

CONVENTION AND VISITOR'S BUREAU TOURISM
DEVELOPMENT SPONSORSHIP AGREEMENT

THIS AGREEMENT between the City of Columbia, Missouri, a municipal corporation (hereinafter "City") and "WE ALWAYS SWING" INC., a Nonprofit Corporation organized in the State of Missouri (hereinafter "Grant Recipient") is entered into on the date of the last signatory noted below (the "Effective Date"). City and Grant Recipient are each individually referred to herein as a "Party" and collectively as the "Parties."

WHEREAS, Grant Recipient has submitted its application for event funding to the Columbia Convention and Visitors Bureau ("CVB"); and

WHEREAS, the event proposed by Grant Recipient (the "Event") together with the Tourism Fund funding request is more fully set forth in Exhibit A attached hereto and incorporated herein by reference; and

WHEREAS, the use of tourism funds proposed by Grant Recipient will further the planning and promotion of a tourist event which will have a substantial potential to generate overnight visitations.

NOW, THEREFORE, the Parties hereto, for good and sufficient consideration, the receipt of which is hereby acknowledged, intending to be legally bound, do hereby agree as follows:

1. City agrees to provide tourism funding to Grant Recipient in the amount of Ten Thousand Dollars (\$ 10,000) in exchange for Grant Recipient conducting the Event and providing the services set forth in Exhibit A. Grant Recipient agrees that it is responsible for all funds made available to Grant Recipient by this Agreement and further agrees that it will reimburse to City any funds expended in violation of city, state, or federal law or in violation of this Agreement. Should the Event be cancelled, Grant Recipient shall, within thirty (30) days, refund to the City all money paid by the City.
2. Grant Recipient agrees that it will make no material changes in the approved Event unless such changes are approved in writing by City prior to the Event.
3. Grant Recipient agrees that it is subject to audit and review on request by City. If Grant Recipient has a financial audit prepared, that report shall be furnished to the CVB.
4. Grant Recipient agrees that all funds received from City will be expended as approved by City Council and none of the funds shall be diverted to any other use or purpose, except as recommended by the CVB's Advisory Board and as approved by the City Council. Full records of all expenditures and disbursements and any income from the provision of the Event described in Grant Recipient's proposal shall be kept and open to City inspection during regular business hours.

5. Grant Recipient agrees to provide the Convention and Visitors Bureau with copies of all financial documentation no later than ninety (90) days following the last day of the funded event, as outlined in the Post-Event Documentation Procedures established by the CVB. Documentation must include copies of checks issued for payment of services or items, copies of corresponding invoices and copies of any required contracts. If Grant Recipient does not provide financial documentation, Grant Recipient may not be eligible for future funding. This paragraph does not limit other remedies available to the City in the event Grant Recipient breaches this Agreement.

6. Grant Recipient agrees that the CVB and City will be recognized as outlined in Grant Recipient's proposal.

7. Termination Provisions.

- a. By Mutual Agreement. This Agreement may be terminated at any time during its Term upon mutual agreement by both Parties.
- b. By Convenience. With ten (10) days written notice, either Party may terminate this Agreement for convenience. If terminated by Grant Recipient, Grant Recipient shall return all grant proceeds.
- c. By Default. Upon the occurrence of an event of Default, the non-Defaulting Party shall be entitled to immediately terminate this Agreement.

8. **HOLD HARMLESS AGREEMENT.** To the fullest extent not prohibited by law, Grant Recipient shall indemnify and hold harmless the City of Columbia, its directors, officers, agents, and employees from and against all claims, damages, losses, and expenses (including but not limited to attorney's fees) for bodily injury and/or property damage arising by reason of any act or failure to act, negligent or otherwise, of Grant Recipient, of any subcontractor (meaning anyone, including but not limited to consultants having a contract with Grant Recipient or a subcontractor for part of the services), of anyone directly or indirectly employed by Grant Recipient or by any subcontractor, or of anyone for whose acts the Grant Recipient or its subcontractor may be liable, in connection with providing these services. This provision does not, however, require Grant Recipient to indemnify, hold harmless, or defend the City of Columbia from its own negligence. This clause shall survive termination of this Agreement.

9. Miscellaneous Clauses.

- a. No Assignment. This Agreement shall inure to the benefit of and be binding upon the Parties and their respective successors and permitted assigns. Neither Party shall assign this Agreement or any of its rights or obligations hereunder without the prior written consent of the other Party.
- b. Amendment. No amendment, addition to, or modification of any provision hereof shall be binding upon the Parties, and neither Party shall be deemed to have waived any provision or any remedy available to it unless such amendment, addition, modification or waiver is in writing and signed by a duly authorized officer or representative of the applicable Party or Parties.

- c. **Governing Law and Venue.** This contract shall be governed, interpreted, and enforced in accordance with the laws of the State of Missouri and/or the laws of the United States, as applicable. The venue for all litigation arising out of, or relating to this contract document, shall be in Boone County, Missouri, or the United States Western District of Missouri. The Parties hereto irrevocably agree to submit to the exclusive jurisdiction of such courts in the State of Missouri. The Parties agree to waive any defense of forum non conveniens.
- d. **General Laws.** Grant Recipient shall comply with all federal, state, and local laws, rules, regulations, and ordinances.
- e. **Employment of Unauthorized Aliens Prohibited.** If this Agreement is an award of a contract or grant in excess of five thousand dollars, Grant Recipient agrees to comply with Missouri State Statute Section 285.530 in that Grant Recipient shall not knowingly employ, hire for employment, or continue to employ an unauthorized alien to perform work within the State of Missouri. As a condition for the award of this contract or grant, Grant Recipient shall, by sworn affidavit and provision of documentation, affirm its enrollment and participation in a federal work authorization program with respect to the employees working in connection with the contracted services. Grant Recipient shall also sign an affidavit affirming that it does not knowingly employ any person who is an unauthorized alien in connection with the contracted services. Grant Recipient shall require each subcontractor to affirmatively state in its contract with Grant Recipient that the subcontractor shall not knowingly employ, hire for employment or continue to employ an unauthorized alien to perform work within the State of Missouri. Grant Recipient shall also require each subcontractor to provide Grant Recipient with a sworn affidavit under the penalty of perjury attesting to the fact that the subcontractor's employees are lawfully present in the United States.
- f. **No Waiver of Immunities.** In no event shall the language of this Agreement constitute or be construed as a waiver or limitation for either party's rights or defenses with regard to each party's applicable sovereign, governmental, or official immunities and protections as provided by federal and state constitutions or laws.
- g. **Nondiscrimination.** During the performance of this Agreement, Grant Recipient shall not discriminate against any employee, applicant for employment or recipient of services because of race, color, religion, sex, sexual orientation, gender identity or expression, age, disability, or national origin, or any other protected category. Consultant shall comply with all provisions of laws, rules and regulations governing the regulation of Equal Employment Opportunity including Title VI of the Civil Rights Act of 1964 and Chapter 12 of the City of Columbia's Code of Ordinances.
- h. **Notices.** Any notice, demand, request, or communication required or authorized by the Agreement shall be delivered either by hand, facsimile, overnight courier or mailed by certified mail, return receipt requested, with postage prepaid, to:

If to City:
City of Columbia
Convention and Visitors Bureau
P.O. Box 6015
Columbia, MO 65205-6015
Attn: Director

If to Grant Recipient:
“WE ALWAYS SWING” INC.
21 N. Tenth Street
Columbia, MO 65201
Attn: Jon Poses
Executive Director

The designation and titles of the person to be notified or the address of such person may be changed at any time by written notice. Any such notice, demand, request, or communication shall be deemed delivered on receipt if delivered by hand or facsimile and on deposit by the sending party if delivered by courier or U.S. mail.

- i. Counterparts and Electronic Signatures. This Agreement may be signed in one or more counterparts, each of which shall be deemed an original, but all of which together shall constitute one and the same document. Faxed signatures, or scanned and electronically transmitted signatures, on this Agreement or any notice delivered pursuant to this Agreement, shall be deemed to have the same legal effect as original signatures on this Agreement.

10. Contract Documents. This Agreement includes the following exhibits, which are incorporated herein by reference:

Exhibit	Description
A	Grant Recipient’s Event Proposal

In the event of a conflict between the terms of an exhibit and the terms of this Agreement, the terms of this Agreement controls.

11. Entire Agreement. This Agreement represents the entire and integrated Agreement between Grant Recipient and City. All previous or contemporaneous agreements, representations, promises and conditions relating to Grant Recipient’s Event and services described herein are superseded.

[SIGNATURE PAGE FOLLOWS]

IN WITNESS WHEREOF, the Parties have hereunto executed this Agreement on the day and the year of the last signatory noted below.

CITY OF COLUMBIA, MISSOURI

By: _____
De'Carlon Seewood, City Manager *DM*

Date: _____

ATTEST:

By: _____
Sheela Amin, City Clerk

APPROVED AS TO FORM:

By: _____
Nancy Thompson, City Counselor

CERTIFICATION: I hereby certify that this contract is within the purpose of the appropriation to which it is to be charged, account number 22904820-504990, and that there is an unencumbered balance to the credit of such appropriation sufficient to pay therefor.

Matthew Lue, Director of Finance

GRANT RECIPIENT

By signing below I certify that I have the authority to bind the Grant Recipient to the Terms of this Agreement.

