



Friday, February 28, 2014 - 6:00 PM
At the Community Church Assembly Room, 40 East 35th Street, Manhattan

CANADA STEAMSHIP LINES

By John Henry

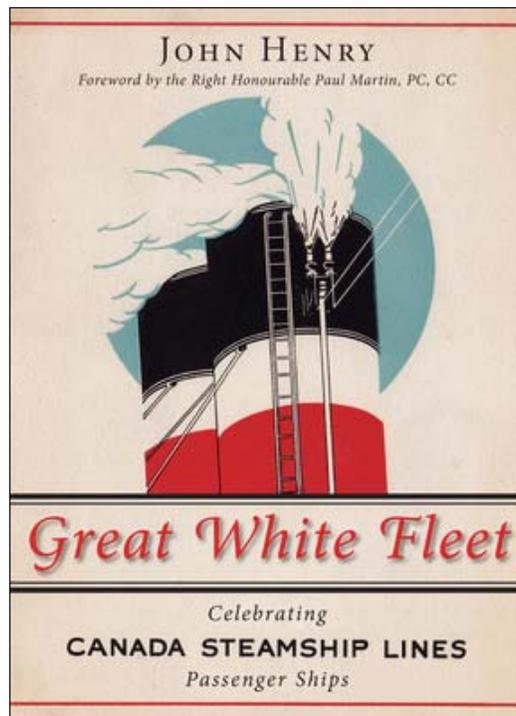
There was nothing like it.

For decades, Canada Steamship Lines of Montreal fielded a fleet of passenger ships that dwarfed any other on North America's inland waters. Known collectively as the Great White Fleet, these steamers could be found in ports of call all the way from Duluth, Minn., at the western end of Lake Superior, to the lower St. Lawrence River east of Quebec City — a distance spanning the better part of 2,000 miles. At the company's inception, in 1913, no fewer than 51 vessels were classified as purely passenger or combination passenger/freight ships — a staggering total.

These ships operated on five routes: from Detroit to Duluth; from lower Niagara River ports across Lake Ontario to Toronto; from Toronto across Lake Ontario to Rochester, N.Y., and through the Thousand Islands of the St. Lawrence as far as Prescott, Ont.; from Prescott down the St. Lawrence rapids to Montreal; and, still farther down the St. Lawrence, from Montreal to Quebec City and the stunning Saguenay River. A stately trio of twin-funneled cruise vessels included the Richelieu, Tadoussac and St. Lawrence serving on the last-name route with stops at CSL-owned hotels.

In many ways, CSL was an inland waters version of the mighty Canadian Pacific. The last of the company's splendid passenger ships were withdrawn in 1965.

John Henry, a New York City journalist and author of *Great White Fleet: Celebrating Canada Steamship Lines Passenger Ships* (Dundurn, 2013), will trace the rich history of these steamers in a PowerPoint presentation. His book will be available for purchase at the meeting.



A Canada Steamship Lines brochure (above left) and the cover of John Henry's book *Great White Fleet* (above right).

(John Henry)

NEXT EVENTS: Membership meetings on Friday, March 21 – “100 Years of Norwegian America Line” by Bob Allen; Friday, April 25; Friday, May 30; Friday, June 27 – programs TBA

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ARRIVALS AND DEPARTURES

SHIP	FROM	TO	VOYAGE	PASSENGER(S)	DATE
NOORDAM	Rome	Ft. Lauderdale	Transatlantic	Charles & Marjorie Zuckerman	11/13
NJORD	Nuremburg	Budapest	River	Chuck & Cathy Crawford	11/13
NJORD	Nuremburg	Budapest	River	Bob & Barbara Rothschild	11/13
NJORD	Nuremburg	Budapest	River	Bob & Barbara Rothschild	11/13
STAR FLYER	Puerto Caldera	Puerto Caldera	Central America	Karl & Laurel Zimmerman	01/14
NORWEGIAN GETAWAY	New York	New York	"Out to Sea"	Ted Scull	01/14
NORWEGIAN GETAWAY	New York	New York	"Out to Sea"	Greg Fitzgerald	01/14
NORWEGIAN GEM	New York	New York	"Out to Sea"	Greg Fitzgerald	02/14
NORWEGIAN GEM	New York	New York	"Out to Sea"	Stuart Gewirtzman	02/14

MEMBER PHOTO OF THE MONTH



NORWEGIAN SKY at Nassau, Bahamas, December 2013.

