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Style compilation & updates: MG

## **I. GENERAL**

Unless otherwise specified in this style sheet, copy editors will follow *Webster's Ninth New Collegiate Dictionary* for spelling, hyphenation, and punctuation [supplemented by [Merriam-Webster's Online Dictionary](#) & [American Heritage Dictionary](#) (AHED)] and *A Manual of Style*, 16th ed. (Univ. of Chicago Press) for editing style.

1. Manuscripts will be edited to avoid linguistic bias, particularly to avoid the generic use of male nouns and pronouns when referring to both sexes, where such editing can be done in a clear and graceful way and without contrivance.

2. "That" will be used with a restrictive clause; "which" will be used with a nonrestrictive clause and set off by commas:

He stopped the first car that contained two people.

He stopped the first car, which contained two people.

or

He proposed the only amendment that concerned wage rates.

He proposed the only amendment, which concerned wage rates.

3. "Since" will be changed to "because" if and when its sense is ambiguous; for example:

Since 1860 was the first year of operation, it is not yet possible to judge the program's effectiveness.

4. "While" will be used only as an adverb of time. In other contexts the word "although" or "whereas" should be substituted.

5. Use of the feminine article will be avoided in reference to ships, countries, etc.: France, its people.

6. The copy editor will rewrite to avoid overuse of sentences starting with conjunctions. Where a sentence beginning with "But" does not truly *contradict* what precedes it, or where an "And" simply reiterates a linkage clear from the flow of the text, the conjunction can simply be deleted. Where the sense of the conjunction must be maintained, however, there are three ways to resolve this problem: (a) Lowercase the conjunction and change and the preceding period to a semicolon (often the easiest). (b) If this would result in a sentence that is overly long or convoluted, change the conjunction to an adverb (But = However; And = Moreover, Furthermore, Also, Additionally; Yet = Still, Nevertheless). (c) If all else fails, recast the sentence to avoid the problem. Starting a sentence with a conjunction is acceptable when it is immediately preceded by a quotation.

7. Other examples from journal: Articles always start *new recto* even if this leaves a blank on the preceding verso. (An image may appear on that facing verso if there is one.)

*N.B.:* The use of 'an' before a *voiced* 'h' is not now idiomatic in either American or British English and should be avoided. Use 'a' instead: "a historical analysis."

## **II. SPELLING**

1. [US] American [preferred] spellings will be used throughout, except in quotation from British sources:

traveled, toward, appendixes; acknowledgment, aesthetic, aging, amid, among, archaeological, artifact, banjos, behavior, benefited, caliber, canceled [*but* cancellation], cataloged, center, channeled, checkered, combated, crystallized, dailiness, defense,

dependent, dialogue, discernible, fervor, formulas, fueled, fulfillment, grottoes, harbor, indexes (pref'd except re super/subscripts; *Webster's & AHED*), inquiry, judgment, kinesthetic, labeling, leitmotif, license, likable, marshaling, marvelous, matinee, matrices (*preferred by Webster's & AHED*), medieval, mic[rophone], modeling, mottoes (*preferred by Webster's & AHED*), movable, offense, onward, politicized, programs (*but programming*), publicly, rumor, signaled, sizable, skillful, specialty act, specter, stagy, synesthesia, till, tranquillity, unwieldy, willful; *but* (*N.B.*) theatre (*not theater, unless spelled that way in a proper name*); disc (as recording medium); glamour (*Webster's*); sepulchre (*Webster's, contra AHED*)

*rather than* travelled, towards, appendices; acknowledgement, esthetic, ageing, amidst, amongst, archeologic, artefact, banjos, behaviour, benefitted, calibre, cancelled, catalogued, centre, channelled, chequered, combatted, crystalized, dailyness, defence, dependant, dialog, discernable, fervour, formulae, fuelled, fulfilment, grottos, harbour, enquiry, indices (*but use re super/subscripts*), judgement, kinaesthetic, labelling, licence, leitmotiv, likeable, marshalling, marvellous, matinée, matrixes, mediaeval, mike, modelling, mottos, moveable, offence, onwards, politicised, programmes, publically, rumour, signalled, sizeable, skilful, speciality act, specter, stagey, synaesthesia, 'til, tranquility, unwieldy, wilful

2. Words with the following prefixes [and most others] will be spelled solid and not hyphenated:

anti, co, extra, inter, intra, macro, micro, non, pre, post, pro, pseudo, psycho, re, semi, socio, sub, trans [*exceptions: ex-, quasi-*]

