

Friday, June 27, 2014 - 6:00 PM

Community Church Assembly Room, 40 East 35th Street, Manhattan

THE SHIP OF SUPERLATIVES: LOOKING BACK A DECADE AT THE LAUNCH OF THE QUEEN MARY 2, organized by Greg Fitzgerald

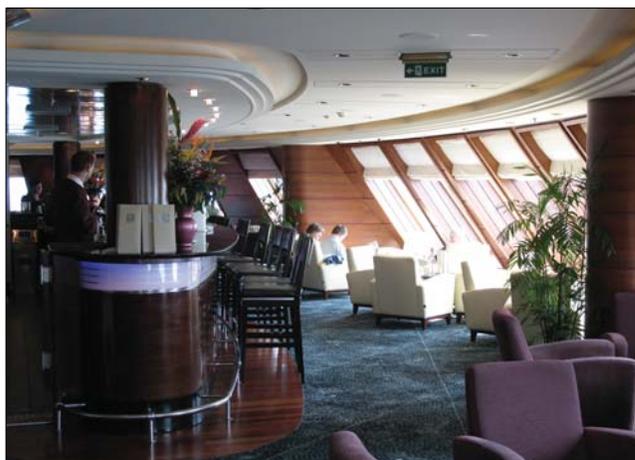


QUEEN MARY 2 at Las Palmas on her maiden voyage in January 2004 (above left), and arriving at New York on her first visit to the port in April 2004 (above right)

(Ted Scull)

QUEEN MARY 2 interiors: the Britannia Restaurant with its 3-deck high mural (below left), and the forward-facing Commodore Club (below right)

(Bob Allen)



January 8, 2004. HM Queen Elizabeth II smashes a jeroboom of Veuve Cliquot against the hull of the first express ocean liner built since 1969. The story of QUEEN MARY 2 begins.

Ten years ago, the QM2 was considered a ship of superlatives in every way. She beat every other liner and cruise ship in every dimension; length (1,132 feet, beating FRANCE by 97 feet), tonnage (148,528 GRT, 8,958 GRT more than the Voyager-class ships of Royal Caribbean), and cost (\$780 million in 2003, which equals \$983 million today). She was considered the new standard of seagoing luxury, and a major ad campaign leading up to her launch called "Can you wait?" showed office workers in evening gowns and mothers serving breakfast in cocktail dresses. QM2 captivated the world in a way that no ship had in decades.

Today, her size has been surpassed by several ships, but since the retirement of QUEEN ELIZABETH 2, she remains the only express ocean liner in service. She is still a magnificent ship, turning heads in every port and maintaining her status as the "Queen of the Seas." But...have we become jaded by her magnificence after her ten years as a staple of the Port of New York? Has familiarity made us forget just how incredible an achievement she was a decade ago?

We will go back in time to 2003-2004, and revisit the emotion that surrounded QM2's launch and first months. PONY members Ben Lyons, Susan Banker, Greg Fitzgerald and Tom Rinaldi will recall their participation in welcoming the brand-new ship. From a visit to the shipyard at Saint Nazaire, to her maiden voyage to Fort Lauderdale, to her maiden arrival in her second home of New York, we will take ourselves back in time to that magical moment in maritime history -- the launch of the next "last great liner."

NEXT EVENTS: Membership meetings on 9/23, 10/21 and 11/21; Ocean Liner Bazaar on 10/18; Holiday Party on 12/12 (venue TBA)

ADDRESS: PO Box 384, New York, NY 101085-0384

E-MAIL: wsspony@gmail.com

WEBSITE: www.worldshipny.com

THE PORTHOLE, published by the Port of New York Branch, World Ship Society, welcomes original material for publication. Address to the editor, Bob Allen, at oceanvoyag@aol.com or via the PONY mailing address.



MEMBER PHOTO OF THE MONTH



CARNIVAL MIRACLE in Alaskan waters

(Rob O'Brien)

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.

