again.

The amendments were enormous undertakings. Is the process of amending the Articles necessarily a major and complex process or could minor, technical amendments be made without much fuss?

One really can't give a firm answer to that. Any proposal to amend the Articles is going to be looked at with very great care and caution because some members think that after all this is not a minor matter. All aspects of the Articles are not of equal importance, politically or economically, to all countries, and there is much that is interwoven in the Articles. Any amendment can be an extremely intricate matter. And with high majorities needed, any proposal, whether simple or not, can provoke a batch of further proposals. Hitherto the membership has undertaken amendments only when a major purpose was sought. The two amendments were both revolutionary adjustments of the Articles.

The First Amendment was confined pretty much to the creation of the SDR—a very exciting enterprise because it was a new monetary reserve asset and it could develop into a true international money. The Second Amendment, of course, resulted from the breakdown of the par value system, but there was also the desire to modernize the Articles in the light of experience.

The two amendments were intricate, but for different reasons. The SDR amendment was a very delicate mechanism. If you tampered with one provision on the SDR as it was proposed, then you had to look at the whole entity. In fact, the SDR amendment was added to the treaty as if it had been a separate chapter added to the original treaty with rather minor modifications of the original text.

The world had come to the conclusion that something needed to be done to shore up official liquidity and also to control it. One of the reasons, of course, was the weakening of the U.S. balance of payments. The United States was one of the main advocates of the First Amendment and saw the SDR as a means of ensuring the future official convertibility of the U.S. dollar, but everyone regarded the SDR as an improvement in the international monetary system. A subterranean view held that creation of this new reserve asset might enable the Fund in due course to control the international monetary system as a whole.

But when it came to the collapse of the par value system, the spirit was entirely different. Many people regarded it as a tragedy. The two years of negotiating and drafting the Articles, following a great deal of earlier discussion, reflected the fact that a substantial number of countries wanted to get back to a suitably adapted par value system. In contrast to the First Amendment, there was no homogeneous body of amendments in the Second Amendment. One looked at every provision, whether interconnected or discrete provisions, to see how much needed to be changed. Virtually every provision of the Articles was amended to a major or minor degree.

You can imagine the kind of differences of opinion that arose, for example over gold, the future of gold, over the future exchange rate system—if it can be called a system—and so on. The nonhomogeneity of the proposed changes meant a task of extraordinary complexity. If you look at the five or six elephant folio volumes that have been published on the documents and the minutes of that time, you can see how extensive and varied the discussions were. I was in the Executive Board almost every day for two years. We worked under intense pressure, often sitting up into the small hours getting papers out to the Board and to the staff involved in that enterprise. It was a monster effort.

Those were the most intense two years of my life. I devoted myself pretty much exclusively to that task. Fortunately I had very good deputies, and one in particular, Albert Gerstein, to whom I could turn over the day-to-day running of the department and the provision of current legal advice.

Does a single issue stand out as perhaps the thorniest you've dealt with?

I still think of those two activities—the First and Second Amendments—as the most exciting problems we faced. We realized that we were doing something to the system as a whole to make it work better for an indefinite future. I was General Counsel for 20 years and in the Legal Department for more than 30 years, so there were plenty of complex and difficult problems.

The legal advisor must have the confidence of the Managing Director, without whose support he isn't really a legal advisor at all, and the Executive Board must be confident that it is being given unvarnished legal opinions. That approach sometimes would create the type of problem you are really talking about. Sometimes the opinion one gave was unpopular with one or more Executive Directors. Sometimes colleagues in the department would come to me worried that they had given intellectual offense, not personal offense, to this or that Executive Director. I would always tell them that as long as their unpopularity over time was spread among Executive Directors, they were doing alright. But my relations with the Board were really very good and I look back on them as very fulfilling.

Were issues such as the expulsion of Cuba particularly difficult?

Cuba was not expelled. Cuba withdrew after the Fund initiated a procedure that seemed to be leading to compulsory withdrawal. Of course, these days I'm delighted to see countries like Poland and Czechoslovakia coming back. In the very early years of the Fund I worked on the voluntary withdrawal of Poland from the Fund and I was the principal lawyer on the expulsion of Czechoslovakia and the settlement of its accounts with the Fund. I also worked on Indonesia—on its withdrawal and very quick return. None of these experiences did I enjoy, but they did give rise to fascinating questions.

I had these experiences in mind when we came to draft the First Amendment. To this day there is no power to compel a country to withdraw because of a breach of obligations with respect to SDRs. Of course the original power in the Articles to expel a country for other breaches remains and we all know how lamentable it is that there are now such serious breaches.

But I continue to feel that there is no profit in the compulsory withdrawal of a member from the Fund. Expulsion—exile—is a feature of primitive societies and I'd like to feel that we have developed the international community away from its primitive origins by the creation of law. If you expel a country because it is in breach of this or that obligation, no matter how important, you free it from all obligations to the Fund. And if a country is expelled for a breach of financial obligations, you have to enter into a settlement agreement. Well, if countries are not paying their current obligations, I don't know that you are going to collect under the mandatory settlement agreement.

So I see no real advantage in expulsion, although I can see some benefit in considering whether you can sharpen sanctions under the present Articles short of final expulsion. I can also see a very strong case for trying to take preventive measures to ensure these breaches do not occur again. But, of course, I feel very strongly about arrearages by all countries to all international organizations. All of them affect the secure fabric of international law.

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(Left) ***On Sunday afternoon,*** *April 1, Lindsay Wolfe (left), head of Budget and Planning reviews printed pages with Tony Chin (background), one of the Printing Unit's supervisors, and Mansour Nour (foreground). (Below) Bill Zaimis produces plates for the print run.*

Down to the Wire

Each year Budget and Planning and Graphics race against an April 1 deadline to produce the Fund's budget on schedule

George Marshall and Tony Chin, supervisors of the Printing Unit, had just settled into their desks to discuss the printing of the fiscal 1991 budget when there was a knock on their door. Ram (Mahadeo Ramkissoon) poked his head in, asking for additional manpower to cut the tabs. It was early March, and the very first elements of the budget document—the cover and the tabs—were being readied. "Ask Bill Zaimis and Hugh Crittenden there, they should be able to help," George Marshall responded. "Well," Marshall said, nodding in the direction of the presses, "the big 'B' is coming."

