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.


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. 
  - 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.
- 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.”
- 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 “theater,” 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.
- 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); 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*.


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


• Newspaper review, article, or letter, first printing. For digitized sources, append the URL, sans “https://www.” Do not record date of access.
    • Subsequent references: Castellun, “Stage.”
    • Here, Young is known to be the author but has not signed his entry.

  o Subsequent references: Woollcott, review, 531.

• Interviews (and columns that are interviews, de facto)
- Omit pro forma titles, e.g., here, “An Interview with Jason Robards.”
- “Et al.” signals four or more editors or authors.
- Subsequent references: (O’Neill, interview, 166); or, if more interviews are cited: (O’Neill, “O’Neill and the World,” 165).


- 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.

- 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 . . . .”

- Revised editions and reprints: some standard sources


- Subsequent references to frequently used sources should appear parenthetically in the text, having been introduced at first mention, in an endnote:

  - Subsequent references, intratextual: (Hughie, 830); or, if context demands: (O’Neill, Hughie, 830).
  - Subsequent references, intratextual: (Wainscott, Staging O’Neill, 154).