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This weekend, at a nightclub in Harvard Square, Belle Linda Halpern will sing her favorite picks from several popular musicals, including *Pirate Jenny* from *The Threepenny Opera* and *Something's Coming* from *West Side Story*. Right now, though, she's helping me with a presentation - and I'm the one who bursts into song. Halpern, co-founder of Cambridge-based Ariel Group, Inc., is a skilled cabaret singer who still performs at least once a month. The rest of the time, she coaches businessmen on how to present more effectively by communicating more emotionally. We follow your train off though and we admire you for your logic. But of we want to connect with you as a person, we need to see how you feel about things. I turned to Halpern for advice on a talk I was scheduled to deliver to 80 people. It was, I realized, a well-structured presentation - so well structured that my audience could plan exactly when they're going to go to asleep. Introduction. Point one. Point two. Conclusion. Send NoDoz. I thought I needed professional help. After listening to me, Halpern agreed. At first she 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 hand gestures and add emotional colors to my face. I'm not suggesting you be flamboyant, Halpern advised, but we need to see how you feel about things. So we tried an exercise. Halpern assigned me a topic (my neighborhood) and asked me to start speaking. Every 10 seconds she called out another feeling – love, hate, humility, happiness – as I made an expressive transition. (I love people and sense of history in my neighborhood. I hate it when I learn about a crime on my block.) Time and again, Halpern pushed me to communicate with tools other than my voice. If I was deaf - or in the back row - I should know of your body language what you're talking about, she explained. My vote was actually the next big challenge. Describes my voice as monotonous assuming it has a tone in the first place. So it was time for another exercise, this one with Shakespeare. Halpern asked me to recite a four-line passage from the *Storm*, adopting a different voice for each line. Don't be afeard (Ethel Merman screams across the street); The island is full of sounds (the loud speakers from *Seinfeld* whisper in the ear). Sound and Sweet Airs (James Earl Jones yawns), Which brings joy and hurt not (Kenneth Branagh plays a king). The idea, she explained, is to stretch your voice the same way you stretch a rubber band. It flips back, but it's more flexible than before you stretched it. The biggest problem, however, was my reluctance to pause – a common presentation error. make a point and then rush into examples without letting the point sink in. I know pauses feel like gigantic amounts of time when you're up there, Halpern sympathizes, but for the audience, a few seconds break is generous. It says: I think this is important enough to give you a moment to take it in. When I can't stand the silence, she added, I should take a few steps around the stage or have a drink with water. Whatever I do, the goal is the same: just stop talking. We completed our crash course by revisiting my original presentation. Who would have thought it could be so engaging? Introduction. Break. Scared face. Loud voice. Point one. Break. Excited hands. Strong voice. Point two. Break. Final. Applause.Siskel and Ebert, where are you? Contact Belle Linda Halpern at arielgroup@aol.com. I heard it, the music is very similar to the music in SOS by Rhianna. It sounds like the song came out between the 1980s and 1990s... The singer says this, " You have to, run away, oh, run away as far as I know, it's not chinkees. Thanks! Two married couples were responsible for bringing Europop - a decidedly unbluesy popular music based on the indigenous sounds of the European continent - to the world, a feat that made them notoriously larger than the Beatles (outside America, that is) and created a fan base that stayed constant even when the two marriages that anchored the band came to a sad. And like the Beatles with rock, their influence on dance-pop continues to this day. Dancing QueenMamma MiaTake a shot at meFernandoWaterlooS.O.S. The winner takes everythingKnowing Me, Knowing YouThe Name of the GameMoney, money, money Even in the United States, it's almost impossible not to have heard their massive disco-era hit Dancing Queen, used in entertainment when a female character breaks away from her shell (i.e., Ally McBeal). But thanks to a strong gay following, you can also hear their music in movies like *The Adventures of Priscilla, Queen of the Desert* and TV shows like *Queen as Folk*. Then there is the jukebox musical about the group, *Mamma Mia*, which is still very