The ARCHI

Fidelitas Amor et Artes

APRIL
1945
GRAND COUNCIL

SPEAKS

To All Members of Alpha Rho Chi Fraternity

In the past few months, there have been numerous requests from our members in the service for some sort of recognition or membership card from the Grand Council.

After taking the matter up with members of the various chapters and members of the Grand Council, we believe that a card of this kind would serve several purposes, not only for our service members but for our entire membership.

Our directory cards in the W.G.E. and W.G.S. files as well as chapter files have not been corrected and brought up to date for several years. Our ARCHI mailing list is not complete and many issues are returned with each mailing because of insufficient address information.

We should have a permanent address for each member where his fraternity mail could be sent at all times.

Chapters as well as the Grand Council are confronted with problems of war time scope. Most of our chapter houses have been taken over by the government for the housing of service units or have been closed entirely for the duration.

This means that the Grand Council has practically no income from the chapters with semester fees, initiation fees, ARCHI endowment and other sources of income greatly curtailed.

It is the intention of our officers to maintain as many chapters as possible even though housed in temporary headquarters. It will be much easier to keep the embers burning than it will to rekindle later.

It has always been the actives who have supported the Fraternity in the past. This time we appeal to our entire membership to "pinch hit" for our actives in their absent numbers.

Membership cards are now ready and in possession of the W.G.E., and will be sent out by return mail, with name of member, chapter, and dues paid to December 31, 1945, upon receipt of $1.00 or more.

The Grand Council of Alpha Rho Chi

George A. Whitten, W.G.E.
1619 Walnut Ave., Wilmette, Illinois
HARRY B. TOUR OF TVA

By John N. Baker and Marvin R. Patterson

“Make no little plans, they have no magic to stir men's blood”—Daniel H. Burnham

“Architecture is frozen music”—De Staal.

The architecture of TVA exemplifies both of these quotations. The Tennessee Valley Authority is charged with the improvement of life in the valley—a challenge to things as they are. A river system draining an area as big as England is controlled by twenty-one dams. Locks and power houses turn this power to the use of man. Such building, employing 25,000 men with machines for ten years, surpasses comparison, is greater than any in the world in all time.

Harry Bird Tour, Anthemios '21, Principal Architect of TVA's Design Department, is among the architects responsible for the Authority's success in the design, structure and functioning of its public buildings—sonatas in masonry.

TVA, greatest regional development program ever attempted, long ago proved its worth. Its work in flood control, navigation, soil conservation and improvement, and the generation and sale of electric power has been widely accepted and approved by the American public.

What the American public does not know is the part architecture has played in the success of TVA. This "yardstick for the development of power" once an experiment in political philosophy, is now an accepted fact, in part because our people are impressed by its physical appearance. First impressions are lasting—seeing is believing. When the public see the TVA dams and power houses—in person or in pictures—they form a favorable impression of the dignity and stability of the entire TVA program.

Nor does the public know what difficulties architects usually face in an engineering project, and how they must be overcome. Architects, under Tour's leadership, have attained a prestige in a department of engineers who traditionally regard architects as interlopers, but who here ask advice and respect suggestions.

Thus upon the TVA architects has rested a large part of the responsibility for interpreting the Authority's program to the public.

The success of this interpretation has been, largely, the success of Harry Tour. In every phase of the work is seen his guiding hand—though it is a hand which has led, never dominated.

Describing TVA's architecture, Tour says:

"We are working to produce an architecture in keeping with the progressive spirit of TVA. Every detail is studied, every decision made with a view toward reflecting the honesty of purpose which characterizes the project as a whole. We hope to prove that public architecture can be practical, sincere, and beautiful."

Speaking of special techniques, he points out that "synthesis of materials, attention to the smallest details, honesty of line, bold use of color in interiors—all are among the means with which architectural effect has been achieved."

For the individuals who maintain that TVA is trying to achieve a radically different architecture, Harry Tour has this comment:

"We have been accused of attempting to create a new 'style'. Nothing could be farther from the truth. Instead of dressing up the engineering form with applied ornament, we work hand-in-hand with our engineering colleagues in the creation of real architectural engineering. This is an honest approach to an enduring public architecture."
Harry Tour's modesty discourages the detailed recounting of his life. He says "It's just what happens to anybody who has the dumb luck to know the right people at the right time." A more plausible theme of his career would be that he joined young organizations that thrived, and that he has what it takes to thrive with them.

