EUGENE O’NEILL REVIEW: SUBMISSION GUIDELINES FOR AUTHORS

Rigorously peer-reviewed, The Eugene O’Neill Review is open to critical, historical, or theoretical articles that focus on or in some way intersect with the life and work of Eugene O’Neill, including collaborators (e.g., the Provincetown Players, Susan Glaspell), influences (e.g., Strindberg in America), inheritors (e.g., the Neo-Futurists’ production of the stage directions from O’Neill’s early plays), global reverberations (e.g., Nietzsche in China in Marco Millions), and other tangents, co-tangents, and secants.

The following sections appear, below:

• General Submission Guidelines
• Eugene O’Neill Review Style Sheet
• Book Review Guidelines
• Performance Review Guidelines
• Guidelines for Writing Abstracts

Thank you for your interest in the Eugene O’Neill Review. Please direct any questions to Alexander Pettit, editor, at EOReditor@gmail.com.
Eugene O’Neill Review: General Submission Guidelines

- Critical and historical essays of 4000–10,000 words are the standard fare, but consideration will also be given to shorter writings (notes, letters) and to longer works when the length justifies the matter. Manuscripts on Susan Glaspell and other affiliates of the Provincetown Players that demonstrate relevance to O’Neill are particularly welcome. Conference talks, however well-written, must be reconfigured for a reading public. Commissioned reviews of 800–1500 words should speak to what is memorable and meaningful about a book or performance. We also little-known or rediscovered documents, with appropriate contextualizing. Reports of newly opened archival resources are welcome.

- Essays submitted will be evaluated anonymously. Please remove all references to or clues about your identity as author(s) from the main text, references and endnotes.

- Tables, figures, appendixes, and photos must be submitted as separate files / documents from the article text.

- Contributors of essays will be prompted to provide an abstract of no more than 150 words. Guidelines for writing abstracts appear below.

- Contributors will be prompted to submit 1–5 keywords with their submissions.

- Guidelines for writing and submitting book reviews and performance reviews appear below.

- Authors are responsible for securing permissions and paying the required fees for the use of any material previously published elsewhere. Copies of permission letters should be sent to the Pennsylvania State University Press and to the journal’s editor.

- Authors guarantee that the contribution does not infringe any copyright, violate any other property rights, or contain any scandalous, libelous, or unlawful matter.

- Authors guarantee that the contribution has not been published elsewhere and is not currently under consideration elsewhere.

- To submit an article to the Eugene O’Neill Review, please create an author profile on the submission site https://www.editorialmanager.com/eor. The online system will then guide you through the steps to upload your submission.
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.

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.
- 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 symbol #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 super-scripted) 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.

- Journal: author’s first name, author’s last name, “Title of Article,” Title of Journal volume no., issue no. (year of publication): page numbers.

Subsequent references to frequently used sources should appear parenthetically in the text.

Initial reference: Brenda Murphy, American Realism and American Drama, 1880–1940 (Cambridge: Cambridge University Press, 1987), 214–17. Subsequent references to this source will appear parenthetically within the text.
Subsequent references: e.g., Murphy, 198–99 OR, if more than one source by Murphy is cited: Murphy, American Realism, 198–99.

Subsequent references to less frequently used sources follow the CMS short title format: author, date, page number.


Example (subsequent references): Johnson, 23 OR, if more than one source by Johnson is cited: 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 journal’s submission site to submit your essay electronically: https://www.editorialmanager.com/eor
Thank you for agreeing to contribute a book review to the Eugene O'Neill Review, sponsored since its inception in 1988 by the Eugene O'Neill Society and published biannually by Penn State University Press.

Entries in the EOR 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 reviews and the more casual and discursive reviews published in the Society's generalist-oriented Newsletter. EOR reviewers, however, should not take “scholarly” to imply “dull.” Allure matters. Recently published EOR reviews provide ample guidance.

Please contact me if I may assist in any way with your review. Again, thank you.

NUTS & BOLTS: A GUIDE AND, PLEASE, A LAST-STEP CHECKLIST

• Reviews must be 800–1500 words in length; no exceptions, please.
• Use the current version of MS Word.
• Use Times New Roman, 12-pt., throughout.
• Use 1” margins, all around; justify left margin only.
• 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).
• Double-space the full manuscript.
• Avoid indented quotations. When these do seem necessary, precede and follow them with an extra line-space. These, too, are flushed left.
• Otherwise, however, do not insert extra line-spaces between paragraphs.
• Do not insert headers or footers; do not number your pages.
• 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 “...”).
• Spell out ordinal numbers, e.g., “nineteenth-century drama” (not “19th-century drama”).
• Dates: e.g., 1931–39 (not 1931–1939); October 16, 1888 (not 16 October 2004)
• 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.
• Italicize titles of plays and films.
• Prefer “theatre” to “theater,” except when names of venues stipulate otherwise
• “act 1, scene 2,” not, 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)
• Do not use footnotes or endnotes.
Quotations from O’Neill’s plays should be from Library of America edition of the *Complete Plays* (1988). The play should be identified intratextually; quotations need not be otherwise documented. Example: “as O’Neill suggests in *The Hairy Ape*, the desire to ‘belong’ exacts a price.”