(Bob Allen)

SHIP'S LOG

There are cruises and there are cruises, and most that spring to mind are fun-in-the-sun trips often shared by hundreds, even thousands of fellow passengers. Of course, there are many alternatives but did many or any of us know until Friday, January 31, 2014 at the PONY Branch meeting that one could pay to sail aboard a buoy and lighthouse tender? Would one want to? Now hear this.

Karl Zimmermann, our speaker and PONY Branch member, was introduced by his wife, Laurel, who accompanied him on a one-week cruise aboard the Trinity House Tender *Patricia* from Swansea, South Wales into the English Channel.

Trinity House, a 500-year-old British organization, is responsible for pilotage, lighthouses and navigational buoys along the coasts of England and Wales and in the Channel Islands. The Northern Lighthouse Board handles Scotland.

The handsome ship *THV Patricia* was built in 1982 and in recent years has come to carry up to 12 paying passengers in accommodations that used to be occupied by the "Visiting Committee" of supervisors. The six double cabins, quite luxuriously and individually appointed, dining saloon and lounge are more than comfortable for the one-week voyages.

Intending passengers get a draft itinerary that informs them of the embarkation and disembarkation ports. One needs to be flexible as there is no guarantee that the ports won't change until one week in advance when those details are pretty much set. Where the ship actually goes during the week will not be known until one is aboard and even then it can be a bit of a mystery as was certainly the case with Zimmermann's voyage.

They embarked in Swansea, South Wales but did not leave port for some time until orders came through to proceed to a South of England site to check on the positioning of wreck buoys and then to head south to Alderney, the most northerly of the Channel Islands, where the Patricia would rendezvous with a helicopter.

The forward deck handles the working nature of the ship and what it carries to specific sites and lighthouses, with the latter all now unmanned.

In the passenger accommodations, meal times are a delightful experience with excellent British food, and the lovely setting engenders a general agreement to dress up a bit for dinner. Place cards are *de rigueur* in the evening and change positions from night to night so that all passengers have a chance to meet one another. The camaraderie was delightful among the British nationals and two ex-colonials.

We came away with the feeling that this venture sounds very enticing but one needs to save up as the fares are pretty dear. In PONY parlance, the talk was about an unusual vessel that falls naturally into the *Marge Barge* category. If you have not heard this term before, ask any member who has been around.

For his honorarium, Karl was given a copy of *Light Upon the Waters - A History of Trinity House*.

For information about Patricia's cruises: go to <http://www.trinityhouse.co.uk/holidays/patricia-voyages/>. Bookings are handled by Strand Voyages: www.strandtraveltd.co.uk

Ted Scull



Life on THV PATRICIA, clockwise from above left: Acting Captain David Cooper, on the "open bridge," where guests are welcome; the Buoy Deck; the Dining Room, seating all 12 passengers at a single table. (Karl Zimmermann)

MUSEUMS, LECTURES AND HARBOR CRUISES

CONTACT THESE INSTITUTIONS BY EMAIL OR PHONE FOR CURRENT EVENTS AND ADDITIONAL INFORMATION:

SOUTH STREET SEAPORT MUSEUM www.southstreetseaportmuseum.org or 917-492-3379.

MYSTIC SEAPORT www.mysticseaport.org or 860-572-0711.

VANCOUVER WSS & VANCOUVER MARITIME MUSEUM www.worldshipsocietyvan.ca for information or if you visit, contact Glenn Smith: 604-684-1240, email glenn.smith@worldshipsocietyvan.ca.

