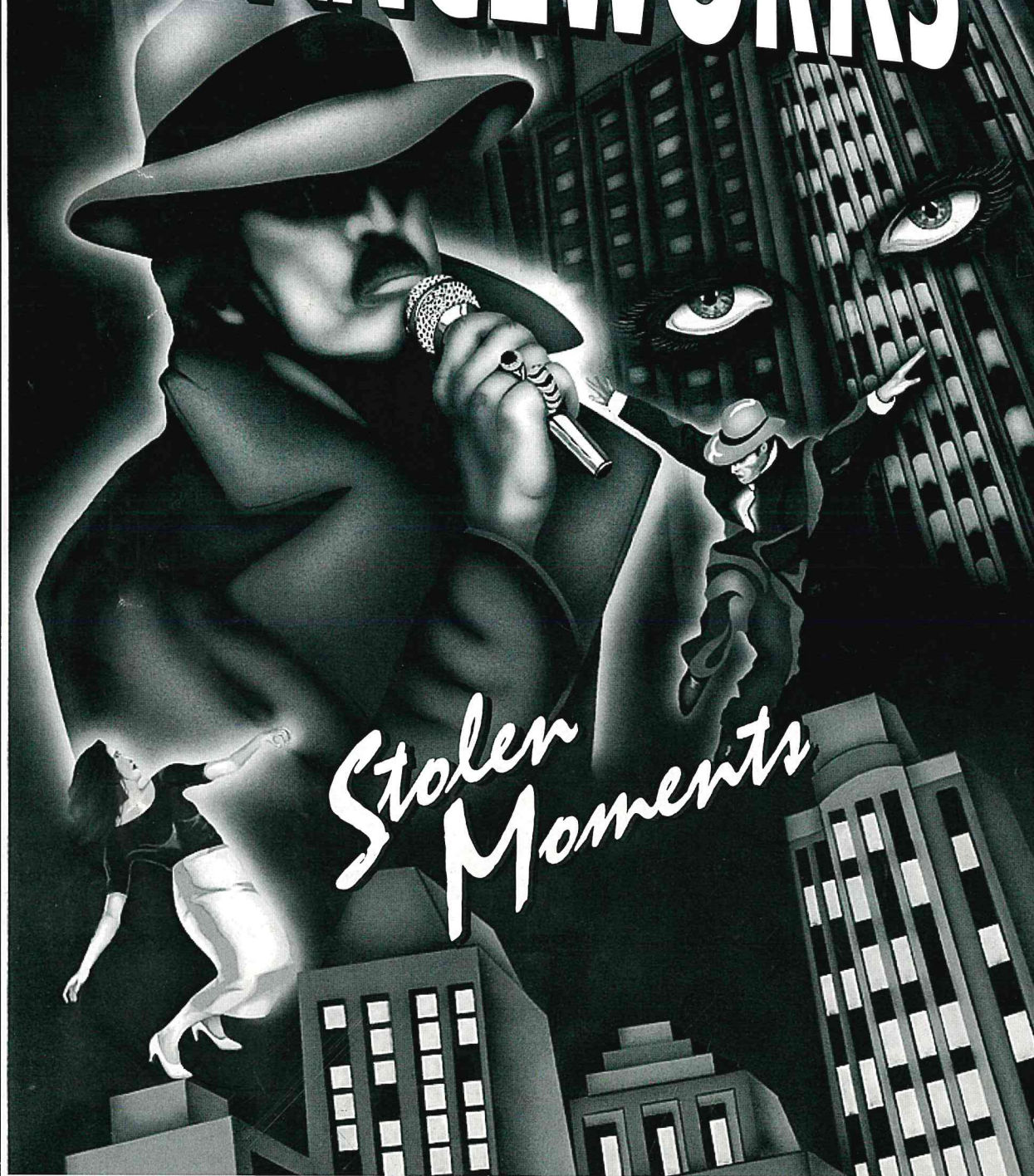




A presentation of
du Maurier Ltd.
A R T S

DECIDEDLY JAZZ DANCEWORKS



*Stolen
Moments*

Bennett Jones Verchere
BARRISTERS AND SOLICITORS

Sponsored in part by

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T H E A R T S
A S S E E N B Y



du Maurier Ltd.

Continuing a quarter century of commitment to artistic growth throughout Canada

DECIDEDLY JAZZ DANCEWORKS

notes from the artistic director

1981 was the year that I was introduced to the incredible talent of Mark Murphy. I was preparing for a class that I was teaching at the U of C when a student bounded into the studio with a record that "I just had to hear!" The record was 'Bop For Kerouac', and that day I became an instant Mark Murphy fan.

I literally wore out the album and had to replace it a few years later. In the meantime, I happily discovered that there was a multitude of Mark Murphy albums available for me to indulge in, and I began a personal collection of Mark's music that now includes many of his nearly fifty recordings.

The student who introduced me to 'Bop For Kerouac' was Marc Berezowski. Two of his classmates that year were Hannah Stilwell and Michèle Moss. We didn't know it at the time, but two years later those same women would convince me that 'we should start a little dance company', six years later Marc would dance for a season with the company, and fourteen years later, the company would still be going strong, and astonishingly working on a performance project with none other than Mark Murphy himself.

Yes....Anything is possible.

If you've been a DJD audience member or student for any length of time, you will be familiar with Mark's music. We have danced to his 'Before We Lose Tomorrow', 'Bongo Beep', and 'Dingwalls', and I of course have used his music extensively in my dance classes.

Mark has performed in Calgary twice. The first time was about ten years ago when Jazz Calgary brought him to the city for a magical musical event with Tommy Banks. The second time was last May when he performed two nights at Bakerstreet.

Each time that I have had the opportunity of hearing Mark in performance, I have been taken on an emotional roller-coaster ride - one minute laughing, the next crying, all the while enjoying a journey through swing heaven.

Those roller-coaster rides were the inspiration for Act

I of this evening's production. I wanted to treat the act very much like a musical 'set' in which the audience could experience the musical rushes that I had enjoyed. DJD's choreography has often been described as 'music for the eyes', and our goal in Act I has simply been to give Mark's magnificent music a visual dimension.

For years I've wanted to choreograph a piece inspired by film noir and the work of detective writers such as Raymond Chandler and Mickey Spillane. To me, the highly stylized aesthetic of the genre seemed to be destined to be danced. Five years ago I was all geared up to finally choreograph the piece, but for a myriad of reasons we were forced to put the idea on hold.

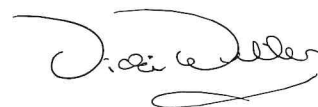
In the initial planning stages of this production, I was listening to some of Mark's recordings late one night when it suddenly became apparent to me that I was listening to 'The Detective'. It was clearly time to take the murder mystery idea out of the moth balls.