For example:

ahistorical	antisentimental	coworkers	discountenancing	heteroreproductivity
ahistoricity	antitemperance	cowritten	disembodied	heterosexual
apolitical	antitheatrical	<b>counter</b> acting	disengaged	heterotopic
asignifying	antiwar	counterattacks	disheartening	<b>historico</b> philosophical
<b>agro</b> chemical	antiwork	counterculture	disinclination	historicoreligious
<b>amphitheatre</b>	<b>arch</b> cynic	counterhegemonic	disinherited	<b>homophobia</b>
<b>an</b> iconic	archenemy	countermeasure	disinterested	homosexual
anarchosyndicalists	<b>audio</b> visual	counterpart	disproportionate	homosocial
<b>ante</b> bellum	<b>auto</b> ethnography	counterperformance	disregarding	<b>hyper</b> conscious
<b>anti</b> abolitionist	<b>bi</b> annual	counterplay	dissensual	hyperdiva
antiaesthetic	bipartisanship	counterproductive	<b>docu</b> drama	hyperlink
antiapartheid	bisexual(ity)	countertradition	<b>dysto</b> pian	hypermedicalizing
antiblack	<b>bio</b> pic	<b>cyber</b> naut	<b>ethico</b> political	hypersexualized
antibourgeois	<b>choreo</b> poem	cybersabotage	ethicoreligious	hypertheatrical
anticapitalist	<b>chronot</b> ope	cyberspace	<b>ethno</b> historical	hyperviolent
anticensorship	<b>cin</b> etheatrical	<b>de</b> center	ethnomusicologist	hypervisible
anticlericalism	<b>co</b> actor	defamiliarizing	ethnoracial	<b>indis</b> pensable
anticommunist	coadministrator	defragment	ethnoreligious	inexcusable
anticommunitarian	coarchitect	dehumanized	<b>ex-</b> convict	inexperienced
antielitist	coauthor	delimit	<b>ex-</b> painters	<b>infra</b> structure
antiestablishment	coconstitutive	dematerializing	<b>extrag</b> overnmental	<b>inter</b> active
antihero	cocreate	demonopolized	extraillustrated	interchangeable
antimasque	codeterminant	demoralized	extrajudicial	intercolonial
antimimetic	codirector	deregulate	extramarital	interconnection
antioedipal	coeditor	destabilizing	extranational	intercultural(ism)
antiocular	coexistence	detenure	extraparliamentary	interdepartmental
antiopera	cofound(er)	detritorializing	extraperformance	interdependent
antioppressive	comakers	devalued	extrascenic	interdisciplinary
antipolice	comanager	<b>demim</b> onde	<b>ferro</b> type	interfusing
antiprostitution	coproducer	<b>di</b> achronic	<b>geo</b> political	intergenerational
antiprotagonist	coreligionists	<b>dis</b> abuse	<b>hetero</b> chronic	interisland
antirealistic	costar	disaffected	heteronormative	interlineated

interlinked	neocolonial	overstepping	prewar	remodel
interlocking	neofascist	overvaluation	<b>pro</b> abolition	remounted
intermedia	neofuturism	<b>pan</b> ethnic	proactive	reopen
intermingling	ne imperialism	pantheistic	proannexation	reorganization
international	neopopulist	<b>para</b> colonial	propeace	reorientation
intersocietal	neoshamanic	paratheatrical	proslavery	reposit
intertemporal	neosurrealist	paratext	prowar	reposition
intertextual	<b>non</b> academics	<b>photo</b> engraving	<b>proto</b> ethnographic	replication
interwar	nonauthoritative	<b>politic</b> ocultural	profeminist	reread
interweave	noncommercial	politicoeconomic	protoimperialist	rehearse
<b>intra</b> national	noncanonical	politicohistorical	proto-postcolonial	released
intrasacial	nonconceptual	politicomoral	proto-postmodernist	reshaped
intratheoretical	nonconfrontational	<b>poly</b> rhythm	protopublic	resituate
<b>jud</b> ophobic	nondevelopmental	polysemic	prototypical	restaged
<b>macro</b> historical	nondramatic	polystylism	protounion	rethinking
macropolitical	nonessential(ist)	polyvalent	<b>pseudo</b> egalitarianism	retitling
macroreferences	nonfictional	polyvocal[ism]	pseudointellectual	retouch
<b>medico</b> scientific	nonfigurative	<b>post</b> apartheid	pseudopartnership	reunited
<b>mega</b> musical	nonillustrative	postblackness	pseudoradical	reweave
megalomaniac	nonimitative	postcolonial(ism)	pseudoscientific	rewriting
<b>meta</b> dramatic	nonimportation	postconsumer	<b>psych</b> abble	rewriting
metaencyclopedia	nonintervention	postcontemporary	psychodramatic	<b>religio</b> ethnicity
metafictional	nonlinear	postdictatorship	psychogeography	<b>sado</b> masochistic
metageography	nonliterary	postdivorce	psychosexual	<b>sceno</b> graphic
metaopera	nonlocal	postdoctoral	<b>quasi</b> -anthropological	<b>semi</b> autonomous
metatheatrical	nonmatrixed	postgraduate	quasi-heretical	seminude
<b>micro</b> history	nonmusical	postmancipation	quasi-military	semiopera
microlevel	nonofficial	postmanufacturing	quasi-religious	semipermanent
microsubversions	nonprofessional	postmodern(ist)	<b>reaffirm</b>	semiprofessional
<b>mid</b> century	nonprofit	postperestroika	reappeared	<b>socio</b> cultural
midexpression	nonrealistic	postperformance	reappraisal	sociodramatic
midforties	nonreferential	postpositivist	reappropriation	socioeconomic
midscene	nonrepertory	postrace	rearticulated	sociofugal
midstep	nonrepresentative	postreunification	reassertion	sociohistorical
midvolume	nonspecialist	postrevisionist	reassessment	sociopetal
<b>mini</b> festivals	nonstereotyped	postrevolutionary	reassurances	sociopolitical
mini-major [N.B.]	nonstop	poststructural(ism)	reawakening	socioreligious
minimelodrama	nonsubject	posttonal	rebuilding	sociospatial
minipantheon	nonsynchronous	posttruth	recaptured	<b>stereo</b> typical
<b>mis</b> information	nontheatrical	postutopian	reconfigured	<b>sub</b> altern
misread	nonthreatening	postwar	reconstruction	subatomic
misremember	nontraditional	<b>pre</b> arranged	recontextualization	subclass
misrepresentation	nonverbal	preassigned	recycle	subcontractors
misrule	<b>omni</b> present	prebuilding	redefined	subculture
<b>mono</b> drama	<b>outsell</b>	preconception	redevelop(ment)	subgenre
monolithic	<b>over</b> arching	precondition	rediscovered	subgroups
<b>multi</b> authored	overbalancing	preconference	redraw	subpit
multicultural	overcapacity	precontact	refashion	subprofessional
multicurrent	overcrowding	predate	reframe	subset
multidirectional	overemphasized	predeceased	reimagined	subspecialty
multiethnic	overestimated	predisposed	reincorporate	substandard
multifaceted	overgeneral	premarital	reinscribe	<b>super</b> annuated
multimedia[lity]	overlapping	preoccupation	reinscription	superdiva
multimillion	overlooked	preprinted	reintegrate	supergypsy
multinational	overparticularized	preprofessional	reinterpretation	superheroic
multiracial	overshadow	prepublication	reinvented	superpower
multisensorial	oversimplified	prereconstruction	reissue	superstructure
<b>music</b> ocultural	oversized	prerevolutionary	reabeled	<b>supra</b> language
<b>myth</b> ohistoriography	overspeculative	presuicidal	remaking	<b>sur</b> titles
<b>neo</b> classicism	overstate	presupposition	remediation	<b>syn</b> chronic