NEW SOUTH WALES WSS: Meetings are held at the Uniting Church Complex in Lord Street, Roseville at 8:00 PM. Contact the branch at PO Box 215, Strathfield, New South Wales 2135, Australia.

THE NATIONAL LIBERTY SHIP MEMORIAL, INC. www.ssjeremiahobrien.org or liberty@ssjeremiahobrien.org or 415-544-0100. 1275 Columbus Avenue, Suite 300, San Francisco, CA 94133-1315.

PROJECT LIBERTY SHIP www.liberty-ship.com or 410-558-0164

NEW YORK WATER TAXI, www.nywatertaxi.com or 866-989-2542. Harbor cruises departing from both South Street Seaport Pier 17 and Pier 84 at West 44th Street. Hop on – hop off service throughout New York Harbor is offered as well. Contact via website or telephone for departure times and prices.

CIRCLE LINE DOWNTOWN, www.circlelinedowntown.com or 866-989-2542. Harbor cruises on the ZEPHYR from April to December, and aboard New York Water Taxi from January to March, departing from Pier 17, South Street Seaport.

CIRCLE LINE, www.circleline42.com or 877-731-0064. Circle Manhattan and other harbor cruises, departing from pier 84 at West 44th Street.

NEW YORK WATERWAY, www.nywaterway.com or 800-533-3779. Trans-Hudson ferry service and special-event cruises.

SHIP NEWS

KUNGS GOING HOLM?: The VERONICA (ex-KUNGSHOLM) of 1966, one of the last surviving liners built for transatlantic service, may be headed for a role as a museum ship in her one-time home port of Gothenburg, Sweden. In her original form as the flagship of Swedish America Line, she was considered one of the most beautiful ships of the post-World War II era. Her 1979 renovation by P&O Cruises included the removal of her forward funnel and other changes that greatly disfigured her magnificent appearance. However, she remained a graceful if diminished reminder of an era when shipbuilding was not just a business, but an art as well. After a long career under numerous names, she was retired from active service in 2010 and became a floating hotel in Duqm, Oman. VERONICA'S hotel function came to an end when her owners opened a new hotel nearby, and she reportedly is to be sold to Finnish businessman Johnny Sid and a group of investors. Sid plans to restore KUNGSHOLM's original exterior (and eventually interior) appearance, and have her permanently berthed in Gothenburg or Stockholm, Sweden, by 2015, depending on availability of berthing space. If an appropriate location is not found, it is unlikely that the plan will materialize. Sid has had success with this type of venture in the past, having recently purchased the small coastal liner BORE, and opened her as a museum and hotel ship in Turku, Finland.



Swedish America Line's KUNGSHOLM (1966) was one of the best-looking liners of the post World War II era.

(SAL / Bob Allen collection)



As P&O's SEA PRINCESS (later renamed VICTORIA), KUNGSHOLM was rebuilt with her forward funnel cut down to serve as a platform for a nameplate and communications equipment, her aft funnel was raised, her aft mast was removed, and her many of her tall Verandah Deck windows were filled in (above left). Despite these appalling changes, VICTORIA's graceful lines are still apparent, seen docked at New York on September 7, 2001 (above right).
 (Above left - P&O Cruises / Bob Allen collection; Above right - Bob Allen)

OASIA IN ASIA: Another classic liner with roots to the transatlantic era is also in the news. OASIA (ex-VISTAFJORD) of 1973 has been purchased for use as a floating hotel in Myanmar. Her new owners, Millennium View Ltd., have hired FleetPro to manage the ship, and prepare her for a delivery voyage to Phuket, Thailand. Despite her intended static hotel function, they are also planning to keep her registered in the Bahamas as an active cruise ship, possibly for some occasional voyages. OASIA is also the name of a hotel in Singapore owned by a large local real estate company, and it is possible that they are related to the ship's owner.