Act II is a nostalgic look at a genre which we may smile at today, but which is also bound to elicit fond memories from those of us who were brought up on the detective films and movie musicals of forty to fifty years ago.

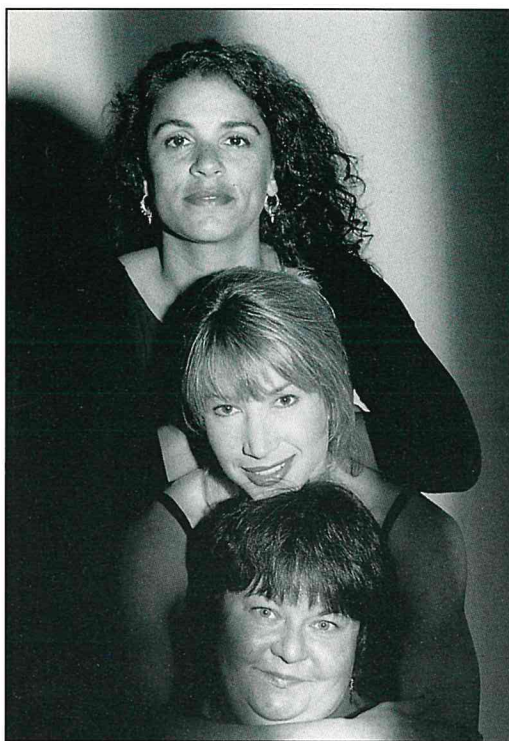
What a treat it has been to work with the multi-talented Tommy Banks on this project (another longtime dream of mine), and to share the choreographic challenges of the production with the oh so gifted Michèle Moss, and with the amazing Heather Cornell (Artistic Director of Manhattan Tap and rhythm queen extraordinaire). I feel eternally grateful to Heather for sharing her sand dancing expertise with us. It is a dying 'tap' technique (much harder to master than it looks!) and we feel honoured to have been able to experience the tradition.

Many thanks to Hal Kerbes for a scintillating script, to Judith Bowden and Scott Reid for their fabulous designs, to Michael Dobbin and the folks at ATP for once again generously sharing their beautiful space with us, and of course to the small but magnificent staff of DJD and my wonderful jazz 'ducks' who bring me great joy and happiness on a daily basis.

May you enjoy....

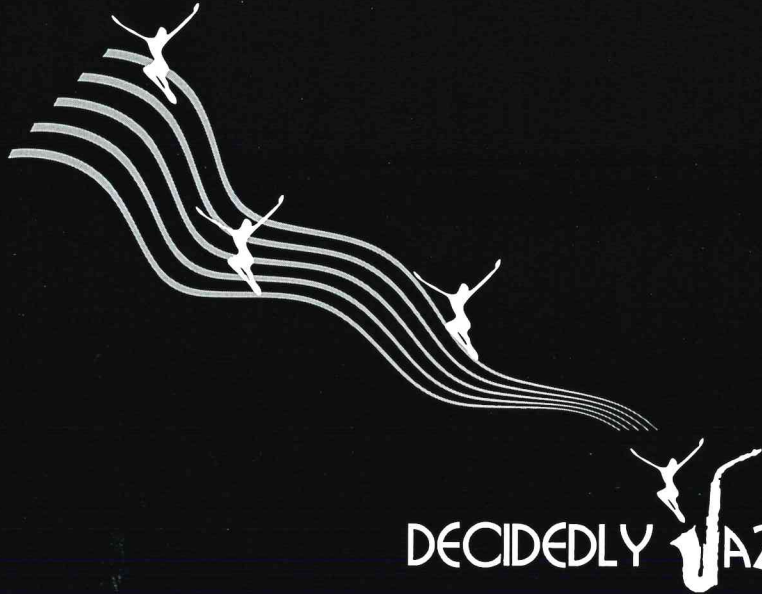


Vicki Adams Willis



Bennett Jones Verchere

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Stolen Moments

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a better community*



from the general manager



Welcome to tonight's performance of "Stolen Moments". The combination and collaboration of jazz great Mark Murphy, Tommy Banks, the musicians, our own artists, Heather Cornell, and the designers is a much-desired and long planned for event, and now you are part of it!

Decidedly Jazz holds a unique position in the dance world. We are Canada's only professional company dedicated to jazz dance, and we receive no federal government funding. Yet we continue to

achieve artistic and financial success. We rely heavily on our audience, volunteers, supporters, sponsors, and on the generous support of the Calgary Region Arts Foundation and the Alberta Foundation for the Arts (AFA).

Tonight's performance would not be possible without: du Maurier Arts Ltd. who have sponsored our June productions since 1991; CARMA, sponsors since 1993; and Bennett Jones Verchere, back for a second year. We extend a special welcome to ENRON, a new production sponsor for "Stolen Moments".

Now is an appropriate time to mention other projects whose success exceeded even our fondest hopes. Petro Canada (our first ever corporate sponsor) joined us again with AFA to fund a nostalgic look at jazz that toured Seniors' Homes. With the help of the Calgary Foundation, Canada Safeway, TransCanada Pipelines and Crestar Energy, our dancers visited Connaught Community School on a weekly basis to teach the joys of jazz dance to young children. Both experiences reminded us of how easily dance and music transcend age, culture and language barriers.

Next season more of our long-range plans come to fruition. In August, DJD makes its first overseas appearance at the Jazz Dance World Congress in Japan. In November, DJD will produce a historical landmark show featuring 82 year old tap legend Buster Brown with one of his brightest proteges, Heather Cornell (guest choreographer for "Rhythm Addiction" and "Stolen Moments"). Not to be missed!

Children and teens in Calgary's schools will continue to enjoy tours of "Live and in Sync", sponsored in part by Husky Oil, and "Random Leaps of Faith", made possible in the past by The Royal Bank (both long-time supporters).

In Spring '96 we will accomplish a long-time goal of establishing a Western Canadian touring circuit.

Behind every scheme and plan at DJD is the tireless work of our Board of Directors, volunteers and dedicated staff. To them, and to all of our donors large and small, I say thank you for making Decidedly Jazz what it is today. This support has given strength and viability to our vision and mandate.

Kathi Sundstrom

Enron Capital & Trade Resources

is proud to support

"Decidedly Jazz Danceworks"

and their continued

work in performance

and education.



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decidedly jazz danceworks history

Decidedly Jazz Danceworks is a non-profit society founded in 1984 with the mandate to create an awareness of, and encourage respect for the history, traditions and spirit of jazz dance through performance and education.

The beginning was a dream shared by Vicki Adams Willis (then head of Fine Arts Programme of Dance, Jazz Division at University of Calgary) and two of her graduating dance students, Michèle Moss and Hannah Stilwell.



