

**20<sup>th</sup> Anniversary of Hurricane Hugo's Impact on**  
**MUSC**  
**Oral History Project**

Interview with W. Curtis Worthington, Jr., M.D.  
June 18, 2009

Interviewer: Brooke Fox, MUSC University Archives

Location: Waring Historical Library

Brooke Fox: The following is an oral history with Dr. Curtis Worthington Jr., Director of the Waring Historical Library. The date is June 18th 2009. The interviewer is Brooke Fox. We'll be discussing Hurricane Hugo and its impact on MUSC, more specifically, Saint Luke's Chapel.

Okay Dr. Worthington, the recorder is on so we'll begin the interview. I've been told that you were the first person from the Waring to come on to campus after Hurricane Hugo.

Dr. Worthington: That's correct.

Brooke Fox: Can you describe what you saw, your first impression, how did you feel?

Dr. Worthington: Well I think -- it's hard for me to remember -- there was amazement of some of the things that had happened particularly here on this corner, more or less archeological corner that -- and relieved that I didn't see more damage than I did. As I remember, that was my first -- well, this is bad, but with the exception of the chapel I saw no major building had been severely damaged like that.

Brooke Fox: When you arrived on campus, did you see the Waring first? And so you saw that, and then went around and saw the chapel and it was...

Dr. Worthington: Well, I can't remember where I parked. But my chief concern since the responsibility for most -- for almost every house were -- belong to somebody else, I know the first thing I did was to check out the Waring Library. I had called the day after the storm. This was the second day after the storm when I came back, and asked somebody, I'd forgotten who I asked, that -- what the Waring Library looked like and the answer that I got was satisfying. They couldn't see any particular major damage. Of course I had no idea about the inside.

Brooke Fox: When you eventually were allowed inside the Waring what was...

Dr. Worthington: Well, I wasn't allowed.

Brooke Fox: Oh, you weren't allowed at that...?

Dr. Worthington: No, no, no, no, no.

Brooke Fox: Stop?

Dr. Worthington: Yeah. Your question implies that somehow I had to get permission to go -  
- find my way to the Waring Library. You say I'm allowed.

Brooke Fox: Oh, no. I didn't mean that. I meant just, you felt it was safe to go in or...

Dr. Worthington: Oh, I didn't – whether it was 'safe' or not didn't cross my mind. Even if  
the roof caved in, I was still going in there.

Brooke Fox: Okay.

Dr. Worthington: But it looked fine from the outside, and the door was stuck, it was hard to  
open. I fiddled with that for a while. I managed to get it open. And of  
course the cloud was -- the sky was still cloudy, overcast. And when I --  
of course there's a light in the room. When I came into the room, I saw  
this debris of everything and it took me sometime to figure out what it  
was. But it turned out to be the Toomer Porter window.

Brooke Fox: The what? Sorry.

Dr. Worthington: The Toomer Porter, the John Toomer Porter window of the Chapel.

Brooke Fox: The chapel? So it blew in through one of the windows here?

Dr. Worthington: No, no, no, no, no, no.

Brooke Fox: Okay. Sorry.

Dr. Worthington: What it turned out to be, it took me a while to figure it out, but when I saw a fairly intact piece, it was obvious that it was the window at the Ashley Avenue end of the chapel. And there was enough of it so that I could identify it. But the rest, it was glass and stuff all over the place, which was a result of having brought the window, or what was left of the window, into the Waring Library. I looked around and these were not books falling down or anything like that. The interior of the library, aside from the fact that it was something had been added was intact, everything was intact.

Brooke Fox: After you looked at the Waring and you went and you saw the chapel, did you go into the chapel?

Dr. Worthington: No.

Brooke Fox: No.

Dr. Worthington: No. Again I don't know which route I took to get into the Waring Library. At this point, it was perfectly obvious. I mean the chapel looked like it would have been in an air raid. The roof had caved in, the south side of the roof fell into the main body, the church nave, and the other side, the northern side, had fallen into Bee Street, and the Toomer Porter window had fallen more or less into Ashley Avenue.