By: *Jon W. Poses* _____

Printed Name: Jon W. Poses

Title: Executive & Artistic Director

IRS-EIN: 43-1846886

Date: November 5, 2024

ATTEST:

FY2025 Tourism Development Application
Signature Series Events

Exhibit A

EVENT NAME: "We Always Swing"® Jazz Series - A 30th Anniversary Season-Long Celebration

EVENT ORGANIZER: "We Always Swing" Jazz Series

EVENT DATES: 1/1/2025 - 6/30/2025

Please provide detailed answers to the following questions:

1. Describe in detail how CVB Tourism Development funds will be used.
REQUEST: \$20,000 – 13.5 Percent of Project Budget
PROJECT BUDGET: \$148,250

The "We Always Swing"® Jazz Series respectfully requests \$20,000 in support of THREE (3) distinct FY25 Signature Series Events:

- CONCERT: HILARIO DURÁN QUARTET. [Annual Dr. Carlos & Laura Perez-Mesa Memorial Concert]. Thursday, March 20, 2025, Missouri Theatre. [\$5,000]
- CONCERT: BOBBY WATSON REPERTOIRE RETROSPECTIVE - AN INTERNATIONAL JAZZ DAY CELEBRATION WITH 18-PC. COLUMBIA JAZZ ORCHESTRA UNDER THE DIRECTION OF BOBBY WATSON. Wednesday, April 30, 2025, Missouri Theatre [\$7,500]
- SIGNED POSTER EXHIBIT: "1995/2025 – 'WE ALWAYS SWING'® JAZZ SERIES VIEWED THROUGH THREE DECADES OF ARTIST SIGNED POSTERS April 12-May 3, 2025, Boone History & Culture Center [7,500]

2024/2025. Background on 30th Anniversary Season – Planning & Purpose.

On July 1, the "We Always Swing"® Jazz Series began its 30th Anniversary Season. One of Columbia's longer-running arts, music, culture and education projects, the organization wanted to make sure its 2024/2025 season would be significant, and that assuring its success would require a lot of planning to create a year-long schedule that would be representative of the organization's three-decade run.

Imperative the Jazz Series maintain its combined philosophical, artistic and viable financial approach to each season, the organization set out, through concerts and significant ancillary events, to create not simply a "nostalgic look back," but rather attempt to offer people a meaningful, thorough and purposeful examination of what, since its 1995 inception, the Jazz Series has offered the citizenry of Columbia, Central Missourians and those who reside beyond such geographical boundaries.

As the saying goes, "numbers don't lie." The Jazz Series is closing in on 500 concert presentations of all kinds, predominantly featuring a who's who of modern jazz performers. More than 40,000 K-12 students and more than 1,000 college-age students have participated in Jazz Series programs. A current in-house research project – undertaken by an MU Journalism School student – is well underway; we want to get a sense of just how many total and how many different individual artists have graced Jazz Series stages to date. As of now, the sum-total of those 500 concerts involves more than 1,700 musicians collectively; pared down, close to 900 individuals musicians have performed.

Obviously, while it would be smashing to invite each of the 900 musical minds to return to Columbia and have them help celebrate the Jazz Series' 30th Anniversary Season, it is surely an outright impossibility.

As such, we challenged ourselves to devise a programming strategy, one that, when all was said and

done, would leave the public with the real sense of Jazz Series history, that during the course of three decades, there has been and, with deference to vegetarians, continues to be a lot of meat to chew on the proverbial Jazz Series bone. In other words, a lot has taken place, but there's a lot more to come.

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The key question before the organization: HOW do we accomplish our objective – to offer enough depth and history – as well as entertainment – to successfully represent 30 years of programming? After a number of months, we believe we have managed to do so in such a way that what's taking place from July 1, 2024, to June 30, 2025, will appeal to a lot of people without our having to compromise our overarching approach, one that places artistic integrity and quality front and center, but one that continues to monitor, though not without risk, and successfully meld unquestioned artistic quality with financial viability.

All told, the 2024/2025 cycle, now underway, features a stellar 11-concert lineup showcasing more than 60 of the world's finest jazz musicians, some who arrive from as far away as Rio de Janeiro and Toronto, others who, after losing everything in Katrina, arrive from St. Louis, having returned to their hometown after the storm. During the course of the season, we'll celebrate some of the far too many artists who appeared here but have since left us. We'll recognize and celebrate current talent.

Initially facing the daunting challenge of who among the 900 or so artists who have graced Jazz Series stages should appear this cycle, the organization managed to devise a schedule whereby 95 percent of those who will perform are returnees. Some have made Jazz Series performances recently; others haven't been here for a period of time; and, still others, arrive having not made a Jazz Series appearance in more than two decades.

An additional qualifier was added to the programming mix: Just how does the Jazz Series create that sense where seemingly this season feels as if a greater number of musicians will participate than will actually do so? Knowing the financial constraints the organization faces, the Jazz Series looked to present as many returning musicians as possible – but have each perform in a different configuration than on previous occasions.

The final "layer" – in this "Who's On First" dance – required the Jazz Series to remain true to the differing aesthetic balance and essential characteristics it has put front and center since inception. Among those traits: Ensure musician makeup and backgrounds are as varied as possible; for starters, there should be a mix of male and female artists and multiple generations – young to elder, and those in between – represented. Additionally, individual ensemble size from small to large-sized groups should partake along with having band configurations vary in instrumentation with both all-instrumental and vocally driven ensembles present.

Wanting to ascertain such qualities – especially in a market the size of Central Missouri, and within its geographical confines – is never a given. While the Jazz Series didn't quite land everything and everybody it desired, the organization successfully met the self-imposed high bar it set.

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In Season #30, the Jazz Series remains one of the country's very few community-based, stand-alone (rather than attached to an institution or a municipality) all-jazz endeavors – regardless of market size. Even taking into consideration Columbia's and Central Missouri's steadily growing population – now estimated at approximately 400,000 people living in Boone County and the seven surrounding counties – the Jazz Series, many would say, while accomplishing a lot, still must swim upstream in its endeavor to sustain presenting impeccable jazz to the community. ~~Not only does the Jazz Series~~ continue to exist, but it also continues to demonstrate its viability, and its ability to thrive, even, say, through the pandemic. Ultimately, while the organization is aware of ongoing daily challenges, the small staff [two full-time, two part-time] continues to be optimistic about the organization's future.

Each season's full complement of Jazz Series events does not simply mean just the subscription concerts that feature nationally/internationally recognized artists; the programming also incorporates performers who reside locally and regionally who contribute their talents. Further,

the organization's commitment to producing educational activities in partnership with Columbia Public School District and MU School of Music Jazz Studies Department as well as weaving community-wide events, results in the delivery of close to, if not more than, 50 events annually. This is certainly a far cry from the Jazz Series first season – 1995/1996 – comprised of six concerts as the only events.

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FY25 "SIGNATURE SERIES" PROJECT: "We Always Swing"® Jazz Series - A 30th Anniversary Season Long Celebration.

The Jazz Series request centers on the celebratory and the historical juncture where the "We Always Swing"® Jazz Series finds itself today. While a plethora of high quality and varied events have been scheduled from July 1, 2024-June 30, 2025, the organization identified and seeks financial support for **THREE (3) LARGER PROGRAMS**, each already in place and scheduled to unfold during the second half of the 2024/2025 season.

Program Descriptions & Use of CVB Funds:

PROGRAM #1: CONCERT: HILARIO DURÁN QUARTET. [Annual Dr. Carlos & Laura Perez-Mesa Memorial Concert]. Thursday, March 20, 2025, Missouri Theatre.

Cuban native Hilario Durán returns to the Jazz Series having last performed 15 years ago in 2009. On one occasion, during his previous two visits, he was part of saxophonist Jane Bunnett's trio; subsequently he led his own tiro.

This major performance at the Missouri Theatre, which takes place March 20, 2025, again serves as the "We Always Swing"® Jazz Series' *Annual Dr. Carlos & Laura Perez-Mesa Memorial Concert*, a yearly event that dates to the 2000/2001 season. Presented in honor of the two long-time, now-deceased Columbians, the Perez-Mesas became and remained significant arts & humanities patrons. Carlos Perez-Mesa, a Cuban native who arrived in Columbia in the late 1960s, loved his homeland's music and its spirit. After his passing in 2000, the Jazz Series, in his, and now wife Laura Perez-Mesa's honor, presents a Cuban-native artist as part of each season.

Durán is a brilliant pianist. He emigrated to Toronto, Canada, more than a decade ago. On this visit as "host" of the Perez-Mesa concert he leads his fellow emigres in a quartet setting. The Jazz Series is very excited to again present Durán, an important, accomplished and international award-winning pianist, composer and bandleader.

[Some of] Hilario Durán's Awards & Accolades:

- 2024: JUNO Awards Winner. "Cry Me A River" (Alma Records/Universal). Hilario Durán and his Latin Jazz Big Band featuring Paquito D'Rivera, Horacio "El Negro" Hernández, OKAN. Jazz Album of the Year (Group).
- 2020: Winner of the Latin Awards Canada.
- 2018: Recipient of the Louis Applebaum Composers Award by the Ontario Arts Foundation
- 2013: Musician of the Year. Toronto Musicians' Association
- 2013 Vision Awards: Premio a la Trayectoria.
- 2009: One of the 10 Most Influential Hispanic Canadians.
- 2008: World Group Artist of the Year. Hilario Durán as Special Guest of Odessa/Havana.
- 2007: Honored with prestigious Chico O'Farrill Lifetime Achievement Award in Miami for his outstanding contributions to Afro-Cuban Jazz and Latin Jazz.

APPLIED CVB FUNDS: \$5,000

The Jazz Series looks to apply \$5,000 of the requested \$20,000 in funds to assist in presenting this program. In addition to the artist fee, the Jazz Series is responsible for the cost of flights from Toronto to Columbia, roundtrip, as well as hotels accommodations for two nights and band-related hospitality. The concert takes place in the Missouri Theatre, which requires a sizeable rental fee. Additional expenses include thorough advance and ongoing cross-section of marketing/advertising platforms. The Jazz Series estimates the core cost of the event: \$20,000.