Quotations from secondary sources should be kept to a minimum and will often be unnecessary. Handle these intratextually insofar as possible, and limit reference to short title, year of publication, and page number (sans introductory “p.”). For example: “the chapter seems overly beholden to Kurt Eisen’s argument that O’Neill’s work on *Strange Interlude* was ‘very likely influenced by the stream-of-consciousness method in [Joyce’s] *Ulysses*’” (*The Theatre of Eugene O’Neill* [2018], 82).

**HEADING YOUR BOOK REVIEW**

- **EXAMPLE:**
  
  ARTHUR AND BARBARA GELB
  
  BY WOMEN POSSESSED: A LIFE OF EUGENE O’NEILL
  
  
  896pp. ISBN 978-0399159114
  
  Reviewed by Brenda Murphy

- Lineate, capitalize, sequence, and generally set precisely as above (but double-spaced, of course).
- Please do not enter the italicized and boldfaced characters that you’ll see in headings published the *EOR*. PSUP prefers to handle this sort of formatting in-house.
- NB: Affiliations are not recorded in the heading but should be noted in authors’ biographies (see “Routing,” below).

**ROUTING**

- Please submit your completed review to me as an attachment in MS Word. To emphasize and amplify: please do NOT submit your review to the *EOR’s* Editorial Manager submission site until I have sent you the final copyedited text.
- I will return the review to you shortly, marked with corrections and suggestions. The filename will now comprise your last name, an abbreviated title of the book, and a sequential identifier of the textual state the state as my initial edit (e.g., <Murphy_(Gelbs)_1(ZB)>).
- Additional rounds may be required, with adjusted filenames. The final version that I return to you will labeled thus: <Murphy_(Gelbs)_PSUP-SUBMIT>. **Up to this point, we will have conducted all our business over email.**
- **Submit the final version** of your review through the *EOR’s* submission site [https://www.editorialmanager.com/eor](https://www.editorialmanager.com/eor). For guidance, see the document entitled “Submitting Book Reviews,” which I will forward to you.
- Please note that the submission of the contributor’s bio of (100 words, maximum) is required and to be provided when completing the Penn State University Press Copyright and Publication Agreement, a step that will be part of submitting your review online.
- The general editor will fine-tune the submission as and if necessary.
- Final work “will then take place in consultation with the [PSUP] copyeditor and the [*EOR’s* general] editor and/or author by email, in other words, outside of the EM site,” according to a memorandum from the Press.
Thank you for agreeing to contribute a performance review to the Eugene O’Neill Review, sponsored since its inception in 1988 by the Eugene O’Neill Society and published biannually by Penn State University Press.

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Please contact me if I may assist in any way with your review. Again, thank you.

NUTS & BOLTS: A GUIDE AND, PLEASE, A LAST-STEP CHECKLIST

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• Use 1” margins, all around; justify left margin only.
• 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).
• Double-space the full manuscript.
• Avoid indented quotations. When these do seem necessary, precede and follow them with an extra line-space. These, too, are flushed left.
• Otherwise, however, do not insert extra line-spaces between paragraphs.
• Do not insert headers or footers; do not number your pages.
• 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 “…”).
• Spell out ordinal numbers, e.g., “nineteenth-century drama” (not “19th-century drama”).
• Dates: e.g., 1931–39 (not 1931–1939); October 16, 1888 (not 16 October 2004)
• 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.
• *Italicize* titles of plays and films (except in the heading, per below).
• Prefer “theatre” to “theater,” except when names of venues stipulate otherwise (see “Heading Your Review,” below).
• “act 1, scene 2,” not, 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)

Do not use footnotes or endnotes.

º Quotations from the play under review should be verified against the Library of America edition of O’Neill’s Complete Plays (1988). Use the LoA wording unless you are confident that the script has been altered. These passages need not be documented.

º Quotations from other O’Neill plays should be from the Library of America edition; the play should be identified intratextually, and the quotation need not be documented. Example: “as O’Neill suggests in The Hairy Ape, the desire to ‘belong’ exacts a price.”

º Quotations from secondary sources should be kept to a minimum and will often be unnecessary. Handle these intratextually as possible, and limit reference to short title, year of publication, and page number (sans introductory “p.”). For example: “the production seemed too insistently in sync with Kurt Eisen’s argument that O’Neill’s work on Strange Interlude was ‘very likely influenced by the stream-of-consciousness method in Joyce’s Ulysses’” (The Theatre of Eugene O’Neill [2018], 82).

