
**Assimil - Inglese Senza Sforzo - 4 Cd Nuova Versio
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The classic 1960s drama turned into a hit musical. Source: Indiana Theatre Company Dubbed a “Saturday Night Fever” for 20-somethings with an appetite for adventure, this musical adaptation of the classic 1960s American film with music and lyrics by Paul Simon, book by James Lapine and music supervisor Alan Baillie, is a veritable feast of love, lust and rock & roll set in a Bedford-Stuyvesant housing project in the 1970s. Like the film, this revival is a love story, really, between a naive aspiring doctor and a savvy older woman who has her eye on him. But the plot isn’t as saccharine as the stage version of “Les Miserables,” which came to Broadway in 2012. Instead, it’s a rich mix of musical styles in which the drum-infused rock numbers are more heart-on-sleeve than “Uptown,” and the ballads are more soulful than “Feel Good,” the Jimmy Cliff hit used to end “Fever” on stage and screen. It’s the kind of musical that can’t be an all-out blast of rock & roll — music director Brian Ronan’s arrangement of the ’60s hits remains a big-band sound — but it can sure be a big party. With scantily clad dancers, and songs with catchier titles than some of the movie’s — “Once More With Feeling” — it’s an all-out production, all-out fun. Music supervisor Alan Baillie, who produced the revival of “Les Miserables” on Broadway, spent a lot of time between the two shows to make sure this musical version was solid. The result: a lively, sometimes raucous, musical in which a chorus of African-American teens deliver the arresting “We Got Love” in a rousing, triumphant dance number. Peter Pasetti plays the doctor, an aspiring young doctor who first appeared in “Les Miserables” to sing a love song and a laugh at the misfits of the world. Director Michael Arden makes him a more dimensional character, a dreamer whose hopes are dashed when he gets too distracted by his idealized fiancée in a world where few girls aspire to be doctors. The musical’

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