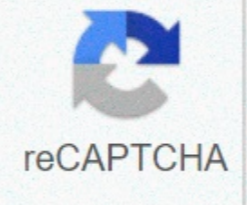




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This is it.using information collected previously on your interests to select content, process data on which content has been shown, how often or how long it has been shown, when and where it has been shown, and if you have taken any action related to the content, including for example by clicking on the content. This does not include customization, which is the collection and processing of information about using this service to subsequently customize content and/or advertising for you in other contexts, such as websites or apps, over time. Company Lotame Solutions, Inc. OpenX Software Ltd. and its affiliates Google, Inc., Inc., Inc., EMX Digital LLC Nielsen Marketing Cloud Google (DFP / AdX) This weekend, in a Harvard Square nightclub, Belle Linda Halpern will sing her favorite selections from several popular musicals, including "Pirate Jenny" from "The Threepenny Opera""Something is coming" from "West Side Story". At this moment, however, she is helping me with a presentation – and I am what bursts into song. Halpern, co-founder of the Cambridge Ariel Group, Inc, is an experienced cabaret singer who performs at least once a month. The rest of the time trains businessmen on how to present more effectively by communicating more emotionally. "We follow your train and admire you for your logic. But we want to connect to you as a person, we must see how you feel about things." I went to Halpern for advice on an interview I had planned to deliver to 80 people. It was, I understood, a well structured presentation – so well structured that my audience could plan exactly when sleeping. Introduction. Step one. Point two. Conclusion. Pass the NoDoz. I thought I needed professional help. After listening to me, Halpern accepted. First, he said, I needed more animation. Instead of using logic to make transitions ("Now that you understand my first point, let me turn to my second.") I should use expressive gestures of the hand and add "emotional colors" to my face. "I'm not suggesting that you are flamboyant," Halpern suggested, "but we have to see how you feel about things." So we tried an exercise. Halpern assigned me an argument (my neighborhood) and asked me to start talking. Every 10 seconds he called a different emotion – love, hate, humility, happiness – so I made atransition. ("I love people and the sense of history in my neighborhood. I hate when I learn a crime on my block." Again, Halpern pushed me to communicate with tools other than my voice. "If you were deaf – or in the back row – I should know from your body language what you are talking about," he explained. Actually, my voice was the next big challenge. Describing my voice as a monotonous presupposes that it has a tone first. So it was time for another exercise, which involves Shakespeare. Halpern asked me to recite a four-line passage from "The Tempest", adopting a different voice for each line. "Don't be attached" (Ethel Merman screaming through the road); "The island is full of noises" (the high speaking of "Seinfeld" whispering in the ear), "Suoni e dolce" (James Earl Jones yawns), "That gives pleasure and does not hurt" (Kenneth Branagh playing a king). The idea, he explained, is to "stretch" your voice in the same way that stretches a rubber band. It breaks, but it is more "flexible" than before stretching it. The biggest problem, however, was my reluctance to pause – a common presentation flaw. I would do a point and then run in examples without letting the point sink. "I know that breaks feel like quantity of gigantic time when you are up there," Halpern sympathizes, "but for the public, a few seconds break is generous. It says: "I think this is important enough to give you a moment for youin.» When I can't stand the silence, he added, I should take a few steps on the stage or take a drink of water. Whatever I do, the goal is the same: Stop talking. We finished our crash course by revisiting my original presentation. Who would have thought it could be so addictive? Introduction. Break. A scary face. High voice. Step one. Break. Hands excited. A loud voice. Point two. Break. Final. Applause. Siskel and Ebert, where are you? Contact Belle Linda Halpern at ariellgroup@aol.com . .

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