Brooke Fox: In the monograph that you wrote [*St. Luke's Chapel: Birth and Rebirth*, 1996], it said that Dr. Edwards, president at that time, that immediately

after the storm hit and discovered the damage in St Luke's, he said, "We were going to renovate it..."

Dr. Worthington: He did. I can't, I can't remember exactly at what stage in -- but it was fairly soon.

Brooke Fox: Do you think without his support that you would have been able to put together a committee to...?

Dr. Worthington: I don't think so.

Brooke Fox: You don't think so.

Dr. Worthington: We could have put together a committee, that wasn't the problem, the committee, but where you could find the money to restore this interesting, architecturally interesting, many other merits. But it wasn't an essential building in terms as if part of the hospital had been blown down, better get that back. But Dr. Edwards was interested enough in the chapel that he made a -- I can't say an immediate response. But I can't remember exactly what it was, if it was the same day that I came in, or a couple of days later.

I think it must have been no later than the day after I came in because one of the former students of the Porter Military Academy called me and asked me about the chapel. He probably already knew what had happened but I'm not sure of that. But, "What do you think is going to happen to the chapel?" And I said, "Well Jim Edward tells me we are going to make every attempt to restore it." And he said, "Well I thought I was going to hear something different." Well that's how it all played out. I had no idea. But that's what Dr Edwards told me. Of course that's what happened.

Brooke Fox: How were you chosen to be the head of the restoration committee?  
Because of your position as director of the Waring at that time, or did you volunteer?

Dr. Worthington: I had been interested in the chapel, and interested for obvious reasons in this whole area, as it turned out to be our sort of garden, architectural exposition. I think I may have been on some committee having to do with chapel. I'm not sure about that.

Brooke Fox: A general chapel committee?

Dr. Worthington: It was -- yeah well, I can't remember whether I was actually on the chapel committee or not. I may have been. That's a matter of point, that's a point that I can probably dig out for you.

Brooke Fox: Okay.

Dr. Worthington: But apparently at Dr. Edwards' viewpoint, I was the appropriate person to assign in this problem. I had administrative experience, I knew the institution. I knew the pitfalls to sort of be there to have to overcome things of this kind. And so he formed the committee and asked me to pick my own committee.

Brooke Fox: You picked the individuals that were on the committee. How did you pick? What was it about each person or...?

Dr. Worthington: I had a list of the people. I was trying to get representation from various constituencies, particularly people in town, people who had gone to the Porter Military Academy, people who have shown a specific interest in the chapel in the past, things of that sort.

- Brooke Fox: Mm-hmm. Were they all eager to be involved in the committee, would you say and...?
- Dr. Worthington: Well they must have been. I had no political power or administrative power beyond quiet persuasion. So, I picked people that I thought would be interested. I may very well have had one or two turn me down. But for the most part of it, they considered it an opportunity to join in a very major and important project.
- Brooke Fox: The first meeting of the committee that you formed, the restoration committee, was January 11th 1990 -- that's what the book says.
- Dr. Worthington: Thank you for reminding me.
- Brooke Fox: My impression of reading this monograph, it must have been an overwhelming task to kind of figure out where to start, where to begin, which were...
- Dr. Worthington: All of that.
- Brooke Fox: Specially the funding part.
- Dr. Worthington: Especially the funding. And I still am not totally aware even now of exactly where some of the money came from. And I didn't particularly -- that wasn't my assignment as it were. Fund raise -- well, in part it was, because I was trying to get people from town. I guess I did have some fund raising responsibilities but that wasn't why I was picked; I'm not sure why I was picked.
- Brooke Fox: So, okay...
- Dr. Worthington: I don't think I answered your question.

Brooke Fox: My question -- what was it? About -- was it the immediate past question I asked you? I can't remember it. I guess -- well it's about the committee that you formed and you had different subcommittees that you put people in charge of and stuff. Can you describe, kind of, what the working relationship that was going on in this committee? How did everybody work together? Did it -- was it an easy task to do all this stuff or...?