4MYSTIC 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. The next meeting is on September 10, 2014.

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.

INDEPENDENCE SEAPORT MUSEUM, www.phillyseaport.org or 215-413-8655. "ss UNITED STATES: Charting a course for America's Flagship", March 7 – September 14, 2014

THE NATIONAL LIGHTHOUSE MUSEUM www.lighthousemuseum.org or 855-656-7469. Lighthouse Museum Grand Tour; Saturday July 19, Circumnavigation of Staten Island; Sunday, August 10, Lighthouse Weekend Grand Tour; Sunday, September 7, East River and Long Island Sound. All cruises depart at 11:00 AM from the New York Waterway Terminal at Pier 11, East River, and last for three hours. Tickets are \$60, but are discounted to \$150 for three cruises.

ARRIVALS AND DEPARTURES

SHIP	FROM	TO	VOYAGE	PASSENGER(S)	DATE
AZAMARA QUEST	Miami	Nice	Transatlantic	Karl and Laurel Zimmermann	03/14
EURODAM	Ft. Lauderdale	Civitavecchia	Transatlantic	Tony Cooke	03/14
AMERICAN EMPRESS	Richland, WA	Portland, OR	Columbia/Snake River	Tom Cassidy	03/14
QUEEN VICTORIA	Ft. Lauderdale	Southampton	Transatlantic	Tom Cassidy	04/14
DISCOVERY	Hull	Hull	British Isles	George Chandler and Dan Amatuzzo	05/14
QUEEN MARY 2	Southampton	New York	Transat Anniversary	Dick Faber	05/14
MARCO POLO	Tilbury	Tilbury	Channel Ports	Greg Fitzgerald	05/14
CRYSTAL SYMPHONY	Tokyo	Los Angeles	Transpacific	Tony Cooke	05/14



PONY member and memorabilia dealer Dick Faber (center, wearing striped tie) and his partner Hank Grossman (at his right) chat with HRH the Duke Of Edinburgh during a gala 10th Anniversary reception on the QUEEN MARY 2 in Southampton on May 9. Dick was the first passenger to board the QUEEN MARY 2 on her maiden voyage in 2004.

SHIP'S LOG

May brought one of our more unusual and therefore unusually interesting lectures, featuring illustrations of promotional items aimed at prospective passengers. It was based on and consisted mainly of posters that our chairman and speaker, Ted Scull, has been collecting over many years, supplemented by ephemera such as postcards, brochures and the like from Dick Faber's collection.

Ted was introduced by his wife, Suellyn, with a brief talk about her relationship with some of those posters. Before his PowerPoint presentation, Ted explained that he tried to include items ranging from the familiar to the obscure, dating from the first 60 years of the 20th century. During this time, our eyes had been treated to a collage of labels, stickers, and luggage tags, and the initial "S" appearing prominently among them. And during his talk, he frequently called attention to the various messages that the items were meant to convey, or a particular design element or colors that appealed to him.

In an evening filled with marvelous maritime goodies, we can only mention some of the highlights among the lines and memorabilia.

Going by country, Ted began with the first poster he ever bought, of a French Line vessel towering over a French railroad train at the boat-train pier – the work of Albert Seville, the French Line's official painter. There were many French Line items to feast our eyes on, including the famous bow-on painting of the NORMANDIE by Cassandre. Some posters showed the joie de vivre for which the line was famous. As Ted explained, he was "not allowed" to buy a poster with only a ship on it, and so we saw several with people on shore, watching the glamorous liner sailing by.

Moving eastward, among several Holland America Line posters was one of the STATENDAM by Cassandre. We also saw how humorous sketches on the daily program constituted the day's weather report. Photos of Pier 40, where Ted worked for a time, showed its distinctive layout as well as some descriptive lobby tiles.