He was born in Humboldt, Iowa, in 1899. After attending public schools in that city, he enrolled in the University of Illinois. Here he worked his way through college. One year—ah, but not quite—ended in the early termination of his college career. On a certain Sunday he was found working in a University building—contrary to regulations. He was reported to the dean with the recommendation of expulsion. Fortunately for Harry Tour, and for the concerns with which he has been associated, the dean interviewed him, commended his industry, and saved a noted graduate for Illinois.

During his junior year, he suffered a broken vertebra at football practice; in his senior year the breakage was in the region of his heart, when he met Jean Roemer, of Waterloo, Iowa, Jean Tour, since 1924. In 1921, Harry Tour graduated with the degree of Bachelor of Science in Architectural Engineering.

For six months after graduation he worked for a contractor in Toledo, Ohio. Early in 1922 he became architectural engineer for the Toledo Board of Education. In 1923, Mr. Tour joined the staff of the Consumers Power Company, Jackson, Michigan. The year 1925 saw him appointed head of the architectural department of Consumers' Holding Company, now the Commonwealth & Southern Corporation. Later he was Alternate Procurement Officer with the Iowa Conservation Commission, where he became Acting Director.

The year 1935 saw Tour join the staff of TVA as supervising architect at Norris Dam. With the completion of the Norris powerhouse in 1936, he was transferred to Knoxville in his present position.

Withal, Harry Tour remains unassuming and genial. He finds time for everyone and everything. He was the first mayor of Norris, Tennessee, in 1937, and later served as a council member. He is President of the Tennessee chapter of the AIA, member of ASCE, past director of the Knoxville Technical Society, vice-president of the Dixie Illinois Alumni Association, and Alumni Architect of the Knoxville Alumni Chapter, APX.

Harry Tour's own comments on his present position serve to show his true personality. Says Harry: "I am still just one of the hired help, depending on the loyalty and ability of my friends to keep me on the payroll."

A dyed-in-the-wool Southerner recently paid him one of his best tributes. Said the Southerner: "Harry Tour is the best damn-yankee that ever lived on the right side of the Mason-Dixie Line."

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A PLAN FOR ARCHITECTURAL EDUCATION

Ralph E. Winslow, A.I.A.

IT IS unnecessary to attempt to describe the present plight of the profession of architecture. Every serious-minded individual, associated in any way with the profession, is keenly aware of its unenviable condition. Obviously, the war is not the cause; this unhealthy state has existed, to an ever-increasing degree of seriousness, for many years.

It is further obvious that, excluding the present impact of war, the activity of architecture is flourishing. It is definitely not headed for that limbo which is the repository of countless outmoded skills. There has always been and presumably always will be need for those who are capable in the complex art of building. Strange enough, in sharp contrast to the sick profession and its dreary prospect, the future of the activity appears dazzlingly brilliant.

Building waxes as the master-builder wanes. The paradox prompts two questions. What is wrong with the professional body today? Who will dominate the building industry tomorrow? For the answers, and for remedial measures, we must turn, not to the victimized profession itself, but to the chief source of all its difficulties—the collegiate schools of architecture. Both schools and profession have erred. The profession has failed to realize the tremendous importance of the schools; the schools have failed to understand the needs of the profession. The schools are more to blame, for it is the moral responsibility of the educators to know the needs of the profession and to institute, as the occasion demands, such changes as are necessary to meet those needs. The product of the schools, for at least a quarter century, has not been adequately trained for the profession of architecture.

The argument in support of this contention may be developed by working backward from an examination of the essential nature of buildings to the establishment of the character of the training necessary for designing them. Buildings, the products of architectural activity, consist essentially of an organization of space elements, related to each other and to the con-
timum of space, and defined in space by appropriate materials. The primary function of the architect is to design such products. Design, then, must necessarily consist of both space design and design in building materials. Skill in only one of these phases of design is not enough to make an architect. The typical American "architect" is reasonably capable in space design and building construction. He is able to evolve a solution of space requirements. He knows how the various parts of the structure go together, and he skillfully presents his ideas in graphic form. In that very important part of design which is concerned with the load-carrying capacities of the structure, he is obliged, in all but the very simplest structures, to summon aid from the structural engineer in order to make possible a complete solution of his problem. Mill bents, plate girders, continuous beams, rigid frames, theory of elasticity, slope deflection, moment distribution, solution by finite differences—modern analysis and design of the essential substance of buildings are mysteries to the "master-builder"; he makes a space design, building construction details, and a pretty picture.

