

Style Sheet
Eugene O'Neill Review
(Revised 2019)

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Entries in the *Eugene O'Neill Review* are "aimed primarily at a community of scholars with a serious interest in O'Neill" (*Eugene Society Newsletter*, Fall 2017–Spring 2018). The presumption of a scholarly readership constitutes the principal difference between *EOR* entries and the more casual and discursive entries published in the Eugene O'Neill Society's generalist-oriented *Newsletter*. *EOR* contributors, however, should not mistake "scholarly" for "pedantic" or "dull." Rather, "scholarly" telegraphs a commitment to sober thought, trenchant analysis, and, to interlard lexicography with supplication, the conscientious preparation of manuscripts.

Generally, the *EOR* follows the "notes and bibliography system" explicated in the *Chicago Manual of Style* (16th ed.), adapted to exclude enumerative bibliographies. Contributors should consult the present document for journal-specific adaptations of and deviations from the *CMS*. Please use it as a checklist as well as a guide. Thanks in advance, and thanks sincerely, for your attentiveness to these important matters.

Absent a compelling and clearly articulated reason for contrary practice, all references to O'Neill's play should be to the Library of America edition, ed. Travis Bogard, 3 vols. (New York: Library of America, 1988).

Authors of book reviews and performance reviews will receive guidelines from the appropriate subeditor.

FILE PREPARATION / 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 (~8 space) tabulation, not by entering multiple spaces. Exception: omit tabulation at the start of your initial paragraph (i.e., set flush left).
- Do not insert headers or footers into your file; number your pages at bottom right.
- Do not use or retain evidence of Word's "Track Changes" feature.

MANUSCRIPT PREPARATION / HOUSE STYLE, CONVENTIONAL AND OTHERWISE

- When quotations or more than four lines are necessary, set them discretely, preceded and succeeded by an extra line-space. Flush the quotations left; i.e., don't indent them.
- Otherwise, do not insert extra line-spaces between paragraphs.
- Set one space, not two, following periods and other units of punctuation.

- Use the Oxford comma, e.g., “O’Neill lived in Connecticut, Georgia, and California” (not “. . . Connecticut, Georgia and California”).
- Enter spaces between points of ellipsis (“. . .” not “...”). Indicate the elision of one or more full sentences with a period followed by three 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. (“She likes dogs and cats. Why not? He likes rabbits”; “She likes dogs [h]e likes birds”; “She dogs and cats. . . . He likes rabbits.”)
- Spell out ordinal numbers, e.g., “twentieth-century drama” (not “20th-century drama”).
- Compound attributive adjectives take a hyphen (e.g., “twentieth-century drama”); compound prepositional complements do not (e.g., “the drama of the twentieth century”).
- Use en dashes, not hyphens, to separate spans of numbers and dates. The en dash is symbol #2012 in MS Word 2016, accessible via Symbols/General Punctuation.
- 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. Alternatively, use symol #2014 in MS Word 2016, accessible via Symbols/General Punctuation.
- Dates: e.g., 1931–39 (not 1931–1939); October 16, 1888 (not 16 October 1888).
- *Italicize* titles of plays, short and long; films, too.
- Prefer “theatre” to “theater,” except when names of venues stipulate otherwise (e.g., “Guthrie Theater,” but “Undermain Theatre”).
- Prefer, e.g., “act 1, scene 2,” to, e.g., “Act One, Scene Two”
- *Long Day’s Journey Into Night* (not *Long Day’s Journey into Night*); *Desire Under the Elms* (not *Desire under the Elms*)
- Short forms for subsequent uses of titles are acceptable (e.g., *Long Day’s Journey*, *Desire*)
- Endnotes should be introduced by a normally scaled and positioned (i.e., not superscripted) Arabic number, followed by a period, then a single space. Flush endnotes left. NB: endnotes, please, not footnotes.
- Digital images should be submitted in either .tiff or .jpeg files at 300 dpi and at the size the images are to appear. If possible, digital files (photos) should be grey scale.

CITATIONS

Examples of reference citations for single-author books and journal articles are shown below. For more examples, refer to the *Chicago Manual of Style* (16th ed.)

- Single-author book: author’s first name, last name, *Title of Book*. (city [and state if not evident from publisher]: publisher, year of publication), pages.
Example: Eugene O’Neill, *Hughie*, in O’Neill, *Complete Plays, 1932–43*, ed. Travis Bogard (New York: Library of America, 1988), 833.
Example: Robert M. Dowling, *Eugene O’Neill: A Life in Four Acts* (New Haven, CT: Yale University Press, 2014), 214–17.
- Journal: author’s first name, author’s last name, “Title of Article,” *Title of Journal* volume no., issue no. (year of publication): page numbers.
Example: Beth Wynstra, “O’Neill In and Out of the Classroom,” *Eugene O’Neill Review* 37, no. 2 (2016): 187.

- Subsequent references to frequently used sources should appear parenthetically in the text, signaled thus:
 - o Eugene O’Neill, *Hughie*, in O’Neill, *Complete Plays, 1932–43*, ed. Travis Bogard (New York: Library of America, 1988), 833. Subsequent references are to this edition and appear parenthetically in the text.
 - o Robert M. Dowling, *Eugene O’Neill: A Life in Four Acts* (New Haven, CT: Yale University Press, 2014), 214–17. Subsequent references appear parenthetically in the text.
 - o Example (subsequent references, when author has used only one source by R. Dowling): Dowling, 23.
 - o Example (subsequent references, when author has used more than one source by K. Johnson): Dowling, *Eugene O’Neill*, 23.

- Subsequent references to less frequently used sources follow the *CMS* short title format: author, date, page number.
 - o Initial reference: Katie N. Johnson, “Brutus Jones’s Remains: The Case of Jules Bledsoe,” *Eugene O’Neill Review* 37, no. 2 (2016): 18. Subsequent references appear parenthetically in the text.
 - o Example (subsequent references, when author has used only one source by K. Johnson): Johnson, 23.
 - o Example (subsequent references, when author has used more than one source by K. Johnson): Johnson, “Brutus Jones’s Remains,” 23.

AND FINALLY . . . please expunge from your manuscript any references that might identify you as its author. Then go to the Press’s [Editorial Manager](#) to submit your essay electronically.