Germany's Norddeutscher-Lloyd was represented by a striking poster of the BREMEN, EUROPA and COLUMBUS. From Italy, there was the Cosulich Line with an unidentified ship against an equally striking winglike composition, the better to connote speed. There was the SATURNIA/VULCANIA being observed by a shore bound, and very red, "Red Indian." And from later Italian Line days, a lineup of the post-ANDREA DORIA fleet.

The United States was well represented by numerous lines, including United States Lines, for which Ted included the Hales Trophy as a promotional item. There was an ad for the 1957 movie "An Affair to Remember," shot on American Export Line's INDEPENDENCE; posters showed the very open deck space on Moore-McCormack vessels, along with indoor scenes of afternoon tea in homelike cabins.

And then on to the Britain with its many lines. A P&O poster showed a scene of pre-sailing dockside activity conveying a sense of excitement. There were two versions of the famous "Run Away to Sea" poster, showing real people, not models. Among the other British companies, there was a promotional Royal Mail Lines ship model that lit up, used in the company's offices and at travel agencies, now adorning Ted's apartment. And deck plans from British India and Union Castle. And finally Cunard, including a White Star cutaway – one of two favorites of visitors to the Scull apartment, the other being an Orient Line ship in the Geirangerfjord in the early morning light. After more Cunard memorabilia, the show ended with a modern Cunard brochure dated 2012-2013.

While it was not possible for the galley crew to present us with ephemeral refreshments, they did quite well with modern tidbits. We thank them and Ted for a great evening.

Marge Dovman

SHIP NEWS

BUY THE BEAUTIFUL SEASIDE: In a surprise move just months after placing an order at STX France for two huge newbuilds, MSC cruises unveiled "Project Seaside," presented by the rapidly growing line as a "futuristic prototype." The two 154,000-ton, 5,300-passenger ships are slightly smaller than those announced earlier in the year, and will be built at Fincantieri in Italy. The unnamed vessels will feature a full wrap-around promenade deck, and an unusual profile with a low funnel placed just aft of amidships. MSC's press release indicates that the vessels "will be able to dock in any port around the world." (With a length of 1,060 feet and a breadth of 135 feet, it's hard to see how they can make that claim.) The first of the new pair is scheduled to debut in November 2017, followed by a sister ship in May 2018; an option exists for a third sister as well. With four new ships now on order, and three in the process of being expanded, MSC will have doubled their current capacity by the early 2020's.



Shortly after announcing a new pair of 167,000-ton ships, MSC added the 154,000-ton "Project Seaside," above, to its list of pending vessels. (MSC Cruises / Fincantieri)

TWO HALS GO DOWN UNDER: Holland America Line's STATENDAM and RYNDAM will be transferred to P&O Cruises' Australia division in November 2016. The two ships were the first and third of the S-class sisters, built in 1993 and 1994; sister ships MAASDAM (1993) and VEENDAM (1996) will remain in the HAL fleet. Modest in size at 53,000-gross tons and built for 1,266 passengers, these popular ships seem almost intimate in today's megaship environment. The ships will be refurbished for Australian cruise service, but details such as names and itineraries have not yet been released. Holland America's first Pinnacle-class vessel, with a passenger capacity about equal to the STATENDAM and RYNDAM combined, will debut in the US market in February 2016.

OLD PRINCESS BECOMES NEW PHOENIX: German cruise operator Phoenix Seereisen has announced a major renovation for their 1984-built ARTANIA, once well known in the US cruise market as the “Super Love Boat” ROYAL PRINCESS. She was a revolutionary vessel, featuring all outside cabins (the majority with balconies), and most public areas on the lowest two decks. Today this general arrangement is virtually a standard, but 30 years ago it was a stunning departure in ocean liner design. In September, Phoenix will send the 44,588-ton vessel to Lloyd Werft in Bremerhaven in for a 76-day renovation that will include re-engining the 44,588-ton vessel; huge holes will be cut in her hull to facilitate the removal of the old engines and installation of the new. In addition, balconies will be added to cabins, a new fresh water system will be installed, and public areas will receive a cosmetic freshening. ARTANIA had a major renovation when she was acquired from P&O in 2011, and with this work she will be, at the age of 30, almost a new ship.



