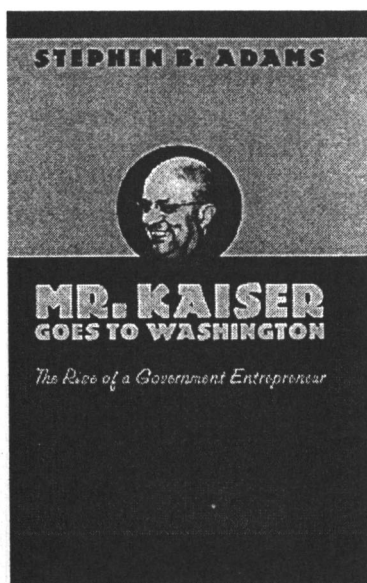


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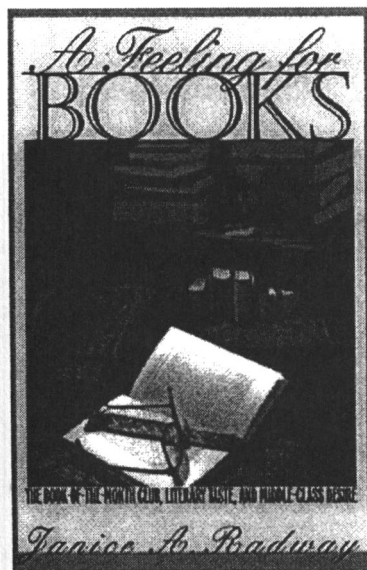
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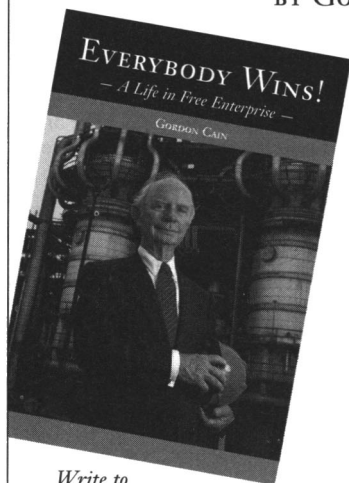


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Potential contributors should initially submit hard copy, not diskettes, but it will save considerable work for all parties in the event of acceptance if authors follow a few rules from the beginning:

- In general, use as few formatting commands as possible.
- Left justify text.
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Each article should be accompanied by an abstract of 75–100 words outlining the main point(s) of the paper and placing the article in context. Subheads should be used to divide the manuscript into three or four sections (or more, depending on length). We do not have an upper or lower page limit, but articles usually run between 25 and 50 typescript pages, including notes and other material.

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We use the 14th edition of *The Chicago Manual of Style* (1993) and spell and hyphenate words according to Webster's *Ninth New Collegiate Dictionary*.

The journal encourages authors to use gender-neutral prose in all cases where it is not anachronistic to do so; male nouns and pronouns should not be used to refer to people of both sexes. We use the day-month-year form for dates, as 11 February 1998. Double quotation marks should be used for journal titles and direct quotation; single quotation marks are used for quoted material inside quotations.

SAMPLE CITATION FORMS

Book: Alfred D. Chandler, Jr., *The Visible Hand: The Managerial Revolution in American Business* (Cambridge, Mass., 1977), 321-22.

Journal: Charles Cheape, “Not Politicians but Sound Businessmen: Norton Company and the Third Reich,” *Business History Review* 62 (Autumn 1988): 444-66.

Note that we do not include the publisher in book citations. We do not use loc. cit., op. cit., or idem., but ibid. (not italicized) may be used.

Make an Ally of Your Voice

by
Crystal
Waters



Leslie Howard uses marbles to train Wendy Hiller to speak like a lady in the movie version of "Pygmalion"

Whatever vital work you are trying to do in these grave days, if your voice does not reveal your best qualities—your character, your ability, your friendliness—it may obstruct or retard your progress. For the sound of your voice gives more information than the words you speak. After a brief interview the man across the desk knows more about your background than you suspect. If you are ambitious to fulfill your potentialities, you need to become as voice-conscious as you are appearance-conscious.

Begin by noticing the effect voices have on you. Doesn't a hard, metallic quality give the impression that the person speaking is cold and calculating? A high-pitched, little-girl voice, that she is weak and ineffective? A harsh, strident voice, that she is dominating and bossy? An affected, la-di-da voice, that she is self-important and egotistical? Then listen critically to your own voice echoing back from nearby walls. What impression of *you* is it giving your associates?

Everyone has a potentially good

voice, but thousands upon thousands do not know they have it. Too often it is obstructed by the eating habits. The primary functions of the jaw, tongue, and throat are masticating and swallowing. For these purposes they become powerfully strong and efficient. When used for the delicate adjustments necessary for rich tonal quality and clear enunciation, their awkwardness distorts sonority and pleasantness into sounds that are sometimes shockingly crude and raucous.

Whether you realize it or not, a warm, vibrant, sincere voice is yours if you want it. The simplest and surest way to prospect for your treasure is to take face to face lessons with a good vocal teacher, privately or in classes. If you can't do that, here are a few suggestions that all my students find beneficial. Practice them with the faithfulness that you brush your teeth and comb your hair. Become a Pygmalion to yourself and you'll be surprised to find you can work as many miracles with yourself as Shaw's professor did with the play's heroine. Let it be your aim

to make outwardly apparent what you feel to be true of you.

Your intelligence. Do you want to fire the imagination of those who hear you? Do you want your ideas to *ping* through? Do you want what you say to be remembered? Then group your words into phrases, each expressing a single but complete idea. This gives your listener a chance to register what you say, and you the chance to take a breath. Remember that the voice is like a wind instrument. Take the time for a deep, comfortable breath before each phrase, as a cornetist does before playing a phrase of music.

If you listen, you'll notice that every radio speaker phrases his words, and breathes before each phrase. No, they don't gasp audibly, nor rush headlong into the next phrase, as you may when learning to breathe for your voice. The secret lies in opening your mouth and throat as though drinking in the air to breathe swiftly, deeply, and silently.

At first your chest will probably

