

Jazz

2021
2022

FOLLY

THEATER

FROM THE EXECUTIVE DIRECTOR

Dear Folly Jazz Friend,

It would be an understatement to say that this has been an unprecedented year and a half for the Folly Theater and so many other organizations and businesses. Our hearts go out to the many families who have lost loved ones due to the novel coronavirus, and to all of those who are struggling to navigate this changing dynamic. The Folly has weathered so many storms through the years, the 1918 pandemic, World Wars, depressions and recessions, and now, COVID-19. Through all of it, she has continued to stand tall on the corner of 12th & Central, and she will continue to do so for many years to come!

We are looking forward to the opening of our Jazz Series and having the opportunity to see our many friends and supporters in person; we have *missed you!* When we do return, please note the many protocols that we have implemented in order to keep you safe and healthy, on our website, FB page, and in this program. Your well-being, and that of our staff, volunteers, crew and artists is our primary concern in returning to live music performances.

Once again, we are excited about the stellar artists that we are able to present; please learn more about each one in the following pages of this digital program!

The Folly has not had a performance since March 7th, and it has been an extremely challenging time for our theater; especially from a financial standpoint, but also, as we have missed our beloved volunteers and crew.

As we look to the future, we are excited to move forward on our Capital Campaign for Phase II of our renovation plan, following the Board and Staff's main mission, *"To preserve Kansas City's oldest historic theater as a premier performance venue, we committed to maintaining our building's heritage, diversifying our program and entertainment offerings, and becoming an enthusiastic participant in the continuing revitalization of downtown Kansas City."*

A gift in any amount has an impact for the historic Folly Theater. Please consider a monthly donation. Because the Folly is a 501 (c)(3) not-for-profit organization, donations are tax deductible to the fullest extent allowed by law. We truly appreciate your continued support of the Folly and Jazz programming in Kansas City!

We are so excited to welcome you back to the Folly and we can't wait to hear live music once again; music unites us and feeds the soul.

Kind regards,

A handwritten signature in dark ink, reading "Gale Tallis". The signature is fluid and cursive, with the first name "Gale" written in a larger, more prominent script than the last name "Tallis".

Gale Tallis
Executive Director
Folly Theater

FROM THE BOARD PRESIDENT

Dear Folly Jazz Friend,

Welcome!

On behalf of the Folly Theater's Board of Directors, thank you for your attendance this evening. To our returning guests – welcome back and thank you. For anyone who is new to the Folly Jazz series or to our beautiful, iconic theater, an extra special welcome!

With over 120 years of history, exceptional entertainment, and the support of a community that treasures the value of the arts – there are so many stories to be told. Some are better shared privately, or perhaps over a cocktail. The striptease talents of Gypsy Rose Lee and Tempest Storm were considered quite 'naughty' at the time but take their place in Folly history alongside many other headliners. You may be surprised by the number of 'hall of fame' celebrities who have graced our stage in the past. The curtain has risen and fallen for the Marx Brothers, a young Humphrey Bogart and Count Basie. Al Jolson, Sarah Bernhardt and Jack Dempsey all enjoyed raucous applause right here.

Originally built in 1900 by Colonel Edward Butler at a cost of \$250,000, equal to an investment of over \$8,000,000 today, you realize the true value of this Kansas City treasure. As the lights go up for every show, the commitment to keeping the Folly Theater alive becomes a bigger challenge as we maintain and protect this National Register of Historic Places landmark.

Your participation in this year's Folly Jazz series is likely more important than it ever has been. As you take your seat this evening, look around you and enjoy the intimacy of a small venue that has stood the test of time and continues to thrive. Every ticket purchased for the Folly Jazz Series helps support Phase II of our renovation, which includes replacing the seating, carpeting and handrails. This grand lady constantly needs our love and attention. We thank you for contributing towards our goals, just by being here.

Collectively, working alongside the exceptionally dedicated Folly Theater staff, we are committed to our vision to preserve and maintain Kansas City's oldest theater.

To learn more about how you can continue to enjoy a diverse program for years to come, please visit our website at www.follytheater.org, attend as many shows as you can and consider becoming a donor and supporting Phase II.

Enjoy the show...take one more look around and know that we are truly thrilled that you are here!

Sincerely,

Sean Barnard SHRM-CP
President
Folly Theater Board of Directors

FOLLY

JOHN PIZZARELLI TRIO
for CENTENNIAL REASONS:
100 Year Salute to Nat King Cole



Friday, September 17 at 8 p.m.