Largely as a result of incapability in this important part of his profession, much of the work that the architect considers to be within his province is being done by others who are able to make acceptable, if mediocre, solutions of both space and structure. The generally weak position of the architect in the building industry has led to further inroads. Realtors, speculative builders, civil engineers, industrial designers, interior decorators, the Federal government—all want to be architects. More recently, and for no other reason than because of his limited abilities in the field of building design, the State and armed forces have, to a great extent, specifically rejected the services of the architect.

For the source of this vital weakness in professional abilities, we must turn to professional education. In the schools, with two or three exceptions, the term architectural design is used to describe courses consisting of a series of space compositions, often executed without serious analysis of space requirements. These "solutions" are exercises in space, mass, and color only, unstudied in detail, having little or no feeling for real materials, little consideration for building construction, and lacking entirely a solution of the problem of structure. This last is generally looked upon as "someone else's job"; the student is led to believe that design consists of two separable and wholly distinct phases. One of these is his task to solve. Of the other he usually knows almost nothing and is taught to care little.

Underlying design are the basic sciences—the knowledge upon which rest our skills—mathematics, statics, theory of elasticity, physical and chemical properties of materials, history, sociology, economics, aesthetics, and more. To strike a nice balance in the kind, amount and placing of basic sciences in architectural curricula is a duty of the schools. And what have we? There has been a culpable neglect of the physical sciences and an excessive amount of precious time spent on a mass of archaeological detail which passes for architectural history. Esthetics is handled with fine ignorance: there is much freehand drawing, painting, and modeling; the two all-important, highly stimulating vehicles of esthetic expression—structure and materials—are neglected.

All this has been done under a misguided notion of the meaning of culture. The argument is frequently heard that such an approach to professional training gives breadth to the curriculum. Formal education in architecture has eschewed the technical knowledge that is indispensable to the well-educated architect of today and has done so in the name of culture! It has narrowed its field until it is painfully cramped and has done so in the name of breadth! We may say without exaggeration that architecture, a great profession with an honorable past, sold its birthright for a mess of pottage when, through its educators, it gave its structural design into the hands of others and tried to fill the void with archaeology and a smattering of painting and sculpture. Until the schools train men who will be able to render the same type of service in the design and construction of buildings that other engineers render in the design and construction of bridges, dams, highways, ships and airplanes, the architect will continue to play a role of diminishing importance in the building industry.

What to do? The answer is simple but not easy. It is only necessary to re-orient the attitude of our students toward the art of building. A corresponding change of attitude in the profession will follow in time. Ultimately, the world outside the profession will revalue the services of the architect and he will achieve a status that can never be attained by such measures as have already been proposed—publicity and public education. These have their place, but the profession must be prepared to deliver what it has to sell. The greatest obstacle is the difficulty of changing the attitude of the educators. A few broad-minded men will see the light. Time and the Reaper will do for the rest.

More specifically, let us clean the deadwood from the curricula of the schools. Reduce the time spent and change the nature of courses in freehand drawing and color. There is no need to teach painting to architects; there is no necessity for life class. Let us teach the student to sketch architectural forms, to "think" easily on paper, and to make a simple, effective presentation of an architectural solution. This does not require four to six hours a week for four or five

(Continued on page eight)
"... hand in hand with engineering colleagues"

"... consistency of method and honesty of purpose"

(A) Chickamauga Powerhouse and Spillway across the tailrace.
(B) Hiwassee dam and control room, with gantry crane and oil storage tanks. The spillway is higher than Niagara. Cost as much as a battleship.
(C) Entrance to Norris Power House.
(D) Cherokee Control Building, foreground, Dam and Elevator Tower beyond.

The late Colonel Theodore B. Parker, former Architect; Harry B. Tour, Technical Advisor, Hiram Ostrander, associated designers.
Architecture

Engineer of the Authority; Roland A. Wank, and Coordinating Architect; Mario Bianculli and

"... functional—without the curse of unrestrained functionalism"

"... synthesis of materials—attention to smallest details"

(E) Generator Room at Chickamauga Dam—Blue-green tile walls carry transition from dark gray floor tile to light gray clerestory walls and ceiling. Generators are lustrous blue-green with aluminum paint trim.

