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Editorial

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Editorial

Lauren Hall-Lew

Welcome to the second issue of the third volume of *Lifespans & Styles: Undergraduate Working Papers on Intraspeaker Variation*. We are happy to feature five papers that continue the journal's mission of highlighting excellence in undergraduate research while furthering case studies of intraspeaker variation in sociolinguistics.

Esposito's paper opens the issue with a study on pop star Lady Gaga's use of creaky voice. His analysis considers the indexicality of creak based on four contexts of use: two interviews and two speeches, each differing in topic and audience. His quantitative analysis of the variable amount of creak in each context is paired with a qualitative analysis of what stances Lady Gaga takes when using creak. This analysis leads to his proposal that creaky voice indexes "low emotional energy", which he argues is the core indexical meaning uniting the other various social meanings for creak that are observed in the literature. Esposito's paper recalls one of the first papers published in *L&S*, Shaw and Crocker's (2015) study of creaky voice that focused on characters played by Scarlett Johansson.

Mina and Kerla also analyse a singer, although one of a very different sort: Paul Banks of the indie rock band, Interpol. Banks is a linguistically interesting individual, with US English, UK English, Iberian Spanish, and Mexican Spanish all contributing to his linguistic repertoire. Here, Mina and Kerla analyse intraspeaker variation in his Spanish, looking specifically at variation between the voiceless interdental and alveolar fricatives that famously typify Iberian Spanish and Latin American Spanish, respectively. Their comparison of Banks's speech across five interviews shows the singer to be a master style-shifter.

Daw and Zhou's contribution focuses on the production of well-known consonant lenition patterns specific to Liverpool English, and tracks how one prominent union leader, Len McCluskey, uses that variation when speaking to an audience that is sympathetic to the Labour Party versus one that is not. The results pattern as might be expected, adding to the growing area of work showing phonetic variants to be resources for negotiating political identities, similar to the Kementchedjheva's (2016) study published in *L&S*.

Crawford's study diverges from the first three by focusing not on celebrities or public figures but members of her friendship group: five young women from Falkirk, Scotland. Her study combines interspeaker and intraspeaker analysis by looking at how frequently each individual uses Scots phonology, morphosyntax, and lexis in their speech as well as in their tweets. She finds differences in both dimensions: Scots features are used much less often on Twitter than in speech, but the frequency of use in one domain roughly corresponds to the other. Crawford accounts for some of the differences between speakers in terms of their personalities and the different kinds of identities they wish to project, especially online.

Saigusa rounds out this issue with her second contribution to *L&S* (her first being Saigusa 2016). Saigusa's paper joins a growing *L&S* tradition in broadly expanding the definition of "intraspeaker variation" beyond the usual foci of audience, situation, or other stylistic differences. This time, we consider the intraspeaker variation that results from wearing different kinds of face coverings, in this case a full-head motorcycle helmet, a hard plastic party mask, and a knit balaclava with no mouth hole. Saigusa analysed two speakers' productions of fricatives while wearing these face coverings, and finds a number of differences for various acoustic measures. She discusses the implications of this for the misrecognition of "TH-fronting", and the implications of this for forensic phonetics.

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