popular. Founded in 1971 (Stockholm, Sweden) Genres Pop, Europop, Disco The first group to bring Europop into the world rock race Brought Sweden to the forefront of the international pop scene Brought a Phil Spector Wall Of Sound approach to EuropopBenny Andersson and Björn Ulvaeus is considered two of the seventies finest pop songwriterFrida and especially Agnetha is routinely hailed as strong interpretive singer Anni-Frid Synni Frida Lyngstad (f. 15 November 1945, Narvik, Norway): singer Benny Andersson (b. Göran Bror Benny Andersson, 16 December 1946, Stockholm, Sweden): piano, keyboards, vocalsBjörn Kristian Ulvaeus (b. 25 April 1945, Gothenburg, Sweden): guitar, vocals Agnetha Fältskog (b. Agneta Åse Fältskog, 5, 1950, Jonkoping, Sweden): song Early years: The reason for ABBA's phenomenal popularity lay in their roots as a Swedish supergroup of various kinds. In the late sixties, Björn Ulvaeus was a member of the popular folk act The Hootenanny Singers, while Benny Andersson was already known as part of Hep Stars, the country's largest pop covers act. The couple met in 1966 at a party and collaborated on and off for five years, but it was during the late sixties that they met their respective spouses: Agnetha Fältskog and Anni-Frid Frida Lyngstad, both already established solo artists, fell in love with Björn and Benny (respectively) within a few months of each other. Success: Oddly enough, the four didn't work together as a full-time unit until 1972, when People Need Love, clumsily credited to Björn & Benny, Agnetha & Anni-Frid, became a hit in their home country and signaled that they should combine their talents permanently. Manager Stig Anderson had referred to them as ABBA in business, and a nationwide survey also showed fan preference for the acronym, so it stuck. The group finally achieved fame across Europe with two appearances in the Eurovision Song Contest - Ring Ring, which came third in 1973, and Waterloo, which won the grand prize the following year. Later years: Waterloo also introduced them to the United States, and although they remained much more popular in Europe, the group achieved monumental global successes throughout the decade. As one would expect, however, the success took a toll on the group's two marriages, and in 1982, they decided to go their separate ways as artists. The two female leads went on to some solo success, while Bear and Benny created a popular musical (1984's *Chess*) and continued to write and produce for other acts. Although still cordial, the four have declined any offers of a reunion, despite resurging popularity over the past ten years. Shared their name with a national fish-canning company, which graciously allowed them to use the Commodity Volvo car company made more money for Sweden during the group's existenceThe group's 1981 hit *The Visitors* was later revealed to be written in response to grassroots movements to overthrow Soviet domination in European countriesThe hugely popular Broadway musical *Mamma Mia!* is based around their songsIn 2000, business interests offered the group a billion dollars for a hundred shows reunion Awards and Honors: Rock and Roll Hall of Fame (2010); Vocal group Hall of Fame (2002). #1 hitsPop Dancing Queen (1977) Uk Waterloo (1974), Mamma Mia (1975), Fernando (1976), Dancing Queen (1976), Knowing Me, Knowing You (1977), The Name of the Game (1977), Take a Chance on Me (1978), The Winner Takes It All (1980), Super Troup Take a Chance On Me (1978), The Winner Takes It All (1981) Uk (1975), Money, Money, Money (1976), Summer Night City (1978), Chiquitita (1979), Does Your Mother Know (1979), Angeleyes (1979), Voulez-Vous (1979), Gimme! Gimme! Gimme! (A Man After Midnight) (1979), I Have a Dream (1979), Lay All Your Love on Me (1981), One of Us (1981) The romantic comedy Muriel's Wedding (1994) features a protagonist who is more or less obsessed with the group and its songs, an important factor in their revival; at the peak of their popularity, however, they played as themselves in their own semi-fictional biopic titled, of course, ABBA: The Movie (1977) Gay synthpop duo Erasure once recorded a full hit EP of ABBA songs called *Abba-esque*; a boy/girl group called A\* Teens enjoyed sustained popularity in the late nineties by covering only Abba songs; Britain's Got Talent discovered Susan Boyle covered *Winner* takes it all in 2002; The Sex Pistols were known for occasional ironic live versions of *Dancing Queen*. Everyone has their favorite romantic album and love song CD's, and here's my... a list of the best make-out music of the oldies era (approximately 1945-1979), which hand-picked of me. If you were assembling a collection of great CD's for lovers only, these ten would be my choice... they cover everything