(F) Pickwick Powerhouse Reception Room. The inscription is typical.

All photographs courtesy TVA
EDITORIAL COMMENT

A HOME FOR THE BOYS

From almost every point of view, this phrase sums up the primary function of the fraternity, of any fraternity. The necessity of a chapter house has been basic in our national planning. The active chapters in their houses are the fountain-head of the on-going life of the fraternity. The house is the training-ground and the setting for the life-moulding fellowship, in a group of workable size, which is not otherwise provided in most universities.

However, The Archi is dedicated to the belief that the fraternity is much more than "a house for the boys." If it were only that we could offer no more to the prospective member than is offered by the boarding club or the average social fraternity. The unique quality of a professional-social fraternity is its continuity into and through the many more years of professional life.

Alpha Rho Chi has been able to survive two world wars, because of that continuity. Alumni loyalty must again bridge the gap in the active chapter continuity, must plan now not only to maintain existing houses but to provide better and more adequate "Homes for the Boys."

The building industry and with it the architectural profession and the schools will soon be in the midst of an unprecedented building boom. This with the widening scope of architectural practice and the return of many men from the Services will bring the fraternity again into a flourishing period.

The “homes for the boys” which we plan, should be the last word architecturally. They should be functional for an architectural-professional-social fraternity, including space for the Greenwich Village type of social affairs which have won APX fame on several campuses. The houses should foster active-alumni fellowship by providing an exhibition space, a model shop, a working library, etc. They should be architectural club-houses for Archi’s of all ages.

Architects all agree with Winston Churchill when he says that “we shape our buildings and afterward our buildings shape us.” We certainly ought to show that we believe in the power of architecture to symbolize what we think of ourselves and what we stand for. Let us “make no little plans.”

Charles P. Steinmetz, who was unanimously recognized as the world’s foremost engineer, was once asked by Roger Babson what line of research will see the greatest development during the next fifty years. After careful thought the scientist replied:

“Mr. Babson, I think the greatest discovery will be made along spiritual lines. Here is a force which history clearly teaches has been the greatest power in the development of men and history. Yet we have merely been playing with it, and never seriously studied it as we have the physical forces. Some day people will learn that material things do not bring happiness and are little use in making men and women creative and powerful. Then the scientists of the world will turn their laboratories over to the study of God and prayer and the spiritual forces which as yet have hardly been scratched. When this day comes, the world will see more advancement in one generation than it has seen in the past four.”

The Archi resumes publication with this issue, after a lapse due to financial exigencies beyond the control of the editor and the Grand Council. The last previous issue was Vol. XXIII, No. 4, June 1942.

HONORS

TWO ARCHIS ADVANCED TO FELLOWSHIP IN THE INSTITUTE

Two of the most prominent members of the fraternity have recently been recognized by the American Institute of Architects as worthy of advancement to the rank of Fellow: Master Architect Eliel Saarinen and Clair Ditchy, Iktinos ’14.

Their citations:

Eliel Saarinen

“Admitted to the Institute in 1930. Has been made a Fellow of the Institute for his achievements in the practice of architecture and in the field of architectural education. In his native Finland works of importance reflect his great talents. Creative artist and town planner, he has brought to the Cranbrook Academy of Art an inspiring leadership in the teaching of architecture and has put into the design of its buildings the touch of his strong personality.”

Clair William Ditchy

“Admitted to the Institute in 1924. An outstanding architect of splendid character, high ideals and unusual executive ability; has been advanced to Fellowship in the American Institute of Architects for his outstanding practice, his adherence to the ideals of the Institute and his contribution and service in various capacities to the Michigan Society and to the Institute as a Director for the Great Lakes Division.”

Ditchy was recently elected President of the large and vital Detroit Chapter of the Institute.
He was employed by several offices in Columbus and Springfield until entering the office of the State Architect in October, 1923. He has been in this office continuously since that time excepting for a European tour in 1927. During this period he has worked with all of the former State Architects, the most recent of whom he succeeded in 1942.
FIELDS OF PRACTICE

Archi in Public Relations Job

JOHN D. EAST, Dem., '18, is the newly appointed director of a newly created bureau of relations of the Air Reduction Company, Inc., with headquarters in New York City. East will have the general responsibility for the coordination of customer relations, employee relations, labor and personnel statistics, and relations with stockholders and the general public.