JAZZ

JOHN PIZZARELLI

TRIO



John Pizzarelli – Guitar & Vocals

Mike Karn – Bass

Konrad Paszkidzki – Piano

No JazzTalk this evening

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JOHN PIZZARELLI T R I O

“**N**at King Cole is the reason why I do what I do,” comments John Pizzarelli. “The joy that he brought me has never faded and the musicality of his group remains fresh and vibrant to this day.”

John Pizzarelli recently released his new album, *For Centennial Reasons: 100 Year Salute to Nat King Cole* on Ghostlight Deluxe, an imprint of Ghostlight Records. Following high-profile collaborations with Sir Paul McCartney and Michael McDonald, Pizzarelli returns to his roots to honor his hero, the legendary jazz/pop vocalist and pianist Nat King Cole, whose centennial is being celebrated around the world this year with various concerts, books and recordings. *For Centennial Reasons...* completes an epic trio of Pizzarelli albums saluting Cole, starting with *Dear Mr. Cole*, which helped put Pizzarelli on the map as an influential jazz guitarist and singer in 1994, and continuing with *P.S. Mr. Cole*, which cemented his legacy five years later.

Pizzarelli is embarking on a tour this year to celebrate the new album. He explains, “The trio has developed and refined these songs and, over



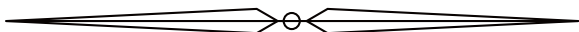
time, figured out what we feel have become the definitive versions. Some arrangements, like ‘Route 66,’ have gotten much faster. But ‘Straighten Up and Fly Right,’ which I recorded for my first album way back in 1983, has settled into more of a mellow tone. After all this time, I can slow down and savor it. These songs never get old.”

Pizzarelli’s solo recording career started in 1990 with *My Blue Heaven* on Chesky Records. He played clubs and concert halls on the jazz circuit, opening for such greats as Dave Brubeck, Ramsey Lewis and Rosemary Clooney. In 1993, he was honored to open for Frank Sinatra’s international tour and then joined in the celebration for his 80th birthday at Carnegie Hall, bringing down the house singing “I Don’t Know Why I Love You Like I Do” with his father accompanying him.

A radio personality who got his start in the medium in 1984, Pizzarelli is co-host, alongside Jessica Molaskey, of *Radio Deluxe* with John Pizzarelli. Heard on more than 40 radio stations and on the Internet, the syndicated radio show brings warmth, humor and that long-lost “live” feel back to radio. The show takes place in their “deluxe living room high atop Lexington Avenue,” and the conversations are relaxed, candid and off-the-cuff as is the music. The show is also available globally as a podcast at www.johnpizzarelli.com and via iTunes.

FOLLY

KARRIN ALLYSON



Friday, October 9 at 8 p.m.

Jazz

KARRIN ALLYSON



Karrin Allyson – Vocals & piano

Miro Sprague – Piano & Rhodes

Rod Fleeman – Guitar

Bob Bowman – Bass

Jerome Jennings – Drums

JazzTalk by Mark Edelman at 7:00PM

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An Evening with **KARRIN ALLYSON**

Karrin Allyson, 5-time Grammy nominated jazz vocalist, pianist, and songwriter is widely recognized as one of the most gifted voices of her generation. With fifteen albums under her belt, she has built a mastery of The Great American Songbook, blues, pop, be-bop, Brazilian, and French chansons, to name a few.

Allyson rose to prominence in the '90s, releasing a string of albums including her debut *I Didn't Know About You* in 1992. The album earned such accolades as being name-checked in Playboy's annual readers' poll alongside such greats as Ella Fitzgerald and Shirley Horn. Allyson continued issuing albums at a steady pace, picking up Best Jazz

Vocal Album Grammy nominations for 2001's Ballads: *Remembering John Coltrane*, 2006's *Footprints*, 2007's *Imagina: Songs of Brasil*, 2011's *'Round Midnight*, and 2015's *Many a New Day: Karrin Allyson Sings Rodgers and Hammerstein*.

Born in Great Bend, Kansas, Allyson now lives in New York City, after growing up in Omaha, Nebraska, attending high school in the Bay Area, earning her bachelor's degree in Piano Performance from the University of Nebraska at Omaha, and spending time in both Kansas City and Minneapolis before making the move in 2000. Since moving to New York, Allyson's band has consisted of such players as Bruce Barth, Ed Howard, James Williams, Adam



Cruz, Steve Wilson, Miro Sprague, Jerome Jennings, and Jeff Johnson. Also an accomplished vocal instructor, Allyson travels the world teaching, touring, and playing the major jazz festivals, concert venues, and clubs of the U.S. and overseas.