Dr. Worthington: Your question isn't crisp enough for me to answer.

Brooke Fox: Okay, okay. Let me stop for a second. Okay, let's talk about the...

Dr. Worthington: Are we on?

Brooke Fox: Yes we're on. It seems like the Federal Emergency Management Administration, FEMA, played a huge role in funding or determining the damage. What...?

Dr. Worthington: Your question is not stated well enough.

Brooke Fox: Yeah, I know, I know. I know. Did it...

Dr. Worthington: How did we raise the money? Somebody else raised the money. I didn't raise the money.

Brooke Fox: Okay. Okay. Did you have any problems with FEMA dealing with the...?

Dr. Worthington: So far as I know, no.

Brooke Fox: How long did it take from the time you formed the committee to the time when work was started on the building? Cleanup I assume was immediately after.



Dr. Worthington: The cleanup was immediate. And the pictures, actually they didn't look, from the book reflect that. But when work actually got started, this takes some time between -- from -- between the storm and when work got started, I don't remember. It maybe in that book.

Brooke Fox: But it was a long, it was a long time?

Dr. Worthington: Well, no. It was a period of time that -- I don't really exactly how long it was. It was obviously more than a week and probably no less than three months or so.

Brooke Fox: Mm-hmm. I'm sorry.

Dr. Worthington: A lot of these things...

Brooke Fox: Yeah.

Dr. Worthington: ...Are running parallel to each other...

Brooke Fox: Mm-hmm.

Dr. Worthington: ...In terms of the cleanup and negotiating the various sources which the money was raised for the project and I say the funding was not my responsibility.

Brooke Fox: And during the cleanup, it sounds like they were able to save a number of fixtures in the chapel -- that they could use or...

Dr. Worthington: Yeah one of the -- couple of the pews were saved, some artifacts of various kinds. Again I have to go back, read my own writing.

Brooke Fox: But the stained glass windows, it seems like everything kind of hit from the south to the north kind of?

Dr. Worthington: Well what happened to the chapel was that it had a building, a story and a half building, maybe a two story building on the east, I mean on the President Street end of the thing, which was either a wooden structure or was at least less strength than the building itself. And what I'm told was that that blew out, and the wind got in and the lifted the roof up, dumped it, and half going in to the nave and half going in to Bee Street.

The chapel as restored has an additional area for, primarily for brides, but whosoever who's using the chapel, dressing rooms.

Brooke Fox: Is that the side, if you're facing the chapel...

Dr. Worthington: If you're facing the chapel, you could see that on one side there's a small -- that's brand new.

Brooke Fox: Okay. Towards Colcock Hall?

Dr. Worthington: Huh?

Brooke Fox: Towards Colcock -- well, no...

Dr. Worthington: No, it's toward President Street.

It's parallel, it's parallel to Bee Street, say that was new. It was a great discussion of the committee as to whether we should put something brand new or not. We decided that considering the way the chapel had been used and the prospects it would be used a great deal more if it were restored were -- we needed a place, particularly for a bride to be before the

wedding or for people for other reasons, have a place to dress --  
restrooms and the like...

Brooke Fox: And air conditioning.

Dr. Worthington: And air conditioning.

Brooke Fox: It must have been hot before the chapel was destroyed. Events in there  
must have been miserable.

Dr. Worthington: Miserable. It was hot in the summer and it was cold in the winter.

Brooke Fox: How involved was Dr. Edwards once he said, "Okay we're going to  
restore the chapel, you're in charge..."

Dr. Worthington: You need to understand the nature of presidents of even small  
universities. They have many things to do and they have many people to  
do them for the president. It's how the president manages all this stuff  
that makes him a good or bad president. And once Dr. Edwards said, "I  
want you to be chairman of this committee," it was okay to go ahead. And  
he would do everything he could from his vantage point. And I'm sure  
that raising some of the money was part of that contribution.

But he was certainly knowing the day-to-day, or week-to-week, or month-  
to-month decisions, regarding what was going on or.... And nothing ever  
arose that I had to go to him and say, "Look I'm not getting cooperation  
about this." Everybody was cooperating.