from pop to lounge, rock to r&B, instrumental, vocals and much more. Al Green IS Love, as many of us know. But although romantic, sensual songs were his main claim to fame, they alone were not the full extent of his vision. This excellent greatest-hits package - the definitive 15-track version from 1995 - is the best way to get most of your favorites in one place. Romantic at the top and grainy at the bottom, and in the rounds sexy, holy, frustrated, blissful, and pleading, these songs define the seventies soul, and, some say, love in general. The ultimate mood-setter for any R&Amp; B. This isn't just some Greatest Hits package – it's the very first greatest hits album by any artist! This collection of the golden toned Mathis's greatest hits floats seamlessly, and even if it only floats for half an hour, it's the dreamy 30 minutes you and your special friend will ever spend. The proof of this LP's power to move hearts lies in the raw statistics: this collection stayed on the charts for a whole decade after its release. Van the Man is known as a romantic soul, and songs like *Moondance* are still proving it every day, but this – his first real solo album – is still a fantastic masterpiece of hyperromantic impressionism. Played as folk, moaned as blues, staged as classical and accompanied by jazz, each song begins by deceptively gentle and then spurs Van on greater and higher heights of romantic ecstasy. It's an album so powerful that it has literally been known to save lives. Jackie Gleason was a titan among comedians for her work on but he was also well known on his day for many albums of hopelessly lush mood music. (One was actually called *Music to make her change her mind*, if you can believe that.) This is the best collection of his work to date, guaranteed to ensnare who you have in your Space Age Bachelor (or Bachelorette) Pad; it's so cute and silky people aren't used to the genre may need some spins to settle in. The Chairman of the Board is well known for his seductive powers, and there are many, many compilations of his work that would make this particular list with ease. But this one really lives up to its title, removing uptempo swing numbers and focusing on silky ballads alone. No one can seem so conversational about the deepest secrets of the heart while singing than Sinatra, and this collection proves it 22 times over. You already know that the title track is a masterpiece of seduction, but the rest of the album is just as good – including LP's second hit, *Distant Lover*. Marvin multitracks himself to eternity and back, and the result does the same for bedroom politics as *What's Going On* did for social awareness. It may be a bit direct in its carnality to lie on someone you don't know so well, but the reverse kindles are already smoldering fires just fine. The rich harmonies of doo-wop usually come in two flavors: uptempo stories of lust and pie series and dreamy ballads about love and loss. This excellent collection assembles the best of the latter, and while some of these hits deal with the downside of love, the overall atmosphere is so rich with longing, none of you will care. Lush and romantic in the extreme. Barry White is practically a punchline when it comes to seductive soul: if he doesn't invent the genre, he very nearly perfected it with long, finely funky, string-soaked odes to the female of the species. This is by far the best collection of his seventies hits, and while the tracks are all simple length, this just means there's more of Barry to love. Orchestral but funky, kind of like what Shaet does when he's a sex machine for all chickens. The Platters were the last of the great straight pop-vocal groups, and their elegant simplicity still travels across generations and musical tastes effortlessly; no one can deny the great honor of love shining through these tracks, although the track itself often takes a back seat. This is the very best collection of their timeless hits. Don't play for someone you don't want to fall for you; it's also not something you want to listen to in the throng of a resolution. It could be argued that Elvis sang about little besides love; the fantasy of being with him was after all a big part of his charm. Still, few CD compilations have captured that side of him consistently, but this import – not to be confused with RCA's stateside CD of the same name – is the best single disc assemblage of his love songs. Just collect the big hits and rarities but program them so they maintain a cohesive romantic mood. Not much sadness here, and not much uptempo, just a good old soundtrack for the submarine races, or someone who wants to hear the pelvis in a consistently mellow mood. Mood.

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