PROGRAM #2: CONCERT: 30TH ANNIVERSARY INTERNATIONAL JAZZ DAY & JAZZ APPRECIATION MONTH CELEBRATION WITH BOBBY WATSON & COLUMBIA JAZZ ORCHESTRA. APRIL 30, 2025, MISSOURI THEATRE

This ALL-Bobby Watson Program performed by the 18-piece Columbia Jazz Orchestra, portends itself to be an exceptional event. It is timed to April 30, International Jazz Day, the global celebration of the art form sponsored by UNESCO and the Herbie Hancock Institute. Events take place in 190 countries on every continent. The date also marks the culmination of the annual "Jazz Appreciation Month." Initiated by the Smithsonian in Washington D.C., the long April celebration results in thousands of jazz happenings coast to coast. During April, the Jazz Series will again produce 20-plus varied events.

This program embodies all the key elements of what the Jazz Series, as an organization, set out to accomplish and to bring to the mid-Missouri community at large. Not only does the project fulfill the four cornerstones of our stated mission: To Present, Preserve, Promote AND Celebrate the global art known as "Jazz," but it also offers an up-to-the-minute, new, innovative undertaking, one that seamlessly – although much preparation and work will take place before its conclusion – sees BOBBY WATSON, one of the world's foremost present-day alto saxophone masters, thoroughly engage Columbia's talented local/regional 18-piece jazz orchestra that continues to challenge itself and its audiences with its modern-leaning performances.

The program is positioned to be one the 30th Anniversary Season's seminal pieces as well as fulfilling the Jazz Series' commitment to participate each year in International Jazz Day and putting an exclamation mark on 2025 Jazz Appreciation Month activities.

ABOUT BOBBY WATSON: Watson possesses all the necessary credentials to lead this project. Placing the Columbia Jazz Orchestra under his direction makes the utmost sense when you consider the celebrated saxophonist's overall accomplishments include serving as Art Blakey & Jazz Messengers musical director (1977-1981) as well as participating in big band ensembles as a player with the legendary Panama Francis and subsequently with the Mingus Orchestra. Additionally, Watson produced and composed music for his own band, releasing *Tailor Made* (Columbia Records; 1993) more than 30 years ago.

From 1975-2000, Watson was New York-based, considered among the pantheon of current saxophonist. In 2000, Watson, a Lawrence, Kansas, native returned home to serve as UMKC's first William D. and Mary Grant Distinguished Professor in Jazz Studies & Director of Jazz Studies at UMKC Conservatory of Music & Dance.

As an educator as well as an accomplished musician and composer, Watson will be able to properly prepare the Columbia Jazz Orchestra in an organized fashion so the ensemble can properly interpret and perform this **ALL-WATSON RETROSPECTIVE CONCERT**. In preparation, a series of rehearsals will begin in January 2025. Watson has composed more than 100 original works and released more than 30 titles as a leader, appearing on more than 100 other recordings. There is no shortage of material. The saxophonist has made numerous previous Jazz Series appearances, the first pre-dates the organization's beginnings. This event provides Columbia's own professional Jazz Orchestra with a remarkable opportunity. It offers concertgoers a glimpse into what they have right here in Columbia.

ABOUT COLUMBIA JAZZ ORCHESTRA: The 18-piece ensemble formed more than a decade ago. Since beginning as an informal gathering of local and area musicians who would occasionally get together because its members enjoyed playing together, the ensemble has galvanized, upped its game measurably and both

rehearses regularly and performs publicly. During the last decade the ensemble has solidified its roster and become a professional working group, fielding performance requests and receiving compensation for its work – as they will for this project.

Most members remain “everyday workers.” Non-music-related day jobs” include Nancy Dietz, the group’s bassist who is a pharmacist at the VA Hospital; and Edward Scavone, who doubles on alto and baritone saxophone, serves as CEO OF Central Bank of Boone County. Greg Aker, a saxophonist in the group is one of Columbia Jazz Orchestra’s key organizers and a driving force in the band; he happens to hold a position in a Dallas-based IT company.

Meanwhile, there are some full-time musicians in the group. Trombonist Joanna Griffith, serves as MU’s Community Music Outreach Coordinator; pianist Pete Szkolka owns a recording studio and plays locally in a number of ensembles that perform at a number of Columbia venues; Nathan Ferguson, a relatively new CoJo member who is part of the reed section, teaches music at MU. The ensemble also features former MU Jazz Studies students who teach music in Columbia public schools.

The coalesced 18-piece ensemble continues to add to its repertoire. They have become a Columbia music mainstay, having gained notoriety and enhanced their reputation as a quality ensemble, performing a quality repertoire. The Orchestra has been “thirsting” – “chomping at the bit” would be the apt descriptor – to take on a larger project with new material. This performance under Watson’s direction accomplishes this. As the orchestra conductor, Watson will lead this project. Together, he and Columbia Jazz Orchestra will deliver a major public performance.

The Repertoire:

- **PART I: “NEW WORKS.”** Mr. Watson will compose and conduct heretofore selections that have never been performed publicly as “World Premieres.”:
- **PART II: Mr. Watson will “revisit,” “refresh” and “reset” material** from a pair of self-produced, poignant and significant previously released titles, *Gates BBQ Suite* (2010) and *Check-Cashing Day*. (2013). The former is a seven-part suite is a familial autobiographical tale recalling the days when previous Watson generations were in the barbeque business in the Kansas City-Lawrence metro areas. The title, of course, is derived from the now-successful namesake Gates Barbeque franchise.
- **PART III: “Composter’s Choice.”** Mr. Watson has composed more than 100 pieces of original music. To “round-out” the program, he will select titles from his body of work and arrange them specifically for the Columbia Jazz Orchestra.

APPLIED CVB FUNDS: \$7,500

The Jazz Series looks to apply \$7,500 of the requested \$20,000 in funds to assist in presenting this program. The artist fees are divided between Mr. Watson, who will be compensated for not only his “Day Of” appearance, but also for rehearsals, use of his music charts, commissioned “World Premiere” works that will be performed for the first time, as well as providing his accommodations, travel reimbursement and per diems. As a professional orchestra, each Columbia Jazz Orchestra member will be compensated, thus, this program’s “payroll” is measurable.

The concert takes place in the Missouri Theatre, which requires a rental. Additional expense includes thorough advance and ongoing cross-section of marketing/advertising platforms. In this instance, given Mr. Watson’s presence and importance to the Kansas City area’s jazz scene, the Jazz Series will – in particular – strategically market to the western portion of Missouri as well as the eastern section of Kansas. The Jazz Series estimates the core cost of the event, which includes several pre-concert rehearsals and other activities will be \$45,000.

PROGAM #3: POSTER EXHIBIT – “We Always Swing”[®] Jazz Series History Viewed Through Three Decades of Signed Posters.” *[Produced in Collaboration with Boone County History & Culture Center.]* April 9-May 3, 2025, Boone County History & Culture Center, Montminy Gallery.

Since inception, quite literally, most of the scores of musicians performing as part of any Jazz Series Season, have graciously agreed to sign multiple copies of “their” concert posters, season posters and other items; similarly, numerous “special guests” – non-performers – have done likewise, adding their signatures to event-associated promotional and marketing materials.

The result is a prized poster collection, housing signatures from a plethora of iconic figures such as Dave Brubeck, Herbie Hancock, Chick Corea, Wynton Marsalis, Branford Marsalis and Ellis Marsalis, Dianne Reeves, Marian McPartland and Von Freeman, to name a scant few. There are copies of the “A Night of Jazz & Baseball” poster – an event that took place April 28, 2001 – that are signed by former major leaguers Orlando Cepeda and Don Newcombe among others. Beyond the posters, a few specialty pieces will be included in this historically inclined exhibit such as “#JazzNeverSleeps,” commissioned to have acclaimed local artist Mike Sleadd create a limited edition (100 signed copies) work commemorating the Jazz Series’ 25th Anniversary.

The framed posters represent only a fraction of the total number of signed posters. Jazz Series participants now **fill FIVE (5) over-sized art portfolios**; collectively, hundreds of additional signed posters will be on hand. All items, framed and not, are available for purchase with proceeds split evenly between the Jazz Series and collaborating Boone County History & Culture Center.

Overwhelmingly, the art portfolios house multiple copies of individual posters. ALL posters – framed and unframed – with rare exception will be modestly priced.

The primary objective of the exhibit is to, through **the posters and specialty pieces, tell “The Jazz Series Story”**; the goal: Offer a larger scale presentation that contextually melds the historical with the cultural. An accompanying exhibit “catalog” – that will offer a brief description of the framed pieces – will also be produced and available to the public at no cost.

The posters are not only signed historical documents; in many instances, they represent works of art. Holding the 70-poster exhibit at the county’s History & Culture Center – which is celebrating its centennial – adds weight to the presentation. The exhibit’s three-week run takes place during “Jazz Appreciation Month.”

APPLIED CVB FUNDS: \$7,500. [Total estimated core cost of exhibit: \$12,500]

- Cost of Materials (frames, matting prints; labor) - \$6,000
- Cost of Creating, Designing, Printing Catalog - \$3,000
- Cost of full scale – local and “outside Boone County” Marketing/Promoting the Exhibit - \$3,500

2. **How many overnight stays does your event generate and how do you determine this?**

The Broadway Double Tree By Hilton continues to serve as the Jazz Series “Host” hotel. Overnight stays vary from season to season. A lot depends on which artists are performing – the size of ensembles. In terms of how many people from outside Columbia arrive for Jazz Series events and remain in Columbia overnight, we don’t have a number for that. We do know during the recently completed FY24, the Jazz Series itself expended more than \$14,000 on accommodations, which translates into approximately 100 overnight stays.

