“Can-Can” Is Tops

By REED MARTIN

The gayest musical of the year opened an extended run at the Rivoli Theatre this week. It is the film adaptation, or interpretation, of the Broadway smash “Can-Can.”

Several changes have been made in characters, plot, and songs but they all add up to a unity of entertainment unsurpassed this season. The musical score is a Cole Porter song book delivered by four of Hollywood’s top musical stars.

THE DIALOGUE is manipulated occasionally to allow the full play of Sinatra and MacLaine’s personalities, a writing technique that proves its worth in the many hilarious scenes.

The plot centers around Mac-Laine, the owner of the Cabaret le Bal du Paradis, a position which gives her ample opportunities to display the scope of her fine dancing ability. She is determined to keep the illegal Can-Can in lively circulation despite the opposition of the Court represented by Louis Jourdan and Maurice Chevalier. Her lawyer and sometimes lover in these scrapes is Sinatra.

THE STORY IS the simple metamorphosis of a new judge (Jourdan) from a machine determined to fulfill the law to a man in love with the gaiety that was Paris at the turn of the century. It is a delightful transformation with Chevalier’s philosophy to “Live and Let Live” setting the tone of the story.

When Can-Can opened in New York it had the largest advance sales in history (including Ben-Hur) and we can see why. We can condense all our comments into the words of one of the stars and say, “Ring-A-Ding-Ding-Ding.”