

Eugene O’Neill Review: Style Sheet

(Jan. 2021)

Essays in the *Eugene O’Neill Review* are aimed primarily at a community of scholars with a serious interest in O’Neill. Contributors, however, should not mistake “scholarly” for “pedantic” or “dull.” The word, rather, indicates bold and lively intellection, diligent research, sober thought, trenchant analysis, correct and readable prose, and the conscientious preparation of manuscripts.

Generally, the *EOR* follows the “notes and bibliography” system explicated in the current edition of the *Chicago Manual of Style*. The present document reiterates some particularly relevant guidance from the *CMS* and records journal-specific deviations from that source.

Unless textual comparisons are at issue, prefer O’Neill’s *Complete Plays*, ed. Travis Bogard, 3 vols. (New York: Library of America, 1988). For *Exorcism*, not included in that set, use the Yale edition.

Please check your manuscript against this style sheet before submitting it.

Guidelines specifically for reviews and other commissioned pieces are available from the editor.

FILE PREPARATION & MANUSCRIPT FORMATTING (MS WORD)

- Use the current version of MS Word.
- Use Times New Roman, 12-pt., throughout.
- Use 1” margins, all around; justify left margin only.
- Double-space the full manuscript, including endnotes.
- Begin paragraphs with standard tabulation. Exception: Set the first sentence of your contribution, and the first sentences of any new sections, flush left.
- When quotations of more than four lines are necessary, set them apart from the main text, preceded and succeeded by an extra line-space. Flush these quotations left.
- Otherwise, do not insert extra line-spaces between paragraphs; i.e., select “No Paragraph Space” on MS Word/Design/Paragraph Spacing.
- Endnotes should be flushed left, introduced by a normally scaled and positioned (i.e., **not super-scripted**), with Arabic numeration, followed by a period, then a single space.
 - o E.g.: 12. See Brietzke, *Magnum Opus*, 86.; cf. ¹² See Brietzke, *Magnum Opus*, 86.
 - o How to: highlight all endnotes; right click “Font”; unclick “Superscript”; manually replace any superscripted elements that may appear elsewhere in the endnotes.
- Do not retain evidence of MS Word’s “Track Changes” feature.
- Number your pages at bottom right using Word’s “Insert Page Numbers” feature.
- Do not insert headers into your file.

PUNCTUATION

- Generally, prefer standard American punctuation.
- Use the Oxford comma: O’Neill lived in Connecticut, Georgia, and California (cf. . . . Connecticut, Georgia and California).
- Insert one space, not two, following periods and other units of punctuation.
- Enter spaces between points of ellipsis: end of the . . . road (cf. end of the ... road). Indicate the elision of one or more full sentences with a period followed by three discrete

points of ellipsis. The period should be closed to the preceding word when that word completes a sentence; it should be open (or “spaced”) when it does not.

- Form em dashes—for interruptive passages like this one—with two hyphens, closed to the preceding and succeeding elements. Word will convert the hyphens to an em dash, unless you have disabled this feature (in which case, see Word’s “Symbols” box).
- Use en dashes, not hyphens, to separate spans of numbers and dates. See “Symbols.”
- Eugene O’Neill Jr. (*cf.* Eugene O’Neill, Jr.); James Tyrone Sr. (*cf.* James Tyrone, Sr.)
- Compound attributive adjectives take a hyphen (e.g., “twentieth-century drama”); compound prepositional complements do not (e.g., “the drama of the twentieth century”).
- Compounds like Irish American no longer take hyphens, regardless of their placement.

SPELLING

- Prefer standard American spelling.
- Therefore, prefer “theater” to “theatre,” except when names of venues stipulate otherwise (e.g., “Undermain Theatre,” but “Guthrie Theater”).