We can see – by way of the organization’s ticket vendor (Thundertix) and from emails, and via other forms of communication, how far people travel to attend Jazz Series events. Last season, due to the specific artists we presented who were not performing elsewhere in the state or region, people traveled from throughout Missouri as well as Kansas, Nebraska, Iowa, Illinois, Ohio, Indiana Arkansas and Oklahoma to see them. While the total number is likely smaller than larger, people’s knowledge of Jazz Series concerts and events, and their willingness to travel to attend such events, reflects positively on the organization’s presence.

Of our 1,500 email subscribers, between 15%-20% live beyond Boone County. Of those, about 25% subscribe from other states.

While we know people booked room nights as a result of Jazz Series events, having such a small staff makes it difficult to do so on a consistent basis. Additionally, the Jazz Series understands that other condensed three-day events/festivals attract more people and “score” many more overnight stays. **This will always be the case.** That said, the Jazz Series operates and presents year-round.

The bottom line is the “We Always Swing” Jazz Series is an arts-driven project. We have NEVER lowered – nor will we under the organization’s current administration – Jazz Series artistic standards in order to become more popular or become a more commercial “product” with the intent to attract concertgoers.

We do understand the numbers and generating income for Columbia is important, but we again, ask the Advisory Board, when determining funding level/support, to take into consideration the Jazz Series’ stature as one of the city’s and area’s major cultural projects. It bears repeating to note that to find a similar project, people need to go west to Kansas City or east to St. Louis; a person needs to travel north for nearly 300 miles to find “jazz” on a regular basis and south about the same distance. We hope the Advisory Board recognizes that even though Columbia has more than doubled in size since the organization began operations in 1995, the Jazz Series still remains one of fewer than 10 such projects – all-jazz and community-based – operating in the United States.

3. **What was the attendance of last year’s event and what method did you use to determine this?**

Ticket sales continue to serve as our best and most accurate way to secure concert-going attendees. During Season No. 29, we again exceeded more than \$100,000 in paid attendance. The two major presentations – both part of the FY24 application – were Maria Schneider Orchestra (600 attending) and Arturo O’Farrill Quintet (400 attending). O’Farrill’s concert fell within and served as a key piece of the annual “Jazz Appreciation Month” activities. In addition to his performance, O’Farrill participated in MU College of Arts & Science “Afro-Cuban Legacies Conference,” which saw an additional 250 people participate – approximately 25% from outside Columbia, some from outside the United States.

Paid attendance tells only part of the story. In addition to those who purchase concert tickets, we also make available a great many free events – particularly when it comes to “Jazz Appreciation Month,” a component of FY24’s application. The Annual Children’s Concert, held at Hickman High School Auditorium (900 capacity), sees the K-5 young student population fill or come close to filling the 900-seat venue. Our participant calculations become tricky and, frankly, less accurate as during the course of April the Jazz Series uses many different-sized venues as well as producing outdoor events and activities; estimating attendance is quite the challenge. We can say with certainty, the 20 or so events that take place during “Jazz Appreciation Month” cumulatively result in close to 2,000 additional people attending/participating in one or more activity.

4. **How many years has your event been held?** 30 Years

5. **How are you marketing your event? Complete & attach the Marketing Grid.**

Please find "Marketing Grid" attached. The Jazz Series continues to run a comprehensive marketing schematic, touching on more traditional media such as print, posters, flyers and such, as well as broadcast – mostly public radio stations and PBS-TV as underwriters and purchasing additional spots – as well as appearing on the air as announcers' guests. We have a long-standing relationship with KMOS-TV, public television broadcasting from Warrensburg that reaches west to near-Kansas City area, and east to Central Missouri, as well as to the north and south.

We also use multiple digital and electronic media platforms – Facebook, Instagram and X. Regarding X, we have purposely minimized our usage. While the account remains active, we have been cautious regarding the plethora of "bad actors," feeling this is the more responsible way to go. Our weekly "E-Note" is on the upswing largely due to the recently created part-time position of "Outreach Coordinator."

Last year, the Jazz Series, in part thanks to the work of a part-time Outreach Coordinator, the Jazz Series was able to tap into new statewide contacts including close to 900 music/jazz educators. Further, as a member of Missouri Jazz Educators group, the Jazz Series gained access to the group's website and Facebook page, which gave us access to another statewide (and beyond) targeted database.

Our updated attached Marketing Grid underscores additional strategic efforts to reach across the state and beyond via public radio underwriting as well as exploiting additional databases and resultant related digital platforms.

The "Signed Poster" project is a key element of the Jazz Series' FY25 application. With the right marketing, we feel it could attract people from not only Columbia, but also certainly the surrounding counties. The fact that this is a collaboration with Boone County History & Culture Center means marketing will be enhanced greatly via that entity's well-documented capability and experience marketing their own events.

The "Bobby Watson Retrospective With Columbia Jazz Orchestra" takes place April 30 on International Jazz Day as well as serves as the culmination of "Jazz Appreciation Month." The former raises the event's profile greatly and opens up additional digital platforms on which to make posts and increase awareness of the event on a national scope. Will this attract people to Columbia from across the country and around the world? Likely not, but it will receive a good deal of attention.

Mr. Watson is an important modern jazz figure – especially in his hometown of Kansas City where he is revered and seen as someone who carries on Charlie Parker's seminal legacy. We will certainly target the western portion of Missouri and Eastern Kansas; we have already received inquiries from people who are planning to get a group, hire a bus and attend the event.

The Jazz Series 30th Anniversary Season is receiving additional attention outside of Columbia. We continue to send out press releases and inform various media from afar about the anniversary season and the particular events that comprise it. This will be an ongoing effort on our part. The fact that the three components of this application take place March 20, April 9-May 12 and April 30, gives us a solid runway for advance marketing and notification to others.

6. **What method do you use to attract sponsors? Attach your sponsorship plan.**

Sponsorships as well as grants and foundation gifts remain essential to the Jazz Series success. Together, they make up approximately one-third of the annual budget – as do individual donations – with the final third arriving via concert and event admissions. Combined, these sources provide continued financial stability, growth and ongoing success with each "tributary" complementing and reinforcing the other.

From inception the Jazz Series financial schematic was based on seeking the greatest number of sponsors possible. While that sounds cliché and obvious, we have never, for instance, sought or tried to attract a “Presenting Sponsor.” That might seem short-sighted and illogical, but philosophically and financially, it has allowed us enormous flexibility and helped create a strong financial foundation and stability – all without being beholden to a single entity. Our view is that the Jazz Series belongs to *everyone*.

Our plan is to continually seek and expand the base of support knowing donor fatigue is real. People/Entities have financial ups and downs. Similarly, people’s/sponsors’ emphases, missions, etc., change. So, the wider the support-generating swath, the better. Let’s not have a singular or two or even three sponsors decide to alter their strategies and have that result in organizational collapse.

Nevertheless, seeking sponsors is an ongoing challenge. Securing sponsors will, barring some sort of miracle, always be a challenge. The art – and it is an art – of attracting sponsors and funding in general is without question a bit of a roller coaster ride. Fortunately, the Jazz Series continues to receive sponsorships from loyal and now-long-standing and generous donors and continue to seek and attract first-time sponsors. Currently, we have added – for the very first time in our history – a part-time development person charged with doing just that. We look for it to have a measurably positive impact.

Over time, by fine tuning our “asks,” and what we refer to as “deconstructing” the Jazz Series. We look to place potential sponsors in an event/events that reflect their interest. On the occasion of the “Signed Poster” collection, we approached a frame shop owner asking if they could offer a discount on the pricing in exchange for promoting their business. We took it a step further and said we would encourage those who purchase unframed works to have their selection framed at this location; the shop owner said he would offer a discount to those who partake.

The community at large as well as others beyond Columba/mid-Missouri have, during the course of three decades, responded well. We have realized measurable success. We have various sponsor types ranging from our larger sponsors/funding agencies, entities listed as “Season Sponsors.” We have “Event” sponsors – supporting entities that prefer to focus their gift on a single or a couple of concerts and/or special events. We also have “Education Sponsors.” These are entities that help underwrite our many educational programs. We have “Media Sponsors” – print, broadcast and digital outlets that again offer discounted costs in exchange for the Jazz Series publicly recognizing them in various ways. We also created a “Special Assistance” category. Generally, these are the arts agencies, Office of Cultural Affairs, Missouri Arts Council, National Endowment for the Arts. We also created, because it’s become an important part of the Jazz Series, “Jazz Appreciation Month” sponsors – entities that look to assist in helping the Jazz Series sustain that month-long endeavor.

In the case of the Convention and Visitors Bureau – our request is “customized” – specifically aimed at assisting with the two significant concerts – and the aforementioned “Signed Poster” Project. What does seem to work in our favor, is our measurable history. We are fortunate that the Jazz Series “brand” is established as a longer-running, well-managed endeavor.

To that end, we’re pleased to note that we have received “Event” sponsorships germane to our FY25 Signature Series proposal. They are placed into the appropriate Income/Expense categories on the Budget Form that follows. Please note, a number of funding sources are listed as “pro-rated” – that is we are employing a portion of such gifts, grants, etc., to assist with not only this

particular application, but also some of the other Jazz Series programs set to take place during the 30th Anniversary Season. The other sources of income, combined with the CVB request create the submitted balanced project budget of \$148,250.