<b>techno</b> aesthetes	transculturative	unconditional	unmasked	underedited
technocommercial	transhistorical	unconventional	unmediated	underexplored
technodeterminism	transideological	undiverted	unproduced	undergraduate
technoscientific	transliterations	unease	unpublished	underhistoricized
technoshamanism	transnational	uneducated	unreconstructed	underintellectual
technotheatre	transpacific	unequivocally	unrepresentable	underpinning
<b>tele</b> play	transpersonal	unethical	unrivaled	underprivileged
<b>theatric</b> ocultural	transracial	unexpurgated	unselfconscious	undersheriff
<b>thermo</b> dynamics	transregional	unflattering	unschooled	undertheorized
<b>tragi</b> comedy	<b>tricolor</b>	unglorified	unshakable	undertreat
<b>transatlantic</b> [ <i>but</i> OK trans-Atlantic if vs. cis-Atlantic, circum- Atlantic]	<b>ultra</b> competent	unhireable	unstriated	undervalued
	ultrafeminine	unillustrated	<b>under</b> analyzed	<b>uni</b> vocity
	<b>uncat</b> aloged	uninflected	underdeveloped	<b>xeno</b> philia
	unchecked	unlifelike	underdressed	

This will be done even when it juxtaposes two like *consonants*:

interracial (from journal) cyberreligion, commingle, counterrevolutionary, dissatisfaction, hyperrealistic, interrelationship, middecade, missubtitled, nonnative, nonnaturalistic, nonneutrality, overrated, overrely, overriding, posttotalitarian, posttourist, posttragic, subbasement, unnamed, unnostalgic, unnoticed, underrate, underrecognized, underreported, underrepresented, underresearched

and even when it juxtaposes two 'e's or 'o's [*unless* hyphenation is preferred by *Webster's*]:

reeducate, *but* intra-arts (from journal) reedit, reelection, reemerge, reemplotment, reenact, reenergized, reenslave, reestablish, reevaluating, reexamination; cooperation, coordinate, preeminent, preexist; *but* extra-illustrated, mega-architect, meta-analysis, meta-awareness; anti-ideological, anti-illusory, anti-immigration, anti-independence, anti-institutional, anti-intellectual, ultra-aesthetic (i.e., hyphenate double-'i', '-a' & '-u'); co-opt (exception per *Webster's*), co-own, re-create (*Webster's*; cf. different sense of 'recreate'); 'non-profit-making', 'non-purpose-built' (since attached to a hyphenated adjective).

and note that hyphens will be used where closing up the word might lead to confusion in meaning:

un-ionize (from journal) re-fashioning (re cloaking of statue), re-form, re-membering (re limbs of statue), re-visioning; re-mediation (remaking in a new medium via emulation of older ones; Bolter & Grusin 1999); and note 're-reelection'.