The big "B" takes on a life of its own in March. The document, which has been wrestled over—and perhaps even wept over in some quarters—as it has moved back and forth between the departments, Budget and Planning, and management, begins to take final form in early March. As the April 1 publication deadline approaches, Budget and Planning staff, who have been in high gear since early January, turn it up one notch more and begin to spend weekends and evenings finalizing the text and figures. Several Budget Officers and the Senior Budget Assistant are responsible for specific departments, preparing text for each department's entry in the Unit of Organization section of the budget. The text is then reviewed by a coordinator in Budget and Planning (Kevin Craig) and sent on to departments for clearance. Once cleared, it is usually the first major section to be sent to Graphics' Composition Unit for typesetting.

The document's other major sections: Budget by Object of Expense (coordinated by Minako Oka), Budget by Program (handled by Nokama Jackson), Capital Budget (Paul McClellan's responsibility), and the Managing Director's Statement (a team effort) follow roughly in that order, with the Managing Director's Statement always the last part of the roughly 130-page budget to be cleared for publication. This year the Statement was sent to Composition on March 27 for a first proof. The Appendices, which were cut back from 20 to 8 when the budget was redesigned three years ago, are usually finalized and typeset early in the process; the Table of Contents and Index are invariably the very last items to be set, since page numbers can not be assigned until the rest of the document has been typeset, proofed, and paged.

If the formal schedule is to be believed, a significant part of the text of the budget would be in Graphics by the second week in March. Everyone seems to wink at that deadline, though, and normally there are no visible traces of panic unless mid-month goes by without the first sections of text materializing. In January or February, Jane Godfrey, head of the Composition Unit, meets with Budget and Planning personnel to discuss whether any changes will be make to the approximately 105 tables in the document (10 tables were, in fact, deleted from the number carried in last year's budget). Actual figures are not be available until the final days of March, but titles and column heads can be prepared in advance and approximate sizes estimated to permit layouts to be done.

Whatever can be prepared early is prepared. The cover, title page, and tabs are typeset; the cover and tabs are printed; and the tabs die-cut and laminated. Material tends to move slowly and somewhat spasmodically in early March and to fly fast and furiously between Composition and Budget and Planning in the waning days of the month. Budget and Planning traditionally nominates

***Carol Diener** (left) reviews the budget's status with Composition staff Lucy Liccione, Carol Greer, Betty Maguire, Julio Prego, and the Unit's chief, Jane Godfrey.*

one person to liaise with Graphics. Talat Usmani had served in this capacity for more than five years, but this year she had a prior commitment (a baby girl born on March 24), and Carol Diener took over in her stead.

Ignorance can be bliss, Diener says, noting that there is something to be said for not knowing what crises are looming ahead and what near-disasters had to be reckoned with in previous years. "I am amazed at how many people are involved in this process. It's a little bit like magic. You don't know how it will get done—especially with so little time—but somehow it all comes together at the last minute." The key to her role, she adds, is knowing where everything is at all times. She logs in and out each piece of material, keeping a record of what stage each section is in and who has the various proofs, as well as a compete set of the latest proofs and changes. She receives first and second proofs of each section, keeps a copy for herself, and distributes the others to the Budget Officer who has authored that section and who will coordinate any corrections; to Lindsay Wolfe, Chief of the Budget and Planning Division; to Hartmut Wiesner, the Deputy Division Chief; and to Nokama Jackson, the Senior Budget Officer in charge of the administrative expenditures and control unit. She and the author/coordinator receive third and any subsequent proofs.

She finds herself very much in the middle—nudging weary colleagues in Budget and Planning to produce or turn around the material Graphics needs and soothing anxieties in Graphics about just when the material is coming. "My job really is to keep everyone informed of what's going on. The big question is at what point do you send material down for typesetting? If you send it too early, you risk having to redo it several times. If you send it late, you make Graphics nervous, but there is at least the greater likelihood that the text and figures will not have to be changed as much. Our division and Graphics agreed that it's more useful to wait until we're close to the final version before we send anything down."

The concept of a single liaison person between Budget and Planning and Graphics has worked out very well, Talat Usmani notes. "Graphics is not bombarded with different people and potentially different instructions. One person alone coordinates." Automation has helped too. Now all the text is sent to Graphics on coded diskettes that are converted immediately into Xywrite and then into the Magna typesetting system without being rekeyed.

A new chart program will allow Budget and Planning to create its own charts. These will be scanned in Graphics' Art Unit, which will add typeset text, save the charts on their Macintosh system, and size them to fit available space. The advantages, Carlos Cornelio, head of Art Unit explains, are twofold. His unit will no longer have to handle raw data (with the possibility that errors could be introduced in the creation of new charts) and the Photo Lab will no longer have to shoot charts to fit them to size. The budget's numerous tables still resist automation, however, and although Composition keeps templates of the tables, the actual figures must be keyed in by the Unit.

By mid-March, and certainly in the last ten days of the month, the pace quickens noticeably in the Composition Unit. The initial work on the budget is shared by Lucy Liccione, who is responsible for updating the budget tables throughout the year; Carol Greer, who takes the initial WordPerfect files and produces a dummy layout of the Budget by Unit of Organization section so that Budget and Planning staff know how much text needs to be cut to meet the two-page limit, and Betty Maguire. Throughout this period, Gloria Buckley, Kirsten Leslie, and Julio Prego keep up with many of Composition's other responsibilities, including work on *International Financial Statistics* and *Balance of Payments Statistics*, and *Chronicles*, as well as typeset menus, invitations, publication advertisements, and official forms. By the final week of March, virtually the entire Composition Unit is working on parts of the budget, with Betty Maguire and Julio Prego responsible for much of its paste-up.

Despite all the automation, much remains to be done by hand. The paste-up alone takes a full day, and the number of revisions on each section—normally three but sometimes more—means evening hours and weekend work in the final stage. This year the paste-up crew worked until 10 p.m. on March 31 and then was in the following day for much of the day to finish the job.

"We are networked, though," Jane Godfrey notes, "and that has helped us. It means any of our compositors can call up, and work on, any aspect of the budget at any time." The turnaround is rapid and the five-times-daily pick-up schedule ensures that material never languishes at either end very long.

All personnel of the Printing Unit are on call for evening or weekend work in that last week of March; the budget cannot go to press until the completed document, index and all, has been typeset, proofed, paged, and approved. That normally translates into at least one long day for printing and binding—one day that is normally very, very close to the end of the month. "If you had an outside printing press on call," Bill Broadfoot, head of the Graphics Section, observes, "it would cost you a fortune. They wouldn't be able to use the press for anything else while they waited for you, and they would charge you quite a lot for that."

