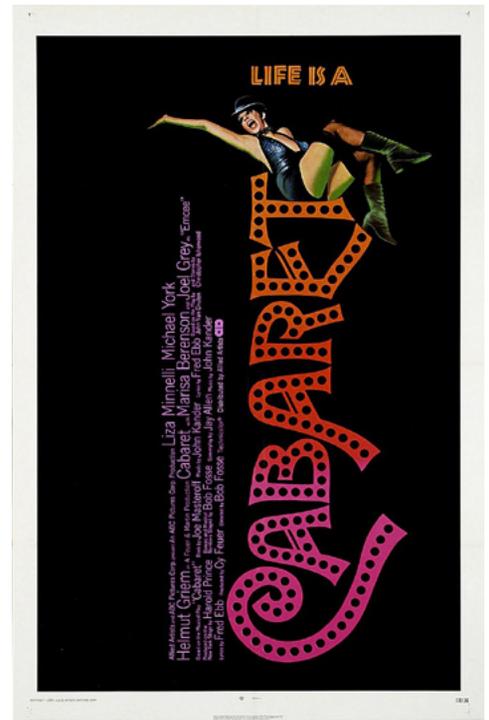


Cultivate Cinema Circle presents:

CABARET [1972]

Directed by Bob Fosse

MARCH 5TH, 2022 - 1:00PM



Original Theatrical Poster

SHORT CUTS

A great movie musical. Taking its form from political cabaret, it's a satire of temptations. In a prodigious balancing act, Bob Fosse, the choreographer-director, keeps the period—Berlin, 1931—at a cool distance. We see the decadence as garish and sleazy; yet we also see the animal energy in it—everything seems to become sexualized. The movie does not exploit decadence; rather, it gives it its due. With Joel Grey as our devil-doll host—the master of ceremonies—and Liza Minnelli (in her first singing role on the screen) as exuberant, corruptible Sally Bowles, chasing after the life of a headliner no matter what; Minnelli has such gaiety and electricity that she becomes a star before our eyes. From Christopher Isherwood's *Goodbye to Berlin* stories, via the play and movie of *I Am a Camera*, and the Broadway musical *Cabaret*, which has been adapted for the screen by

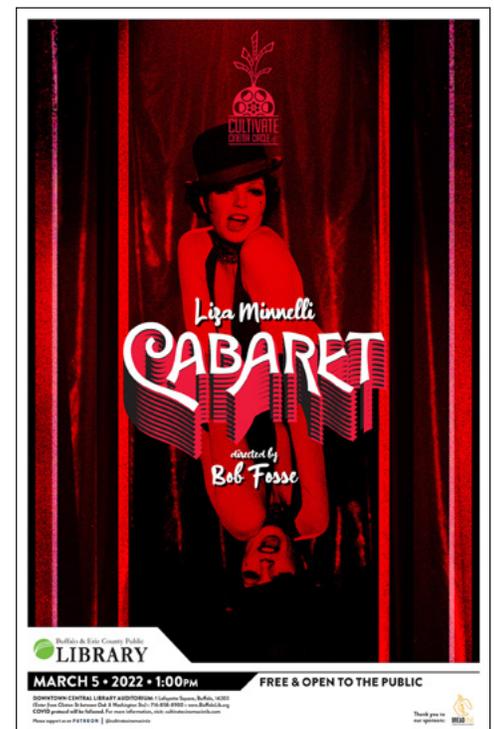
Jay Presson Allen, with the assistance of Hugh Wheeler."

— Pauline Kael, *5001 Nights at the Movies* [1982]

"As Germany swings darkly through the inflationary 1920s and brownshirts take over the streets, Minnelli's emigre entertainer Sally Bowles waves her painted fingernails ('divine decadence') and does weird jazz with venomous MC Joel Grey. Christopher Isherwood's autobiographical Berlin stories (previously filmed as *I Am a Camera*, with Julie Harris as Sally) were turned into a play and then a Broadway musical, and are here wrestled into movie shape by choreographer Bob Fosse, who contributes an incredible razzle-dazzle which landed the film up to its rolled stockings in Oscars. It tries a little too hard to cross *The Gold Diggers of 1933* with *The Rise of the Third Reich* to be comfortable, but stands as a hugely enjoyable, occasionally chilling,

musical. The terrific score by John Kander and Fred Ebb includes showstoppers like 'Cabaret', 'Money Makes the World Go Around', 'If You Could See Her Though My Eyes' and, as repopularised by Spitting Image's Margaret Thatcher in the late 1980s, the second most-famous Nazi anthem (after 'Springtime for Hitler') written by Jews, 'Tomorrow Belongs to Me'. Few movie musicals since the Busby Berkeley days have managed so well