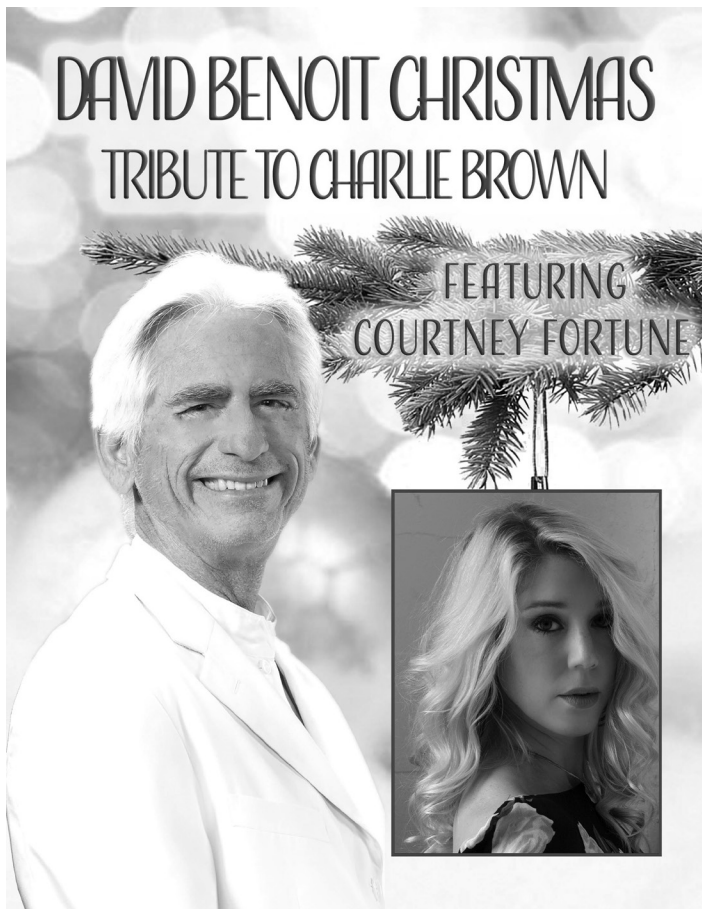
Allyson's impressive discography culminated last year with the release of *Some of that Sunshine*, her first collection of all-original tracks and a further testament to her already impressive creative output. As Christopher Loudon writes in *Jazz Times*, "*With Some of That Sunshine*, Allyson unleashes her equally impressive dexterity as a songwriter." Allyson is accompanied on the record by Miro Sprague on keyboard, Chris Caswell, who also serves as producer and co-writer on many of the tracks), bassist Jeff Johnson, guitarist Rod Fleeman, and drummer Jerome Jennings, with special guests Regina Carter and Houston Person. The record includes tracks that touch on social change and romantic disillusion while maintaining a joyous, bittersweet optimism. Throughout her other recordings, she has always been intrinsically involved in the arrangements, creating them all for *Many a New Day*, among others. With *Some of that Sunshine* Allyson comes full circle.

With fifteen albums released so far, and always more exciting projects in the works, Allyson's range and creativity seems to have no bounds. What unites this wide world of music is Allyson's warmth and depth. She's not just singing a lyric, she's telling you her story. And then that becomes your story. You hear the music from the inside out.

FOLLY

DAVID BENOIT CHRISTMAS
TRIBUTE TO CHARLIE BROWN

FEATURING
COURTNEY FORTUNE



Saturday, December 10 at 8 p.m.

Jazz

• DAVID BENOIT •

Christmas Tribute to Charlie Brown with
Special Guest Courtney Fortune and the
Kansas City Boys Choir and Kansas City Girls Choir



David Benoit – Piano

Roberto Vally - Bass

DAn Schnelle - Drums

Courtney Fortune - Vocals

JazzTalk by Kim Sivils at 7 PM

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DAVID BENOIT

A Christmas Tribute to Charlie Brown

with
special guest **COURTNEY FORTUNE**

In 1965, the first ever “Peanuts” animated special took place. It was a landmark event and it was the start of a tradition that would continue year after year. “A Charlie Brown Christmas” is a tradition enjoyed around the world by fans of all ages. Now, over 50 years later, Contemporary Jazz Piano Legend, David Benoit along with distinguished Vocalist, Courtney Fortune, is paying tribute to this incredible piece of entertainment history, with a “David Benoit Christmas Tribute to Charlie Brown With Special Guest Courtney Fortune”.