*Original Company 1984
Sean Cheeseman, Hannah Stilwell, Vicki Adams Willis, Jill Currie, Michèle Moss,*

For them the jazz equation was dance = music. The elements other 'jazz dancers' were missing in this equation were the sophisticated use of rhythm, polyrhythms and provocative syncopation, grounded movement, improvisation - all the traditional values of North America's own indigenous dance form. The boundaries to be explored included Afro-Jazz, Latin American jazz, Modern Jazz and all the roots and rhythms of jazz dance. Here. In Calgary. At home!

In the eleven years since 1984 a part-time company became a full-time professional company (1988) performing across Alberta, Western Canada (1986,'87,

'91), Ottawa (1987), Newfoundland (1992), at the Montreal Jazz Festival (1990), and the Jazz World Congress in Chicago (1994)

During this time 18 full-length shows were mounted (an astonishing amount of original choreography) often incorporating live music, a trademark of DJD. The winter months have been spent touring concert shows and school shows, teaching workshops and residencies, rehearsing, rehearsing, rehearsing and operating the backbone of the company, the Decidedly Jazz Danceworks School of Dance.

DJD's mandate includes a strong educational component that incorporates a thriving dance school. From humble beginnings in the Wild Rose Community Centre the dance school rapidly expanded to its current enrollment of over 600 students between the ages of 3 and 63, taking African, Tap, Modern, Ballet, Jazz, Funk, Stretch and Yoga.

There are a few key words used to describe the company, its members and its supporters: passion, determination, dedication, stamina, energy and humour. There is something so compelling about this heartfelt dance style that it has attracted dancers, artists, musicians, technicians, designers, businesspeople, corporate sponsors, donors and volunteers whose positive direction has realized the initial dream. DJD is currently 87% funded by self-generated revenues - only 13% comes from government grants.

Directions for the future include a tour to the Jazz Dance World Congress in Japan this summer and future collaborations with more guest choreographers and artists.



dancers

Kimberly Cooper
 Manuel Correia
 Jade Elliott (guest)
 Sarisa Figueroa (apprentice)
 Jamie Freeman (apprentice)
 Brian Hansen
 Joanne Irving
 Alanna K. Jones
 Natalie Poissant (apprentice)
 Hannah Stilwell



consulting professionals

scholarship students

Krysten Blair
 Michelle MacDougall
 Sheahan Kimmons

company instructors

Jazz: Vicki Adams Willis, Michèle
 Moss, Hannah Stilwell

Ballet: Margot McDermott, Shirley
 Agate Proust

Tap: Erin O'Connor

Fitness: Heaven's Fitness

The Alligator Group
 Anne, Myxdmedia Hair Salon
 Dr. M. Bowman and Dr. M. McEwen, Associate
 Chiropractic Clinic
 Fraser Dods, In Step Dance Physiotherapy
 Gordon Elliott, Haines Elliott Marketing Services Inc.
 Heavens Fitness
 Terry Kane, Achilles Physiotherapy
 Trudie Lee Photography
 MACRO Consulting
 Helen Moore Parkhouse
 Tracy Mann, Personal Fitness Trainer
 Elaine Proulx, Creative Links Consulting Inc.
 Glenn Sundstrom, resident "Mr Fix-it"
 Karen Vouri, Personal Fitness Trainer

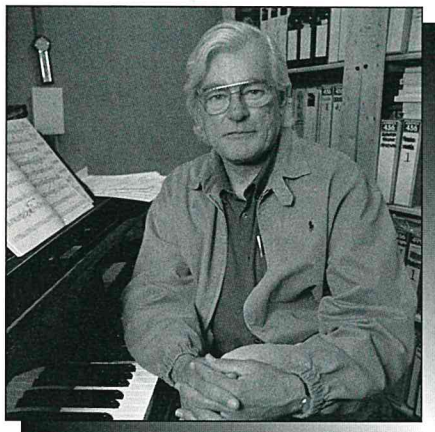
biographies



vicki adams willis

Artistic Director/Choreographer

carries on a family dance tradition which began with her mother's Calgary dance school in the 1920's. Her fascination with jazz took her to New York, Los Angeles, London and France before she began spreading the word herself. Besides teaching and choreographing for countless organizations in Alberta, she was the founder of the Jazz Division in the Programme of Dance at the University of Calgary, founder of the Decidedly Jazz Danceworks school, and is founding Artistic Director of the DJD company.



tommy banks

Piano/Leader

has become a part of almost every facet of Canada's entertainment scene. As conductor/pianist he has accompanied literally hundreds of star attractions on television, in theatres, on recordings, and in clubs. The double album recorded by his big band at the Montreux International Festival won the Juno Award and the Grands Prix du Disque-Canada. His quintet was the first jazz band to tour in China since the revolution. Add to this his roles as executive producer, producer, conductor, musical co-ordinator and pianist in over six dozen internationally syndicated tv specials and his credits have barely been touched. He provided musical direction for the opening and closing ceremonies for EXPO '86 and the XV Olympic Winter Games.

judith bowden

Costume Design

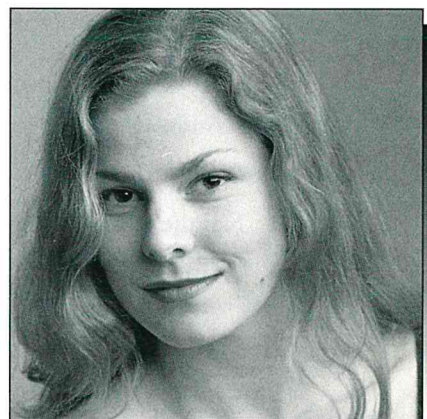
is pleased to be working with DJD after recently completing costume design for "Lettice and Lovage" at ATP. Some of her recent design credits include: set and costumes for "Misalliance", "Transit of Venus", and "Bag Babies" at the Globe Theatre; lights for "Poor Superman", "See Bob Run", "To Hear With Eyes" and "Collateral Damage" for Theatre Network and Workshop West. She trained in theatre design at the University of Alberta and teaches there as a sessional instructor.