Phoenix Seereisen's ARTANIA, ex-ROYAL PRINCESS, at New York on March 2, 2012

(Bob Allen)

FARWELL, PRINCESS DAPHNE: Yet another charming, pre-jet age liner will be scrapped in Alang in the coming months. Originally built in England as the cargo liner PORT SYDNEY for the Port Line in 1955, she and sister PORT MELBOURNE were converted to the luxury cruise ships DAPHNE and DANAE in 1977 for long-forgotten Karras Cruises. She continued on to have a long career under multiple flags. Once part of the Classic International Cruises fleet, PRINCESS DAPHNE has been laid up since the collapse of that company following the death of its founder, George Potamianos, in 2012.

A GEM of a Night from New York

Greg Fitzgerald

There's only so much you can expect from a cruise that costs \$22 plus tax. There's also so much to fear.

So I thought as my hand hovered over the “CALL” button on my phone, the number of my travel agent punched in. Would it be an absolutely stupid idea to spend but one night out of the Manhattan piers on the Norwegian Gem? Would it be a ship full of every stereotype the New York metropolitan area could offer? And for what it's worth, where can you go in twelve hours, anyway? The Ambrose Pilot Boat?

I hit the button, and minutes later I had a cabin for a one-night stand – or what we would end up calling a Gem of a night.

I was joined on this journey by fellow PONY Branch members Stuart Gewirtzman and Julie Heyel. All three of us all felt the need to run away to sea in the midst of this year's harsh winter. The voyage came out to cost each of us about \$150 after all the taxes were factored in. For two weeks, we bantered back and forth about what to expect. We expected the worst. But as soon as I found myself in the shed at Pier 88, all those expectations were shattered.

NCL runs these trips from autumn into early spring to even out a winter schedule of 9-night Caribbean and Bahamas trips, so that every fourth cruise is a weekender to round the overall calendar out to a 28-day, four-week rotation. Because of this, these 1-night cruises are bookended by two 9-night cruises. As I sat in the queue to board, wondering why so many people had so much luggage for an overnight when I had crammed both my clothes and work papers into my backpack, I realized that this trip was the perfect way to extend your cruise holiday just that little bit more. For those at the end of their time on the Gem, it was a way to get another night onboard; for those beginning their cruise, \$118 a person after taxes is less than a pre-voyage night in a hotel in Midtown with dinner and a show.

The crowd was in party mode as soon as I stepped onboard. Music was playing on the tannoy, and there was a vibe of excitement all around the Atrium. The crowd drew from all walks of life; families, Sweet Sixteen and Quinceañera parties, and even a wedding party. (They were perhaps the most ingenious; after a service on land, they had come onboard with their family and friends for a night's reception at sea, and were onboard as a couple for the honeymoon cruise to the Caribbean.) People were having fun, but nobody was especially out of line on this voyage.

The sail away from Manhattan was worth the cost of admission; whether it's on a Cunarder sailing to Southampton or an overnighter like this, the skyline of our city is impressive no matter the vessel. The Spinnaker Lounge over the bridge provided an excellent vantage to take in the lights of Midtown, though we did venture outside to be hardy, hardcore ship geeks.

There's a temptation to get as much bang for your buck on a trip like this, and our goal was to stay up as late as humanly possible while doing as much as possible. After we slipped beneath the Verrazano, we headed inside for a show of "international music," though why the entire continent of Africa was represented by an interpretive dance number to the tune of Toto, I'm not sure. One suggestion to NCL might be to purchase a CD of some actual African music; in a pinch, a copy of Graceland would be a good substitute.