The hyphen after the prefix will be retained when the second element begins with a capital or number:

non-American, post-1950, (from journal) anti-British, -Catholic, -Dreyfusard, -Enlightenment, -Federalist, -Ibsenism, -Jewish, -Semitic, -Soviet; arch-Nordic, Euro-American (*but* Eurocentric), Sino-American relations; circum-Atlantic; counter-Edenic; mid-1960s, -Victorian; neo-Foucauldian (*not* -dean, *nor* -tian), -Marxists; non-African, -Anglophone, -British, -European, -German, -Greek, -Nigerian, -Western; pan-Slavic; post-1956, -Baudrillardian, -Brechtian, -Fordist, -Thatcher, -World War II (en-dash, not hyphen); pre- and post-Stonewall; pre-Commonwealth, -Conquest, -Enlightenment, -Freudian, -World War II (en-dash); pro-French, -Republican; proto-Situationist; quasi-Elizabethan; sub-Saharan; trans-Saharan (*but* transatlantic); un-American, un-German; *likewise*, Anglo-centrism (*but* Anglophobe, Anglophile; Judeophobia), Garrick-centric, London-centric, *but* New York-centrism (en-dash), Ur-text; *but* Amerindian

Words with the prefix “self-” will be hyphenated:

self-centered, (from journal) self-conception, -coronation, -critique, -defense, -examination, -image, -improvement, -referentiality, -representation, -sacrificing, -told, -unraveling, *but* unselfconscious

3. Words with the suffixes “-like” (*but* commonsense-like, performance-like), “-wise,” and “-wide” will be closed up:

cagelike, (from journal) businesslike, cabaretlike, cartoonlike, castratolike, clownlike, corpselike, journallike (double-L OK, *but not* triple [e.g., animal-like, bell-like, doll-like, mall-like]), lifelike, marriagelike, muselike, parodylike, phoenixlike, puppetlike, recitativelike, saloonlike, séancelike, sermonlike, solitonlike, statesmanlike, telegraphlike; systemwide, worldwide, *but* Barnum-like, Broadway musical-like (en-dash to connect to 2 words), Christlike, Midas-like, Ophelia-like, Rocky-like, Schlegel-like, Theseus-like, vaudeville-like (to avoid ‘illeli’), Internet-wide; *likewise*, discussionless, tchotchkeless, Americanness, Asianness, Chineseness, Choctawness, Indianness, Irishness

4. Compound nouns in common use will be spelled solid:

headache, checkbook, landscape, boathouse, (from journal) airstrike, airwaves [i.e., radio], artwork, backlight (also v.), backstory, backwater, ballroom, banknote, barroom, bathwater, bearbaiting, bedsheet (per *Webster’s*), billsticker (per *Webster’s*, *AHED*; aka billposter), birthplace, birthrate, bookkeeping, bookplate, booksellers, bookshelf, bookstore, breathwork, bushland, busywork, catchall, catchphrase (per *Webster’s*), cellblock (per *AHED*), childbirth, cityscape, classwork, clearinghouse, cloakroom, clotheshorse, clubwoman, coffeeshouse, cornerstone, coursework (per academe), craftsman, crowdfunding, crowdsourcing, database, daybook (ledger type), deathbed, deerskin, dockworker, endman (minstrelsy role), endnotes, entryway, eyewitness, fanfic (i.e., fan fiction), farmland, farmworker, fearmongering, fieldwork [& fieldworker per *AHED*, *not* field-worker per *Webster’s*], filename [computerese], filmmaking, fireproofing, flytower, folksinger, footlights, framework, frontlist, gatekeeping, gravesite (*AHED*), greasepaint, greengrocer(y), greenroom (per *Webster’s*, *AHED*), groundwork, guesswork, guidebook, hackerspace, haircut, hairstyles, halftone, handbill, handlist, handover, headroom, homeland, housecleaning, keyword, landmass, landowner, lapdog, latticework, lawbreaker, legwork, lifeblood, lifestyle, lifetime, lifeway, lifework, lifeworld (*Webster’s*; after Ger. *Lebenswelt*), linchpin, lovemaking, lunchtime, marketplace, masterwork, midshipman, moneymaking (also adj.), mythmaking (*or* -er), newsmagazine, newsmaker (*AHED*), newssheet, nightclub, nitpicking, noisemaker, nosedive, notebook, notehead (re musical notation), officeholder, operagoing/-er, pallbearer, passagework (re opera), peacetime, pinboard, placeholder, playacting (per *Webster’s*; *AHED* still hyphenated), playbill, playbook, playgoers, playhouse, playscript, playtext, playwright, playwriting, posthole (per *Webster’s*, *AHED*), printmaking, printmaker, printshop, prizefighting, promptbook, promptscript, proofreading, ragpicker, rooftop, riverboat, ropedancing, sawdust, schoolbook, schoolkid, schoolmate, screenplay, screenwriter, scriptwriter, servicemen & -women, shipowner, shopgirl, sidebar, sidenote, sightlines, signpost, skateboard(ing), skyline, slaughterhouse, slaveowner, smartphone, snapshot, snowcap, songbook, songwriter, soundboard, soundman, soundscape, soundtrack (pref’d. by *AHED*), speedboat, springboard, stagecraft, stagehand, stagework, stomachache, storyboard, storytelling, streetscape, strikebreaker, surfboard, taxpayer, tearjerker, theatregoers, theatregoing, timekeeper, timeline, timepiece, timestamp [“time at which an event is recorded by a computer”], tomboy, trailblazer, trapdoor, videotape, viewpoint, waitstaff, warhorse, watershed, wet nurse, woodcut, workday, workforce (per *Webster’s*, OK’d by *AHED*), workingwomen, workplace, workstation, worldview