º Please secure 1 or 2 production stills, either as .tif or .jpg files at 300 dpi, properly sized. These should be available from the theatre or production company. Signal suggested placement by inserting “<fig. 1>” or “<fig. 2>,” angle-bracketed and boldfaced, in your text. Record suggested captions in a separate Word document, clearly keyed to the images. Captions should identify the photographer and the actors represented. See also “Routing,” below.

HEADING YOUR PERFORMANCE REVIEW

º EXAMPLE:

AH, WILDERNESS!
DIRECTED BY STEVE SCOTT
GOODMAN THEATRE
CHICAGO, IL
JUNE 17–JULY 23, 2017
Reviewed by Jeff Kennedy

º PRECEPTS

º Lineate, capitalize, sequence, and generally set precisely as above (but double-spaced, of course).

º Please do not enter the italicized and boldfaced characters that you’ll see in headings published the EOR. PSUP prefers to handle this sort of formatting in-house.

º In rare instances in which subtitles are clearly integral, these should appear boldface and capped after the titles proper, separated from them by the element of punctuation preferred in the playbill or published text. O’Neill’s oeuvre provides no example; pro forma subtitles like “A Comedy in Three Acts” are not recorded.

º For plays not by O’Neill, the author’s name appears on its own line, following the title, CAPPED, and introduced with “BY.” Plays by O’Neill are not thus specified.

º Include the name of the production company if the company is an entity not routinely associated with the venue. Delete the introductory article (e.g., “Wooster Group,” not “The Wooster Group”). This information appears on its own line, between the lines that record the director’s name and the name of the venue.

º Check names of venues for the correct setting of “theater” or “theatre.” Again, the introductory “the” is omitted. Examples: “Guthrie Theater,” but “Undermain Theatre.”

º Dates of the run are inclusive; please separate opening and closing dates with an en dash (see “Nuts & Bolts,” above).
Reviewers’ names are set bold and lowercase, preceded by “Reviewed by.” Affiliations are not recorded in the heading but should be noted in authors’ biographies (see “Routing,” below).

**ROUTING**

- Please submit your completed review to me as an attachment in MS Word. **To emphasize and amplify: please do NOT submit your review to the EOR’s Editorial Manager submission site until I have sent you the final copyedited text.**
- I will return the review to you shortly, marked with corrections and suggestions. The filename will now comprise your last name, an abbreviated title of play, the city of performance, and a sequential identifier of the textual state the state as my initial edit (e.g., <Omori_AC(Tokyo)_1(AP)>).
- Additional rounds may be required, with adjusted filenames. The last version that I return to you will labeled thus: <Omori_AC(Tokyo)_PSUP-SUBMIT>. **Up to this point, we will have conducted all our business over email.**
- **Submit the final version** of your review through the EOR’s submission site https://www.editorialmanager.com/eor. For guidance, see the document entitled “Submitting Performance Reviews,” which should reach you alongside the present documents.
- Please note that submission of production stills and of a contributor’s bio of (100 words, maximum) is handled on the Editorial Manager submission site as part of the submission steps of your review, not through the performance review editor: I do not need to see these materials in advance of your submission but would of course be pleased to confer with you about, e.g., the selection of production stills.
- The general editor will fine-tune the submission as and if necessary.
- Final work “will then take place in consultation with the [PSUP] copyeditor and the [EOR’s general] editor and/or author by email, in other words, outside of the EM site,” according to a memorandum from the Press.
Guidelines for Writing an Abstract

An abstract is a self-contained piece of writing that can be understood independently from the article; it allows readers to quickly and accurately identify the basic content of your article. It is an invaluable research guide because it is most often what potential readers use to decide whether your article is relevant for them.

Abstracts for the EOR comprise 150 words or fewer and should include these elements:

- Thesis statement (first sentence)
- Statement of the problem or idea you have investigated
- Summary of employed methods, viewpoint, or research approach
- Concise description of the content and scope of your work
- Conclusion(s) and/or implications of research

Depending on your rhetorical strategy, an abstract need not include your entire conclusion, as you may want to reserve this for readers of your article. The abstract should, however, clearly and concisely indicate to the reader what questions will be answered in the article. You want to cultivate anticipation so the reader knows exactly what to expect when reading the article—if not the precise details of your conclusion(s).

Many online databases, such as JSTOR, use both abstracts and full-text options to index articles. Therefore, abstracts should contain keywords and phrases that allow for easy and precise searching. Incorporating keywords into the abstract that a potential researcher would search for emphasizes the central topics of the work and gives prospective readers enough information to make an informed judgment about the applicability of the work.

Your abstract should follow the same chronological structure as the original work and mimic the type and style of language found in the original article. It should not refer extensively to other works, add information or argument not contained in the original work, define terms, or repeat or rephrase your title.