Thank you for your interest in the Eugene O’Neill Review.

For detailed information on the EOR, including the nature and scope of our publication interests, please see the “Description” and “Submissions” sections on the Journal Overview.

Please direct general questions to J. Chris Westgate, editor, at eugeneoneillrevieweditor@gmail.com.

Please query the appropriate subeditors before undertaking reviews:
For book reviews, contact Zander Brietzke at zbrietzke@gmail.com.
For performance reviews, contact Bess Rowen bess.rowen@gmail.com.

The following sections appear, below:
- Eugene O’Neill Review: Style Sheet (p. 2)
- Submitting Essays on the Editorial Manager (EM) Portal (p. 6)
- Guidelines for Writing Abstracts (p. 11)
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 intellection 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.
- 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 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”); com-pound 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 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.

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.)


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

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).

- Reprint editions (two common cases)
Submitting Essays on the
Editorial Manager (EM) Portal
(2019)


Following are instructions for submitting essays to the Eugene O’Neill Review. I recognize that the process of electronic submission can be frustrating for some users. Please contact me should you require additional assistance.

—Alexander Pettit, editor, Eugene O’Neill Review (EOReditor@gmail.com)

PRELIMINARIES


2. Registering with the PSUP’s EM website
   - Go to https://www.editorialmanager.com/eor/default.aspx
   - Select “Register Now,” highlighted in blue (i.e., “hyperlinked”) toward the middle of the screen.
   - Fill in the required pre-registration information. Click “Continue >>” at the bottom of the screen when you’re done. (Do this after you’ve completed each screen.)
   - The system will perform a “Duplicate Registration Check” to ensure that you aren’t already registered.
   - On the screen headed “Choose a Registration Method,” select the option that does NOT involve “ORCID” (or see the full document for information on ORCID and proceed accordingly).
When so prompted, create a user name and a password; fill in the required (highlighted, asterisked) sections of the “Personal Information” screen; feel free to ignore non-essential screens and questions.

Confirm registration on “Registration Confirmation” page, and acknowledge your recognition of PSUP’s “Privacy Policies.”

Check your email account for confirmation of registration.

**THE PROCESS OF SUBMISSION**

1. Under “New Submissions,” select “Submit New Manuscript.”
2. Under “Select Article Type,” select “Article” and click “Proceed.”
3. Uploading your manuscript and adjunctive materials:
   - By selecting the “Browse” button or dragging and dropping a file, choose your manuscript from your computer and upload it onto the system. Make sure your manuscript does not have your name in the file name.
   - Click “Proceed” if you do NOT wish to submit any images to accompany your manuscript.
   - If you do wish to upload any images, select “Figure” under “Select Item Type,” then repeat the upload process. After acting on the following as and if necessary, click “Proceed.”
     - Upload the images in the order they appear are to appear in your manuscript. If you make a mistake, reorder your sequence by working with the “Order” column, then clicking “Update File Order.” Then click “Proceed.”
     - NB: EM does not accept MS-Word files as “figures.”
4. In the “Keywords” dialogue box, enter up to five keywords, separated by semicolons. Each keyword can be up to 256 characters in length and can consist of multiple words (e.g., “The Hairy Ape”). Be sure to include “Eugene O’Neill” among your keywords. Click “Proceed.”
5. The series of boxes marked “Questionnaire” follows and requires responses to routine prompts and questions.
   - If your essay has only one author, click “Proceed” after you’ve completed the questionnaire.
• Note that you are required to affirm your preparation of your manuscript per the journal’s stylesheet, available via the EM website (“Instructions for Authors”) or from the journal’s editor. This is an important consideration: eccentrically prepared manuscripts may be returned unread to their authors.

• If your essay has more than one author, then you will supply an email address of your co-author in a later step (#7, boldfaced item). In the biographical information, you only need to supply your own biography.

6. A box marked “Enter Comments” provides a space for comments that will be read by the journal’s editor and perhaps the PSUP staff, but not be external referees. Complete or skip; click “Proceed.”

7. The next screen comprises three steps but may appear at first glance to consist only in a box labeled “Title.” Note, however, the presence of two accordion boxes below the “title” box.

• In the “title” box, enter the full title of your essay, i.e., title and subtitle. Click on the box labeled “↓ Next.”

• The box labeled “Abstract” is similarly self-explanatory; the lengthy introductory section prepared by PSUP may be useful to authors not familiar with the process of writing abstracts. Enter your abstract (150-words, maximum), then click “↓ Next.”