HISTORICAL HOTEL IN LIVERPOOL: Plans have been announced for the conversion of the former headquarters of the White Star Line into a luxury hotel. Unused for the last 10 years, the elaborate structure on James Street was designed by architect Norman Shaw, and built between 1896 and 1898. The exterior of the building is clad in buff, grey and red brick and stone in a design very similar to that used in Scotland Yard. The interior is planned to have 65 rooms on 11 floors, each restored and themed to a particular ship or era of White Star Line history. The hotel bar is to be named CARPATHIA, after the Cunard liner that rescued TITANIC survivors. A completion date for the project has not been finalized, but for more information, go to www.signatureliving.co.uk

NEW LOOK FOR P&O: The livery of P&O liners since the STRATHNAVER of 1931, featuring a clean white hull and buff funnel(s), will soon be but a memory. A new look for the fleet was recently unveiled, to debut late this year on AURORA (2000). The design is illustrated on a rendering of the new flagship BRITANNIA, with a maiden voyage scheduled for 2015. A huge, stylized Union Jack will be painted on the hull, starting at the bows and waving several hundred feet aft. The funnels will be painted blue, with the gold P&O rising sun logo, which for decades has been located at the tip of the bow.



BRITANNIA, which will feature P&O's new livery when she is completed in 2015.

(P&O Cruises)

How the Warmer Half Lives: A Preview of NORWEGIAN GETAWAY

By Greg Fitzgerald

Since her debut in May 2013, *Norwegian Breakaway* has become a landmark of the Port of New York shipping scene, her Peter Max hull art turning heads as she glides down the Hudson to Bermuda and the Bahamas. Thanks to a lucrative Super Bowl charter deal, her brand-new sister ship *Norwegian Getaway* also took her place on the Hudson River waterfront for a week as the “Bud Light Hotel,” arriving fresh from the Meyer Werft yard in Papenburg, Germany via Rotterdam and Southampton. She ran a single two-night invite-only preview cruise out of New York from January 27th to 29th, before her NCL identity was blanked out for five days by Anheuser-Busch.

Getaway will be the Miami foil to *Breakaway*, and will bring year-round Caribbean cruising on NCL back to the Port of Miami for the first time in several years. (*Norwegian Epic* has run a seasonal service from the Port since her debut in 2010.) Running a standard seven-day milk run of Nassau, St. Thomas and St. Maarten 52 weeks a year, onboard features will be the highlight of a cruise on her.

Many WSSPONY members have been aboard *Norwegian Breakaway*, either on a cruise or during the society luncheon in October 2013, thus, instead of focusing on the achievements and innovations of the *Breakaway*-class, I'll ask: what sets Miami's *Getaway* apart from New York's *Breakaway*?

Hull Art. Since the debut of *Norwegian Dawn* in 2002, Norwegian's ships have become famous – or sometimes infamous – for the thematic art that decorates their prows. With *Breakaway*, hull art was taken to a new level, with celebrity pop artist Peter Max emblazoning the ship with a playful neon scene of New York. Some loved it, and some hated it. (The design took some flak for making Max's name more prominent than the ship's, leading some to the nickname her “M/S Peter Max.”)

On *Getaway*, the art takes on a more laid-back tone to celebrate the culture of Miami. Local artist David “LEBO” Le Batard has encased her with tropical scenes, with an enormous mermaid along the prow and pelicans taking up the stern. According to LEBO, the pelicans are his favorite part of the design – they express ancient themes of undivided love and peace. LEBO's laid-back style reflects the way he works; during a painting demonstration onboard in the ship's atrium, lounge music pulsed through the sound system while he made broad, colorful strokes in a pair of ripped, paint-spattered jeans.



Artwork on the NORWEGIAN GETAWAY helps you know exactly where you are.....

(Greg Fitzgerald)

The Illusionarium. On the *Breakaway*, the popular Cirque Dreams Jungle Fantasy dinner theatre presentation from *Norwegian Epic* was reprised. For *Getaway*, the same space has been repurposed into a new show, a combination of steampunk décor and old school magic tricks.