anne connolly

Hair Design

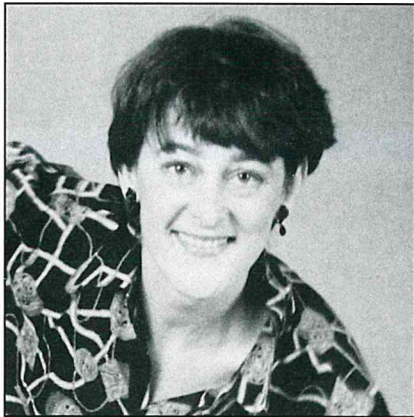
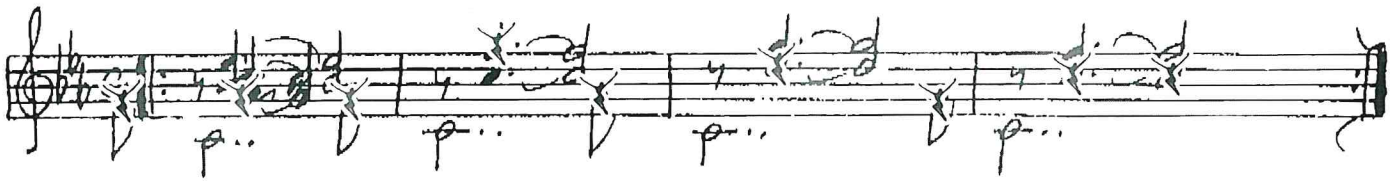
is an integral part of DJD's history, her magical touch "topping off" the special look of DJD performances since its beginnings. Anne is the owner/operator of Myxdmedia, a rare combination of hair studio, art gallery and clothing shop with a philosophy to provide service and space for the Calgary arts community.



kimberly cooper

Dancer

is enjoying her 6th year with DJD. Born in Calgary, she began dance studies at age 4 and several years later was bitten by the jazz bug. Kimberly has either seen or been part of every DJD production. Last summer she attended an African dance camp in New York, and is looking forward to the company's trip to Japan this August.



heather cornell

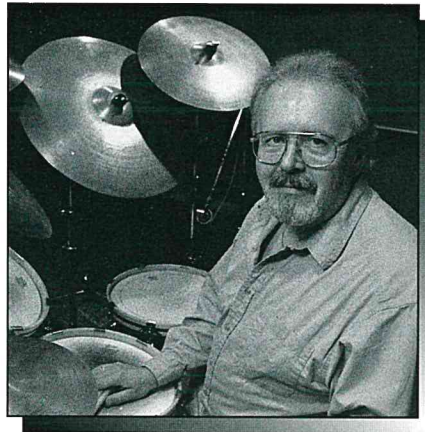
Choreographer

the Artistic Director of Manhattan Tap was profiled in Dance Magazine where she was recognized for pioneering a style of choreography intimately connected to the music with the dancers as visual and aural musicians. Unique to her work are collaborations with renowned musicians on original jazz compositions for tap. She performs and conducts master classes worldwide. Television credits include a national special with Honi Cole, and Gregory Hines' Tap Dance in America. Her choreography for DJD's 'Rhythm Additions' earned her a special place in the hearts of DJD and its audience.

tom doran

Drums

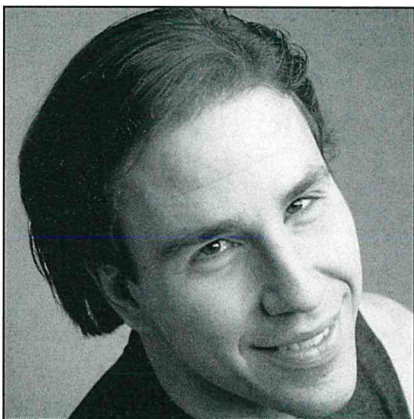
is widely acknowledged as one of the most musical and melodic drummers playing in Canada today. He began his professional career at age 13 and has enjoyed notable success as a studio musician featured on numerous CD's and television shows. He has played and recorded with such artists as David Foster, Paul Horn, Bernie Senesky, Lenny Breau, George Blondheim and Big Miller. Other musical highlights include the D'Jango Experimental Rock Band, Jesus Christ Superstar and the Montreaux Jazz Festival. This performance marks nearly three decades of working with his favourite piano player and great friend, Tommy Banks.



sarisa figueroa

Apprentice

was born in Ontario and raised in Edmonton. She began her career with DJD in August, 1994. Her parents first nurtured her interest in dance when they encouraged her to dance with them to their native Hispanic and Cuban music in the living room. She studied for six years at the Edmonton School of Ballet before she made the switch to jazz dance. She finds jazz a dramatic change from ballet, and enjoys the rapport with her peers and the unique challenge of working with live music in "Stolen Moments".



manuel miguel antonio correia

Dancer

has danced with DJD since 1992 when he apprenticed with the company. He got hooked on jazz at the University of Calgary and has also trained at Simon Fraser and in Los Angeles. Whenever he's not pursuing his passion for tap, he's 'trading eights' with his five year old son Ben.

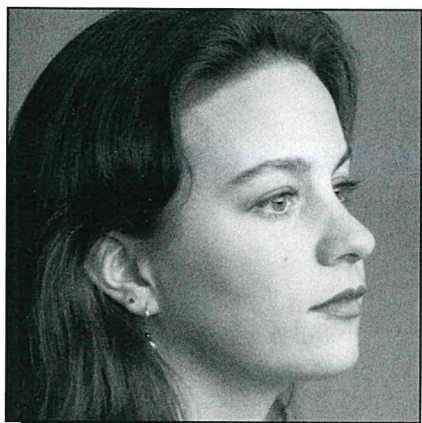


jade elliot

Guest Dancer

has had a keen interest in acting and dancing since age 7. He was first inspired by his ballet teacher mother, Jan Elliott. Jade performed with the Young Canadians for ten years before training at the Sheridan Music Theatre in Toronto. The athleticism of dance made it his first love. His career with DJD started this April with a phone call from Vicki saying the company was searching for a male guest artist for "Stolen Moments".

biographies



dianne goodman

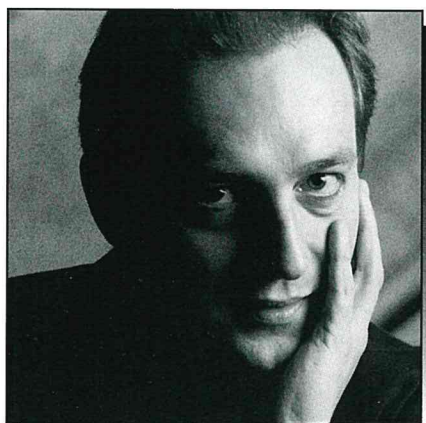
Production Co-ordinator

Dianne is pleased to return to Decidedly Jazz Danceworks for her 'spring break' for the third consecutive year, having previously been involved with "No Small Feet" and "Rhythm Addiction". Dianne is an Artistic Associate at Alberta Theatre Projects where she has just completed her eleventh season. Always a jazz fan, she is pleased not only to be with the DJD folks again, but to renew her acquaintance with Tommy Banks.

jamie freeman

Apprentice

trained in ballet, jazz and modern dance from age 8 to 18. After an intensive summer immersion program and a season as a scholarship student with DJD she lived and trained in New York. Jamie returned to Calgary in 1991 and understudied DJD's "No Small Feet". She is currently dancing and instructing children's creative, introductory teen and adult jazz and funk classes at DJD, as well as pursuing her B.Ed at the University of Calgary.