and compound nouns formed from a noun and a gerund, from two nouns, or from a noun and an adjective will be spelled as two words:

decision making, master builder, attorney general, (from journal) after party, air hole (AHED), Alexander cult, alms box, arc light, art form, art maker, baby boomer, ball gown, ballet dancer, bed frame, blind spot, blue laws, boom box, boudoir print, boy actor, boy player [of women roles], box office, bridge builder, brush stroke, cabinet photograph, call sheet, cell phone, center stage, character type, chat room (*Webster's*), cigarette holder, city dweller, class consciousness, cloth maker, compact disc (*Webster's*), concert party, con man, crew person, crib sheet, crowd pleaser (AHED), cuff link, dancing master, door knocker, dress circle, droll booth, dumb show, dust jacket, editor in chief, electroshock therapy, end phase, event space, exchange value, exhibition catalog, facade theatre, face paint, fairy tale, fault line, fire bell, flash point, flood lamps, fly space, force field (AHED), freak show, fun house, game show, gas lamp, gift giving, gold digger, gold mine, gold standard, good fellow, grant making, guest worker, guild masters, gum boots, half century, half sister, hand properties, hatch marks, health care (hyph. as adj.), home brew, host city, hot dog, house lights, image building, image vendor, joint venture, knee breeches, land mine, law book, lesson plan, letter writing, life form, life span, loss leader, love interest, mask making, mask work, mass production, master plan, meaning making, meat worker, meeting place, memory banks, mind reader, mirror image (no hyph., per *Webster's*), mother love, movie house, music master, music making, myth manufacture, narrative making, nation building, nerve center, Net surfing, news clippings, opera house, orchestra pit, ox wagon, participant observation, party line, passion play, peep show, pen name, penny gaff (cheap music hall of 1870s), performance event, photo album, photo illustration, play reading, play space, pocket watch, policy maker, portrait sitter, power broker, price tag, print seller, printing houses, problem solving, prop handling, public making, punch line, puppet master (*Webster's*), puppet show, quarter century, rain forest (*Webster's*), record keeping, resident theatre, road map, rock opera, rum punch, scare quote, scene painting, score reading, sensation scene (theatrical term), set piece, sex lives, shadow play, shadow text, show tune, shrine making, side bar, sign painter, site specificity, skill set, slave ship, slave woman, sound effect, speech act (hyph. as adj.), spray painting, stage fright, stage house, stage Jew, stage name, stage play, star status, star system, starting point, state making, step dancing, stool pigeon, story line (*Webster's* & AHED), straw man, stunt work, subject position, talk show, task force, theatre bar, theatre houses, theatre maker, theatre owner, think piece, thought performance, through line, ticket brokers, time frame, title page, toy sellers, truth telling, truth value, tryout performances, use value, value theory, verse drama, warrior king (or queen), wish list, witch hunt, world making; *likewise*, front of house, prisoner of war, sleight of hand, theatre as performance, wear and tear, work in progress (AHED)

*but* vice-president, president-elect, poet-scholar, (from journal) actor-dancer, actor-designer, actor-manager, actor-members, actor-network, artist-courtier, artist-creator, artist-to-be, bar-restaurant, city-state, clock-watching (*Webster's*; also adj.), critic-historian, curtain-raiser (*Webster's*), dancer-mime, director-author, founder-director, half-mask, hoochie-coochie, nation-state, pantomime-ballet, photo-postcards, playwright-politician, producer-designer, prostitute-figure (optional), poet-player, practitioner-artist, scholar-artist, secretary-agent-artist, shape-shifter, typist-bookkeeper, worker-student; cats-o'-nine-tails, cigar-holder (OED), dam-burst, e-mail, face-puller, fact-checking, fire-eater, fund-raising (*Webster's*), G-string, governor-general, lip-syncher, mind-set, one-reeler (film), photo-essay, place-holder, rabble-rousers, red-baiting (*Webster's*), risk-taking (*Webster's*), role-playing, she-tragedy (aka 'pathetic tragedy'), spy-hole (OED), stalking-horse, stepping-stone, T-shirt, a ten-year-old [*but* ten years old], theatre-idea (Badiou), ticket-holder (OED), tiring-house, tom-tom, V-effect, vice-governor, vice-president, wet-nursing, x-ray, yes-man; Anglo-Norman