The experience is immersive, with the audience placed in an estate auction with eccentric items on each table. The show can't really be described if you haven't seen it; it's humorous, a bit bawdy, and full of mesmerizing magic tricks. The biggest question, though – how are the live doves allowed on a cruise ship?

Bars and Lounges. The layout of *Getaway* is wholly identical to *Breakaway*. The décor on both ships is also very similar; in some spaces, the same furniture is simply upholstered in different colors. However, a few bars and lounges have been re-themed to reflect the Latin flair of Miami.

The Shakers Martini Bar on *Breakaway* has become the Sugarcane Mojito Bar on *Getaway*. This proved to be an immensely popular feature during the preview, as nary a seat could be found all day and night.

The Fat Cats Blues Club of *Breakaway* is the Grammy Experience on *Getaway*, with actual Grammy-winning artists performing nightly (granted, not all of them winners of the flagship awards). The room is filled with Grammy memorabilia from artists such as Michael Jackson and Paul McCartney.

The Maltings Beer & Whiskey Bar became *Getaway's* Sunset Bar. Inspired by Hemingway's Key West, historic photos of Florida line the walls, fake Hemingway books line the walls, and the light fixtures look like crystal decanters. For even more of a Havana mood, there's a cigar bar adjacent, and on the preview cruise, hand-rolled cigars were on offer.

The Manhattan Room is *Breakaway's* most popular complimentary dining room, and on *Getaway* it is largely the same, but called the Tropicana Room. As on *Breakaway*, there is a Burn the Floor dance show each evening, and in this case, the dance moves are more Latin-flavored.

Décor. The décor of the cabins and corridors is largely the same, but with color changes in some textiles. Other changes include the murals on the exterior bulkheads of Spice H2O and The Waterfront, both of which feature scenes of Miami instead of New York.

With about eight months between the launches of *Breakaway* and *Getaway*, there was little room for change on the sophomore ship. However, the feedback that NCL receives from their debuts will no doubt impact the design of the upcoming "Breakway Plus-class" ships, 2015's *Norwegian Escape* and 2017's *Norwegian Bliss*. For a company that has come so far from the F3 project disaster that became *Norwegian Epic*, there are promising things ahead for those who "Cruise Like a Norwegian."



NORWEGIAN GETAWAY'S Atrium (Above) and Tropicana Room (Below) are typical of the ship's attractive modern interiors.

(Greg Fitzgerald)

WSS PONY FINANCIAL REPORT

Set forth below are the summary income and expense statements for the year 2011, 2012 and 2013. During that period, the PONY Branch had an accumulated deficit of almost \$31,000. This deficit is attributable to, among other things, deferral of the collection of dues for a period of one year, the lack of revenue-producing activities, and the expense associated with the last election. We expect to return to a break-even basis this year. We are confident that the PONY Branch has sufficient funds to continue to provide the activities and functions which the members have enjoyed in the past.