The Printing Unit makes plates for roughly 130 pages, eventually prints 350 copies of the document, and punches and spiral binds the budget book. It could not be done, supervisors Marshall and Chin insist, without teamwork and a style of operation that emphasizes cross-training and productivity. Bill Zaimis and James Minor make the plates; Pete Pizza for printing the cover and the tabs. Printing the text of the budget is shared among Jerome Jones, H. S. Kedlaya, Mansour Nour, Benjamin Trapini, Eugene White, and Hugh Crittenden. John Federici and Mahadeo Ramkissoon are principally responsible for collating the book and the GBC (spiral) binding, but virtually all of the shop help out with this.

"In commercial printing," Tony Chin notes, "printers are assigned one job and that's all they know. We've tried to run our shop as cost-effectively as possible, and that means each of us knowing how to run all the equipment. If a printing job needs help, we can pull people off platemaking or binding, and they can pitch in. It really is a team concept and the press and bindery people work very well together. We realize it's important to keep overtime down, and that means being flexible because we never know what demands will be made when."

In an average week the Printing Unit uses 600,000 sheets of paper (11" x 17"), the great majority of it for Executive Board materials. The adrenaline flows a little faster, though, for the Budget Crunch. "I like a challenge like the budget," Marshall admits, "it fires me up. The tighter the deadlines, the more it fires me up." Everyone is on standby and no one leaves until the document is signed, sealed, and delivered. "This really is a unique group," Chin adds. "You're not going to find this level of experience, dedication, and loyalty outside. These guys will come in when they're sick and they won't leave until it's done. You can't buy that outside."

***Phil Torsani** (top) of the Art Unit discusses chart layouts with Jane Godfrey. Betty Maguire and Julio Prego had a long weekend, pasting up pages and inserting corrections until 10 p.m. March 31 and through much of April 1.*

For all the pressures, the supervisors, who have more than 30 years of experience between them, insist their shop remains unperturbed by the swirl of anxious proofreaders, last-minute changes, and the April 1 deadline. "People are always surprised by how calm we are," Marshall says, "but we are used to being rushed and to working under pressure."

Although the final days of production are notoriously long and difficult, and the tension is palpable, both the Composition Unit and the Printing Unit supervisors appreciate the absence of tempers or harsh words. "It's really been a pleasure to work with Lindsay Wolfe and his people," Jane Godfrey notes. "There have never been voices raised. And they trust our judgment. Budget and Planning will simply hand us the material and say, 'Here, make it look nice like you always do.'"

George Marshall and Tony Chin concur. "Lindsay Wolfe has been a great individual to work for and with. He appreciates everyone's input and he's not afraid to take the blame himself," Tony Chin says. "He respects

***With page numbers** assigned to the budget on the afternoon of April 1, (from left to right) Kevin Craig, Paul McClellan, Hartmut Wiesner, and Terry Hill compile the index.*

our judgment and treats us like professionals," Marshall adds. "You really enjoy working for someone like that."

The admiration is mutual. "The Graphics people are really marvelous. We get absolute top-class service and all of them are professionals," Lindsay Wolfe says. "They get the document late and they always make up the time for us. They are amazing, really, because it is always out by April 1." Over the years Budget and Planning has looked at alternative procedures—possible ways in which the budget process could be restructured and the crunch avoided. "But it just seems to be one of those operations that always goes down to the wire because at the last minute things will change," Wolfe adds.

If anything, the budget process has been growing increasingly more complex over recent years. The proverbial pie isn't expanding quickly and the choices that must be made as a result aren't getting any easier. The intense period for the Budget and Planning staff is not only the final few days of March but the preceding six or seven weeks when the substantive issues are being resolved. "The last few days for us," Lindsay Wolfe notes, "are surprisingly like reaching 40 years of age. Actually, getting there is worse than the event itself. When it goes to Graphics and we are totally involved with proofing and indexing, the load lightens. The only time the pressure comes back on us is right at the end when you are given the final budget document and asked, 'Is this alright, can I release it?' You sort of gulp—frantically trying to remember if you've made all the necessary changes—and then you release it.

"For us, when the Managing Director's Statement is cleared and the first proofs of that arrive, we breathe a bit more easily. I think Jane Godfrey does too—I'm sure she is biting her fingernails while she is waiting for the last major section of the budget to arrive." It is a measure of his confidence in Graphics that he does relax when the document is out of his hands and in its final production stages. "One of the things I learned," he says, "is that you leave people there alone. My wife used to tell me, 'If you stand over my shoulder while I'm typing, I will make mistakes.' That's true. At that point our contribution is to stay out of their hair, but to be on call.

"Understanding what the composition and printing processes entail is not easy. There's a tendency to send your project off and when it comes back to wonder why it wasn't done sooner. Actually there's a lot of skilled work involved, and you really appreciate it when it's done professionally."

By late Sunday afternoon, April 1, the budget had been printed. For Graphics one of their most intense periods was over. For Budget and Planning, there was still the matter of bringing the budget to the Board. But there was also a brief respite, and a sigh of relief. "There's always a sense of accomplishment," Talat Usmani observes, "when the budget is out. That's another year behind us."

Reading the Budget

Given the urgency with which readers of the budget normally zoom in on the bottom line or on their department's figures for the coming year, there is reason to suspect some of the other details tend to be overlooked. "The budget is actually a fairly big document," Lindsay Wolfe notes. "It's absolutely chock full of information. A large percentage of readers probably never realize what's in there, but if you have the time and read it through, it's quite fascinating. It can tell you things like how much the WEO costs and how much it costs to mount a mission."

It will also tell you that there was a dramatic increase in the number of staff missions over the past year. The budget traditionally includes several boxes (there will be nine this year) that provide background information, and figures, on a number of topics. Among the subjects examined this year are the impact, and cost, of fax technology in the Fund; EDP budget priorities; productivity gains in Treasurer's as a result of networking; technical assistance with UNDP resources; the Central Banking Department's work in Poland; and the mail mobile.

Hartmut Wiesner, who identifies and develops topics each year, believes these boxes are a useful and effective means of highlighting certain activities. "They allow us to better explain to staff what we are spending resources on and what we are getting in return. The graph on networking in Treasurers', for instance, gives us a very clear indication of rising workload, a stable work force, and technology's role in increasing productivity."

La Bonté de La Bonbonnière

For ten years now François Cochin has been delighting Fund staff and others with his candies and pastries

Each morning a goodly number of vans and trucks stop by at the loading dock, leaving provisions for the day's meals. Meats, fish, fruit, and vegetables, but who bothers about mean essentials when truly wonderful things come in small white boxes hand-delivered by François Cochin?