harry frehner

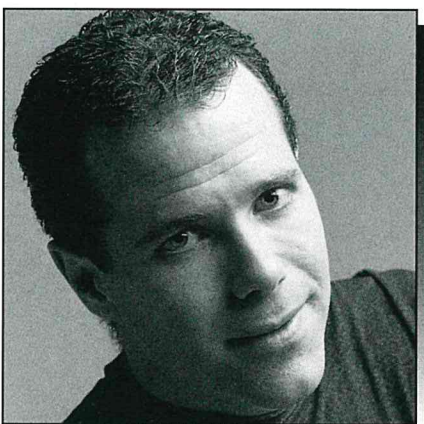
Lighting Design

is one of Canada's leading lighting designers. He has worked for theatre, opera and dance companies across Canada. Recent credits include "Waiting For Godot" for Theatre Calgary, "El Grande de Coca Cola" for ATP, "La Traviata" for the Calgary Opera and "Angelus Novus/Shifting Ground" for Lola MacLaughlin Dance Co. in Vancouver. Mr. Frehner has just returned from the Stratford Festival where he designed the lighting for "The Boyfriend" and he will be spending the summer again at the Banff Centre working on the Opera "Wozzeck" and "The Festival Ballet".

brian hansen

Dancer

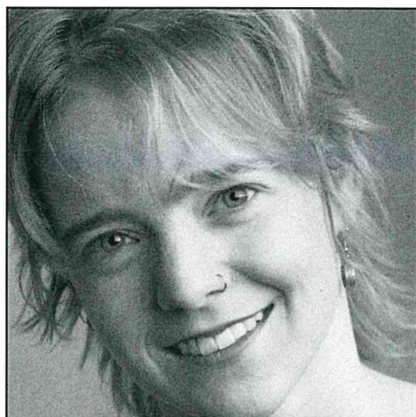
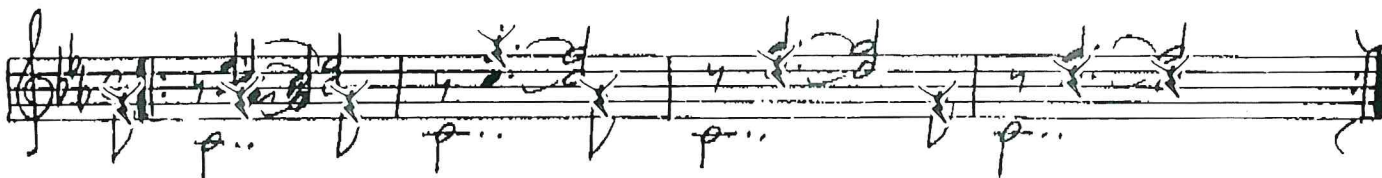
is a well rounded performing artist with a background in singing, dancing and acting both here and in L.A. His studies include many forms of dance including jazz, modern and tap, and some choreography. He has performed with the Calgary Opera, Debut Opera, community theatres and groups. Brian has been with DJD since 1990. In addition to dancing and teaching dance at DJD he teaches acting for film and camera at the Alberta Centre of Acting Studies. In his "spare" time Brian is learning to play saxophone.



joanne irving

Dancer

began training at age 5, first with ballet, then tap. She preferred tap because "she could make more noise". She studied ballet, tap and jazz in Calgary and later graduated from a four year honours program in dance at the University of Waterloo. Joanne auditioned to apprentice with DJD in 1993 and has since become a full time dancer and instructor. Her love for dance includes other genres as well as jazz. "Stolen Moments" has presented her with the challenge of capturing the essence of each of the many short pieces in contrast to the five or six long pieces that typically make up a production.



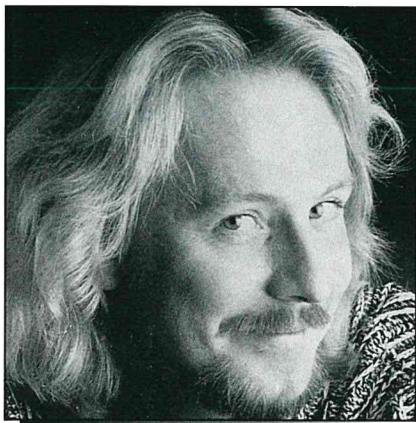
michèle moss

Associate Artistic Director/Choreographer
has lived, worked and studied around the globe, from Liverpool to Berlin, Paris to Africa, India to Montreal. Her latest round of travels took her to New York, Montreal, Mexico, San Francisco and Banff. She appeared in One Yellow Rabbit's "The Serpent Kills" at Edinburgh's Fringe Festival. Together with Vicki Willis and Hannah Stilwell she founded DJD. She danced, taught, fund-raised, and wrote copy in the early days. Now she choreographs, dances, teaches, is DJD Dance School Principal and is expecting her first child this coming fall.

alanna k. jones

Dancer

moved to Calgary from Winnipeg three years ago to pursue her dance career. She began her training in jazz, ballet, tap and musical theatre at age 12. Five years later she enrolled at DJD and took classes for a year at the end of which she auditioned and was hired under the scholarship/apprentice program in 1993.



hal kerbes

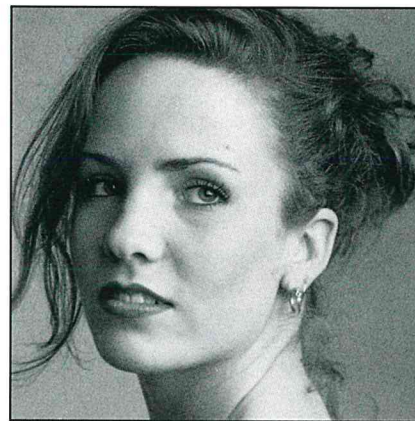
Scriptwriter

It's been a terrific experience for Hal to work with long time friend and associate Vicki Willis and the dancers of DJD to create a framework for this new piece. Other writing credits include "F is for Richard"; "The Secret Legend of Santa Claus"; "Case of the Missing Christmas"; "The Snow Angel" (a cycle of Christmas musical fables); "The Premature Death of Art" (co-authored with Daniel Libman); numerous adaptations of classic fairy tales, dozens of murder mysteries and the award-winning family TV series "The Whoopies". Hal's on-stage credits include "My Fat Friend", "Dracula", "Candide" and "Evita". He recently appeared on the TV series "Lonesome Dove". For nearly a decade he travelled the Pacific Northwest as Artistic Director, musical arranger and tenor with Guild, and was resident costumer with Lunchbox Theatre for 4 seasons. He is currently the Artistic Director of Shadow Productions in Calgary where his wife and daughters are all active in stage and film.

jim pinchin

Saxophone

has worked mainly with such noted artists as Tommy Banks, Tony Bennett, Manhattan Transfer, Gino Vanelli, and Big Miller, touring once to Japan and once to Asia. In 1987 Jim joined the EdJE (Edmonton Jazz Ensemble), winners of the Alcan Jazz Contest, who performed with DJD. The EdJE toured Europe, produced a Juno nominated album and participated extensively in Canada's jazz festivals. Jim played many times with the Edmonton Symphony Orchestra, including as featured soloist when performing his Suite for Saxophone and Orchestra. He is currently living in Vancouver with his family and is an active member of the Vancouver music scene.