Brooke Fox: Did you, during that time when it was being rebuilt and reno--

Dr. Worthington: ...Restored.

Brooke Fox: Was there something everyday, kind of, that you had to -- did you go to the chapel to make sure everything was moving along or...?

Dr. Worthington: Something like that.

Brooke Fox: Okay.

Dr. Worthington: You know, I was right here [in the Waring Library] and so anything going on over there or anybody that showed up. There was an issue that as to whether or not the State was going to allow the medical university to restore this particular building that -- was it worth restoring and could it be restored. And these questions had to be answered. And the powers that be in Columbia were involved and the final permission was to go ahead.

They came down, they looked it over, made decisions about how much of the wall was worth saving, this kind of thing, and came to the conclusion that yes it could be restored. So, we had that major administrative, not to say these were political, but administrative arm in Columbia had to pass muster on it.

Brooke Fox: Did the State -- I guess, why were they concerned about whether it was worth restoring or were they saving it because...?

Dr. Worthington: In terms of worth restoring, it wasn't, "Was it a building which would be of use in some way?" That wasn't the question. The question was, "Could it in fact be restored?" What they saw were these four walls, and empty windows, and rough edges, and the question was, "Are you going to -- is the thing to do just get rid of this wreck and use the space for something else or is it, is there enough for which to base a restoration?"

Brooke Fox: Was that more from the historical side?

Dr. Worthington: No, no, no, no, no. It had nothing to do with the history. The question was, "Is there enough there to be able to restore it?" And is it -- I guess the history does come into it, "Is it worth restoring?" And the question in the mind of the committee was clearly, it was worth restoring because people that I asked to join me in this thing -- that was their job, or essentially, or at least part of their job -- is to come to decision about restoring. Well they came to that decision very quickly. As a historical building, it was very definite from a historian standpoint, cultural standpoint, all that, to be restored.

The question that the people in Columbia were interested in is, "Is there something there that can be restored?" And that was a critical decision. They could have looked at it and said, "No way you can fix that." But that wasn't the answer. The answer was, "Just go ahead."

And how all of that would actually come about, I'm sure that the evaluation of the engineers who came down here and architects who came down, heard the arguments, took a look, and they came to the decision that what we wanted to do, when I say 'we', what the medical university wanted to do, and what Dr. Edwards was recommending, was passed the technical building kind of evaluation, which told him, "Yeah we can restore this thing." I gave -- that's too much of a speech.

Brooke Fox: Can you remember any of the -- any particular hurdles you had to deal with during the time of the...?

Dr. Worthington: Oh, a number.

There were, I'm sure any number...

Brooke Fox: Everyday there was one?

Dr. Worthington: Not everyday but I keep -- I just -- my vantage point I could say anybody that approached the chapel, particularly when the people came down from Columbia, I was out there like a shot. The person whose immediate responsibility was...

Brooke Fox: Okay, it's on.

Dr. Worthington: ...The engineer in charge, who is the university engineer, was Tony Von Kolnitz, George Von Kolnitz, IV and he was sort of a 'let's-get-it-done' kind of character.

Mr. Von Kolnitz was the engineer in charge of the project. And I must say he has kept me informed pretty much every step of the way. He kidded around about it. He said I was peeking out of that window and I saw him, I walked over to see if something was going on and... But there were various and sundry things. One of them was the place where they put that little new addition -- they got water.

Brooke Fox: They got what?

Dr. Worthington: Water. Not a broken pipe, just water seeping up. And they fought that for, seems to me for a long time. I think I was coming to the conclusion that it was taking longer than it should have and I'm sure that I was wrong. In fact I wasn't dealing with the problem. There were other people -- engineers and workmen were. So I didn't -- I think I probably mentioned to Mr. Von Kolnitz why it was that taking so long. But as he usually did the visitation; [unintelligible] he did keep me informed what was up over there.

