Linda Fratianne Dance and Exercise with the Hits, music and vocals performed by The Beachwood All-Stars, on Columbia Records.

Aerobics began appearing on the Showtime cable network during 1981. The five 30-minute shows presented two or three attractive young women in Danskin skirts and exercising to the throbbing disco beat heard in the background. The tremendous success of the programming in video brought a flock of audio follow-ups.

We all remember Linda Fratianne from the XII Winter Olympics in which she received a silver medal. Now she provides the voice-over on Columbia's Dance and Exercise with the Hits. To the rhythm of such pop hits as "Sweetheart" and "Bette Davis Eyes"—all in remake form, however—Linda's young, sweet voice entices the listener with "...that's it...now you've got it...now you're looking great..." As illustrated instruction manual is included with the album; the manual includes an advertisement for exercise and dance apparel as well as instructions for which exercise routine is to be used during each track. With the Aerobics video, new routines appear almost weekly. This is impossible with a record; after two or three listenings, the owner of Dance and Exercise with the Hits would undoubtedly begin looking for different steps, faster music, or a new sound altogether. The album is a good start and will serve Columbia's purpose of introducing Linda Fratianne to "a whole new audience via their home stereo systems." Hopefully, a follow-up is in the offing with less talk and a better beat.

Stuart Gitlow

*(There's no accounting for taste)*

Hooked on Classics II, Louis Clark conducting The Royal Philharmonic Orchestra, on RCA Records.

Ever since Starrs On 45 cut their Beatles medley about 18 months ago, a resurgence in popular music sampling has occurred. We've heard a Stevie Wonder medley, a Beach Boys medley, a Supremes medley, and more recently a Hooked on Swing, Turned-on Broadway, and a Hooked on Classics medley.

The usual complaint is the constant underlaying 150 beats per minute clumping. Hooked on Classics II has managed to avoid the problem slightly by using the beat for only half the album so while maintaining a bright, invigorating rhythm which keeps the tracks enjoyable and interesting. Segments between selections have been admirably accomplished, the most amusing being the that between "Rhapsody in Blue" and "Camptown Races" in the "Hooked on America" track.

Unlike the Turned-on Broadway album which seems to be confused as to which song it intends to portray, Hooked on Classics II maintains the structural integrity of the original music. This, along with the detailed index on the back cover of the album, makes the record a fun way to learn the titles of compositions you've probably heard many times before.

Tracks on the album include "A Night at the Opera," "Hooked on Barcarole," and "Tales of the Vienna Waltz." Definitely worth your attention, Hooked on Classics II is a step above the rest of the medleys. Enjoy.

Stuart Gitlow

Medieval mannerisms

The Medieval Manor, 370 Commonwealth Avenue, Boston, 262-1144.

The manor came out to escort us in shortly after 8pm. We were brought down into the dark recesses of a basement restaurant/theatre just off of Mass. Ave. and greeted by the court jester and the oaf (just ask him), and shown to our table. Although it was a slightly tight fit, the chairs were comfortable, and the atmosphere relaxed.

Soon thereafter, the entire 'company' (the king, the mistrel, the jester, the oaf, and all the wenches) greeted us in song. Then came the food and drink. All you can eat and drink, and as much as you wish. If you don't like them now, give Hot Space a try. They even include the lyrics.

Stuart Gitlow

Hot Space, Queen on Elektra/Asylum Records

Rarely have groups been capable of attracting both rock and disco fans to their shows. Queen has apparently done just this with Hot Space. The first side of their latest album is pervaded by bass rhythms, quite familiar to funk listeners but only occasionally heard on album oriented rock (AOR) stations. Rapidly rising the charts from this section is "Body Language," released in April to pop, AOR, R&B, and dance music radio stations. Freddie Mercury is lead vocalist and Brian May on the guitar even manage to add heavy metal flavor to many of the songs—but not too much flavor; just the right touch.

Side two issues a change of pace as we listen to Queen's tribute to John Lennon, "Life is Real." Memorable lyrics as "Life is cruel/Life is a bitch/Life is real—so real" appear in this cut. Rock groups seem to get a kick out of incorporating lines of foreign languages within romantic ballads; Queen takes its shot with "Las Palabras de Amor (The Words of Love)." The sequence of songs doesn't quite belong in the album, but it does sound good. The album is wrapped with a little help from David Bow-...