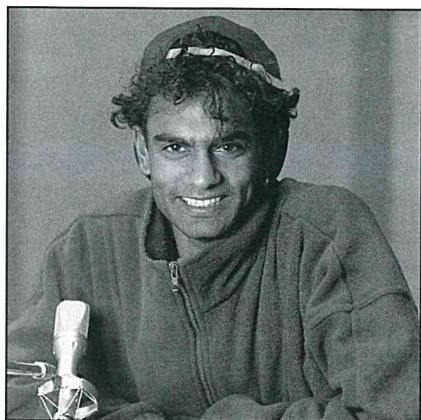
natalie poissant

Apprentice

joined DJD as an apprentice in September of 1994. Her first performance with the company was "Locker Slammin'", Navel Gazin' and Random Leaps of Faith", a high energy production that toured high schools. She began her training at age 5 and is enjoying performing with and learning from her first jazz instructors, Hannah Stilwell and Michèle Moss.



biographies



ravi poliah

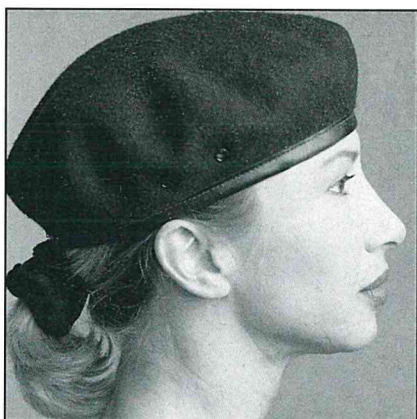
Percussion

Originally from Winnipeg, 25 year old Ravi is welcomed back to the DJD fold for this production. He was an integral part of last season's "Rhythm Addiction" and contributed choreography and music as well as performing in the touring high school production "Random Leaps of Faith". Primarily a trumpet player, he studied under Kenny Wheelar, Pat Labarbera, Dillan Vandarschiff, Albert Collins, and jazz dance under Vicki Adams Willis and Hannah Stilwell.

hannah stilwell

Associate Artistic Director/Dancer

has been happily dancing for over three decades, starting as a pre-schooler, continuing through her teaching career in the Programme of Dance at the University of Calgary and into her life as co-founder of DJD. It was meeting Vicki Willis that served as the catalyst for her passion for jazz dance. In between her journeys to Africa, the U.S. and India to learn more about the roots of jazz and its connections with other dance forms, she dances, choreographs, teaches, and organizes fundraisers. She also oversaw the move to and renovations of the new studios, and is Director of Dancer Development.



bob tildesley

Trumpet

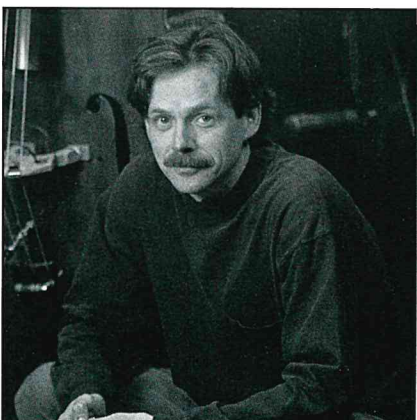
is a native Calgarian who makes his home in Edmonton where he has performed with many artists including Big Miller, Phil Dwyer, Tommy Banks, Eddie Harris and P.J. Perry. He has been heard on many radio broadcasts for CBC and others, and appears on several albums, including P.J. Perry's CD "Quintet" and Brian Buchanan's CD "Avenues".



scott reid

Set and Props Design

is pleased to be designing his first set for DJD. Some recent set design credits include: "Veronica's Room" and "The Silver Dagger" (Pleiades); "Under Milkwood" (MRC); and "Under the Big Top" (Quest). Scott has also designed at Edmonton's Citadel Theatre and Stage Polaris, Saskatoon's 25th Street Theatre, and has been assistant set and lighting designer at the Edmonton Opera. He moved to Calgary from Edmonton shortly after completing his Masters of Fine Arts (Theatrical Design) at the University of Alberta.



john taylor

Bass

Edmontonian Bassist John Taylor has an active career in both the jazz and classical fields. For the past eleven years John has been Assistant Principal Bass with the Edmonton Symphony. In the jazz field he has performed with P.J. Perry, Kate Hammett-Vaughn, Bobby Shew, Mick Goodrick, Stephen Bauer, Tommy Banks and Ken Sangster. As an electric bass player with the Edmonton Symphony Orchestra he has performed with Bill Conti, Maureen McGovern, Judy Collins and David Amram among others.

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[as he] weaves his own special
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(The Daily Telegraph Mirror, Sydney, Australia)

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mark murphy

Whoever you talk to, whatever source you go to, whether it's a fan, a jazz artist or one of New York's toughest critics, Mark Murphy's name elicits nothing but superlatives.

Mark Murphy is that rare being — a male jazz vocalist whose perfect pitch, range, phrasing, rhythmic sense and consummate showmanship make him one of the world's greatest jazz vocalists performing today.

A five-time Grammy nominee, Mark Murphy has enjoyed a prolific 38 year recording career, with over 50 releases to date. His original lyrics to "Stolen

Moments", "Red Clay" and more are known the world over. His innovative projects range from the work of Nat "King" Cole to Jack Kerouac to Ivan Lins to Eddie Jefferson.

Mark's first connection with dance was when Sammy Davis Jr discovered the young Mark Murphy in 1953 at a jam session in Murphy's home town of Syracuse, New York.

Davis was supportive

of Mark throughout the years and was responsible for getting him on the "Tonight Show" with Steve Allen. Mark recorded a hit rendition of Allen's composition, "This Could Be the Start of Something Big" in 1959.

Jumping 34 years later the dance connection continues with Mark's meeting Gregory Hines (in Vegas). Hines confessed he collected Mark's LP's and CD's for years. Then - the greatest thrill in Mark's life - Gregory put on his purple dance shoes and "sat in" the last blues of that set. Liza Minelli, also a fabulous dancer, said "There's a party going on in Mark's head and I want to go to it!"

And now Vicki Adams Willis! "I guess it's just cause I swing so hard," says Mark. "I was never a dancer, but even at a jazz class at Alvin Ailey's years ago

in Manhattan some dancers would get behind me to 'get' my beat!"