So that's one place that was all about -- the other was whether the roof trusses were held up, I'm not sure. I know that apparently the architects

told him they needed particularly long beams. And they had found a lumberyard somewhere upstate that had the kind of wood, and the length, and these kinds of things, and then more or less storing up waiting for the right project to come along, apparently, something to that sort. And that was – whether that slowed things down and all, I'm not sure.

But again from a layman's point of view, there were probably various episodes like what I've described just a few minutes ago. The progress, considering the nature of that restoration, was -- I was surprised that it didn't take longer.

Brooke Fox: It seems from the research that I've done that the organ was a major deal.

Dr. Worthington: Oh, the organ.

Brooke Fox: So can you describe that?

Dr. Worthington: Oh boy. I'm not sure I want to. Click it off for a moment.

Brooke Fox: Ready?

Dr. Worthington: Yep. Dr. Victor Del Bene was an internist in the Medicine Department and also an organist. And he had, I think, had played the organ, the old organ from time to time. Of course he was put in charge of the organ restoration committee. And again he did a bang up job of it. The organ was a tracker organ. And a tracker organ, my simple understanding of it, is one that has no electrical connections and no -- everything's mechanical. And that made looking for a -- getting a contract with -- from a firm who manufactures tracker organs, apparently took a little looking around. But anyway, Victor and his subcommittee found the people who are willing to take on the project.

And again, I think I mentioned in that booklet the amount of time it took to get the organ completed. The organ was finished well after the chapel had been restored. And the musicians in the city, advice was asked, and Dr. Del Bene realized the fact that we had to keep an eye on how much money was being -- was going to be spent on the organ, and try and get advice from, say, the musicians in town.

There was one committee meeting where there was some disagreement, modest disagreement, about what sort of organ should be in there. And I think the issue was, a rumor had gotten around that -- building something other than the finer organists in the city didn't think was exactly the right kind of organ. A lot of this, my memory is a little bit shaky on but these were people who were very interested in...

Brooke Fox: Passionate about organs?

Dr. Worthington: Huh?

Brooke Fox: Passionate about organs?

Dr. Worthington: Exactly. These people who played, and advice was gotten from them, and there was some issue about how many keyboards, something of the sort. And compromise more or less was reached, well not exactly compromise but Dr. Del Bene came to a design, or kind of design for the organ that was agreeable to people in town.

So, that was an issue and people in town were concerned and it turned out they really didn't have the -- as it turned out in the long run they had -- they were happy with the organ. As a matter of fact, Dr. Del Bene still comes to play the organ. And I think for a long time -- maybe he still does I'm not sure, he check on the organ and, I'm making this up but probably



reported to Dr. Del Bene if something is not right and Dr. Del Bene himself keeps his eye on that organ.

Brooke Fox: And what about the stained glass windows? It seems like...

Dr. Worthington: Oh, the stained glass windows.

Brooke Fox: Did they try to replace with the exact style that was there before or...?

Dr. Worthington: Well, again, I can't remember who exactly found the restoration contractor. But again they did a magnificent job. And you should have seen what was left of that thing. Hand me that [*St. Luke's Chapel: Birth and Rebirth*]. Where is it? About all that was left that you could see was the boy's head, part of his arm, maybe a little bit of his arm, and maybe a little bit of this stuff here. The rest of it was...

Brooke Fox: This was a stained glass on the Bee Street side?

Dr. Worthington: Yeah, right. Yeah, it was up over the chancel.

Brooke Fox: So, is this picture the original or is this the replacement?

Dr. Worthington: That I think is probably the replacement. I'm not sure but...

That may have been the original because...

Dr. Worthington: ...Several good reasons of having a good color photograph made of it as it started out. But what I saw on the floor of the Waring Library that morning, well maybe, almost a miracle that they managed to get that window essentially the way it was before the storm.

Brooke Fox: Did they incorporate any new design to any of that?

Dr. Worthington: No, no, no, no. That wasn't the name of the game. The name of the game was to restore that window as closely to the way it had been before the storm.

Brooke Fox: Except for the addition, that little addition.