The specialty restaurants were all open as normal, with the regular surcharges, though we opted to dine in the complimentary Grand Pacific Dining Room, which purports to be modeled after the Matson liners. This may make these overnighters on the Gem the closest one can get today to a short cruise from New York on Britanis; It's a stretch, for sure! Service on these trips is very cursory; as the staff knows they're not likely to get extra gratuities, it seems that they save up their effort and energy for the 9-day voyage ahead.

All the hallmarks of a regular cruise are in place, just in compressed form. There's improv comedy from Chicago's Second City troupe, the "famous" NCL White Hot Party, and of course all the duty free shopping you can desire. All the bars offer full menus, and most of them have live music. And after enjoying all these amenities, the buffet is still open late at night for a pre-bed snack.

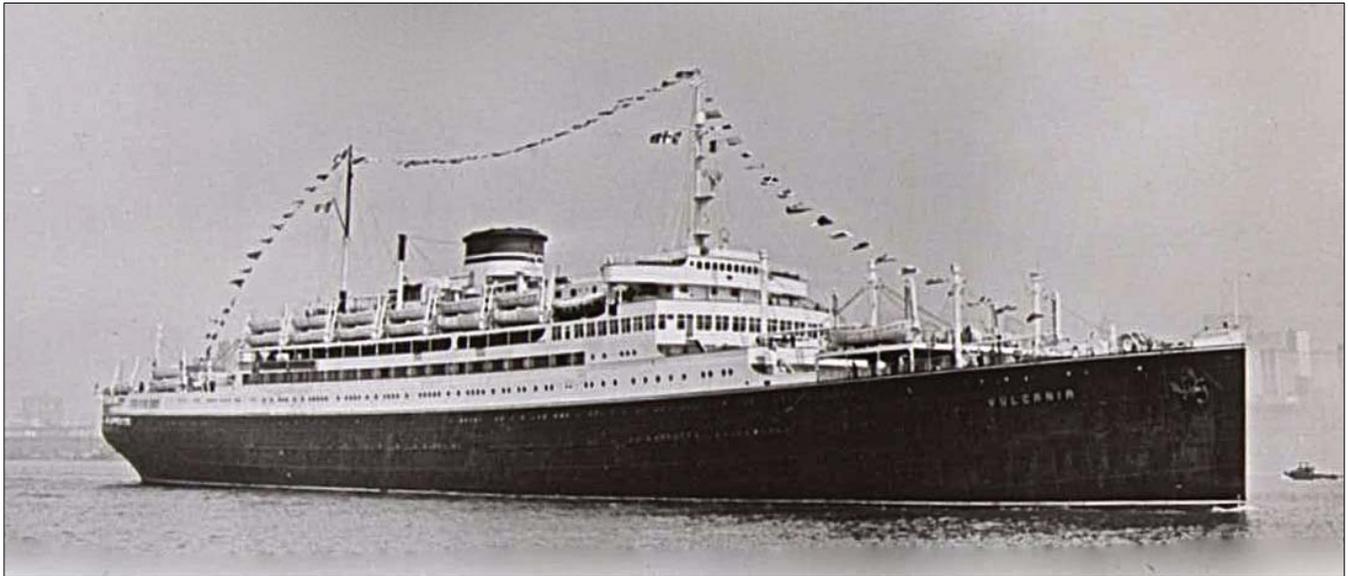
After a few hours of sleep, we slid back into Pier 88 all too early on Saturday, and by ten o'clock I was in a cab to the office to catch up on the work I'd missed Friday afternoon. As I rode back to work, I reflected on the value of a voyage like this. NCL offers these overnighters monthly from about November to May, and though our rate of \$22 was an anomaly, fares in the colder months seem to routinely run from \$49 to \$79 before taxes for an inside cabin. (I didn't feel that anything more than an outside was necessary for the weather and duration of the voyage, though your mindset may vary.) Those taxes do add up to about \$100 a person, but even so, I felt that the cruise was a great deal. If you can let your hair down for a night, a night at sea is better than any night on land, and if you're having a cruising dry spell, it's a great way to "run away to sea" without breaking the bank.