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the trick of presenting musical numbers as self-contained set-pieces - sketches rather than pop videos - that comment upon rather than advance the 'story'. Liza Minnelli, whose subsequent career was been spotty at best, gets her one great moment centre-screen in a Louise Brooks haircut and fabulous '20s fashions, while the face-painted, sing-song Grey is amazing as a cross between Leonard Sachs, David Bowie and Dracula.”
 — Kim Newman, *Empire* [2000]

“It’s not just as a Brechtian backstage ‘meta’ filmusical that *Cabaret* impresses us. As a parable or metonym for the rise of German Nazism, as a comedy of social and sexual manners, as a romantic drama involving widely divergent character types and sexual tastes, Fosse’s film kicks in, clicks, works triumphantly well. Much of this appears to come together in a memorable sequence which is the film’s only number not staged inside the Kit Kat Klub, namely the ‘Tomorrow Belongs to Me’ song which is performed at a sunny, innocent-looking beergarden. Here a handsome, blonde youth stands and starts to sing of meadows, forests and stags running free which then associatively flow into images of babes in cradles and bees being embraced by blossoms. Somehow at the same time we are shown the swastika armband the tenor-voiced teen is wearing and we are aware that his solo turn is being taken up by others so that by the point where lyrics are referring to the fatherland



showing us a sign to arise! arise!, a pastoral tune has become a strident populist anthem; spanning generations (middle-aged women sing, a young girl sings) and crossing classes. The literal germ of Fascism’s sentimental Utopian appeal has been lucidly demonstrated. Sally and her two bi-sexual beaux choose to leave the scene but they can’t finish it or escape its wide-spreading repercussions. The whole Dystopian turnaround of this number puts a disquieting lateral spin on any other more Utopian musicals’ paeans to beautiful mornin’s, Junes bustin’ out all over and hills being alive. For its Dystopian anti-filmusical-ness, for the ample bravura opportunities it presents to the Fosse-Minnelli-Grey triad, for its satirically cutting edginess, for its appeal to the festively corrupt (and corruptible) amongst us, *Cabaret* is a Pandora’s Box of ‘strange and extraordinary’ treasures. Willkommen! Bienvenus! Welcome!”
 —Peter H. Kemp, *Senses of Cinema* [2000]

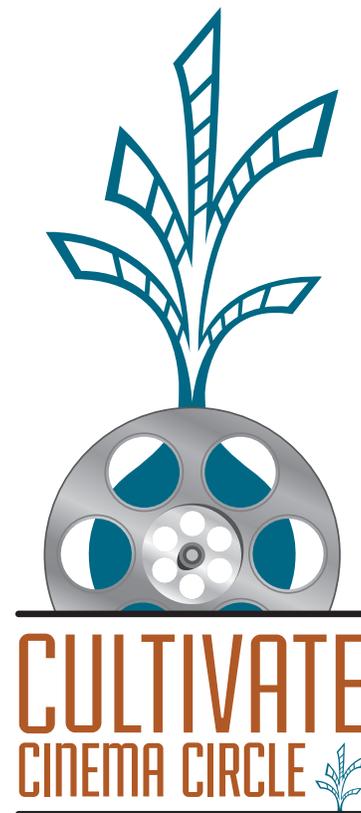
CAST & CREW

Director.....Bob Fosse
 Screenplay.....Jay Presson Allen
 Book.....Joe Masteroff
 Play.....John Van Druten
 Stories.....Christopher Isherwood

Liza Minnelli..... Sally Bowles
 Michael York.....Brian Roberts
 Helmut Griem.....Maximilian von Heune
 Joel Grey.....Master of Ceremonies
 Fritz Wepper..... Fritz Wendel
 Marisa Berenson..... Natalia Landauer
 Elisabeth Neumann-Viertel.....
Fraulein Schneider
 Helen Vita.....Fraulein Kost
 Sigrid von Richthofen..... Fraulein Mayr
 Gerd Vespermann..... Bobby
 Ralf Wolter..... Herr Ludwig
 Georg Hartmann.....Willi
 Ricky Renée.....Elke
 Estrongo Nachama..... Cantor

DIRECTOR FILMOGRAPHY

- Star 80 (1983)
- All That Jazz (1979)
- Lenny (1974)
- Cabaret (1972)
- Sweet Charity (1969)



UPCOMING SCHEDULE:

LITTLE SHOP OF HORRORS [1986]
 Sat, March 19th, 2022 | 1:00pm

IN THE HEAT OF THE NIGHT [1967]
 Sat, April 9th, 2022 | 1:00pm

EDGE OF THE CITY [1957]
 Sat, April 23rd, 2022 | 1:00pm

THE DEFIANT ONES [1958]
 Sat, May 7th, 2022 | 1:00pm

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