La Bonbonnière's pastries grace the dessert carts of the Fund's Executive Dining Room each day, and a few, a very few, even wend their way down to the cafeteria for afternoon tea. For the Dining Room La Bonbonnière and Bread and Chocolate actually share the pastry honors: La Bonbonnière normally provides large fruit tarts and possibly a cake each day in addition to 12–15 individual pastries. Bread and Chocolate, whose napoleons and eclairs have a loyal following, remains the source for these and for the small lemon and hazelnut tarts.

Patrice de Bortoli, the Executive Chef of the Executive Dining Room, also relies on La Bonbonnière for private parties and has used the bakery for the Governors' banquet during the Annual Meetings. Desserts for the banquet, which will serve 500 people, are selected each year after a competitive tasting of desserts from several sources. Each year La Bonbonnière prepares four or five choices for the tasting, which is held several months in advance of the event. Chef de Bortoli has known La Bonbonnière's owner, François Cochin, for 15 years and is appreciative of his talents. "I have really come to rely on François," de Bortoli says, "to come up with things I can trust. He's very open; he likes to help you; and he's a real professional. And his prices, too, are very competitive."

***François Cochin**, owner of La Bonbonnière, at 1724 H Street. The shop's window often contains elaborate seasonal displays. For Easter he and his chefs created a fanciful street scene with pulled-sugar trees and a whimsical assortment of marzipan animals.*

La Bonbonnière also provides pastries to the World Bank's Executive Dining Rooms and croissants and brioches to the Hay Adams and the Jefferson hotels, but institutional orders make up barely a quarter of its business. The small bakery at 1724 H Street draws most of its business from the street—many of his customers, Cochin is happy to acknowledge, are from the Fund and the Bank. The bakery has for years, in fact, been a favorite source of cakes and pastries for office parties and other occasions.

La Bonbonnière opened its doors ten years ago, originally tucked away on the second floor of the 1919 Pennsylvania Avenue cluster of businesses. The tiny shop sold only candy then. It's pizza-sized oven accommodated little baking, but size was not the only reason for the absence of pastries. Cochin had battled an allergy to flour for most of his professional life, and candy-making offered a comfortable respite from the perpetual sneezing, tearing, and pill taking.

The small shop blossomed—one of the few shops to do well, in fact, in that curiously off-putting building—and Cochin soon found himself handling special requests for cakes as well as a booming trade in truffles and marzipan animals. In 1984 Cochin sought larger quarters. "I didn't want to go too far from you people," he says. "I have always gotten a good crowd from the IMF and the World Bank." La Bonbonnière moved a block and a half east—to its present location—and Cochin returned to baking. "I got back into the pastry business," he says, "and I started taking my pills again. I take Drixoral every day—even on my day off. It's not good for me, I guess, but what can you do?"

Cochin has been a pastry chef for most of his life. "I didn't want to be a pastry chef; I wanted to be a tailor," he explains. "My mother was a seamstress, but she said 'You will never get a good living from that.' It was after the war and she found that I was good at decorating. One day a guy opened a pastry shop and my mother went there the first day and asked him if he wanted an apprentice. That was me. She didn't even ask me if I wanted to do that. I was fourteen. But I didn't mind actually; I didn't like school and I was eager to get out."

In the kitchen of the Executive Dining Room, *Chef Patrice de Bortoli transfers one of Cochin's apple tarts to a serving dish.*

Cochin spent several years at the bakery before serving in the army and then moving to Paris. "I didn't like Paris too much," he admits, and he was soon off to Bermuda, where he worked for two and a half years, and to The Bahamas, where he spent five years. By the end of his stay in The Bahamas, the lure of the tropics was wearing thin and he found himself missing the change of seasons and heading toward the States and Washington.

"My English was pretty poor," Cochin recalls, "and I knew I needed more contact with people to learn the language. My allergy, too, was pushing me to get out of the pastry business. I ended up working as a waiter, for La Bagatelle and others, for nearly seven years."

He and a friend eventually decided to start a business of their own—a bakery—and they opted for a university town in upstate Pennsylvania—State College. Cochin still cringes at the memory of the winters there. "Aaah, Pennsylvania was something else," he says. "Shoveling snow at 2 a.m. to get to work was not my idea of fun. It was just the wrong place at the wrong time. But I did learn to make sticky buns; that was the only good thing about that experience." (La Bonbonnière still features these buttery cinnamon buns—a distinctively Pennsylvanian delicacy in an otherwise decidedly French assortment of offerings.)

Cochin's Washington enterprise was, by contrast, very much the right place at the right time. The city's international clientele was immediately appreciative and La Bonbonnière helped fill a notable gap in the city's culinary repertoire (one of the great mysteries of this city, in fact, is the dearth of good bakeries). Since he moved to his H Street address and expanded into pastries, his expenses have increased markedly, Cochin acknowledges, but his volume has jumped dramatically too.

The big problem now is lack of space in his showcase. He experiments often, but anything new invaribly bumps something old. "I tend to experiment a lot around the holidays. It's a good time. But I can't cut off too many old things. Sometimes people will jump at something new and then two weeks later they will ask for something old again." He rarely has time now to create the fanciful marzipan figures that were a staple of his earlier shop, but there may be a few marzipan bunnies for Easter.

Christmas is his busiest period; gifts and party orders double his normal business. Valentine's Day and Easter see an increase as well, but this is usually limited to an increase in candy sales. Special orders and wedding cakes also quicken the pace for the bakery's small (eight-person) but flexible staff. They recently filled an order for 700 mini-pastries with only a day's notice, and they ask for only a week or two's notice for wedding cakes.

Managing the shop, baking many of its items, and making his own deliveries take their toll, however. "I don't have any social life except for Saturday night," Cochin admits. "My day starts at 1:30 a.m. I come in then to bake the croissants and brioches myself. These have to be delivered by 5:30 a.m. I have another chef who arrives at 5 a.m. and other guys who start at 6. I go to bed before the chickens and I get up before them too."

There are few vacations (the last was a week in Florida; last year a planned trip to France to spend the Fourth of July with his twin brother was foiled at the last minute

François Cochin readies *his cast of characters for La Bonbonnière 's Easter window. Many of these cheerful marzipan creatures are designed and named for employees and friends. There will also be some marzipan bunnies prepared for customers' Easter baskets this year.*

when he was left short-staffed) and many long hours, but Cochin seems acclimated to the demands of his profession. "It's a very satisfying job. You come out with good products and people like them. It's very rewarding."

There are still dreams to be realized too. And for François Cochin those dreams are not of a chain of big, brassy bakeries or of massive institutional orders, but of a tearoom. "I wish I had enough room to make a tearoom," Cochin says wistfully, "I think a nice tearoom in town would be successful." He named his shop, La Bonbonnière, after a small candy box. "It is also," he explains, "something that is cozy."