He had been with the Federal government four years, serving most recently as director of research and reports of the Foreign Economic Administration in Washington. He entered government work from the U. S. Steel Corp., in '40.

He reports that he is “still doing a few chores” from time to time “for my old boss, Mr. E. R. Stettinius, the new Secretary of State.” He is officially listed as a Consultant to the State Department (without compensation) and spends a couple of days in Washington every two or three weeks.

East has his main offices in the Lincoln Building, 42d St., opposite Grand Central Station, New York City.

JOHN D. (“B & O”) EAST, Dem., '18

PLAN (Continued from page three)

years. The schools, as a whole, spend an excessive amount of time on architectural history. Much of it is archaeology rather than history and the emphasis on ancient history is greatly exaggerated. The time gained should be given over to the theory of structures (this does not mean simply building construc-

tion; it is distressing to find that many teachers of architecture do not distinguish between building construction and structural design). Architects have need for as much structural analysis and design as the students of any other professional course. Many schools would necessarily increase the time spent on mathematics and mechanics. We should eliminated courses in so-called “architectural engineering.” The term has no real significance. Architecture is engineering.

Next, let us make the course in architectural design what it purports to be. Mere imagery is not enough. Solutions must be reasonably complete and should include structural design and the design of building construction details. There is time enough in which to do this. Fewer and longer problems are desirable. The difficulty here is one of man-power. It is doubtful that there are a dozen men in the country who can teach architectural design as it should be taught—men who can teach space design and structural design, men who are thoroughly familiar with the gamut of modern materials and their applications, men, in short, who are both capable architects and teachers. This weakness on the part of most schools will gradually disappear as better training and practical experience increase the present inadequate supply of capable teachers.

The schools might well exploit the possibilities of advanced training leading to the doctorate. Students of other branches of engineering may pursue studies leading to degrees of Doctor of Engineering or Doctor of Philosophy. The advantages are many. The presence of even a few of these mature students helps raise standards of work in all classes. Such candidates can assist in teaching with relatively small cost to the school and with benefit to both the school and to the student assistants. Moreover, the opportunities for such advanced study would attract recent graduates of the schools who have learned through bitter experience that their preparation was wholly inadequate in the field of structures. Graduation of these men with advanced training would further strengthen the profession and would tend to lessen the great difficulty of finding well-trained teachers. Why most schools of architecture offer no courses leading to the doctorate has always been something of a mystery.

It is important to remember that the primary purpose of the program briefly outlined here is not merely to put a punch-drunk profession squarely on its feet, nor simply to salvage the wrecks of many schools of architecture. The world needs master-builders. The old order in architecture has not met this need. If the schools fail to produce better architects than in the past, other groups will take over. And this is as it should be. But the machinery for making these master-builders exists already in the schools of architecture and nowhere else. It is badly in need of repair. The present moment lends itself admirably to the making of many changes. Let us act!
ALUMNI
Washington, D.C.

A group of Alumni in Washington gathered on the evening of April 14th at a private dining room in the Willard Hotel for the purpose of recalling the A. P. X. Founders’ Day. It was a relatively small group, but surely an interesting one, and at the close of the evening the gentlemen (those who could bring their wives) gathered at one end of the room and arranged to organize what we hope will be an Alumni Chapter.

The party was pretty much organized by Lt. Harford Field. There were nineteen of us there which included eight very attractive ladies. Dave Postle had been asked to be the toastmaster, and I can assure you he is a good one. He, however, seemed to have had some doubts, because he brought along an accordion to fill in with—and he plays as well as he talks. He soon learned that I was far from articulate, so believing as a result that I might be able to write, he wished this job on me. You are now paying for his folly—if you are wasting your time reading this.

I knew Dave could talk; I ran into him one day at the Los Angeles Airport making a speech to the local organization of Quiet Birdmen, a pilots’ organization of early vintage, of which he is a member. Incidentally, he is now serving with the Civil Aeronics Board; I suppose trying to decide whether you will ride with American or Pan-Am the next time you fly from Danville (or Chungking) to Champaign.