## 5. Compound adjectives will generally be hyphenated:

short-term effects, nineteenth-century art, decision-making process, ten-year plan, (from journal) actor-management team, actor-training programs, adult-education centers, Afrikaans-language plays, AIDS-education workshop, alternative-theatre artists (*but* alternative theatre), art-theatre management, author-centric realm, bait-and-switch scheme, below-knee amputations, bio-art practitioners, black-and-white illustrations, box-office receipts, boy-company managers, case-study approach, cash-flow problem, cast-iron skeleton, character-specific melody, chariot-and-pole system, civil-service system, classical-technical vortex, cold-war years, community-based theatre, country-and-western song, cross-racial casting, dance-theatre pieces, disability-theatre venues, dry-plate photo, early eighteenth-century stage [1 hyphen only], emotional-realist acting, ethnic-minority writers, farm-worker issues, first-generation immigrants, first-person narrative, fit-up company (theatre group traveling with props & sets), follow-up letter, foreign-relations scholar, foundation-supported national theatre, fourth-wall naturalism, free-market economy, front-page news, general-interest readers, glass-plate negatives, Gothic-noir setting, hand-picked audiences, hand-to-the-heart gesture, hard-line government, heroic-romantic lead, high-art paintings, high-cultural claims, high-end market, high-school students, high-top shoes, high-water mark, higher-education quotas, image-schema education, in-depth exploration, inner-city skyscraper, item-level list, joint-stock company, knee-jerk reaction, labor-union leadership, laissez-faire economics, large-scale paintings, limited-liability companies, long-held interest, long-superseded book, low-rise district, lower-extremity prostheses, Marxist-informed politics, mask-making workshops, material-philological approach, the mid-twentieth century (*but* mid-twentieth-century theatre), mixed-race performers, modern-spelling edition, moving-picture theatre, multimillion-dollar theatres, multiracial-conscious lens, musical-theatre research, nation-building narratives, new-wave drama, “normalization”-era law, object-based materiality, off-balance body, old-time Americana, one-act plays, one-party rule, one-man program, one-party regime, oral-history interviews, peer-review process, performance-based pedagogy, pig-faced mask, plain-spoken Gospel, pop-Freudian theory, popular-entertainment world, post-Wall Berlin, post-well-made-play realism, pre-twentieth-century Irish performance, pro-social-hygiene agenda, public-relations campaign, public-subscription theatre, quality-control inspections, red-light district, resident-theatre movement, robbed-out foundation, romantic-era aesthetics, Russian-Jewish intellectuals, safe-sex practices, safety-valve approach, same-sex relationships, second-order performance, second-person address, school-age children, scrap-iron parts, sheet-music subscription, show-business weekly, shrine-making business, site-specific performances, skills-based pedagogy, social-democratic ideas, socialist-realist plays, social-media platforms, social-protest attitude, soft-shoe routine, Spanish-language community, speech-act theory, split-second decisions, stained-glass windows, state-building project, summer-stock theatres, talk-back sessions, talk-show host, tent-rep companies, thank-you note, theatre-historical category, theatre-reform movement, up-market photographer, upper-class home, upper-middle-class spectator, value-free scholarship, virtual-reality settings, wax-cylinder recording, welfare-state economics, well-made play, white-slave plays, working-class spectators, world-historical recollections, Yiddish-language performances

*but* ad hoc censorship (*likewise for de facto*), cultural studies concept, early modern theatre, front of house staff, human rights violations, kitchen sink realism, late medieval English, Latin Christian authors, living history museums, neutral mask work, performance studies syllabi, sex trade workers, theatre history journal; £26 million rebuilding program; “at the turn of the century”

but a compound adjective containing an “-ly” adverb will not be hyphenated:

highly motivated people, deeply involved groups, (from journal) closely observed, freshly painted, highly strung, historically constructed sites, internationally oriented conception, jointly written, mutually agreed, newly formed, poorly regarded, pruriently posed, socially prominent, thinly veiled, widely distributed

6. An en-dash (–) rather than a hyphen (-) will be used between compound words to convey a relationship between two terms:

input–output analysis, Ali–Norton fight, (from journal) Addison–Steele model, Anglo–Italian dealings, Asian–Western fusion, Breen–Porterfield Foundation Plan, Buenos Aires–Manhattan connection, communist–anarchist opposition, Congreve–Weldon masque, gay–lesbian, global–local binary, global–postcolonial dialectic, Gravelot–Bickham combination, Hurwitz–Lateiner monopoly, joint TLA–ASTR committee, Juba–Marcia love plot, love–hate compulsion, master–apprentice relationship, Minneapolis–St. Paul, Polish–German border, post–Judson Church, production–reception framework, radical–conservative axis, satire–sentiment dichotomy, scholar–practitioner opposition, Sino–American relations, Sondheim–Lapine *Passion*, space–time–matter, text–performance problematic, time–motion studies, verbal–ideological [Bakhtin], Waldorf–Astoria; *but* African American theatre (i.e., both African [or Cuban, Japanese, etc.] and American), *and* an African American, a French Canadian, a Native American, US American (*not* USAmerican), *but* African–American exchange program (i.e., between Africa and America), South [or East] Asian American, Italo-French

or when a hyphen could be ambiguous: anti–New Dealers, co–artistic director, Harlem Renaissance–era figures, non–Euro-American, non–Pilgrim Fathers, post–Civil War, Obie Award–winning, Pulitzer Prize–winning [*but* prizewinning]

[*but* use a solidus (/) to denote “and/or” sense and alter egos (such as actor/role)] (from journal) feminist/women’s theatre, husbands/fathers, liberal/heroic tradition, literary/theatrical sociology, observer/ethnographer, reflection/distortion, theatre/archaeology

7. Accents *will* be set on capital letters in French, Spanish, and Italian. Umlauts *will* be set on capital letters in German rather than an “e” being inserted. (from journal)

8. The author is responsible for the spelling of proper names and for the spelling and accents of foreign names and words, accuracy of quotations, source of citations, and statement of facts.