The opening reception *for the Visitors' Center's current exhibit featuring 47 artists, "Venezuela: Contemporary Art," drew guests from more than twenty embassies. Also attending (from left to right) were Raymond V. Miezelis, President of Smurfit, the organization that provided the exhibit's graphic arts; Maria Eugenia Bigott, the sculptor of the piece shown here and the wife of the Ambassador of Venezuela; Brigitte Camdessus, wife of the Managing Director; and Simon Alberto Consalvi, the Ambassador of Venezuela to the United States. Over 500 people attended the very successful opening.*

Take the Step

The new IMF Dance Club offers fun, and the chance to polish your footwork

***With members of the IMF Dance Club** in a circle around him, John Macuci (center) demonstrates the steps, and the form, that make the "swing" swing.*

"Dancing is just walking in rhythm," John Macuci says with a matter-of-factness that belies the fact that students have been seeking him out for lessons in this "simple art" for 17 years. He and his wife Mary currently give lessons in the Fund every Thursday evening to some 50 Fund and Bank staff members who want to polish their steps and expand their dancing repertoire.

The classes are being offered by the new IMF Dance Club, which was formed in February by Karen John, a Service Assistant in the Facilities Section of the Administration Department. "I want to get people out to dance," she says. "A lot of people at the Fund only know colleagues in their own division or department. I thought it would be fun to offer people a chance to socialize and get to know one another—to share a common interest after work and just relax. We had 70 people join the club and 50 sign up for our first set of classes. It's nice because those 50 have come from a wide range of departments."

Karen John comes by her interest in dancing naturally. She is the daughter of John and Mary Macuci, the instructors for the first series of classes. Her parents met dancing, and have never really lost the delight they draw from "taking to the floor." "My dad used to work at the World Bank," Karen John notes. "He had a heart attack while he was working there and he had quintuple bypass surgery. About two years after he recovered, he started dancing again with the encouragement of his doctor."

"I learned to dance," John Macuci says, "at the American Legion Hall. We danced to records. That was before the war. It was very reasonable: 15 cents a person; 25 cents a couple. Where else could you go for a quarter?" The dances of the 1940s—the swing, the jitterbug, and others—formed the basis of what they would dance for several decades, and eventually teach. They eschewed the dance crazes of the 1950s, 1960s, and later, and have stuck to the more durable forms of ballroom dancing. They also became involved, many years ago, in the round dance movement, which takes choreographed steps from ballroom dancing but has participants dance these steps in a large circle rather than with partners. Round dance has borrowed its clothing sense from square dance, so that boleros and full skirts are the fashion rather than anything you might associate with Fred Astaire's or Ginger Rogers' wardrobe. And it, too, uses a caller (a leader)—someone who cues dancers on the sequence of steps to be followed.

The Macucis have become nationally known round dance choreographers and now travel frequently, appearing as feature leaders at round dance festivals throughout the country. When Karen John was growing up, though, John Macuci's full-time job at the Bank and six children to raise left the family with little time, or money, to travel. So they brought the dancing to their home. In 1972 they built an addition to their house—a 40' by 18' ballroom that they still use for private lessons and a weekly round dance class.

The Macucis will be teaching only ballroom dancing at the Fund and have started off with the swing. It's a basic dance, Karen John notes, that adapts to almost any music, including top 40 pop music. Next on the list is the cha-cha. The carpeted surface of the atrium section of the cafeteria—the current venue for the classes—has been a constraint and a worry, though. "I would prefer a smooth surface," John Macuci says, "a carpeted surface is hard on the gals. If you are wearing heels, you can catch them in a rug. It's not the best surface for the waltz or the fox trot, but you can manage with it for something like the jive, the rumba, or the cha-cha."

The Macucis bring their own music and focus each lesson around a small number of new steps. "Link rock,

***Karen John** (center) enlisted her parents, Mary and John Macuci, to teach the first lessons for the IMF Dance Club. The Macucis have been teaching dance for 17 years.*

fall away rock, change places, left to right," Mary Macuci calls out in rhythm with her music. Some 20 couples sways and rocks, stopping every so often to pick up the fine points of a step or to keep in rhythm with the music. To help commit these steps to memory, the Macucis also provide handouts that chart the new steps.

The Macucis admit that they have come across a few students who really didn't have rhythm, but they insist that learning to dance is more a matter of relaxing than of having exceptional physical skills. "You have to unwind," John Macuci says. "You can't think of the office when you are taking lessons. You've got to concentrate. If you can block everything else out, you will really start to enjoy it." Mary Macuci adds that learning to dance is also a matter of determination. "We had one man who had rhythm problems, but he was determined he was going to conquer it and he did. Sometimes the ones who take the longest time to learn something also retain it the longest."

The Macucis fret that the number of people learning to dance and the numbers of couples going out to dance are diminishing. "I think it's just become too expensive for people," Mary Macuci says. "People now can't afford the cost of babysitting. When our children were young, my mother would baby-sit and we would pay $3 to go dancing for the evening. You can't do that any more. And people just don't seem to have the time. Both husband and wife are working and the time they spend in traffic is terrible—there's just not the time anymore to go out dancing."

Karen John is not quite ready to give up, though. This first class has been lively and popular. The students plan to celebrate the end of their swing lessons with an excursion to the Kennedy-Warren ballroom. Cha-cha lessons begin on April 5 and Karen John is already exploring other types of classes. "We've had a lot of interest expressed in the lambada, and I'm trying to arrange a teacher."

Classes are held each Thursday evening from 6:00 to 8:00 p.m. in the atrium section of the cafeteria. "We still need more men participating," Karen John sighs. "They seem to feel a bit apprehensive about joining a dance class. But if they would come out and see how much fun this is, I know they would enjoy it."

——Dance On!——

The IMF Dance Club will be offering cha-cha lessons in April, with the rumba and waltz possibly next on the agenda. For more information on the club, and on their classes—including possible lambada classes, contact Karen John at extension 4773.

World Bank/ IMF Africa Club

The World Bank/IMF Africa Club is made up of African and non-African staff interested in promoting greater awareness of African affairs in the Washington community. Among its activities, the Club organizes and promotes social, cultural, and other activities, and sponsors lectures and symposia on economic, social, and political developments in Africa.

Upcoming events include a second Africa Day Bazaar. The bazaar is scheduled for May. If staff members are interested in reserving a booth for the event, they can contact either Gemina Archer-Davies (extension 6423) or Jean-Claude Nascimento (extension 8575).