This inspirational tribute concert features the classic music of Vince Guaraldi along with “Charlie Brown Christmas” originals from David Benoit, who took over the helm as music composer for the new Charlie Brown Christmas TV Specials more than a decade ago, as well as classics from David Benoit’s illustrious career as a Multi- Grammy Nominated Solo



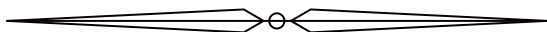
Artist. The show also features the young voices of a local children's choir, which serves as a wonderful way of getting the local community involved. The heart-warming show is sure to get the audience in that Christmas Spirit and bring out the 'kid' in all of us this holiday season.

Courtney Fortune is an acclaimed singer, songwriter and performance coach. She has been recognized by the John Lennon Foundation, Glamour Magazine, and Genlux Magazine as "America's Next Big Jazz Singer", and has written

and performed songs for Atlantic Records, Universal Music Group, Sony Japan, Disney, Cartoon Network, MTV and ABC. She was named one of Glamour Magazine's "Top 10 College Women" in 2009, and received the Brian Wilson Musical Achievement Award for her work in the songwriting field.

FOLLY

JEFF
LORBER
TRIO



Saturday, January 15 at 8 p.m.

Jazz

JEFF LORBER

TRIO



Jeff Lorber – Keyboard

Sonny Emory - Drums

Jimmy Haslip - Bass

JazzTalk by Steve Paddock at 7:00PM

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JEFF LORBER TRIO

Grammy Award-winning keyboardist-composer-producer Jeff Lorber has, over the course of 42 years and 24 albums, pioneered the post-fusion sound of contemporary jazz with his radio friendly, groove-oriented instrumental music. From 1977's *Jeff Lorber Fusion* to 2017's *Prototype*, named Best Contemporary Instrumental Music album at the 60th annual Grammy Awards, to his recent collaboration with guitar great Mike Stern on *Eleven*, Lorber has shown a knack for creating fresh vibes and funky grooves while layering on jazzy improvisations on piano, synthesizer and his signature Fender Rhodes electric piano. Lorber's work has spanned widely to include music for The Weather Channel and the hit video game, *Castlevania: Symphony of the Night*.

An acknowledged pioneer of what would later become known as “smooth jazz” and “urban jazz,” Lorber has woven together elements of funk, R&B, rock and electric jazz into an appealing hybrid that has consistently won over listeners from coast to coast and resulted in several #1 radio hits. A member of the all-star group Jazz Funk Soul, featuring saxophonist Everette Harp and guitarist Paul Jackson Jr., Lorber has also headlined The Smooth Jazz Cruise, dubbed “The Greatest Party at Sea.”

As for the tag ‘smooth jazz,’ Lorber believes it is more a marketing term than a musical category. “While I’m grateful to the format for providing a platform for modern instrumental music, I was doing my music way before there was the term ‘smooth jazz,’” he said. “I guess the Venn diagram of my music intersects



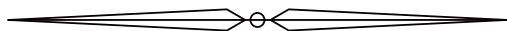
with some of those characteristics of smooth jazz, but my music has always been melodic, it's always been funky and I definitely try to keep an attention to soloing. It represents something more ambitious and more jazzy and more compelling, I hope.”

Growing up in the Philadelphia neighborhood of Cheltenham, where he attended the same high school as Randy and Michael Brecker, pianist Marc Copland, saxophonist Andy Snitzer and baseball player Reggie Jackson, Lorber began playing the piano at the age of four and as a teen performed with a variety of local R&B bands. While attending the Berklee College of Music in Boston, Lorber developed an enduring love of jazz. “I was very lucky that I ended up at Berklee, and what I learned about harmony, improvisation and arranging there is the backbone for how I approach music,” he explained in a Berklee alumni profile. “Besides the music education, I found that hanging out with all the talented musicians and finding out what they were listening to was just as valuable. I was lucky to meet and play with John Scofield, who was already an incredible guitar player, and keyboardist Greg Hawkes, who went on to great success with the Cars.”

Jeff also served as a speaker for the PKD Foundation, after being diagnosed with polycystic kidney disease and received a successful kidney transplant from his wife.

FOLLY

ANAT COHEN QUARTETINHO



Saturday, February 12 at 8 p.m.