Despite the winter weather, NORWEGIAN GEM passengers on a one-night part cruise were determined to enjoy the hot tubs on deck.

(Greg Fitzgerald)

SHIP OF THE MONTH



m.v. VULCANIA

(Italia / Bob Allen collection)

The SATURNIA and VULCANIA of the Trieste-based Cosulich Line were clearly ships of a new era in ocean liner travel, built by Cantieri Navali Triestino in Monfalcone, Italy. Low-profiled, sleek motor ships, they were fitted with a single squat funnel amidships and double sets of kingposts fore and aft, to handle a considerable cargo capacity of 113,000 cubic feet. The ships' forward masts were placed over the bridge rather than on the forward deck, the first major liners to have this arrangement. The overall effect was strikingly modern, yet generously sheered hulls with straight stems and counter sterns added a traditional elegance to their appearance. They were designed for a long, multi-port service, from Trieste to Venice, Patras, Messina, Palermo, Naples, Gibraltar and Lisbon, then across the Atlantic to Halifax and New York.

SATURNIA was delivered first, in 1927, but serious vibration problems with her Burmeister & Wain diesel engines caused the shipbuilder to modify the engine mountings and propellers along with other mechanical alterations to VULCANIA, delaying her maiden voyage until the final weeks of 1928. With these changes in place, VULCANIA settled down to reliable service on the long route between New York and the Adriatic, carrying passengers in four classes. The immigrant family, the student on summer break, the middle class vacationer and the wealthy businessman could all find suitable accommodation on VULCANIA. Despite her modern exterior and sophisticated diesel power plant, VULCANIA, like other Italian liners of the period, was designed with excessively ornate period interiors. The prolific Studio Coppede of Florence, along with other designers, created extravagant Baroque, Rococo, Pompeian and Tudor interiors for the two upper classes, in which it seemed that no surface lacked carved wood, stained glass, friezes and murals, mirrors in gilded frames, or a similarly excessive decorative treatment. The entire A-Deck featured lavish first Class cabins and suites, each with a private verandah and en-suite bath; occupying such accommodation was certainly one of the most luxurious ways to cross the Atlantic Ocean in the late 1920's, and helps explain VULCANIA's great popularity during her pre-war years.

The Depression of the early 1930's forced the merger of the three competing Italian transatlantic lines (Cosulich, Lloyd Sabaudo and Navigazione Generale Italiana) into the Italian Line (Italia) in 1932; later that year, the new superliners REX and CONTE DI SAVIOA joined the fleet. Although the VULCANIA and her sister received only new funnel colors at first, Italia management decided to improve the sisters' performance and facilities to be more in line with the newer vessels in their fleet, as well as those of competing transatlantic lines. Following a brief period in early 1935 when she carried troops to East Africa, VULCANIA was sent to Monfalcone for a major refit. In a bold move, the relatively new vessel was re-engined with Italian-made Fiat diesels in 1935, increasing her service speed from 19 to 21 knots. Interestingly, SATURNIA's new diesels were Swiss-made by Sulzer. Passenger accommodation, which had already been modified from four to three classes in 1932, received a substantial renovation. Up and coming interior architect Gustavo Pulitzer Finali, who had done impressive work in high Art Deco style in the early 1930's on the CONTE DI SAVIOA and Lloyd Triestino's VICTORIA, was hired to redesign many of the interiors with a more modern design esthetic. However, the First Class Dining Room and other public spaces retained their original decorative excess, and became a notable trademark for the VULCANIA and SATURNIA throughout their careers. Upon re-entry to service in December 1935, VULCANIA continued on the North Atlantic for the remainder of the decade, with an occasional foray into Bermuda or Mediterranean cruising.