Annual membership dues are $20. For more information about the Club or its activities, contact Macodou N'daw at the World Bank (Room I 11-189 or at 473-0606).

Sir Joseph *(continued from page 4)*

I was taught a valuable lesson very early in the Fund. A Deputy Managing Director in earlier years was Merle Cochran, a very experienced former American diplomat. The Fund was having a bad time with a Latin American country and I, an inexperienced official of the Fund, was exasperated, saying at one stage, 'Oh, why do we go on submitting to this kind of harassment and agony? Why don't we break relations with this country?' Merle Cochran said, 'No, you don't understand. The one thing you never do is to break relations with any country. You keep on. You plug away. In time you will have some influence, but if you break relations, you have no influence.'

The family of nations consists of only about 165, 170 entities. That's a very small family really. To send one of these few into exile is unprofitable.

Is there any one project now that you look back on with special satisfaction?

Oddly enough, I would go back to my earliest days in the Fund for that. When I first looked at the Articles, I discovered a provision that seemed to me to change most countries' private international law. The Executive Board, perhaps, was not aware of this, so I, as a young lawyer, took the initiative and, with the support of the General Counsel, wrote a paper for the Board and ultimately a proposal for an authoritative interpretation. The proposal went to the Board and was accepted. Well, this was tremendously exciting; I felt I had done something original and important in the field of private international law. I can still feel the sense of relish with which I heard the Board give its stamp of approval. I have kept track of the effects of that provision for more than forty years.

But there were many, many such experiences; it was a wonderfully creative and exciting job. I can say only of my time in the Fund as the General Counsel that if I had an open choice to live my life all over again, I'd do the same thing. I miss it now. After all these years I still miss the excitement of involvement; not the involvement because one wants to interfere with events but because one wants the chance to contribute to progress.

On a very different subject why has the Fund not yet had an administrative tribunal?

For many, many years we had the impression that ours was a small staff and, on the whole, harmonious. There were no asperities to speak of between management and staff. But of course the staff has grown over the years and the Fund's administrative law has become more complex, so the Fund has rather slowly had to come round to the conviction that after all it was not a God-given lawmaker, that it might make mistakes, that it might maladminister in some respect, and that there was a case for a tribunal.

It's an extremely difficult matter because one wants to avoid having the tribunal itself stir up controversy. When you look around to see the calendar of the courts here and elsewhere, you realize how litigious people can be. A tribunal could worsen relations between the management and the staff, but I have every confidence that it will come into existence. As with writing amendments to the Articles, however, writing the charter of the tribunal could be an arduous task.

I remember with great amusement the creation of the Staff Association. I was one of the three people delegated to approach the Managing Director, Camille Gutt, to say that we were thinking of creating an association but that our brief was for a social organization; we had no cause to set up any other kind of body because of unfavorable relations with the management.

Mr. Gutt received the three of us. I was the spokesman. I began to speak and this charming man with his very guttural voice said right away, 'Gold,' he said, 'I have all my life been in favor of trade unions.' So there was no problem, and one of my early tasks was to write the charter for the Staff Association.

Probably quite a few aspiring authors here would love to know how you've managed to keep a very demanding professional schedule and still do an impressive amount of scholarly writing. What is your secret?

First of all I never regarded writing as a chore. It has been fulfilling. Something in me demands the expression of that creativeness, so I have thoroughly enjoyed it. One secret is to write every day. This is nothing I've discovered; truly creative people have said they must do so. Flannery O'Connor, for example, said that she sat down every day with an empty sheet of paper even when she didn't know what she was going to write because she thought the divine afflatus would visit her and she would write. As General Counsel I would set aside an hour or so before I went home, say 6 to 7 or 7 to 8, and write then. I have to confess I also wrote on weekends, which I don't do much anymore. My secrets, then, are two: be deeply involved in what you write and do it all the time. I wrote then, and write now, with a pencil all the time. Modern technology doesn't exist for me; a pencil is more creative.

Have you considered writing your memoirs?

No hope at all, for two reasons. One, you must write frankly, and I think it is almost impossible to write memoirs without hurting someone's feelings. I don't want to do that—never have wanted to do it and certainly don't want to do it now.

And, two, memoirs tend to distort one's own role. For example, when it seemed that the creation of the SDR would be a serious and important undertaking, I decided to keep a diary for the only time in my life. I kept it going for about 30 days, and then read it. It was obvious to me from reading this diary—which I still have—that there was only one intellectual giant involved in the creation of this asset and it was I! I thought, 'Oh, no. This must stop.' I never went beyond those 30 days.

My children are still trying to sit me down, so that they can tape my recollections of my private life and development and some aspects of my professional life, principally for the benefit of my grandchildren. But there again I feel a hesitation. I don't know whether I can be 100 percent honest.

Where do you see the institution heading? Is it adapting quickly enough? Perhaps too quickly?

I feel there should be greater concentration on a more normative form of guidance for members in the pursuit of their policies—not necessarily rigid obligations, but principles of guidance. In international law of the last decade or so there has been a very exciting and original phenomenon called soft law. It argues that perhaps you can exert quasi-legal or moral pressure on countries to do things that you regard as appropriate without inflicting the mark of Cain on them as violators of obligations if they resist the pressure.

There is room for a lot more of that, but I don't see it happening yet. The Second Amendment was conceived with the belief that experience would gradually lead to an accretion of principles constituting a code that would be useful in developing the international monetary system. This has not happened. The Fund has felt that following this course would inhibit countries and perhaps reduce their choice of appropriate policies. But I think we should get back to the original concept of formulating principles of guidance and not simply giving advice, writing technical papers, and engaging in long discussions that seem to come to no conclusions for action.

Perhaps this present course is being followed because language in the Articles can be read to suggest that the same principles should be adopted for the guidance of *all* members. This is not so. No member should escape guidance, but you can have principles of guidance that apply to one class of members and different principles that apply to other groups; this should really ease the task of the Fund in formulating principles of guidance appropriate to the circumstances of all members.

The principle of uniformity really has to be coupled with another principle, about which one hears less —the principle of symmetry. The weight of what you do in applying different principles of guidance to different groups of countries should be symmetrical; it should not weigh more heavily on one group than on another.

What do I foresee? I'm not terribly clairvoyant, but I wish there were more effort made to develop some soft law in matters of the international monetary system. And I'd like to think that the SDR will not be allowed to wither because of the absence of further allocations. One experience I have learned from the Fund, though, is that you can never know when some provision, some activity, something you have done in the past is going to be of rejuvenated interest. In a way there are no new problems, it has been said, only problems that have been forgotten.

To a Fellow Worker...