Dr. Worthington: No, I'm talking about the window itself, the stained glass. The two smaller new stained glass windows beside one of the doors which -- oh, I could show you that too. It was a small door. There. We made a larger door to coincide -- make to sort of balance this off so it would look like this one, and laughingly referred to as the coffin door because...

Brooke Fox: You could fit coffins through it?

Dr. Worthington: Very rarely that we have a funeral with a casket -- but it's not unheard of. So, we made sure that that door is big enough to let people, a funeral procession come through it.

Brooke Fox: When the chapel was finally restored, it was I think 1994, was when they had the grand rededication?

Dr. Worthington: Yeah, that was the time I had the flu.

Brooke Fox: Was everybody really pleased with...

Dr. Worthington: Oh yeah. They were -- everybody. I just marveled at it and I think everybody pretty much had the same feeling, particularly the architects. Evans and Shchmidt, the restoration architects, and they took a particular interest in the job and they gave it all they had and the result shows it.

Brooke Fox: Yes. I'm looking at page twenty-six here, they have the interior of the chapel prior to Hugo and then they have the restoration. It does exactly, almost exactly the same -- they moved the pulpit I think. There's no pulpit in the new one.

Dr. Worthington: Right. And the pews were removed.

Brooke Fox: So is it rededicated as a chapel-chapel?

Dr. Worthington: It was rededicated as the medical university chapel of Saint Luke. And every now and then somebody pokes "church and state" kinds of arguments at me. And my response is always that what this was, was a historic restoration, and that it is a secular building. But it's used for programs, concerts, a lecture hall, in addition to being used as a church by people of any denomination, or not necessarily a Christian denomination. So it is a secular building. And I kept repeating that over and over and over and I still do -- you run into -- I better be careful of what I'm saying.

Brooke Fox: Now that it's twenty years later, is there anything you would have done differently in the restoration? Not the physical part of it but...

Dr. Worthington: I can't think of anything. It just amazed me that considering the difficulties, considering the financial difficulties and all that, it just amazed me how relatively well it went. There was insurance part of it, there were contributions part of it, there were elements of it that were very great mysteries to the committee, were happy anyway. They are...

Brooke Fox: And Canaday, Steven Canaday?

Dr. Worthington: Steve Canaday?

Brooke Fox: He passed away during the -- in the midst of this. What was his role in...?

Dr. Worthington: He had been chairman of the chapel committee. And the -- I don't know whether -- I ever became --- chairman of the chapel committee. I was chairman of the chapel restoration committee. I'm not sure that I was ever -- restoration committee was essentially dissolved, and a chapel committee, and Dr. Del Bene, who was appointed chairman of the chapel committee. I was a member, a couple of other people were members, [unintelligible] one-third interested, Porter Alumnus was a member. He still is.

But I don't know exactly -- part of the shaking out after all of this wrapped up, I expect was to reorganize the chapel committee. And probably, there were certainly people of the restoration committee who were on the chapel committee, but it was a one-to-one kind of thing, and Dr. Del Bene was appointed chairman of the chapel committee. And with my enthusiastic support.

Brooke Fox: Were there any other disagreements or problems with -- from the community and the surrounding community about any part of the restoration or -- besides the organ?

Dr. Worthington: I don't think so. Nothing stands out in my mind. But somebody -- trotting over to see Dr. Edwards about you know, "Why are they doing this or why are they doing that." Not that the thing that we thought was to create an architectural question of, architectural validity question, was the addition that we put at the end of it, and so far as I know it's never been mentioned. In fact a lot of the -- some of the Porter Alumni, they still have one service there a year I think, maybe they discontinued it, but the Porter Alumni took a certain interest in it and they'd come and look at it, say "just like I remember it." Of course it isn't exactly like that. It's enough like they remember so they were satisfied.

Brooke Fox: When the chapel was redesigned and the architects working on it and the engineers -- I'm assuming they made the new building hurricane-ready.