During World War II, VULCANIA did some troop transporting to Tripoli, and was chartered by the International Red Cross in 1942 for evacuation voyages from East Africa. Undamaged at the time of the Italian capitulation in 1943, she became a US Army transport for the remainder of the war. After the cessation of hostilities, she sailed numerous Atlantic crossings under the management of United States Lines to England and France, as well as Mediterranean voyages for American Export Lines. Returned to Italian ownership in 1946, VULCANIA was reconditioned and sailed on her first post-war crossings for Italia in 1947- to South America in July, then to New York in September. Besides VULCANIA, only three other Italia liners survived the war and remained in the fleet – SATURNIA, CONTE GRANDE and CONTE BIANCAMANO. Due to the loss of both the Blue Ribband winner REX and the dazzling Art Deco CONTE DI SAVIOA, VULCANIA (and SATURNIA) took up the express route from Genoa, Naples, Cannes and Algeiras to New York. After a major post-war rebuilding of the fleet, culminating in the introduction of the express liners ANDREA DORIA (1953) and CRISTOFORO COLOMBO (1954), the VULCANIA and SATURNIA were able to return to the Trieste – New York route in 1955.

Over the next 10 years, VULCANIA and her sister continued sailing this route, remaining popular even into the jet age of the early 1960's. In 1965, when the new MICHELANGELO and RAFFAELLO were completed, the two sisters from the 1920's were retired; CRISTOFORO COLUMBO took over the Trieste sailings. After fond farewells to these highly popular and long-serving liners, they left the Italia fleet in the spring of 1965. SATURNIA was scrapped in 1966, but the VULCANIA found a new career with the Grimaldi-Siosa Lines, first as an emigrant carrier between European ports and the Caribbean, then as a budget Mediterranean cruise ship. Her service came to an abrupt end in September of 1972, when she was damaged after hitting rocks near Nice, France. Although she was temporarily repaired and able to reach La Spezia, Italy under tow, she was far too old to be restored and returned to service – it was just economically unfeasible. After being sold and then re-sold for demolition in 1973, VULCANIA was finally towed to a scrapyard in Kaosiung, Taiwan in 1974. But the old VULCANIA avoided the fate of being cut into pieces; she developed serious leaks under tow, and sank just outside Kaosiung. The wonderful, historic VULCANIA was finally gone, but she and SATURNIA will be remembered as Italia's longest serving ships. Ironically, as of 1974 the MICHELANGELO and RAFFAELLO would only sail one more year, and Italia's transatlantic services would come to an end in 1977.



VULCANIA's First Class Dining Room was typical of the ship's Baroque interior as completed in 1928 (above); the First Class Ballroom, seen after the 1935 renovation, was representative of the toned-down rooms created by Gustavo Pulitzer Finali.

Owner: Cosulich Soc Triestina di Navali, Trieste (later 'Italia')
Builder: Cantieri Navali Triestino, Monfalcone, Italy
Route: Trieste – New York
Service speed: 19.4 knots (21 knots after 1935)
Pass. capacity: 279 1st Cl; 259 2nd Cl; 310 3rd Cl; 1,350 4th Cl (as built)

Dimensions: 630' x 79.8'
Gross Tonnage: 23,970
Maiden Voyage: December 19, 1928
Last Voyage: September 24, 1972
Demise: Sank en route to scrapyard at Kaosiung, Taiwan, 1974

OFFICERS

Chairman: Ted Scull*
 Vice Chairman: DAVID Hume*
 Branch Secretary: Greg Fitzgerald
 Membership Secretary: Mario De Stefano
 Treasurer: Alan Borthwick

EXECUTIVE BOARD

Bob Allen
 Alan Borthwick
 Mario De Stefano
 Greg Fitzgerald
 Stuart Gewirtzman

David Hume*
 Marjorieann Matuszek
 Carol Miles*
 Ted Scull*

COMMITTEE HEADS

Finance: Alan Borthwick
 Membership: Mario De Stefano
 Newsletter: Bob Allen
 Program: Ted Scull*
 Special Events: David Hume*
 Website: Stuart Gewirtzman

* Past Chairman