Entries in the Eugene O’Neill Review are aimed primarily at a community of scholars with a serious interest in O’Neill. The presumption of a scholarly readership constitutes the principal difference between EOR entries and the more casual general-interest entries published in the Eugene O’Neill Society’s Newsletter. EOR contributors, however, should not mistake “scholarly” for “pedantic” or “dull.” Rather, “scholarly” in this instance implies a liveliness of intellect as well as sober thought, diligent research, 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, adapted to exclude enumerative bibliographies. Contributors should consult the present document for journal-specific adaptations of and deviations from the CMS. Please use this document as a checklist as well as a guide.

Absent a compelling reason for contrary practice, all references to O’Neill’s play should be to the Complete Plays, ed. Travis Bogard, 3 vols. (New York: Library of America, 1988). For Exorcism, not included in that set, use the Yale edition.

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

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 tabulation, not by entering multiple spaces. Exception: Set the first sentence of your contribution, and the first sentences of any subsections, flush left.
- Number your pages at bottom right using Word’s “Insert Page Numbers” feature.
- Do not insert headers into your file.
- Do not use or retain evidence of Word’s “Track Changes” feature.
- Generally, keep formatting commands to a minimum.

MANUSCRIPT PREPARATION / HOUSE STYLE, CONVENTIONAL AND OTHERWISE

- 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.
• Insert 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.
• 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 symbol #2014 in MS Word 2016, accessible via Symbols/General Punctuation.
• Dates: e.g., 1931–39; 1908–9; October 16, 1888; 1920s. Abbreviate months in endnotes (e.g., Oct. 16, 1988); spell them out in the text proper.
• 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); Days Without End (not Days without End)
• Short forms for subsequent uses of titles are acceptable (e.g., Long Day’s Journey)
• 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.
• Expunge from your manuscript any references that might identify you as its author.

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.)

  o Subsequent references (endnotes): O’Neill, Hughie, 832.


  o Subsequent references (endnotes): Murphy, “O’Neill’s America,” 140.

• Published letter: Eugene O'Neill to Agnes Boulton, Aug. 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 (endnotes): O’Neill to Boulton, Aug. 12, 1921, 194.

• Unpublished manuscript or typescript: Eugene O’Neill, The Fountain, autograph MS, 1921–22, Eugene O'Neill Collection (C0281), Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Library, Princeton, NJ.

• 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 . . . .”

• Subsequent references to frequently used sources should appear parenthetically in the text, having been introduced thus at first mention:
    • Subsequent references (intratextual): (Hughie, 830); or, if context demands: (O’Neill, Hughie, 830).
    • Subsequent references (intratextual): (Dowling, Eugene O’Neill, 23); or, if context allows: (Eugene O’Neill, 23).

• Reprint editions (two common cases)