**2025 EVENT BUDGET - I N C O M E
TOURISM DEVELOPMENT FUND - Signature Series Event**

Event Name: "We Always Swing"® Jazz Series – A 30th Anniversary Season-Long Celebration

Organization Name: "We Always Swing"® Jazz Series

	1	2	3
REVENUES	CASH	*IN-KIND should net to zero	TOTAL BUDGET (COLUMN 1+2)
1. Direct Support – Sponsorships, Fundraising, Donations (list in-kind below*)	\$43,750	\$0	\$43,750
2. Government Support** – City, County, Schools, etc. (this includes TDF Funding)	\$39,500		\$39,500
A. CVB Signature Series (amount requested)	\$20,000		\$20,000
B. Please See "Additional Outside Project Support" – Separate Attachment			
C. OCA, CPS Foundation	\$6,000		\$6,000
3. Program Fees			
A. Admission/Tickets	\$33,000		\$33,000
B. Sales of items	\$6,000		\$6,000
C. Other (describe)			
4. Other (be specific)			
A.			
B.			
TOTAL REVENUE	\$148,250	\$0	\$148,250

*In-kind Good or Service Anticipated	Source of donation	Estimated value
N/A		\$
		\$
		\$
		\$
		\$

**Name of Government Program	Source of donation	Estimated value
CVB Signature Series	City of Columbia CVB	\$20,000
		\$
		\$

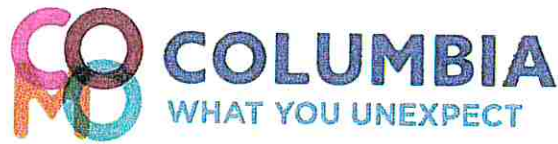
2025 EVENT BUDGET - *EXPENSES*
TOURISM DEVELOPMENT FUND - Signature Series Event

Event Name: "We Always Swing"® Jazz Series – A 30th Anniversary Season-Long Celebration

Organization Name: "We Always Swing"® Jazz Series

EXPENDITURES (itemize items in excess of \$100.00)	CASH Tourism Development Funds (amount requested)	CASH Other (excluding TDF)	*IN-KIND should net to zero	TOTAL
1. Personnel				
A. Artistic	\$8,000	\$27,000	\$0	\$35,000
B. Technical	0	\$12,000	\$0	\$12,000
C. Administrative		62,750	\$0	\$62,750
D. Other				
2. Equipment Rental				
A. Venue Rental	\$2,000	\$9,000	\$0	\$11,000
B. Instruments		\$3,000	\$0	\$3,000
C.				
D.				
3. Supplies & Materials				
A. Frames, Mattes, Etc.	\$2,250	\$2,250	\$0	\$4,500
B.				
C.				
D.				
4. Travel				
A. Air/Ground	\$2,000	\$3,000	\$0	\$5,000
B. Accommodations	\$750	\$1,250	\$0	\$2,000
5. Promotion and Publicity				
A. Advertising/Marketing				
- Local (in Boone County)	\$2,000	\$2,000	\$0	\$4,000
- Outside Boone County	\$2,000	\$4,000	\$0	\$6,000
B. Printing	\$1,000	\$2,000	\$0	\$3,000
C. Postage				
D.				
6. Other (be specific)				
A.				
B.				
TOTAL EXPENDITURES	\$20,000	128,250	\$0	148,250
TOTAL REVENUES (from page 6)	\$20,000	\$128,250		\$148,250

***In-kind should net to zero**



E-Signature Verification Notice

By typing your name on the signature line(s) in the application, you confirm that:

1. **Applicant's Identity:** The individual typing their name on the signature line(s) in the application is authorized to submit this funding request on behalf of the event or organization named in the application. The Columbia Convention and Visitors Bureau (CVB) reserves the right to withhold or rescind funding if the identity of the applicant does not match the signer, or if the signer is found to be unauthorized.
2. **Accuracy of Information:** You certify that all information provided in the application is accurate to the best of your knowledge. Any false or misleading information may result in disqualification from funding consideration, or the return of funds already disbursed.
3. **Electronic Signature Validity:** By typing your name on the signature line(s), you acknowledge that this electronic signature holds the same validity and enforceability as a handwritten signature. The Columbia CVB will use your typed name to verify your agreement to the terms and conditions of the funding application.
4. **Final Agreement:** By signing electronically, you agree to abide by the Columbia CVB's funding guidelines.

If the Columbia CVB determines that any information provided is inaccurate or that the signer is not the authorized applicant, the Columbia CVB may withdraw sponsorship or seek reimbursement of funds.

Please retain a copy of this notice for your records.

SIGNATURE PAGE:

Legal Name of Organization: "WE ALWAYS SWING" INC.

Primary Contact: Jon W. Poses

(Person responsible for daily operation of this event. All correspondence and contact will be addressed to this person).

Email: executivedirector@wealwaysswing.org

Street Address: 21 N. Tenth St.

Columbia, MO Zip: Columbia, MO 65201

Phone: 573/449-3009, Opt. #3

I, the undersigned, do hereby agree to submit all financial documentation regarding TDP expenditures. I further agree that all TDP funds will be used for only those approved items as outlined in this application.

Barbara Glenn, Pres. Board of Directors

Signature of President or Chair of Organization

10/15/2024

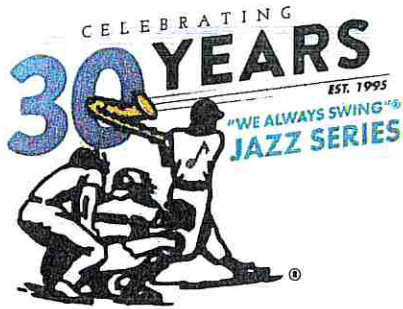
Date

Jon W. Poses

Signature of Applicant/Primary Contact

10/19/2024

Date



"We Always Swing"® Jazz Series

21 N. Tenth St., Columbia, MO 65201

573/449-3009 (P) • 573/875-0356 (F)

info@wealwaysswing.org

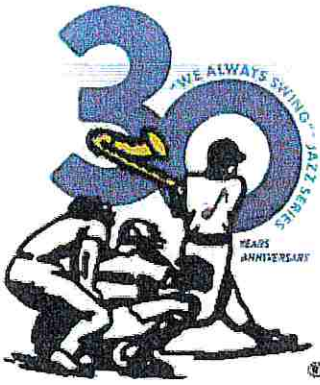
wealwaysswing.org

A Not-For-Profit Organization

RECOGNITION/ACKNOWLEDGEMENT FOR CVB

The Jazz Series looks to recognize ALL its funders incorporating businesses and services, arts and city granting agencies as well as foundations, doing so in a variety of ways.

- Print Recognition/Logo Placement on posters, flyers, handbills, etc.
 - Logo placement on print display notices, such as those that appear in newspapers and magazines.
 - Website Banner placed year-round on Home Page and rotated with other Funders – linked to funder site. Banner content can be altered as frequently as once a month.
 - Logo Placement and Display Notices (space permitting) in our in-depth, now DIGITAL-ONLY Concert Programs. Programs are made available to audiences via all devices at the time of performances, and then archived on our website. All JSCR display notices and logos appearing on the "Sponsor Page" are linked. [See Examples Here: <https://www.wealwaysswing.org/JSCR/issues.php>]
 - Sponsor included in Press Releases that relate to specifically supported events, activities, concerts, etc.
 - Stage Announcements & Recognition of CVB will be made in rotation with other sponsors/funders – at concerts and select community events – particularly at the specific events that pertain to CVB support.
 - Other:
 - Complimentary Tickets to Select Events Offered
 - Invitation to select Jazz Series Special Events & Receptions
-



"We Always Swing"® Jazz Series

21 N. Tenth St., Columbia, MO 65201
 573/449-3009 (P) • 573/875-0356 (F)
 info@wealwaysswing.org
wealwaysswing.org

A Not-For-Profit Organization

2024/2025 (FY25) CVB SIGNATURE SERIES

Additional Outside Applied Sponsorship-Grant-Foundation Project Support*

*[*As of 10/18/24]*

Sponsorships:

Central Bank of Boone County	\$ 5,000
Budds Center For American Music Studies	\$ 3,500
Commerce Trust	\$ 1,250
Nancy & John David	\$ 1,500
Missouri Employers Mutual	\$ 2,500
Smith Charitable Trust	\$10,000
APPLIED SPONSORSHIP TOTAL:	\$23,750

Financial Qualifications:

[Entire Amount]
[Pro-Rated/Requested]
[Pro-Rated/Secured]
[Pro-Rated/Secured]
[Pro-Rated/Secured]
[Pro-Rated/Secured]

Grants/Foundation

National Endowment For The Arts	\$10,000	[Requested]
Mo. Arts Council	\$12,000	[Pro-Rated/Secured]
OCA [Annual Funding]	\$ 4,000	[Pro-Rated/Secured]
Aaron Copland Foundation	\$ 3,000	[Requested]
A.P. Green Foundation	\$ 4,000	[Requested]
Orscheln Industries Foundation	\$ 5,000	[Requested/Pro-Rated]
Rotary Foundation	\$ 1,500	[Requested/Pro-Rated]
APPLIED GRANT/FOUNDATION TOTAL:	\$39,500	

COMBINED APPLIED INCOME SOURCES

SPONSORSHIPS:	\$23,750
GRANTS/FOUNDATION SUPPORT	\$39,500
INDIVIDUAL DONATIONS:	\$20,000
TICKET ADMISSIONS/PROGRAM FEES:	\$30,000
ORGANIZATION CASH APPLIED:	\$15,000
CVB "SIGNATURE SERIES" FUNDING REQUEST	\$20,000

TOTAL PROJECT INCOME** **\$148,250**

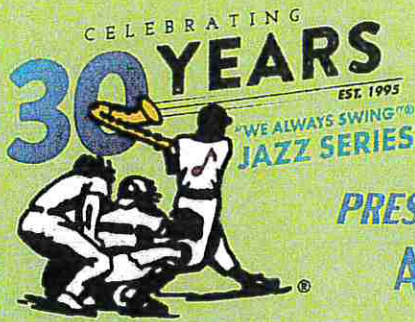
[**Includes Pro-Rated Staff Salaries + Other costs that are ineligible for CVB funding.]