Jazz

ANAT COHEN

QUARTETINHO



Anat Cohen - Clarinet and saxophone
Vitor Gonçalves - Pianist and accordion
Tal Mashiach - Guitar and bass
James Shipp - Drums

JazzTalk by Dr. Larkin Sanders at 7:00PM

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ANAT COHEN QUARTETINHO

Ever charismatic, prolific and inspired, Grammy-nominated clarinetist-saxophonist Anat Cohen has won hearts and minds the world over with her expressive virtuosity and delightful stage presence. *The New York Times* writes, “Ms. Cohen on the clarinet was a revelation. Using the clarinet’s upper register, she could evoke infectious joy. In the lower register, her playing could conjure a deep, soulful melancholy. On up-tempo numbers, her improvisations weren’t just bebop fast; they had a clarity and deep intelligence that is really quite rare. She made it look effortless, even as she was playing the most technically difficult of all the reed instruments... she took my breath away.”

Anat has been declared Clarinetist of the Year by the Jazz Journalists Association every year since 2007 and has also been named the top clarinetist in both the readers and critics polls in *DownBeat* for multiple years running. That’s not to mention years of being named Rising Star in the soprano and tenor saxophone categories in *DownBeat*, as well as Jazz Artist of the Year.

Anat was born in Tel Aviv, Israel, and raised into a musical family. She attended the Tel Aviv School for the Arts, the “Thelma Yellin” High School for the Arts and the Jaffa Music Conservatory. Anat began clarinet studies at age 12 and played jazz on clarinet for the first time in the Jaffa Conservatory’s Dixieland band. At 16, she joined the school’s big band and learned to play the tenor saxophone; it was this same year that Anat entered the prestigious Thelma Yellin school, where she majored



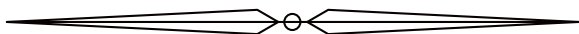
in jazz. After graduation, she discharged her mandatory Israeli military service duty from 1993-95, playing tenor saxophone in the Israeli Air Force band.

Through the World Scholarship Tour, Anat was able to attend the Berklee College of Music, where she not only honed her jazz chops but also expanded her musical horizons, developing a deep love and facility for various Latin music styles. During her Berklee years, Anat visited New York City during semester breaks, making a beeline for the West Village club Smalls to soak up a melting pot of jazz, contemporary grooves and world music in a scene that included such future collaborators as Jason Lindner, Omer Avital and Daniel Freedman. Moving to New York in 1999 after graduating from Berklee, Anat spent a decade touring with Sherrie Maricle's all-woman big band, The Diva Jazz Orchestra; she also worked in such Brazilian groups as the Choro Ensemble and Duduka Da Fonseca's Samba Jazz Quintet, along with performing the music of Louis Armstrong with David Ostwald's "Gully Low Jazz Band." Anat soon began to bend ears and turn heads; whether playing clarinet, soprano saxophone or tenor saxophone, she won over the most knowing of jazz sages: Nat Hentoff praised her "bursting sound and infectious beat," Dan Morgenstern her "gutsy, swinging" style, Ira Gitler her "liquid dexterity and authentic feeling," and Gary Giddins her musicality "that bristles with invention."

A unique blend of modern and traditional jazz, classical music, Brazilian choro, Argentine tango, and an expansive timeline of Afro-Cuban styles, the Anat Cohen Quartet is a musical tour-de-force that propels the clarinet to its rightful place at the forefront of jazz. Performing repertoire spanning Anat's career and deep catalog of recordings, the Quartet has been Anat's core ensemble through the years.

FOLLY

PAQUITO D'RIVERA
Q U I N T E T



Saturday, March 12 at 8 p.m.

JAZZ

◦ PAQUITO D'RIVERA ◦

Q U I N T E T



JazzTalk by Steve Kraske at 7:00PM

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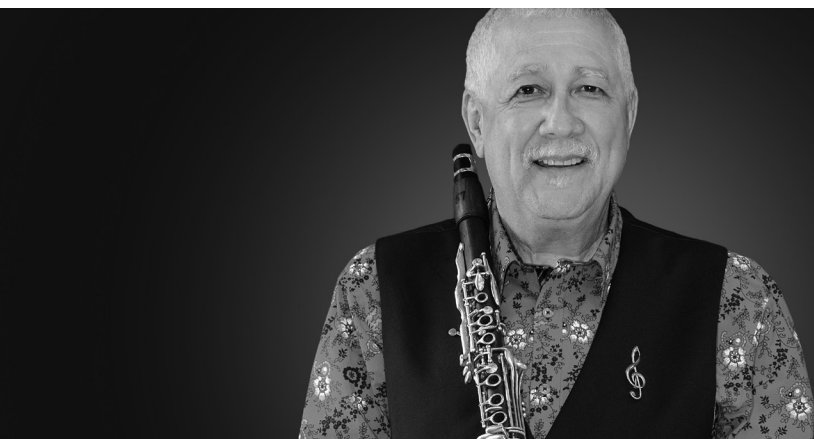


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PAQUITO D'RIVERA

Q U I N T E T

Paquito D'Rivera defies categorization. The winner of fourteen Grammy Awards, he is celebrated both for his artistry in Latin jazz and his achievements as a classical composer.