World Ship Society -- Port of New York Branch

Three Year Income Expense Summary

Category & Description	<u>2011 TOTAL</u>	<u>2012 TOTAL</u>	<u>2013 TOTAL</u>
INCOME			
Interest	\$ 179.91	\$ 157.21	\$ 90.42
Member Dues	\$ 9,435.00	\$ 3,850.00	\$ 8,345.00
Special Activities	\$ 11,333.52	\$ 3,110.00	\$ 7,183.10
OL Bazaar	\$ 951.00	\$ 824.75	\$ 1,049.75
Guest Fees	\$ -	\$ -	\$ -
Other	\$ -	\$ -	\$ 12.00
TOTAL INCOME	\$ 21,899.43	\$ 7,941.96	\$ 16,680.27
EXPENSES			
Rent	\$ 5,545.00	\$ 1,930.00	\$ 5,600.00
Printer	\$ 10,076.65	\$ 3,259.85	\$ 7,927.72
Postage & Copies	\$ 268.74	\$ 49.24	\$ 218.76
Website	\$ 1,760.00	\$ 1,760.00	\$ 1,940.00
Honoraria	\$ 260.00	\$ 169.00	\$ 680.90
Refreshments	\$ 2,030.96	\$ 244.84	\$ 1,317.97
Misc.	\$ 50.13	\$ 575.84	\$ 62.00
Dues & Subscriptions	\$ 140.00	\$ 989.00	\$ 100.00
Bazaar	\$ 1,145.00	\$ 1,145.00	\$ 1,160.00
Special Activities	\$ 8,005.47	\$ 2,553.55	\$ 6,767.43
Contributions	\$ 175.00	\$ -	\$ -
Acctg./Legal/Election	\$ 950.00	\$ 3,705.00	\$ -
Insurance	\$ 1,253.22	\$ 1,241.80	\$ 2,418.00
TOTAL EXPENSES	\$ 31,660.17	\$ 17,623.12	\$ 28,192.78
OVERALL TOTALS	\$ (9,760.74)	\$ (9,681.16)	\$ (11,512.51)

SHIP OF THE MONTH



s.s. RYNDAM (II)

(Holland America Line / Bob Allen collection)

Holland America Line's rebuilding efforts after World War II focused on cargo vessels and combination cargo-passenger vessels. In 1949, a pair of 15,000-ton freighters was ordered, the first to be named DINTEL DYK. Her keel was laid at Holland's Wilton-Fijenoord Yard in Schiedam that December, but during construction HAL management observed a resurgence of passenger traffic on the Atlantic. They rethought their plans, and it was decided to convert the unfinished hull into a passenger liner. Renamed RYNDAM, she was launched on December 19, 1950; her sister ship also became a liner, launched the following year as MAASDAM. RYNDAM left Rotterdam on her maiden voyage to New York via Le Havre and Southampton on July 16, 1951, and introduced a new look for Holland America – her hull was painted light grey with a narrow buff band, rather than the traditional black. The white superstructure and HAL's buff, green and white funnel colors were unchanged from earlier livery. Her passenger accommodations were also highly unusual for the time. She had facilities for only 39 First Class passengers, with 854 in Tourist, making her essentially a Tourist Class liner.

The tourist trade to Europe grew rapidly in the 1950's, with Americans searching for economical transportation, and the RYNDAM and MAASDAM were highly successful. Holland America contracted for a larger version of a mostly Tourist Class liner in 1955, completed as STATENDAM of 1957. Her capacity of 84 First Class and 871 Tourist Class was very similar to the earlier vessels, yet STATENDAM was far larger and more luxurious, with a tonnage of 24,294. Brochures boasted that the RYNDAM was "a revelation for the Tourist Class traveler," and her entire Promenade deck was devoted to spacious Tourist Class public rooms. There was a Palm Court, Lounge, Library, Card Room, Smoking Room and Bar. All were comfortably furnished, most paneled in glowing wood veneers. Glass-enclosed and open promenades, a sports deck and a small outdoor pool provided plenty of space for relaxation and recreation on the outer decks, and enabled Holland America to deploy RYNDAM on some limited off-season cruise service. However, there were no private facilities in Tourist Class cabins. First Class staterooms all contained private facilities, although their public rooms consisted of only a small, forward-facing lounge and a dining room.