Sir Joseph admits to many interests, and at least one serious hobby, collecting first editions.

I collect first editions, English and American, of the twentieth century. I am interested mostly in the works of poets and dramatists, less so in fiction.

There was a Poet in Residence at the Library of Congress—a kind of Poet Laureate—in whom I was interested. The poet, James Dickey, had put out something in a very short run—perhaps 10 or 15 copies—that I was interested in. It was impossible to find, so I did something I have not done before or since, I called him and asked whether he might have a spare copy for me. He said 'yes, but why don't you come over?'

I went over to the Library of Congress and was shown into a great big bare room with virtually no furniture. I found James Dickey there, sitting in the middle of this room strumming a guitar. We spoke a little of his poetry and then he said, 'Are you a writer?' I said, 'yes, but not of imaginative literature.' He asked what I did write about and I said, 'International monetary law.' 'That's imaginative literature,' he said and gave me a copy of this booklet beautifully inscribed to a fellow worker in the vineyard.

Pictures at an Exhibition

The International Camera Club's popular annual show features the work of several Fund staff members

An old photograph isn't simply an old photograph anymore. Michael Blackwell's shot, "At the Parade," which won an Honorable Mention in this year's Annual Photographic Exhibition, proves that images once frozen on film can now be the raw material for new works, for experiments with cropping and lighting that create a range of new possibilities.

"I actually took that shot more than a quarter of a century ago," Blackwell says. "It was one of several that I took with John Hill (now in the Fund's African Department) as we said goodbye to neighbors after completing an assignment for the Latter Day Saints Church in St. Etienne, France. The old man in the picture was a Spanish refugee who worked as a cobbler and who brought out his old and battered camera to take a picture of us.

"It had been put away in a box of slides and forgotten until I started experimenting recently with old slides. I have been taking old slides and blowing up portions of them to achieve a grainy effect. This photograph is just one quarter of the original slide; it has been rephotographed with a beam of light on the center to give it the enigmatic feel that must have appealed to the judges."

Michael Blackwell's work was, in fact, the only photograph by a Fund staff member to win an award. This year, as last, the show was dominated by a handful of veteran Bank photographers: John Cleave, Curt Carnemark, and Maurice Asseo, and one prolific Bank newcomer, Ruth Montague. But this year, as always, the show has been a popular one, routinely drawing a large and interested lunchtime crowd.

"Last year," Michael Blackwell notes, "we were finally able to persuade the Fund to get new display boards. They make a huge difference. In the past we had to drymount each entry and fix it to the display board with pins. Now we can matte them and use velcro to create a more aesthetically pleasing display."

Fund staff members are well represented in the exhibition. Contributing entries this year were, in addition to Michael Blackwell, Dori Flickenschild, Linda Galantin, Glennys George, Carolyn Johnson (a former employee of BCS), Marie-Louise Kime, Vito Tanzi and his son Giancarlo, and Karl Unterholzner, the husband of Linda Unterholzner.

***Participating in this year's show** are (above, from left to right) Marie-Louise Kime, Linda Galatin, Glennys George, Karl Unterholzner (husband of Linda Unterholzner), former staff member Carolyn Johnson, Dori Flickenschild, and Michael Blackwell. Not shown, but also contributing to the exhibit, are Vito Tanzi and his son Giancarlo. Michael Blackwell with his award-winning photograph.*

The Managing Director's Greeting Card

Spring is just as good a time as any to start thinking about the Managing Director's holiday greeting card. It takes a bit of preparation to get the third photographic competition under way, and staff members contemplating entering have abundant time to sort or take pictures, whichever is easier. Keep an eye out for a flyer—with detailed information and pictures of previous winners—in early May! Questions may be directed to Mila Tuason at extension 4631.

Mila Tuason

Recycling Effort Gets Under Way at Fund; Office Paper Is the First Order of Business

Those white metal cans, edged in black and carrying a clear list taped on them of what is, and what is not, acceptable office paper, are showing up everywhere. At last report the supply of 2,000 cans, which was trickling down from the thirteenth floor, had reached parts of the fourth. Another 850 cans are on order for the remainder of the building, but the Fund's recycling effort has begun in earnest with or without a can in every office.

In the Fund, the recycling program has been met with considerable enthusiasm and a notable absence of grumbling. George DiBitetto, Chief, Facilities Operations Unit, has received few calls and the calls he did receive were more often from staff chagrined to find their carefully sorted trash casually dumped into the same trash bin at day's end. Each of the cleaning crew now has a separate plastic bag or bin for recycled trash, and Facilities would like to hear about any recycled office trash going astray.

While the District government tried to sort out the pertinent regulations and the Fund attempted to devise appropriate logistics the eagerness to comply with the new recycling scheme was such that some offices began neatly stockpiling eligible trash when the recycling initiative was first announced in November 1989. Needless to say they had a healthy stack when the white cans reached them last month. Here, as elsewhere, public willingness to cooperate, fueled by ecological concerns, outstripped the capacity of local governments and private industries to collect, process, and recycle materials.

***Office paper** should now be kept separate from other trash. It will ultimately find its way down to one of the three large hoppers in the Trash Room on the 20th Street loading dock.*

At present the Fund has three large hoppers in the Trash Room on the 20th Street loading dock, each with a capacity of three cubic yards, to collect recyclable office paper. George DiBitetto estimates that the Fund currently fills ten of these bins each week. For the moment the Fund's regular trash vendor is removing the paper and keeping it separate, but he does not pay for it. As soon as a reliable estimate of the volume of recycled trash can be made, the Fund will bid out its office paper trash in an effort to recoup the costs. The market for collected paper has, however, been extremely volatile. At one point computer paper was bringing $60 a ton and white paper $40 a ton, but these prices may not hold in a market where supplies are steadily increasing. "We will always be able to get rid of it," George DiBitetto notes. "The question is whether they will be handing us a check or whether we will be handing them one."

The next step for the Fund may be recycling newsprint. Facilities is considering organizing this by suite, perhaps with a single stacking device available for a somewhat more centralized collection effort. There are horror stories, though, about the state of newsprint collection. The market has collapsed for newsprint and in a number of cities, the District included, newsprint is simply being tossed into ever-mounting heaps.

If planned legislation goes into effect, the Fund will be required to separate an increasing number of items, including brown, green, and clear glass; aluminum; tin; and plastic. The process of separating and storing each item may present short-term logistical challenges for the Fund. Doing on-site separation may pose the biggest problem, because loading dock space is limited and may not accommodate more dumpsters. The Fund is looking into the possibility of contracting with a vendor who would sort the trash elsewhere.