Born in Havana, Cuba, he performed at age 10 with the National Theater Orchestra, studied at the Havana Conservatory of Music and, at 17, became a featured soloist with the Cuban National Symphony. As a founding member of the Orquesta Cubana de Musica Moderna, he directed that group for two years, while at the same time playing both the clarinet and saxophone with the Cuban National Symphony Orchestra. He eventually went on to premier several works by notable Cuban composers with the same orchestra. Additionally, he was a founding member and co-director of the innovative musical ensemble Irakere. With its explosive mixture of jazz, rock, classical and traditional Cuban music never before heard, Irakere toured extensively throughout America and Europe, won several GRAMMY nominations (1979, 1980) and a GRAMMY (1979).

His numerous recordings include more than 30 solo albums. In 1988, he was a founding member of the United Nation Orchestra, a 15-piece ensemble organized by Dizzy Gillespie to showcase the fusion of Latin and Caribbean influences with jazz. D'Rivera continues to appear as a guest conductor. A Grammy was awarded to the United Nation Orchestra in



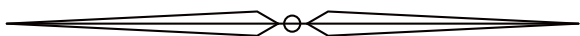
1991, the same year D’Rivera received a Lifetime Achievement Award from Carnegie Hall for his contributions to Latin music.

While Paquito D’Rivera’s discography reflects a dedication and enthusiasm for Jazz, Bebop and Latin music, his contributions to classical music are impressive. They include solo performances with the London Philharmonic, the London Symphony Orchestra, the Warsaw Philharmonic Orchestra, the National Symphony Orchestra, the Baltimore Symphony, the Florida Philharmonic Orchestra, and the Brooklyn Philharmonic. He has also performed with the Puerto Rico Symphony Orchestra, the Costa Rica National Symphony, the Simón Bolívar Symphony Orchestra, the Bronx Arts Ensemble, and the St. Luke’s Chamber Orchestra, among others. In his passion to bring Latin repertoire to greater prominence, Mr. D’Rivera has successfully created, championed and promoted all types of classical compositions, including his three chamber compositions recorded live in concert with distinguished cellist Yo-Yo Ma in September 2003. The chamber work “Merengue,” from that live concert at Zankel Hall, was released by Sony Records and garnered Paquito his 7th GRAMMY as Best Instrumental Composition 2004.

D’Rivera’s most recent releases include *Por La Rivera De Paquito* and *Kites Over Havana* in 2017. Paquito’s most recent book “Letter to Yeyito”, published in 2015, is a captivating memoir of his history and experiences in the jazz world.

FOLLY

ELIANE
ELIAS



Saturday, April 16 at 8 p.m.

JAZZ

ELIANE ELIAS



Eliane Elias - Piano and vocals

Marc Johnson - Bass

TBD - Drums

JazzTalk by Doug Auwarter at 7:00PM

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ELIANE ELIAS

Multi GRAMMY® Award winning internationally acclaimed recording artist, pianist/singer/composer Eliane Elias' distinctive musical style is one of the most unique and immediately recognizable sounds in jazz. She blends her Brazilian roots and alluring voice with her virtuosic instrumental jazz, her classical and compositional skills, while she consistently displays her pianistic mastery and ability to integrate the many artistic roles she takes on.

In this special release album show, Eliane and her band will perform her Brazilian hits and favorites and introduce exciting new material from her new album *MIRROR MIRROR*, (Candid Records Sept. 10).

MIRROR MIRROR is a lifelong musical dream come true—an extraordinary piano duet recording of Eliane with the late legendary jazz great Chick Corea, and famed Cuban pianist Chucho Valdés. While her highly successful recordings have predominantly featured her alluring voice and piano mastery, the piano has always been her first love and working with these two incredible icons was a rare opportunity to record in a two-piano setting, something she hasn't done in many years.