PLEASE NOTE "Financial Qualifications" Terms

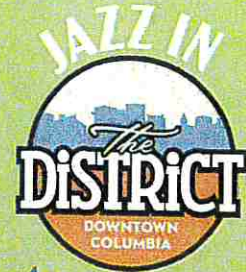
- "Entire Amount" = Entire amount listed will be applied to this project.
- "Pro-Rated" = Amount listed represents the applied portion of a total amount received or pledged to this project/program.
- "Secured" = Funds have arrived or haven't yet arrived, but notification of arrival has been received.
- "Pending" – A request for funds has been submitted. Awaiting notification.
- "Requested/Pro-Rated" means this is the percentage of larger request that, should the project be funded, will be assigned to the project/program.

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2024/2025 SEASON



Help Celebrate Our
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PRESENTS

**A Pair of Spectacular Concerts
@ Missouri Theatre**

DR. CARLOS AND LAURA PEREZ-MESA MEMORIAL CONCERT

HILARIO DURÁN QUARTET

Thursday, March 20, 2025 | 7 P.M.



Photo Courtesy: Jins Kober



INTERNATIONAL JAZZ DAY &
JAZZ APPRECIATION MONTH CELEBRATION
A BOBBY WATSON RETROSPECTIVE

**COLUMBIA
JAZZ ORCHESTRA**

Under the Direction of & Featuring

BOBBY WATSON

Wednesday, April 30, 2025 | 7 P.M.



Photo Courtesy: Jeff Baschson



Photo Courtesy: Jimmy & Dena Katz

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THANK YOU!

2024/2025 SPONSORS

SEASON

Smith Charitable Foundation



EVENT

Commerce Trust



EDUCATION



MEDIA



SPECIAL ASSISTANCE

Central Bank of Boone County



- #44: Benny Green Trio** \$35 - [1/14]
Pianist Benny Green, the Oscar Peterson protégé, is as lyrical and fluid a pianist as there is in jazz today. The former Jazz Messenger has been leading smaller small group ensembles for two decades now, and has appeared at the Jazz Series performing solo as well as in trios/quartets.
- #45: Bill Charlap Trio** \$35 - [1/14]
Bill Charlap, yet another top-rung melodic and articulate pianist, is the master of the Great American Songbook. He has made a number of Jazz Series appearances - in duo and as piano-playing duo with his wife, three times and leading a quartet with Houston Person.
- #46: Kenny Barron Quartet, "A Chunk of Monk"** \$75 - [1/3]
Perhaps jazz's most elegant living pianist - and foremost interpreter of Thelonious Monk - Kenny Barron's Jazz Series appearances have been few and far between. Here, he headlined a three-day symposium centered on Monk, which culminated with a Barron Quartet performance.
- #47: Billy Childs Quartet** \$50 - [1/2]
Bill Childs, the Los Angeles-based thoughtful pianist has made only one Jazz Series appearance arming with a gnomous quartet: saxophonist Steve Wilson, bassist Scott Colley and drummer Brian Blade. Beautiful!
- #48: Joanne Brackeen & Cecil McBee** \$35 - [1/15]
In NYC, the most famous duo room of its time was Bradley's, open from 1969-1996. Pianist Joanne Brackeen and bassist Cecil McBee held court at the Greenwich Village club on numerous occasions. The Jazz Series celebrated both this remarkable teamwork and the venue.
- #49: Stanley Clarke & Hiromi** \$125 - [1/2]
Two exceptional musicians joining forces, each making their only Jazz Series appearance for what turned out to be a memorable night, indeed.
- #50: Kurt Elling (8.5x11)** \$65 - [1/2]
A GRAMMY® winner and nine-time nominee, the acclaimed Chicago-born, New York-based vocalist has brought his deep baritone to Columbia only twice - both times working with pianist Laurence Hobgood as his musical director.
- #51: René Marie (8.5x11)** \$65 - [1/3]
Truly a one of a kind vocalist whose repertoire, interpretations and subject matter all make her special in a post Ella Sarah Billie world. A Jazz Series favorite - and rightfully so!
- #52: Orrin Evans' Captain Black Big Band: "Tribute to Thomas Hart Benton"** \$90 - [1/12]
It was only two months ago when pianist Orrin Evans, leading the 10-piece CBEB to perform its "Musical Tribute to Thomas Hart Benton." One of the Jazz Series' most ambitious - and now memorable - efforts, the ensemble did not disappoint.
- #53: Blue Note 7** \$75 - [1/3]
Celebrating the most celebrated label in jazz this all star concert featured musicians who have all performed at the Jazz Series individually. Having such talent, altogether, on the same stage? What!
- #54: Joey DeFrancesco & Matt Wilson Tree-O** \$50 - [1/9]
We called this performance "A Christmas K&Kwanzza Holiday Extravaganza" - it was a rare Jazz Series double bill. A world premiere as headlined by two magnetic and energetic musical forces, one an organist supreme, the other who uses percussion disciplines to share his boundless-less voice. May never happen again.
- #55: National Pastimes Productions All-Stars** \$45 - [1/19]
Three top-tier veterans - bassist Ray Drummond, drummer Marvin "Smitty" Smith and alto saxophonist Bobby Watson - who had not played or visited Columbia as a unit since 1989 arrived with next gen pianist Keith Brown to salute two fallen peers/colleagues: James Williams & Mulgrew Miller.
- #56: Marcus Roberts Trio** \$35 - [1/4]
The pianist's first Columbia appearance dates to 1987 as a member of one of Wynton Marsalis' early quartets. He became a leader shortly thereafter and has performed twice for the Jazz Series since.
- #57: Danilo Pérez: Panama 500** \$35 - [1/11]
The poster, from 2016, marks the adept and global citizen pianist's most recent Jazz Series appearance - but first in five years, five and his bandmates did not disappoint.
- #58: Anat Cohen Quartet** \$60 - [1/4]
The buoyant and ebullient clarinetist/tenor saxophonist has shared her musicality and joyous with Jazz Series audiences on four occasions - as a side person, co-leader and leader. On this occasion she led her quartet.
- #59: Tia Fuller Quartet** \$40 - [1/6]
The Denver native, one-time musical director of Beyoncé's all-women group, is a rising star on the jazz scene, working on an intimate and courageous alto saxophone. One of her two Jazz Series appearances.
- #60: Joe Locke-Geoffrey Keezer Quartet** \$40 - [1/7]
The co-led ensemble is high-powered, original sounding and executes its work beautifully - not surprising when you consider the two minds at work here are vibraphonist Joe Locke and pianist Geoffrey Keezer.
- #61: Warren Wolf's Wolfgang** \$35 - [1/11]
Since arriving on the scene some half dozen years ago, Mr. Wolf has taken the jazz world by storm. An electric performer with a skillset to match, he's now a top-tier of vibraphonist. His 2016 performance, his second for the Jazz Series, was his first as a leader.
- #62: Amina Figarova Sextet** \$35 - [1/10]
An internationalist of Eastern European descent who has settled nicely in New York after spending time in the Netherlands. Amina Figarova, who made her Jazz Series debut last October, is a gifted pianist/leader who thrives on originality.

- #63: Aaron Diehl Trio** \$35 - [1/12]
He rejects "The Real Diehl" as a sub-titled reference to his capability - but it's a fact. A delightful pianist with a grand sense of history - Diehl lays out everything from a stride-to-bebop-to-post-bop-to-modern-to-non-classical repertoire. He's an advanced thinkerback with creativity to match.
- #64: Clayton Bros. Quintet** \$45 - [1/4]
"A" sheet musicians, top to bottom. Co-led by bassist John Clayton and alto saxophonist/brother Jeff Clayton, the siblings are joined by favorite level Stafford, dynamic pianist Sam of John, Gerald Clayton, and drummer Obed Calhoun.
- #65: Rufus Reid & Out Front Trio + Tia Fuller** \$45 - [1/11]
One of our greatest living bassists made his second Jazz Series leader-appearance this season. Augmenting the trio with Ms. Fuller on alto saxophone only made things that much better.
- #66: Rene Marie (2015)** \$55 - [1/13]
One of our favorite singers returned to the Jazz Series in 2015 and turned heads one more time, doing so in front of two sold out shows at Murray's while offering a master class at Stephens College during her stay.
- #67: Diane Schuur** \$65 - [1/11]
Known as "Deedee" to most, popular vocalist Diane Schuur's first Jazz Series visit finally took place during Season No. 21 - last December. This poster, nominated for an award, marks the first collaboration between the Jazz Series and Stephens College's "Creative Ink" program.
- #68: New York Standards Quartet** \$35 - [1/9]
The four richly talented veterans - Tim Armacost, saxophones; David Berntson, piano; Michael Jovovich, bass; Gene Jackson, drums - came together a decade ago. The group took Japan and Europe - and now the Jazz Series - by storm with its original provocative approach.
- #69: Donald Harrison Quintet** \$35 - [1/9]
Donald Harrison, a Crescent City Teame native, just everything including his hours in Katrina. An Art Blakey & The Jazz Messengers alumn, the alto saxophonist mixes bebop/hard bop and the sounds of New Orleans as vehicles to deliver his music, doing so with pizzazz.
- #70: Sean Jones** \$35 - [1/19]
The Pittsburgh product, a rising star on the global jazz scene, made his wistful Jazz Series appearance in a supporting role. He returned to lead his own group.
- #71: Alfredo Rodriguez Trio** \$45 - [1/3]
An extraordinary young Cuban native pianist now under the mindful watch of Quincy Jones, Mr. Rodriguez still in his 20s was the Jazz Series' 2010/2011 Dr. Carlos Perez Mesa Memorial Concert performer.
- #72: Christian McBride Trio (12x12)** \$25 - [1/12]
Can you say "ubiquitous"? Just named the Artistic Director of Newport Jazz Festival, the pre-eminent bassist of his generation is a Jazz Series favorite. His first Columbia appearance, 1994 at age 21, pre-dates the Jazz Series. This poster documents his most recent visit - some two decades later - Feb. 23, 2014.
- #73: Champion Fulton** \$35 - [1/4]
A young vocalist of note, Charlepan Fulton, who returns this April to offer a program centered on her hero - Dinah Washington - made her first appearance during the 2012/2013 season.