NUMBERS & DATES

- Spell out ordinal numbers, e.g., twentieth-century drama (*cf.* 20th-century drama).
- Spell out whole numbers from one to one hundred and all numbers that begin sentences. Use numerals for numbers above one hundred.
- Sequences of numbers: 61–62; 102–3; 100–104; 217–18; 308–33; 421–562; &c.
- Dates: e.g., 1931–39; 1908–9; October 16, 1888; 1920s (*cf.* 1920’s); the ’20s (*cf.* the 20s). Spell out names of months in text and in endnotes.
- Again: use en dashes, not hyphens, to separate spans of numbers and dates.

TITLES AND SECTIONS OF PLAYS

- *Italicize* titles of plays (and films), short and long.
- *Long Day’s Journey Into Night* (*cf.* *Long Day’s Journey into Night*); *Desire Under the Elms* (*cf.* *Desire under the Elms*); *Days Without End* (*cf.* *Days without End*)
- Short forms for subsequent uses of titles are acceptable (e.g., *Long Day’s Journey*)
- Acts/scenes: act 1, scene 2 (*cf.*, e.g., Act One, Scene Two)

IMAGES

- Digital images should be submitted in either TIF or JPEG files at 300 dpi and at the size the images are to appear.
- If possible, digital files (photos) should be converted to grey scale.
- Be sure to secure permission to reprint images covered by copyright.

BIAS-FREE LANGUAGE

- We recommend following the *New York Times*’ preference for “Black” and “white” as descriptors of race but honor as well the National Association of Black Journalists’ practice of setting for initial caps “whenever a color is used appropriately to describe race” ([https://www.nabj.org /page/styleguide](https://www.nabj.org/page/styleguide)); e.g., “Black,” “Brown,” and “White.”

- We recommend the third-person, singular use of “they” and “them”, as distinct from “he or she” and “him or her.” When the logic of a sentence disallows this courtesy, please prefer “he or she” and “him or her,” inverted or as is.
- For broader commentary and occasional dissent, see *CMS*, 17th ed. (2017), 5.251–60.

CITATIONS (ENDNOTES & INTRATEXTUAL)

Absent guidance, below, please refer to the current edition of the *Chicago Manual of Style*.

- Play by O’Neill: Eugene O’Neill, *Hughie*, in O’Neill, *Complete Plays, 1932–1943*, ed. Travis Bogard (New York: Library of America, 1988), 833.
 - o Subsequent references: O’Neill, *Hughie*, 832.
- Single-author book: Robert M. Dowling, *Eugene O’Neill: A Life in Four Acts* (New Haven, CT: Yale University Press, 2014), 214–17.
 - o Subsequent references: Dowling, *Eugene O’Neill*, 200.
- Essay in a scholarly journal: Katie N. Johnson, “Brutus Jones’s Remains: The Case of Jules Bledsoe,” *Eugene O’Neill Review* 37, no. 2 (2016): 18.
 - o Subsequent references: Johnson, “Brutus Jones’s Remains,” 23.
- Essay in a collection: Brenda Murphy, “O’Neill’s America: The Strange Interlude Between the Wars,” in *The Cambridge Companion to Eugene O’Neill*, ed. Michael Manheim (Cambridge: Cambridge University Press, 1998), 137–38.
 - o Subsequent references: Murphy, “O’Neill’s America,” 140.
- Article in a magazine: Eugene O’Neill, “A Dramatist’s Notebook,” *American Spectator*, January 1933, 2.
 - o Subsequent references: O’Neill, “Dramatist’s Notebook,” 2.
- Newspaper review, article, or letter, first printing. For digitized sources, append the URL, sans “https://:www.” Do not record date of access.
 - o Maida Castellun, “The Stage,” *New York Call*, December 30, 1920.
 - Subsequent references: Castellun, “Stage.”
 - o [Stark Young], “Acting in Eugene O’Neill,” *New York Times*, December 7, 1924.
 - Here, Young is known to be the author but has not signed his entry.
 - o Eugene O’Neill, letter to the editor, *New York Times*, December 18, 1921.
- Review, reprinted: Alexander Woollcott, review of Eugene O’Neill, *Marco Millions*, *New York World*, January 10, 1928, in *Eugene O’Neill: The Contemporary Reviews*, ed. Jackson R. Bryer and Robert M. Dowling (New York: Cambridge University Press, 2014), 531–32.
 - o Subsequent references: Woollcott, review, 531.
- Interviews (and columns that are interviews, de facto)
 - o First printing: Jason Robards Jr., interview by Deborah Merola (1985), *Jason Robards Remembered: Essays and Recollections*, ed. Stephen A. Black, et al. (Jefferson, NC: McFarland, 2002), 20.