Born in São Paulo, Brazil, Elias' musical talents began to show at an early age. She started studying piano at age seven and at age 12 was transcribing



solos from the great jazz masters. By the time she was 15, she was teaching piano and improvisation at one of Brazil's most prestigious schools of music, CLAM. Her performing career began in Brazil at age 17, working with Brazilian singer/songwriter Toquinho and the great poet Vinicius de Moraes, who was also Antonio Carlos Jobim's co-writer/lyricist. In 1981, she headed for New York and in 1982 landed a spot in the acclaimed group Steps Ahead. Her first solo album release was a collaboration with Randy Brecker in 1984 entitled *Amanda*. Shortly thereafter her solo career began, spanning 29 albums to date with the release of *MIRROR MIRROR*. In her work, Elias has documented dozens of her own compositions, her outstanding piano playing and arranging and beautiful vocal interpretations. She started winning polls in 1988 when she was voted Best New Talent in *Jazziz* magazine Critic's Poll.

In review of Elias' unique gifts as a pianist, singer, composer and arranger as well as melding her immense talents in jazz, pop, classical and Brazilian music, the *New York Times* has described Elias' live concert as "a celebration of the vitality of a culture overflowing with life and natural beauty" and *Jazziz* magazine has called her, "a citizen of the world" and "an artist beyond category."

"The Brazilian pianist and singer Eliane Elias commands the keyboard with a forceful two-handed muscularity that belies her image as a blond older sister of the mythical Girl from Ipanema." – *The New York Times*

HISTORY

“The Grand Lady of Twelfth Street.”

Throughout its 121 years, the Folly Theater has retained several identities. Below is an abbreviated history.

STANDARD THEATRE

(September 1900-August 1901)

Opened in 1900 as a vaudeville and burlesque house, the theater was a showpiece of architect Louis Curtiss' work. Built by Colonel Edward Butler for \$250,000, audiences cheered for chorus lines of girls, acrobats, comedians, jugglers, singers and vaudeville acts. Many marveled at the beauty of the building and the use of electric lights, introduced to Kansas City only one year before.

CENTURY THEATRE

(August 1901-September 1923)

On January 31, 1901 Kansas City's Coates Opera House suffered extensive damage from fire. Before the flames were doused, Coates' performances were transferred to the Standard. Due to the switch, the Standard's name changed to the Century Theatre.

SHUBERT'S MISSOURI THEATER

(September 1923-September 1932)

The Shuberts, a prominent family who ran a large theater conglomerate, acquired a lease

on the Century. Renamed the Shubert's Missouri, it became an island of legitimacy in the midst of the chaos of Twelfth-Street girlie shows and bars. Five years later, however, the theater was sublet to a burlesque troupe. On the Missouri's stage in 1929, Gypsy Rose Lee debuted her burlesque act.

THE DEPRESSION YEARS

(September 1932-1941)

The advent of the talkie seriously impacted the popularity of live theater and by the 1930s, many venues could no longer afford to operate. Out of several well-known Kansas City theaters, only the Missouri was spared from the wrecking ball.

FOLLY BURLESQUE

(1941-1974)

After a decade of darkness, the theater opened in 1941 as Folly Burlesque. Shows featured male comics, skits, a lead showgirl and of course, strippers. Over the years, the acts transitioned into adult films, which played until January 23, 1974, when she died



a quiet death. It was then sold to a property management company that intended to build a parking lot in the name of “progress”.

RESTORATION OF THE FOLLY THEATER

(1974-November 1981)

Rubble and trash filled the interior and nine-and-a-half tons of pigeon droppings rested in the attic. Despite this, an effort led by Joan Kent Dillon and William Deramus III rallied around the theater. The Performing Arts Foundation of Kansas City, a dormant non-profit organization, was resurrected to generate income for the facility and placed it on the National Register of Historic Places. The Folly re-opened to great fanfare in 1981 with a committee chaired by Walter Cronkite.

C. STEPHEN METZLER HALL AT THE FOLLY THEATER

(September 2017)

On September 16, 2017, The Folly Theater recognized longtime supporter C. Stephen

Metzler by dedicating the hall in his honor. Steve’s legacy was to build a healthier, stronger, and more diverse community through the transformative power of the arts in the theater he loved so passionately.

LOBBY AND SHAREHOLDERS ROOM RENOVATIONS

(September 2018)

After an extensive fundraising campaign for Capital Funds in support of the Folly Theater, a new HVAC system was installed (the first since 1981). The Lobby spaces and Shareholders Room were also renovated to create a better and more functional patron experience, while still maintaining the historic integrity of the Folly Theater.

The Folly deeply appreciates each of these donors for their **GENEROSITY AND SUPPORT.**

The following gifts were gratefully received between July 1, 2020 and June 30, 2021, in support of the Folly's general operations and capital improvement projects.