THE THIRD DECADE

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Thank You

The Jazz Series wishes to thank the City of Columbia Office of Cultural Affairs, The Frame Shop on Orr Street and Broadway Brewery along with each of the Jazz Appreciation Month sponsors for making this exhibit possible. Founded in 1995 as a concert producing and educational organization, the Jazz Series mission is to: Present, Promote, Preserve AND Celebrate the great American art form known as "Jazz." The intent of the retrospective exhibit is do just that.



"WE ALWAYS SWING"™ JAZZ SERIES

presents

A Limited Edition "Signed Poster" Exhibit & Sale

[1995-2016]

April 1-30, 2016

Broadway Brewery, Columbia, MO



WeAlwaysSwing.org • 573/449-3009

About The Exhibit

We're extremely excited to present the first-ever "We Always Swing"™ Jazz Series Limited Edition Signed Poster Retrospective – and to have it kickoff and span Jazz Appreciation Month 2016. Originally conceived as part of our 20th Anniversary Season (2014/2015), the idea of curating an exhibit such as this is something the Jazz Series has wanted to do for a long time. We're glad it's come to fruition. We've been "collecting" signatures – asking artists to sign posters and other items – for more than two decades. The exhibit features close to, if not more than, 600 signatures willingly "gifted" by the many, many talented artists who have graced Jazz Series stages since our 1995 inception.

While the exhibit is representative of 21 years of Jazz Series performers, it is by no means the entirety of our collection, which rests at our administrative offices. The exhibit's 73 posters were selected in the spirit of jazz itself: representatively and democratically, spontaneously and improvisationally, and with a sense of élan, flow, design and signage in mind. We hope you enjoy the exhibit!

How To Purchase Posters

Unless indicated as "NFS," all posters are all available for purchase through the Jazz Series. The exhibit showcases temporarily framed selections. The Jazz Series Poster Sale offers non-framed, identically signed original posters. They are housed at the Jazz Series' downtown office, 21 N. North St., in the District. If interested in acquiring a poster, then simply contact the Jazz Series BY PHONE, EMAIL OR IN PERSON and you may pick it up during regular business hours or by appointment. We are happy to ship posters anywhere. We have purposely and intentionally priced posters modestly with the idea of having as many people "take home" a Jazz Series "artifact" as possible. No musician has ever received any compensation for signing a poster. All proceeds from the exhibit go directly to support the Jazz Series and its various programs. If you do not see an artist represented in the exhibit, please let us know. Not all were included. Purchases are NOT tax deductible.

Catalog Denotations

Each catalog number corresponds to an individual poster. In most cases, each poster tells its own story, the catalog, by date and large, does not identify who signed a given poster. However, as you look through the catalog you will see we have identified what we feel are notable signatures. Each entry includes the following: a "1" followed by a "forward slash" and a second number, this indicates the number of a signed poster that's available for purchase. If, during the course of the exhibit, we "sell out" of a particular poster, it will be indicated by a "red" dot in the corner, which indicates "NFS" – "No longer for Sale." Each entry has the sale price of that particular (unframed) poster.

Take your poster to The Frame Shop on Orr Street and save 10 percent.

Jazz Series Posters – Exhibit Catalog

- #1: 1995/1996 Season Poster (17x23)** NFS
The Jazz Series' inaugural season featured six (6) concerts.
- #2: 1996/1997 Season Poster (9x23)** NFS
Highlights from Season No. 2 include the only Columbia appearances of pianist Charles Brown performing his hit "Merry Christmas Baby" and the original "Mt. T." – Stanley Turrentine.
- #3: 1997/1998 Season Poster (15x23)** NFS
Season No. 3 saw the only Jazz Series appearance of the legendary saxophonist Joe Henderson, plus one by bassist Ray Brown as well as an appearance by the late pianist Malgun Miler leading his group "Wingspan."
- #4: 1998/1999 Season Poster (16x24)** \$225 - [1/2]
A grand leap for the Jazz Series saw a number of giants appear – Chick Corea, Milt Jackson, Benny Golson among them. The season marked the beginning of "Sundays @ Murray's" concerts, which included Brad Mehldau, Benny Green, Danilo Perez and vocalist Nonna Freelon.
- #5: 1999/2000 Season Poster (14x28)** \$100 - [1/13]
Branford Marsalis' Cuba's Inliver, James Williams' Magical Trio with Billy Higgins & Eddie Gomez, Frontiers with Tony Reedus, John Abernathy, Ravi Coltrane & John Fichtner; all stand among this season's highlights.
- #6: 2000/2001 Season Poster (16x23)** \$100 - [1/18]
Highlights: First Jazz Series appearance of Chucho Valdés and trumpeter Terence Blanchard, only Jazz Series appearances by: Mingus Big Band, pianist D.C. Foyen, trumpeter Russell Gunn and the late baritone saxophonist Cecil Payne PLUS saxophonist Bill Cotton and "A Night of Jazz & Baseball" also took place.
- #7: 2001/2002 Season Poster (13x20)** \$125 - [1/6]
Highlight: "Saturday Night Fish Fry" with Houston Person/Bussell Malone. Only Jazz Series appearances by vocalists Claudia Acuña and Jesse Mesiteh, bassist Dave Holland and Drummerheads.
- #8: 2002/2003 Season Poster (8.5x24)** \$150 - [1/5]
Highlight: Van Freeman 80th Birthday Celebration. Only Jazz Series appearances by Dave Brubeck, Phil Woods, Greg Osby, Ted Rosenthal and Patricia Barber. First appearances by Judith Redman, René Marie.

- #9: 2003/2004 Season Poster (14x20)** \$150 - [1/3]
Only Jazz Series appearances by: Toots Thielemans, Herbie Hancock, Dianne Reeves, Monk Alexander. Highlight: "Another Kind of Blue"/Latin Side of Miles.
- #10: 2004/2005 Season Poster (14x23) [PARTIALLY SIGNED]** \$75 - [1/13]
10th Anniversary Season. Highlights: Marlon McPortland's Joanne Bachman Two Piano Duo and Benny Green/Russell Malone Duo. Only Jazz Series appearances by Eddie Palmoro, Kenny Garrett and Regina Carter.
- #11: 10th Anniversary Commemorative Poster (22x34) [UN SIGNED]** \$10 - [1/18]
Each "my" – 26 in all – represents a letter in the alphabet. All players/guests who appeared during the first 10 Jazz Series seasons are listed alphabetically by their last name with the number of times they appeared in parentheses. Bold listing means they were a band leader/leader at least once. [Design: Jan Wiese Fabis].
- #12: 2005/2006 Season Poster (13x20)** \$150 - [1/5]
Voted "Best Jazz Series Season" Poster. Highlights: Pat Metheny Trio with Christian McBride, Antonio Sanchez (Original Score: "Birdman"), Marka Schneider Orch., Tiempo Libre, Kenny Barron, One of Two Mark O'Connor Jazz Series appearances.
- #13: 2006/2007 Season Poster [PARTIALLY SIGNED]** \$75 - [1/14]
Only Jazz Series appearances by Paquito D Rivera and Bobby Hutcherson. Highlights include: Pat Martino, Lewis Jackson Quartet with George Cables, Jimmy Cobb and Nat Reeves.
- #14: 2008/2009 Season Poster [UN SIGNED]** \$50 - [1/6]
Highlights: Bob Hancock's National Endowment Commissioned world premiere with the Vanguard Jazz Orchestra. Only Jazz Series appearance by: The Late Frank Wess and Charlie Hunter.
- #15: 2009/2010 Season Poster [UN SIGNED]** \$75 - [1/2]
15th Anniversary Season featured: Branford Marsalis Quartet, Bobby Watson & Horizon New Year's Eve Reunion, Stefan Harris & Blackout, vocalist Kurt Elling.
- #16: 2012/2013 Season Poster [UN SIGNED]** \$50 - [1/6]
Highlights: Monterey Jazz Festival All Stars with Dee Dee Bridgewater, "A Chorus of Monk" Project with Kenny Barron Quartet, Terrell Stafford Quintet's "This Side of Squares: The Bad Plus.
- #17: 2013/2014 Season Poster [UN SIGNED]** \$50 - [1/6]
Highlights: Donald Harrison's "A Night in Tientsin", Newport Jazz Festival – How 60' All Stars, Vocalist Catherine Russell, Matt Wilson Quintet with John Medeski, Candido, then 91 year-old Cuban conga master.
- #18: 20th Anniversary Commemorative Poster [2014/2015] (14x22) [UN SIGNED]** \$5/FREE WITH PURCHASE - [1/600]
[Design: Cesar Gutierrez]
The second Jazz Series commemorative poster celebrating the organization's two decades of jazz programming.
- #19: "A Night of Jazz & Baseball" (13x22)** \$75 - [1/17]
The Jazz Series' most storied and a one-of-a-kind special event/dinner took place 15 years ago this month. The star-studded cast included Bob Costas, Ken Burns and Gould Cary along with former major league ballplayers: Don Henrich, Orlando Cepeda, Johnny Davis and Carmen Fernandez (all have signed here), and a 9 piece all-star band, which Jeter Williams led.
- #20: John Scofield Quartet** \$60 - [1/5]
The great guitarist has made two Jazz Series visits, each time leading a top-notch ensemble.
- #21: Brad Mehldau Trio** \$40 - [1/13]
One of present day jazz's "favorite sons." His first Columbia appearance – he was 21 – pre-dates the Jazz Series. He has since made three separate appearances leading his working trio: bassist Larry Greenlee and drummer Jeff Ballard.
- #22: Bruce Barth & Steve Wilson: HOME: Live In Columbia** \$50 - [1/8]
The closely knit parallel saxophonist duo, who arrived in New York weeks apart in the 1980s, performed a rare "House Concert," which the Jazz Series recorded and released internationally as: HOME: Live in Columbia, Missouri.
- #23: Steve Wilson** \$40 - [1/8]
Multi-instrumentalist Steve Wilson has made plenty Jazz Series appearances. On this occasion he led one of his more recent projects: Wilsonian's Grass.
- #24: Chucho Valdés: Irakere 40** \$65 - [1/6]
Internationally acclaimed, Cuba's pre-eminent artist has appeared in Columbia four times, the last taking place during the 2009/2001 season marking the late Dr. Carlos Ponce Mesa Memorial Concert. This 2015 performance highlighted the musical style of the namesake band he co-founded in 1975.
- #25: Conrad Herwig's Latin Side All-Star Band Joe Lovano & Chucho Valdés** \$75-[1/6]
Trumpetist Conrad Herwig has been a Jazz Series artist in residence as well as leading his Latin Side All Stars periodically. On this occasion his septet was joined by noted saxophonist Joe Lovano with Chucho Valdés, who opened performing solo piano. The historic concert marked the first and only time the three major artists have shared the stage.
- #26: Lynne Arriale & Randy Brecker With MU Concert Jazz Band** \$40 - [1/4]
The two veterans joined forces and performed with their own group as well as serving as Special Guests with the MU Concert Jazz Band.