Examples from journal: Peter Brook (director, author of *The Empty Space*) vs. Peter Brooks (theorist, author of *The Melodramatic Imagination*); Gabriele d’Annunzio, Michel de Certeau, Eamon De Valera, Osvaldo Dragún, Maria (or María) Irene Fornés (per stated preference), Jean Genêt, Federico García Lorca, Ian McKellen, Molière (*grave*), Friedrich Nietzsche, Edgar Allan Poe, Terayama Shūji (overbar on ‘u’), Wole Soyinka, Konstantin Stanislavsky, Philip Stubbes, Tiresias (vs. Teiresias), Jean-Claude van Itallie, Jirí Voskovec (acute); Corneille’s *Les Horaces* (cap L); Edward Bulwer-Lytton [after inheriting estate at Knebworth], Harley [or H.] Granville Barker (unhyphed; Granville not part of his surname; cf. Bernard Shaw); Hawai’i (but Native Hawaiians), Kraków (vs. Cracow).

9. Other examples from journal:

*misc. adj./adv.*: able-bodied, aestheticized, all-around, analog, awestruck, backlit, belletristic, bloody-minded, bowlegged, brand-new, breathtaking, bygone, canonizable, cargoes, chock-full, chocolaty (*pref’d by Webster’s, AHED*), class-conscious, close-knit, color-blind (*Webster’s*) [cf. color blindness], commonsensical, cross-cultural, cross-disciplinary, cross-eyed, crossover (also n.), cutthroat, daylong (*but* days-long), dead-end, decadelong (*but*

decades-long), dialogic, diasporic, die-hard, easygoing, eco-friendly (*Webster's*), fair-mindedness, faraway, far-fetched, far-flung, far-reaching, fireproof, firsthand, flatbed, follow-up (also adj.), freeborn, freelance, freestanding, freewheeling, grassroots, groundbreaking, halfhearted, handmade, handpicked, handwritten, hard-boiled, hard-pressed, hardworking, head-on, heartrending, hell-bent, highbrow, high-minded, hip-hop (also n.), homegrown, homespun, hotheaded, hourlong (*but* hours-long), in sync, incoming, inferable, inside out (adv.; hyph as preceding compound adj.), ironfisted, lackluster, latter-day, leadoff, lifelong, lifesaving, lighthearted, like-minded, literal-minded, long-standing, longtime, long-winded, lowbrow, low-slung, mainstage, majoritarian, makeshift, mealy-mouthed, middlebrow, minoritarian, monthlong, more or less (adv.), ocularcentric [privileging vision], offhandedly, off-limits, off-putting, offstage ('go offstage' or 'go off the stage'), old-fashioned, onboard ('on board' as adv.), ongoing, online, onstage ('go onstage' or 'go on the stage'), open-ended, open-minded, otherworldly, outgoing, overall, painstakingly, pathbreaking, plainspoken, polka-dotted, present-day, prizewinning, proxemic (re study of interpersonal distance [proxemics]), ready-made, rear-guard, redheaded, run-down, secondhand, shamefaced, sharp-eyed, shopworn, short-lived, simpleminded, single-handedly, single-minded, small-time, small-town (*AHED*), spotlight, stagestruck, stand-alone (*Webster's*, contra *AHED*), stand-up [comedy], start-up (also n.), suntanned, tailor-made, terra-cotta (also n.), tenfold, topsy-turvy, torchlit, touchy-feely, tough-minded, upscale, upside down (adv.; hyph as preceding compound adj.), utopic (in Muñozian/queer context; else 'utopian'), vaudevillian (*not* vaudevillean; also n.), weeklong, wholehearted, willy-nilly, wrongheaded; *but* century-long