I had the pleasure of introducing the other two “single” members, who were Ist Lt. Steinman, an architect and tap dancer of ability who boasts of a very fine family including twins; and Lt. (jg) Amdel of the Navy, a very fine looking young man. Some of these younger fellows certainly impress me with the fact that it must have been a sorry looking crew when I was pledged. There are some compensations for being middle-aged—but not many.

After these introductions, Dave reverted back to the more important people, and the ladies took over. Each wife, after saying a few words of a general nature, introduced her husband. (That’s one time I was glad my wife was away on a visit.) We heard some things about those fellows that don’t bear repeating—but it was interesting. To briefly list those present, Mrs. Draper started the ball rolling by introducing her husband, an architect with the Bureau of Prisons. Mrs. Parker came next with Thomas C. who is Director of the American Federation of Art in their Washington headquarters. Mrs. Kendall presented slim Brother Dave, a Yards and Docks engineer, and was followed (Continued on back cover)

ROLL CALL FOR ARCHIS IN SERVICE

The Grand Council is maintaining a service directory and compiling information for a history of Alpha Rho Chi men in World War 2. We want the directory and history to be as complete as possible, so we urge every member in service or some member of his family to fill in this form and mail it to the W.G.L. Use this form to report promotions, transfers, changes in address, etc.

Name ........................................... Chapter ...................................... Year ......................................

Rank ........................................... Branch of Service ................................ Serial No. ......................................

Service Address ...........................................

Permanent Mailing Address ......................................

Date of Entry into Service ...................................... Decorations ......................................

Comments .............................................

(Mention injuries, casualties, Archis you have met in service, etc.)

Name, Address and relation of person making report ......................................

Fill in and mail to Arthur D. Pickett, W.G.L., Bowery Savings Bank Bldg., New York, N.Y.

Please send promptly in order that a Directory issue of the Archi may appear soon.

(See overpage for Civilian Roll Call)

(Send data on other Archis, who may not receive this Roll Call blank)
by Mrs. Hamby. What she told us about Ham surprised some. He incidentally is sitting in a plush suit at the Fairchild Aircraft in Hagerstown. Mrs. Field came next, and judging from her excellent delivery, she is either a parson's daughter, or she has had much experience and practice trying to teach "Liz" the score. He, by the way, is still with advance bases of the Navy. I was called out for a few moments just here, and I missed hearing Mrs. Ken Smith and Mrs. Bill Keck discuss their men, but brothers, I saw both ladies, and if you haven't, you've missed something you'd enjoy. Ken is a Major attached to the Chief of Engineers, and Bill is a Lt. temporarily at a local Navy base.

The group chose to elect three officers who seem to be reasonably permanent in their present positions and locations. They are Thomas C. Parker (U. of Va.), Barr Building, Washington, Alumni Architect, A.A.A.; David A. Kendall (U. of Ill.), Bureau of Yards and Docks, Navy; and David E. Postle (U. of Ill.), Civil Air Board, Commerce Dept. A. S. Parker and Postle are centrally located and I believe they both eat lunch—in case you are in Washington, and don't know where there's a restaurant you can get in.

ART PICKETT

New York City Alumni

A meeting of the New York Alumni April 26, at the Midstone House, revealed the fact that our men have not only kept the architectural world among the professional planets, but have ventured forth and even started to ride some of the satellites; such as industrial design, furniture design, providing imagination on engineering projects, etc., etc., and government bureau activities.

Every man present was so glad to see the other fellow that he insisted on hearing all about him, so each one gave a short summary of his activities during the war and up to the present. We had one man just recently discharged from the Army.


ROLL CALL FOR CIVILIAN ARCHIS

The Grand Council and the ARCHI plan to issue a Directory number of the ARCHI. We want this to be as complete as possible, and urge everyone to fill in either this form or the form for service men, overpage, or both.

Name ........................................ Chapter ........................................ Year ........

Residence Address ................................

Position ................................ Office or Firm Name ........

Business Address ................................

Nature of work during last five years ........

Honors, appointments, official positions, scholarships, etc. ....

Married ........ No. and ages of children ........ Single ........

Fill in and mail to Arthur D. Pickett, W.G.L., Bowery Savings Bank Bldg., New York, N.Y.

(Send data on other Archis who may not receive this Roll Call blank)

(See overpage for Servicemen's Roll Call)