- #27: Russell Malone with MU Concert Jazz Band** \$35 - [1/8]
The soulful and versatile guitarist has participated in a number of Jazz Series – appearing as a sideman, collaborator and leader. Here, he served as a Special Guest with the MU Concert Jazz Band.
- #28: Matt Wilson Arts & Crafts** \$60 - [1/5]
The inventive and entertaining drummer, who is a Jazz Series "favorite son," leads a number of groups. His Arts & Crafts, a quartet he started almost two decades ago, is one of his most engaging.
- #29: Matt Wilson Quintet With John Medeski** \$75 - [1/8]
The friendship between drummer Matt Wilson and keyboardist John Medeski dates to 30 years ago and they shared time as members of the Boston based, 10 piece, Ethio/Orchestra. Using his normally piano left quartet as the sonic base, Wilson asked Medeski to participate in a "one-off" recording and tour and included the Jazz Series as a stop.
- #30: Monterey Jazz Festival On Tour** \$45 - [1/13]
The birthright of the group's namesake festival, the MJF On Tour showcased an all star aggregate that included a number of artists who came together for a memorable concert.
- #31: Newport Jazz Festival On Tour** \$40 - [1/23]
Not to be outdone, the country's oldest jazz festival also put together a remarkable all star band. They made the Jazz Series one of their stops along across country sojourns.
- #32: Eric Alexander/Harold Mabern Quartet** \$35 - [1/12]
The preeminent tenor saxophonist (still in his 40s), at one point the student of the celebrated pianist (who turned 80 last month), have forged a "post-graduate" bond that has taken them around the world – and to Columbia in both a duo and quartet format. This represents the latter.
- #33: Ravi Coltrane** \$40 - [1/14]
The son of the most famous saxophonist of the modern age has now long since been recognized as a true saxophonist in his own right. His first Jazz Series appearance dates to February 2003 as a member of the late drummer Tony Reedus' forward thinking Frontiers Quartet. Here he leads his own group.
- #34: Snarky Puppy [PARTIALLY SIGNED/0 SIGNATURES]** \$45 - [1/7]
The star of the large-sized ensemble with a rotating cast has certainly brightened considerably. The group opened the 2014/2015 season in its only Jazz Series appearance.
- #35: The Bad Plus** \$65 - [1/5]
Reid Anderson, Bassy Ethan Iverson, Pierre and Dore King, Drums have carved out a niche for themselves as one of the working bands to successfully reach original music with popularity on these dates. Later this month, they return for their fourth Jazz Series visit, this time walking with saxophonist Joshua Redman.
- #36: Jazz at Lincoln Center Orch. With Wynton Marsalis** \$90 - [1/8]
The most visible and influential jazz artist of his day made his last Columbia appearance almost 30 years ago. Since then he has returned periodically in a number of contexts: quartet, sextet and as orchestra band leader.
- #37: Branford Marsalis Quartet** \$65 - [1/11]
The oldest Marsalis sibling stands tall among today's saxophonists. His working band of pianist Tony Childs, bassist Eric Revis and fast drummer Jiel "ain Watts and replacement Justin Faulkner has been together nearly 20 years. He has become a "friend" to the Jazz Series and appears every five seasons give or take.
- #38: Ellis Marsalis Quartet** \$75 - [1/5]
The piano-playing patriarch of the "First Family Of Jazz" has made just one Jazz Series appearance, during so in 2010, leading a quartet that included his youngest son, drummer Jason Marsalis.
- #39: Branford Marsalis Quartet [2010]** \$65 - [1/8]
The appearance dates to 2010 and stood with as one of the saxophonist's best Jazz Series efforts. Once again he led his bright brain like quartet in a non-stop, fast paced excursion.
- #40: Bobby Watson & Horizon/New Year's Eve** \$100 - [1/4]
Horizon, Bobby Watson's cooperative quintet with drummer Victor Lewis, is considered one of the jazz's finest small groups in the last three decades. The ensemble reunited for a special New Year's Eve concert, one of only two such Jazz Series "ring-in-the-new-year" presentations, both taking place at Murray's.
- #41: Terrell Stafford Quintet** \$40 - [1/8]
The hard blowing trumpeter, also a member of Horizon, has appeared on several occasions in support of others, as an educator and most recently leading his own ensemble. He's one of the best at what he does.
- #42: Arturo O'Farrill** \$65 - [1/4]
The son of Chico O'Farrill, one of Cuba's most important bandleaders from the 1940s/2010s, grand Arthur O'Farrill has taken up the mantle to become a significant contributor to Afro-Cuban Music. This concert marks his only Columbia appearance.
- #43: Jane Bunnett/Hilarion Duran/Candido** \$55 - [1/6]
Another in the series of Dr. Carlos Ponce Mesa Memorial Concerts, this performance brought together a well-traveled sextet threesome including, at the time, 91 year old Candido who is largely responsible for the conga, becoming a lead instrument rather than simply relegated to the sidelines.



#JazzNeverSleeps
"We Always Swing"® Jazz Series

Sleadd
Artwork by Mike Sleadd
www.mikesleadd.com

**INTERNATIONAL JAZZ DAY, APRIL 30, 2016
GLOBAL CONCERT AT THE WHITE HOUSE**



International Jazz Day, the UNESCO-sponsored initiative, began in 2012.

More than 190 countries, with events held on every continent, takes place each April 30. The Global Concert – the celebration’s centerpiece whose location moves from country to country annually – took place at **The White House on April 30, 2016**, and featured a star-studded jazz cast.

Pictured here – right to left – Michelle Obama, pianist Herbie Hancock, vocalist Dee Dee Bridgewater, alto saxophonist BOBBY WATSON and trumpeter Terence Blanchard.

The 2025 “We Always Swing”® Jazz Series’ APRIL 30, 2025, International Jazz Day Celebration. Billed as **“A Bobby Watson Retrospective.”** During his four-decade career, the award-winning Kansas City-area based alto saxophonist has composed more than 100 original pieces.

After a series of rehearsals that begin in January, the **COLUMBIA JAZZ ORCHESTRA, UNDER THE DIRECTION OF & FEATURING BOBBY WATSON**, performs the all-Watson program that will also include newly commissioned original Watson works that will be played publicly for the first time on April 30, 7 p.m. at the **Missouri Theatre**.

The event culminates the Jazz Series’ annual “Jazz Appreciation Month” (April 1-30) activities and provides the perfect opportunity to have this be a much-publicized event showcasing not only Mr. Watson, but also Columbia as one of the country’s jazz centers.

"WE ALWAYS SWING"[®] JAZZ SERIES'



THE **THIRD** DECADE...

LIMITED EDITION SIGNED POSTER RETROSPECTIVE EXHIBIT & SALE!

[1995-2016]

April 1-May 31, 2016
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PURCHASES ARE NOT TAX-DEDUCTIBLE.

The Poster Exhibit & Retrospective Is Made Possible In Part Through The City of Columbia Office of Cultural Affairs.
Special Thanks to Broadway Brewery & The Frame Shop On Orr Street