- Omit pro forma titles, e.g., here, "An Interview with Jason Robards."
- "Et al." signals four or more editors or authors.
- o Reprinted: Eugene O'Neill, "O'Neill and the World and *The Iceman*" (interview by John S. Wilson, 1946), in *Conversations with Eugene O'Neill*, ed. Mark W. Estrin (Jackson: University Press of Mississippi, 1990), 165.
 - Subsequent references: (O'Neill, interview, 166); or, if more interviews are cited: (O'Neill, "O'Neill and the World," 165).
- Published letter: Eugene O'Neill to Agnes Boulton, August 12, 1921, in "*A Wind Is Rising*": *The Correspondence of Agnes Boulton and Eugene O'Neill*, ed. William Davies King (Madison, NJ: Fairleigh Dickinson University Press, 2000), 194.
 - o Subsequent references: O'Neill to Boulton, August 12, 1921, 194.
- Unpublished manuscript or typescript: Eugene O'Neill, *The Fountain*, autograph MS, 1921–22, Eugene O'Neill Collection (Co281), Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Library, Princeton, NJ.
 - o Subsequent references: O'Neill, *The Fountain*, autograph MS.
- Film: *The Long Voyage Home*, directed by John Ford (Los Angeles: Argosy, 1940), where "Argosy" identifies the production company; video/DVD release: (1940; Burbank, CA: Warner Home Video, 2006). Circumstances might call for beginning the reference with the name of the screenwriter. For purely informational references, prefer a simpler intratextual form, e.g., "In John Ford's 1940 film of *The Long Voyage Home*"
 - o Subsequent references: *The Long Voyage Home*, directed by Ford.
- Revised editions and reprints: some standard sources
 - o Travis Bogard, *Contour in Time* (1972), rev. ed. (New York: Oxford University Press, 1988), 85–86.
 - o Arthur Gelb and Barbara Gelb, *O'Neill* (1962), rev. ed. (New York: Harper and Row, 1973), 490.
 - o Louis Schaeffer, *Eugene O'Neill: Son and Artist* (1973; rpt. New York: Cooper Square Press, 2002), 340.
 - o Eugene O'Neill, *Work Diary, 1924–43*, transcribed by Donald Gallup, preliminary ed. (New Haven, CT: Yale University Library, 1981), 1:39.
 - o Eugene O'Neill, "Scribbling Diary," in *Work Diary, 1924–43*, transcribed by Donald Gallup, preliminary ed. (New Haven, CT: Yale University Library, 1981), 2:494.
- Subsequent references to frequently used sources should appear parenthetically in the text, having been introduced at first mention, in an endnote:
 - o Eugene O'Neill, *Hughie*, in O'Neill, *Complete Plays, 1932–1943*, ed. Travis Bogard (New York: Library of America, 1988), 833. Subsequent references are to this edition and appear parenthetically in the text.
 - Subsequent references, intratextual: (*Hughie*, 830); or, if context demands: (O'Neill, *Hughie*, 830).
 - o Ronald H. Wainscott, *Staging O'Neill: The Experimental Years, 1920–1934* (New Haven, CT: Yale University Press, 1988), 147. Subsequent references to this source appear parenthetically in the text.
 - Subsequent references, intratextual: (Wainscott, *Staging O'Neill*, 154).