

Mary Nelson rehearses with Peter Candela, the music director.



Going through a number are Anne Marie Kline, Diane Davis and Tracy Miller, left to right.



Tracy Miller discusses her part with Lloyd Peasley, a graduate of the Eastman School of Music who is helping with the show.

## ance to Do for Others

of his words, er. For a start, he ugh there are but e two adjoining e 36 or so per- upporting troops 50, working on costuming and s schedule of consumed their day afternoons th.

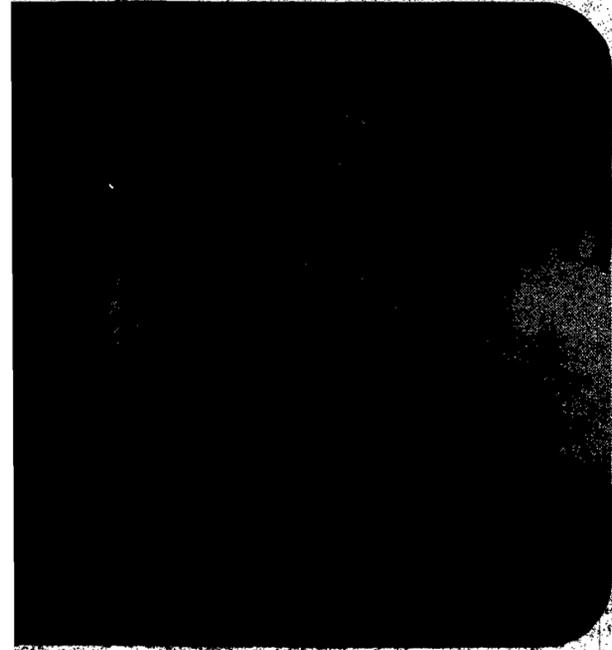
e an undertaking nore than meets non wrote in a arents. He asked nce and un-

ide a name for iness at DeSales va. He was there chaplain and and he found ol. It's a "great s. Acting and ge build self-

confidence, and "community" as well. The formerly uninvolved and overlooked are drawn in and find they can "do something!" Besides that, in Father Simon's experience, idealism and unselfishness develop through the hard work for others that a benefit performance entails.

Working with him on the upcoming show are Peter Candella, music director, and Lloyd Peasley, on music for special numbers; Brian McNulty and Paul Hildebrand, stage directors; Laurie Wuest, choreographer, and Mr. and Mrs. Kurt Eyrch on a variety of details. Helen Rupert of Geneva and Jane Gregory helped with the choreography, and there have been "lots and lots of volunteers, including grammar school kids and their parents." The latter put on a party for the cast, and about 100 women sewed costumes, Father Simon reported.

"A positive, generous response from both parishes," he called it.



Mr. and Mrs. Kurt Eyrch, Dawn Fellerion, Anne Marie Kline and Patty Boggs, left to right.



Father David Simon directs a scene.