Dr. Worthington: I expect they made it as hurricane-ready as they could considering the design. The design was to restore the chapel the way it was and the business of the weak spot on the President Street end of the building of course disappeared. And that's no longer a weak spot. But if the same thing could happen again because of that huge pitched roof. I have no idea -- I hope we don't have to think about that.

But everybody was -- and people in the community, the Porter Military Academy people, say one of the graduates still remains on the chapel committee. As a matter of fact I'm sure there were some comments to Dr. Edwards about what a good job that he had done and seeing that the chapel was restored. And of course he was the key person. I mean he had [unintelligible], if it had it been any other president -- click that off.

One million two hundred and fifty thousand, something that sticks in my mind. It's not in here, huh?

Brooke Fox: Oh, it might have -- I might have skipped over while I was scanning it. Was it the -- earlier you discussed what the initial cost they had thought it was going to be but then once the process -- the project moved forward, of course everything was amended and...

Dr. Worthington: Oh, yes. Did you read the whole thing?

Brooke Fox: Mm-hmm, yeah. Quickly, but...

Dr. Worthington: Oh well, thank you.

Brooke Fox: I'm sure I could find it in the records downstairs -- the final bill...

Dr. Worthington: Why don't you look that up and see whether my two -- one million two hundred and twenty-five thousand -- a million and a quarter -- was fairly close to it.

Brooke Fox: Do you have any other thoughts you'd like to share about the entire -- your experience with the restoration of Saint Luke's? Anything that I haven't asked or...?

Dr. Worthington: May '92, two thousand... January '93, the total amount raised had reached a hundred seventy-five thousand with the goal of two hundred thousand...

Brooke Fox: What part was that for?

Dr. Worthington: March 15th 1990, it was seven hundred and fifty thousand based on State insurance board, an estimated two hundred and fifty thousand -- so that was ... million -- I still think...

Brooke Fox: I can check the records.

Dr. Worthington: Do that. I'd like to get that straight in my head one more time. I should have read this through before I gave you your interview. I would have been able to do a lot better.

Brooke Fox: Well after looking quickly through it now, is there anything else you want to share?

Dr. Worthington: Old friends and reminiscences, that's all, right?

Brooke Fox: Okay, let me just wrap this up. So, is there anything -- final thoughts you have about the...?

Dr. Worthington: About the chapel?

Brooke Fox: About the chapel, about the project, the restoration?

Dr. Worthington: Well I can say that I'm thankful that it was restored. I'm thankful to all those people that were on the committee. As far as I'm concerned it was an honor for me to be at the restoration -- the chairman of the restoration, point one. Point two, I think the chapel's been an enormous success as it were in that the restored chapel was vastly more useful was than the unrestored chapel.

The unrestored chapel had no heating, floor was -- had a step down in it that was dangerous, no air conditioning. Some friends of mine were married there -- as a matter of fact it was Dr. Knisely's personal secretary and I believe they had -- I think they got the essentials of the wedding done real quickly because it was hot, like really so hot in there, they couldn't stand.... I'm beginning to wander now but -- I'm repeating myself. The restoration of the chapel was what should have been done and it's done what we wanted it to do magnificently.

Brooke Fox: So, the hurricane was kind of a blessing in disguise for -- in a way.

Dr. Worthington: Well, yeah. I mean -- I wish it hadn't been quite that -- not as much damage as it did I mean to the chapel. But you had the succession of the - - I'm thinking of the right word. Anyway, essentially the superintendents, the people who actually run the chapel, they have been a succession of ladies who were well chosen, I think Dr. Del Bene probably was responsible for all of them. But they are all personable, nice people, enthusiastic about the chapel. And every time I walk by there, and I had a hand in helping putting that back.

Brooke Fox: Good, yeah. From what I've seen, it is beautiful. So, I've only been there once.

Dr. Worthington: Really? Well go in there sometime just to sit down and spend fifteen minutes or so, soaking up -- take a closer look at the stained glass you'd be interested in.

Brooke Fox: Okay. I don't have anymore questions. Do you -- is that it?

Dr. Worthington: Oh, okay. One more time I hate to see the transcript.

**End of recording.**