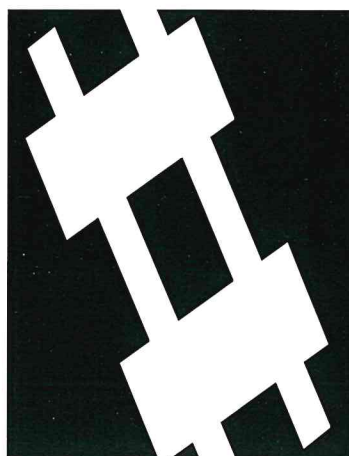
Mark was born into a musical family. He sang in the church choir, where his grandmother and aunt played organ, and began piano lessons at the age of seven. His uncle introduced him to jazz through the recordings of Art Tatum. In his teens Mark sang with his brother's dance band, then went on to study acting and music at Syracuse University. He moved to New York City where he appeared with the Gilbert and Sullivan Light Opera Company and performed in amateur contests at the legendary Apollo Theater.

His recording career began at age 24 with his first release, "Meet Mark Murphy" on the Decca label. In 1958 Murphy moved to Los Angeles and recorded for Capitol. He returned to New York in the early '60's and did the classic jazz recording "Rah" on the Riverside label (now reissued by Fantasy Records). "That's How I Love The Blues" soon followed. In 1963 he hit the charts with his single "Fly Me To The Moon".

With the advent of the Beatles and hard-driving rock and roll work for jazz singers started to dry up until a resurgence in the 1970's. Mark moved to London, England in the late '60's where he worked primarily as an actor while cultivating his jazz audience in Europe. He returned to the States in 1972 and began recording an average of an album a year for over fourteen years on the Muse label. These projects including his classic, "Stolen Moments" garnered widespread critical acclaim and numerous Grammy nominations. In 1987 he recorded "Night Mood" followed by "September Ballads" on Milestone Records. His most recent release, "One For Junior" (Muse label), is a special duo recording with vocalist Sheila Jordan.

Mark's liking for young people's talent has made him a world renowned vocal jazz coach and teacher from as far as Austria to Australia, all over the U.S. and here in Calgary. He loves to share his knowledge with singers. "All in all, the joy of singing is what I teach. The rhythm? That's my gift to share with everybody."





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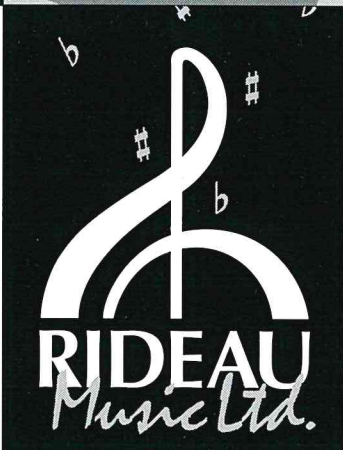
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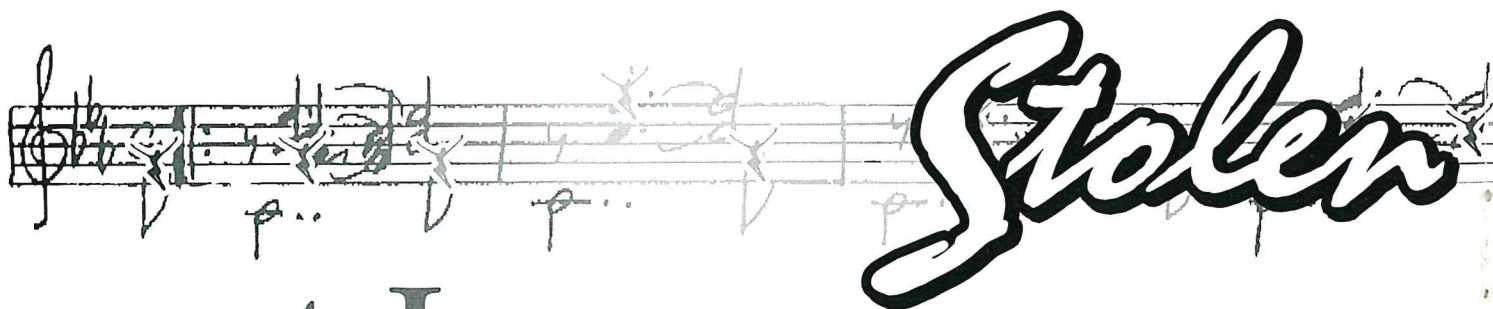
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act I

1 september fifteenth

(Metheny-Mays-Murphy)

Choreography: Vicki Adams Willis and
the dancers

2 medley: milestones

(Britt-Davis)

green dolphin street

(Washington-Kaper)

twisted

(Grey-Ross)

Choreography: Michèle Moss

3 empty faces

(Nascimento-Hall)

Choreography: Vicki Adams Willis

Featuring Joanne Irving

4 senor blues

(Silver)

Choreography: Michèle Moss

Danced by Alanna K Jones, Sarisa Figueroa,
Kimberly Cooper and
Joanne Irving

5 madalena

(Lins-Martens-Galt)

Choreography: Michèle Moss

Danced by Kimberly Cooper or
Alanna K Jones or Natalie Poissant

6 down st thomas way

(Passman-Wasserman)

Choreography: Michèle Moss

7 it might as well be spring

(Rogers-Hammerstein)

spring can really hang you up

(Wolf-Landesman)

8 san francisco

(Kerouac)

Choreography: Vicki Adams Willis

9 ballad of the sad young men

(Wolf-Landesman)

reading from 'on the road again'

by Jack Kerouac

Choreography: Vicki Adams Willis and the dancers

10 living room

(Lincoln-Roach)

Choreography: Heather Cornell and
Vicki Adams Willis

intermission

act II
Stolen Moments

the characters

the story

- scene 1 **the prologue**
- scene 2 **the detective's office**
 'Angel Eyes' (Brent-Dennis)
- scene 3 **joe's bar**
 'Stolen Moments' (Nelson-Murphy)
 Choreography: Michèle Moss
- scene 4 **the alley behind joe's**
- scene 5 **in the ring**
 Choreography: Michèle Moss
- scene 6 **Back at Joe's**
 'Lady in Red'
 'Day In Day Out' (Mercer-Bloom)
- scene 7 **the gym**
 Choreography: Heather Cornell
 and Vicki Adams Willis
- scene 8 **the ring**
- scene 9 **back to the office**
 'Never Let Me Go' (Evans-Livingston)
 Choreography: Vicki Adams Willis
 and Kevin McKendrick
- scene 10 **the last time at joe's**
 'I Keep Goin Back to Joe's' (Segal-Fischer)





Director:

Vicki Adams Willis

Choreographers:

**Vicki Adams Willis
Michèle Moss
Heather Cornell**

Musical Director:

Tommy Banks

Costume Design:

Judith Bowden

Lighting Design:

Harry Frehner

Set and Properties Design:

Scott Reid

Script:

Hal Kerbes

Hair Design:

Anne/MyxdMedia

Musicians:

Vocalist:

Mark Murphy

Piano and Leader:

Tommy Banks

Bass:

John Taylor

Drums:

Tom Doran

Percussion::

Ravi Poliah

Saxophone:

Jim Pinchin

Trumpet:

Bob Tildesley



Production Manager:

Damon Johnston

Production Coordinator:

Dianne Goodman

Technical Director: **Pam Nichol**

Stage Carpenter: **Andrew Smith**

Assistant Stage Carpenter:

Brian Chmielewski

Lighting Operator: **Michael Harvey**

Sound Operator: **Dave Bond**

Audio Consultant: **John Bent Jr**

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Projects Sound Studio

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Scenic Artist Assistant: **Tom Johnson**

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Alberta Ballet, Alberta Theatre Projects, Ramon Arrate-Azcuzy, Ronny Burkett, Canadian Airlines International Ltd., Annelise Chew, Bob Cruikshank and CMS Travel, Iain and Jack Dunbar, Ed Ellis, The Johnston Brothers, Jane & Sharon LaRiviere, Paul LaVigne, Kirk Loeffler, Garry McDonnal at Damon Productions, Richard McDowell, Kevin McKendrick, Diane Miller, Davorka Puczko, John Reid, Dave and Nancy Roberts, Woodrow Rosenbaum, Clinton Rothwell, Giovanna Schipani, Studio Civilization, Theatre Calgary, The Sony Store, Howard Van Schaick, Geoff Williams, Dewi Wood



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gala performance

June 8, 1995

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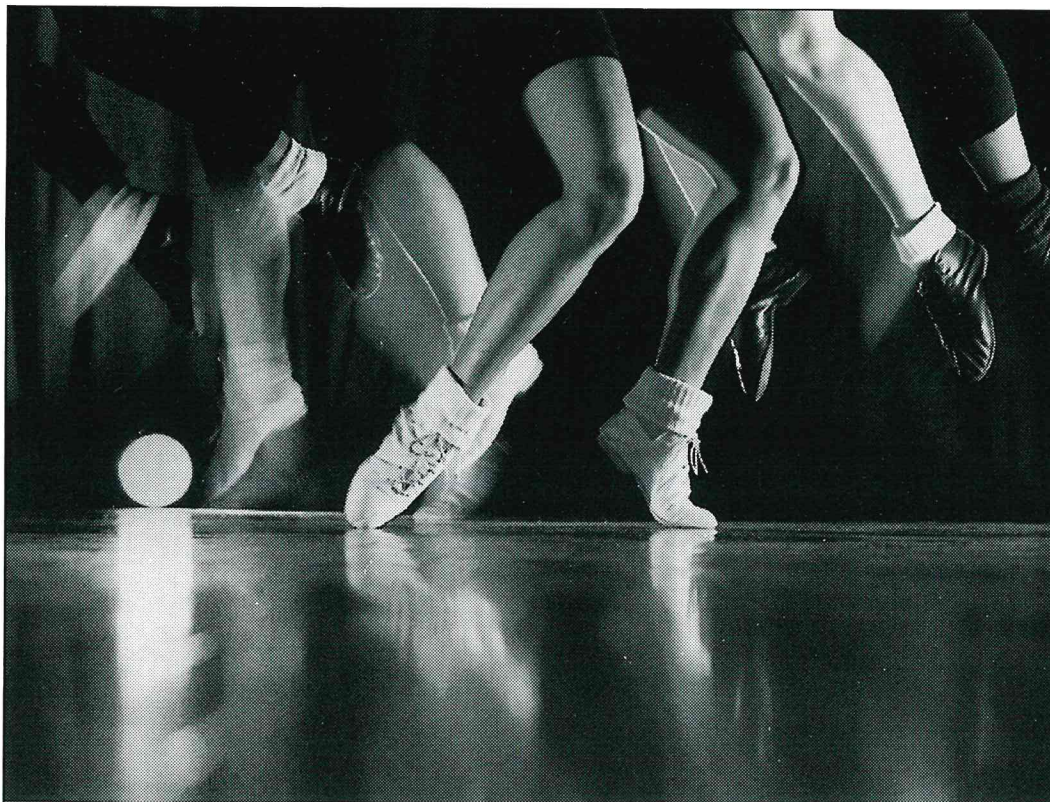
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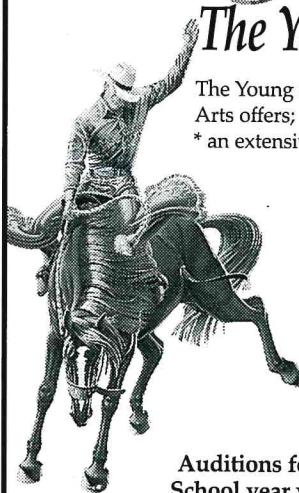
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Every effort has been made to make this listing accurate. Please advise the Decidedly Jazz office of any discrepancies. (Aug. 1 '94 - May 15 '95)



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and
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J. Brennan
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Elaine Case
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Dan Evans
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Players
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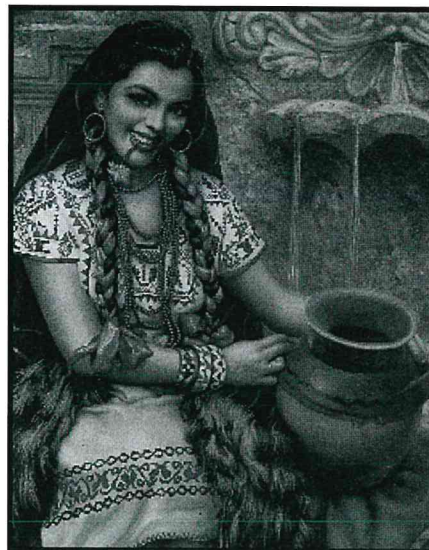
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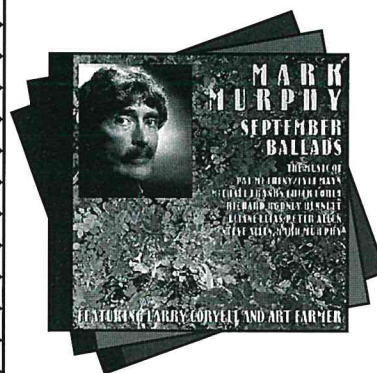
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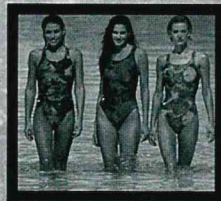
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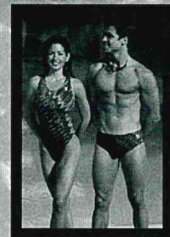
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