• The third box, labeled “Authors,” pertains only to cases of multiple-author submissions: authors of single-author essays may simply click through it and follow the instructions under #8, below. Collaborative authors should at this point list additional authors, per below:

   After you select “Add Another Author,” a dialogue box will appear and provide the opportunity to identify your collaborator(s). Authors who know
what “ORCID” is (as the EOR’s editor does not) may wish to use this feature or option.

- Do not check “this is the corresponding author,” except in rare circumstances where you wish to transfer responsibility of submitting the manuscript to your co-author. If you check this box, then you will lose access to the submission and your co-author will need to submit the manuscript instead of you. Save your colleague the trouble!

- To “save” this collaborator (“author”) and add other collaborators, select the right-hand floppy disk icon with the embedded plus-sign, below the bar reading “Enter Author Details.” You may repeat this step as often as necessary.

- To “save” this collaborator (“author”) and proceed, select the left-hand floppy disk icon, as follows:

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Enter Author Details
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- After you have provided the system with your co-author’s email address, your co-author will receive an email asking for verification and copyright permission to publish the manuscript. The co-author will also need to fill in the biographical information about himself or herself. Your co-author does not need to have an account in the EM system to do this.

8. After you have entered your title and abstract, click “Build PDF for Approval.” The system will begin to compile your submission into a PDF for the editors. Sometimes this can take a few minutes.

- On the page headed “Submissions Waiting for Author’s Approval by Author [Your Name],” click on the hyperlinked (blue highlighted) option labeled “Action Links.” (If this option does not appear, simply view the column labeled “Action.”)
• Click on “View Submission” to download the complete PDF for your final perusal.

• Return to “Actions Links” and click “Approve Submission.” Confirm your approval.

• A robot pretending to be an editor will acknowledge your submission. **NB: the editorial office will only receive, thus can only acknowledge, your submission after you have “viewed” and “approved” it, per above.**

**ET VOILÀ! THANK YOU FOR YOUR SUBMISSION AND YOUR PATIENCE!**
Guidelines for Writing Abstracts (PSUP)

An abstract allows readers quickly and accurately to identify the basic content of your article and to decide if your article is relevant for them. The thoughtful preparation of abstracts is essential.

Abstracts . . .

- are condensed versions of articles
- highlight the major points covered in the article
- concisely describe the content and scope of the article
- help readers decide whether to read the entire article
- provide readers with a preview of research discussed in the article
- contain relevant keywords for searching and indexing

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.

Writing Tips

An abstract is a self-contained piece of writing that can be understood independently from the article. It must be kept brief (approximately 150–250 words) and may include these elements:

- Statement of the problem and objectives (gap in literature on this topic)
- Thesis statement or question
- Summary of employed methods, viewpoint, or research approach
- Conclusion(s) and/or implications of research

Keep in Mind... 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).

Do . . .

- Include your thesis, usually in the first 1–2 sentences
- Provide background information placing your work in the larger body of literature
- Use the same chronological structure as the original work
- Follow lucid and concise prose
- Explain the purpose of the work and methods used
- Use keywords and phrases that quickly identify the content and focus of the work
- Mimic the type and style of language found in the original article, including technical language

Do not . . .

- Refer extensively to other works
- Add information not contained in the original work
- Define terms
- Repeat or rephrase your title

Examples

The abstract should begin with a clear sense of the research question and thesis:

“While some recent scholars claim to have refuted the relevance of stylometric analysis for Plato studies, new technological advances reopen the question. In this article I use two recently completed stylometric analyses of the Platonic corpus to show that advanced artificial intelligence techniques such as genetic algorithms can serve as a foundation for chronological assertions.”

It is often useful to identify the theoretical or methodological school used to approach the thesis
question and/or to position the article within an ongoing debate. This helps readers situate the article in the larger conversations of your discipline.

“The debate among Watts, Koupria, and Brecker over the reliability of stylometry (PMLA 126.5, Fall 2009) suggests that . . .” or “Using the definition of style proposed by Markos (2014), I argue that . . .”

Finally, briefly state the conclusion:

“Through analyzing the results of Watts and Koupria’s genetic algorithmic stylometry, I demonstrate that they provide solutions to roadblocks previously identified in stylometric analyses of the Platonic corpus for the purposes of developing a reliable chronology. These solutions . . . .”