As the post-war travel boom continued, HAL invested in the RYNDAM, adding Denny Brown stabilizers and full air-conditioning in 1956. In 1961, additional improvements featured an expansion of the First Class lounge to include a cocktail bar, and 24 Tourist Class cabins were fitted with small private bathrooms. After the arrival of the STATENDAM in 1957, Holland America made changes to RYNDAM's route, including Galway, Ireland and Bremerhaven, Germany. After expansion of their Atlantic fleet with ROTTERDAM in 1959, Holland America transferred RYNDAM to the Montreal and Quebec route, and in 1964 inaugurated first-time service to Australia on an around-the-world route. Another refit, this time in Bremerhaven in 1965, included the installation of a theatre on D Deck. In 1966, with transatlantic passenger numbers dropping rapidly, RYNDAM was transferred to Holland America subsidiary Europe Canada Line for budget service between Bremerhaven and New York, followed by sailings for another HAL subsidiary, Trans Ocean, as WATERMAN on the Rotterdam-New York route in the spring of 1968. Later that year, she was once again RYNDAM, soon chartered to Chapman College of California for around-the-world student voyages in 1968 and 1969. Back in the Holland America fleet in 1970, RYNDAM became the first ship of the line to employ an Indonesian crew, which eventually became a fleet-wide cost-cutting measure. By the late 1970's Holland America was very involved with the training of Indonesian crews, who received praise for friendly and efficient service.

After a final season of transatlantic crossings and some European cruising, RYNDAM was laid up at Schiedam in early 1971 and offered for sale. In 1972, World Wide Cruises SA of Panama purchased her for the Epirotiki Lines' Greek Islands, Turkey and Mediterranean cruise service, and renamed her ATLAS. She was totally rebuilt at Piraeus as a luxury vessel for 500 First Class passengers, with private facilities throughout. Her interiors were completely gutted and, according to a contemporary brochure, rebuilt "in the now recognized Epirotiki-style by Maurice Bailey, the internationally-famed decorator and designer." The ATLAS emerged virtually a new ship for her maiden voyage from Piraeus on May 5, 1973, with a remarkable new look. Sleek and very fashionable, gone were the many cargo derricks, upright funnel and



RYNDAM'S wood-lined Tourist Class Bar (above left), and tropical-flavored Tourist Winter Garden (above right). (HAL / Bob Allen collection)

traditional profile. A sleek new casing wrapped the original funnel, and sharply angled fore and aft masts complemented the lines of the expanded deckhouses. Her interiors were bright, colorful, and modern, with distinctly Mediterranean themes. She spent the next 15 years as one of the most luxurious ships in the Greek Islands, and cruised Northern Europe as well. It was a very successful second career for a ship of modest origin.

In late 1988, ATLAS was sold to Bahamas-based start-up Pride Cruise Lines and renamed PRIDE OF MISSISSIPPI for gambling cruises from Gulfport Mississippi, and occasional cruises to Mexico. In September 1991 she was renamed PRIDE OF GALVESTON, but her luck soon ran out – she was seized for unpaid debts only two months later. She was sold to Copa Casino in 1992 to become a permanently docked casino in Biloxi, Mississippi, where gambling regulations required all gaming activities to be on a ship or floating structure. Unfortunately, Copa abandoned their 1993 plan to renovate their casino-ship, now known as COPA CASINO, and by the mid-1990's built a new floating casino that looked like a building, but was actually on a barge. COPA CASINO was finally sold to scrappers in Alang, India in 2003, but sank en route. Ironically, in 2005 the Copa Casio on the barge was washed ashore and destroyed by Hurricane Katrina, ending up in the parking lot of an adjacent casino. Subsequently, new regulations permitted gambling venues to be built in permanent land structures, and the casino was eventually rebuilt. One wonders how the sturdy old RYNDAM would have handled the onslaught of Katrina!



ATLAS, after her 1972-73 rebuilding for Epirotiki Cruises. (Epirotiki Cruises / Bob Allen collection)

Owner: Holland America Line, Rotterdam
Builder: Wilton-Fijenoord, Schiedam, Holland
Route: Rotterdam-Le Havre-Southampton-New York
Service speed: 16.5 knots
Pass. capacity: 39 First Class; 854 Tourist Class

Dimensions: 503' x 69.2'
Gross Tonnage: 15,015
Maiden Voyage: July 16, 1951
Last Voyage: November, 1991
Demise: Sank en route to scrap-yard at Alang, India, 2003

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