The reverse side of collection is the use of recycled products. Bill Broadfoot, who heads the Graphics Section, notes that while using recycled paper seems an unqualified good, the issue, in fact, has been far from clear cut. All of the paper Graphics currently uses contains some recycled content (about 20 percent), but this is "mill broke" and "printer offcuts," the waste that paper mills collect in the manufacturing process for reuse. The difficult area is "post-consumer" paper—paper that must have ink removed from it to be reused. Unfortunately the process involved in removing ink from paper has created severe environmental problems of its own.

While the production of Kraft (brown) bags and boxes has been relatively clean and efficient, the bleaches and solvents used to recycle fine papers for printing have had a history of poisoning the air and the water in the communities surrounding these plants, Bill Broadfoot says. "We are a wasteful society," he adds, "and our appetite for paper seems to be insatiable. But there seems to be no easy answer on recycled paper. We don't yet have the technology to do some forms of recycling in an environmentally sound way."

We may be heading toward a paperless society, with increased use of electronic communications and document retrieval, but Graphics still registers an estimated 5 percent increase in paper usage each year and the immediate future seems more likely to see the Fund, and society as a whole, wrestling with difficult economic and environmental issues.

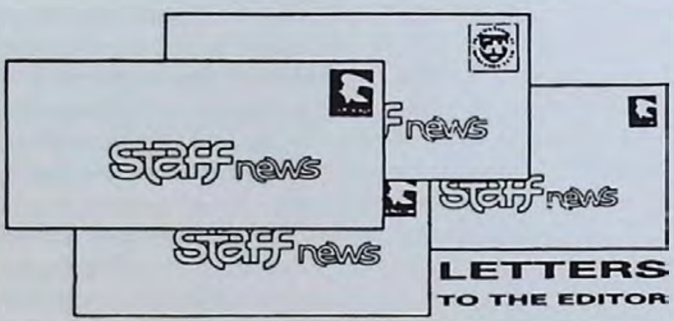
What Can You Do?

• **When you get your white can, use it. White paper**—computer, copier, and stationary—**goes into the white can,** regardless of the color of the ink on it. George DiBitetto has had the dumpsters checked periodically and has found that staff members have generally been very conscientious about separating trash.

• It takes a little bit of extra time, but **remove paper clips** before you toss office paper into the recycling can. Most vendors, however, do accept paper with staples in it.

• **Discard food wrappings, cups, tissues, and any soiled paper with the regular trash.**

• **Any colored paper**—and that includes those pink phone messages and yellow Post-its and the *Morning Press*—**and any cardboard materials** (including the backing of writing or legal tablets) **go into the regular trash.**



A Word of Caution

My experience in Buenos Aires holds out useful lessons for all travelers. Along with my wife and two-year-old daughter, I recently went on a sight-seeing trip to Argentina. The weather was sunny; people in the street were delightful with their friendliness; and sights of Andean peaks and lakes and of penguins and sea animals in the Peninsula Valdes were magnificent: It looked like a perfect picture-postcard vacation.

On our last day in the country, we arrived in Buenos Aires from Trelew and sat in a cab outside the domestic airport to drive to the international airport. It was about 10:00 p.m. After about half an hour of driving, I realized that our taximan was following another cab. He diverted the cab from the highway to a deserted street. The cab he was following stopped suddenly, blocking our way. Two men, one with a gun, came out of the cab. I recognized the man carrying the gun—he was the one who had loaded our luggage into the cab outside the domestic airport.

They dragged me from the cab—my wife screamed in terror while my daughter slept—and after a struggle, snatched the camera bag and disappeared in their cab. Our taximan, who was a conspirator in the crime, then drove us to the international airport to make sure that we would leave the country. Gone were the cameras and the pictures of the trip; but without so much as a scratch, we survived to tell the tale.

Lessons for travelers are clear. As far as possible, avoid flights arriving or departing after sunset. At the airport, first look for a taxi registration office. Do not follow a taximan who volunteers to take you to his cab. Use public transport, whenever possible, to go to and from the airport.

Ulhas R. Gunjal

A Word of Appreciation...

Mr. Cutler's article in the October-November 1989 issue (only recently received) gives a welcome overview of what his department is working on. However I missed a reference to the pension office in the Staff Benefits Division. Mr. Hogan and his staff are not only assisting in the transition from active to retired status, but remain a most helpful contact for retirees when problems arise in pensions or other administrative matters. And these do arise, even when the monthly pension check arrives promptly! Geographical distance from the Fund premises does not facilitate the resolution of problems, so the pension office's assistance is highly appreciated.

Gustaaf Loeb
La Tour-de-Peilz, Switzerland

Letters *(continued)*

And a Word of Thanks

After an accident and an operation I recently found myself crutch-bound and unable to carry anything. The cafeteria staff offered with alacrity to carry my food tray to the table of my choice. It was an offer that I much appreciated and took advantage of many times.

Likewise the guards at the H Street entrance were always quick to open the door well in advance of my arrival and departure.

The patience and understanding of both the cafeteria staff and the guards helped make a few simple tasks less frustrating and embarrassing for me. I wanted to thank them publicly for their kindness.

Juanita Roushdy

STAFF NOTES

February 1 –28, 1990

TWENTY-FIVE YEAR STAFF

Purisima N. Anderson
S. Kanesa-Thasan

TWENTY YEAR STAFF

Diane D. Cross
Nathaniel Russ

RESIGNATIONS

Javier Gala-Palacios

Remembering Major White

Thomas V. White, known as the "Major" to Fund staff, was born on March 24, 1927, in Jersey City, New Jersey. He was one of seven children, five boys and two girls, and he is survived by his two sisters, Dorothy Sherman of Secaucus, New Jersey, and Margaret Bendik of New York City. He is also survived by his wife Mary and his daughter Caroline, who reside in Arlington, Virginia.

Before coming to the Fund, the Major served in the U.S. Marine Corps from 1944 to 1946 and then from 1948 to 1970, before retiring as a Master Sergeant. He saw combat action in World War II, Korea, and Viet Nam. In Korea, he was one of those known as the "Chosen Frozen," for having walked out of the Chosan reservoir and survived.

The Major served as the Commander of the Guard at the Fund from 1977 until his death on March 11, 1990. He died at the Kensington Gardens Nursing Center after a short illness. Funeral services were held at St. Thomas More cathedral on March 15, and he was buried with full military honors at Arlington Cemetary. He will be missed by all those who knew him.

David Cook
Security Officer

A staff member also contacted *Staff News*, asking that Major White be remembered for the kindness and assistance that he regularly extended to staff members.