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The Folly extends a special note of gratitude to the more than 200 dedicated volunteers who help sustain the successful operations of the theater: as volunteer ushers, concession servers, Board members, Folly Council members, coordinators, and in connection with numerous special events that advance the Folly. Over a dozen of these generous individuals have been volunteering their time since the Folly re-opened in 1981!

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FACILITIES



No Smoking

The Folly Theater is a smoke-free facility, including no electronic cigarettes.

Parking passes providing free parking in the Block 89 Garage next door to the Folly are issued to patrons making a charitable contribution of \$200 or more to the Folly Theater. For information about becoming a Folly Shareholder, please call 816-842-5500.



Accessible parking spaces are available in the Block 89 Garage next to the Folly Theater.



Wheelchair-accessible seating is available on the Orchestra Level of the Folly Theater. Please notify Box Office personnel of requirements when ordering tickets.

Barrier free, wheelchair-accessible restrooms are located in the downstairs lobby.

Please be sure to switch off pagers, cell phones and other sound-emitting devices during performances.

Latecomers will be seated at the discretion of the House Manager.

Box Office

Tickets for most events at the Folly Theater are available by calling 816-474-4444, visiting www.FollyTheater.org, or visiting the Folly Box office at 1020 Central St., Ste. 200, Kansas City, MO 64105. The Folly's mailing address is P.O. Box 26505, Kansas City, MO 64196. The Box Office is generally open Monday to Friday from 10 AM to 5 PM, with exception of major holidays and seasonal schedules.

Group Discounts are available for groups of 10 or more. For information, call 816-474-4444.

Tickets are required for each patron,

including any child occupying a seat. Children 2 & under may sit on laps, however, children younger than 3 are not recommended for most Folly events.

Lost and Found articles should be given to an usher. To claim an item, call 816-842-5500 during business hours.

Photographing and/or recording of any performance or the possession of any such device in the theater is prohibited by artist contracts. Offenders are subject to removal from the theater.

Folly Ushers are volunteers who devote their dedicated services to the Folly Theater. The Folly is indebted to them for their many hours of service and loyalty to the Folly. For information about becoming an usher, call 816-842-5500.

Rental information about the Folly Theater's lobbies and the C. Stephen Metzler Hall can be found at www.FollyTheater.org or by reaching out to the Events Manager at 816-842-5500.

Donations to the Folly are greatly appreciated, and help preserve the historic structure for future generations, as well as supporting the non-profit theater. To make a pledge, or for information, please contact Executive Director, Gale Tallis or Director of Development, Brian Williams by calling 816-842-5500.

For information on upcoming performances at the Folly Theater, please refer to our website at www.FollyTheater.org or visit us on Facebook, Twitter, or Instagram @TheFollyTheater

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James Hailey | BRR Architecture, Inc.
Kim Jones | Seyferth, Blumenthal & Harris, LLC
Christine Ketterlin |
National Association of Insurance Commissioners
Erin Lambert | JE Dunn Construction
Josue Montes | 1 Dapper Latino, LLC
Fred Nelson | Andrews McMeel
Steve Paddock | Nokia (ret.)
Greg Porter | Catalyst Group Consulting
Stacy Purvis | PNC Bank
Alex Solorio | Solorio & Avila Law Firm, LLC
Jasmine Thompson |
Ocean Freight Export - Savino Del Bene
Sara Welch | Stinson LLP

MANAGEMENT AND STAFF

Gale Tallis, Executive Director
Brian Williams, Development Director
Kelly Dougherty, Marketing Manager
Janann Eldredge, Manager of
Ticketing & Administration
Stephanie Spatz-Ornburn, Events Manager
Matthew Briggs, Development Associate
Guy Martin, Accountant

TECHNICAL

Simon Huntley, Lighting Director
Travis Ives, Sound Engineer
Lee Saylor, Technical Director

HOUSE MANAGERS

Brandy Hersch
Rob Holland
Khalid Johnson
Kathy Stipek-Nehls
Bill Sundahl

VOLUNTEER COUNCIL & USHER TEAM LEADERS

Bob Martinez | President
Chris Elkins-MacFaden | Secretary
Andrew McDonald | Treasurer
Dee Swindler | Vice-President of
Special Events

TEAM LEADERS

Carolyn Barnhart
June Land
Bob Martinez
Hilda McCreadie
Andrew McDonald
George Murray
Jeannie Pike
Gene Wayenberg

ADDITIONAL VOLUNTEER COUNCIL MEMBERS

Dick & Julie Conn
Donna Henry
Ann Reid
Dee Swindler
Steve Wilhelm