*misc. nouns:* able-bodiedness, aftereffects, afterglow, aftermath, afterpiece, agitprop (also adj.), alterity, analogue, animacy (*AHED*), aporia; plural of 'apparatus' is "either 'apparatus' [*AHED* pref.] or 'apparatuses' [*Webster's* pref.] ... but never 'apparati'"; archetype, the avant-gardist, back-and-forth (*Webster's*), background, backstage (& adj.), bas-relief, bed-and-breakfast, bestseller, big top (re circus), blackface (& adj. [*likewise*, brownface, reface, yellowface]), blacklisting, blackout, boatswain's [bosun's] whistles, breakdown, break-in, breakthrough, [given a] "bye", bylaw, byline, by-product (*Webster's*; OK'd by *AHED*), call-out (i.e., calling an actor out in front of curtain for applause), cease-fire, chancre, clear-sightedness, close reading, close-ups, color blindness (cf. color-blind), comeuppance, cover-up, crosscurrent (*Websters*, *AHED*), cross-dressing, cross-examination, cross fire (*Webster's*, contra *AHED*), cross section (no hyphen as noun), cruxes (*pref'd* by *Webster's*, vs. 'cruces'), cutoff, dashcam (dashboard camera), dead end, double act, double bind, double issue, double standard, double take, dramaturg (per H. Young & N. Ridout, Feb. 2016; contra *Webster's*, OK'd by *AHED*), drop-off, emplotment (litcrit/history; re narrative construction), episteme (Foucauldian term = body of ideas that determine intellectually certain knowledge at any particular time), evenhandedness, face-off, fellow traveler, forcible, forebear (*preferred* to forebearer), foreground, forestation, fortune-telling (& adj.), forums (*much pref'd* to fora), frescoes (*pref'd* by *Webster's* & *AHED*), genrefication, 'get-in' (door through which scenery loaded into theatre), get-together, ghettos (*Webster's* & *AHED* preferred plural), give-and-take, goodwill, grandstanding, greatcoat, handout, has-been, high wire, hindsight, hodgepodge, indigeneity (legal/academic term), keynote, know-how, layout, layperson, leftover, the live stream (*no* hyphen), live-tweeting, log-on (cf. verb), long shots, look-alike (also adj.), loving-kindness, lowlife, madwoman, mainland (& adj.), mainpiece [i.e., what follows prologue], make-believe (& adj.), makeover, makeup, manifestos (*pref'd* by *Webster's*; *AHED* prefers manifestoes), mementos, mash-up, media (as a plural, vs. mediums), midground, no-no, offprint, one-liner, outro (music), passerby (*no* hyphen), name-dropping (*Webster's*), payoff, plainchant (*or* plainsong), point of view, politicking, power-knowledge (*pouvoir-savoir*), proofread, prospectuses, put-on, ring-around-the-rosy, rock and roll, roundtable (1 word as conference; also adj.), run-up, run-through, scapegoat,

selfie, sellout, send-off (*Webster's*, *contra* *AHED*), setup, shortcut, shortsightedness, showbiz (& adj.), side effect, sign-off (hyphenate), sing-along, sit-in, [the] takeaway, spokesperson, stand-in, standoffishness, standstill, still life, straitlaced, syphilologist, tightrope, top hat, trade-off, travelogue, tryout, univocity (litcrit/philosophy; opp.: equivocality), venereologist, voice-over (also adj.), walkout, whitewashing, wisecracking (& adj.), workingmen

*misc. verbs*: backdate, backlight, black-box, bookend, bypass, close-read, crisscross, crosshatch (also n.), crowdfund, crowdsource, dovetail, emcee (also noun), fast-forward, foreground, fulfill, ghostwrite, goose-step, handpick, jump-start, lip-synch, live-stream, live-tweet, log on (cf. noun), mass-market, morph, orientalize, other [cf. the Other], programmed, refunction (transform to promote social change), sell out, shoehorn, short-circuit, sidestep, sign off (no hyphen), sideline (also n.), stage-manage, streamline, upcycle, upend

*misc. conjunctions*: inasmuch as

### III. CAPITALIZATION

1. *Contra Press (book) style*, when copy following a colon midsentence is itself a complete sentence the first word will *not* be capitalized. [*Exception*: if what follows the colon is a freestanding *question*, it should be capitalized, so punctuation makes sense. “Such paradoxes point to deeper concerns: What exactly do we believe students need to know?” *Do* capitalize after a colon following a run-in display *heading*.]

2. References in the text to chapters, tables, and figures will be capitalized:

as shown in Table 2.1; see Chapters 3 and 4

3. The following are examples of preferred capitalization:

God, the state, the church, the court (except the US Supreme Court)  
 the war, the Civil War, two world wars, World War I (or II), First (or Second) World War  
 the Communist Party, the party, communist ideology, the communists, the party system  
 southern city, the South (region), to the south (direction)  
 Western Europe (post-WWII politicogeography), western Europe (generally), the Western world, the Old World, the New World  
 Negro, Caucasian, blacks, whites; Negroness (*Webster's*: 'sometimes offensive')  
 President Washington, the president  
 Oberlin College, the college  
 the Hudson River, the Hudson and Ohio Rivers (*Manual*, §7.43)

Other examples from journal:

REGIONS/DIRECTIONS: the West, Western democracies, Western theatre, Westernness, *but* westernized; First Worldism, Third World; the Global South, the Global North, the Northern Hemisphere

East–West binarism, the East, *but* “heading east” (cf. above); the Orient, an Oriental, Oriental rug (*Webster's*), *but* oriental culture (*Manual*, §7.36), orientalism, orientalization; the yellow peril

the [US] North, the South, the Southwest; the East Coast, West Coast (of USA) (*Manual* §§7.36, 7.44); a Northerner, a Southerner [US Civil War contexts; *Manual*, 16th ed., §8.46]; Southern California

Wild West show, the West (US region), western (*directional*; *but* “a Western” as film); the Midwest, Midwestern[er]

GEOGRAPHICAL: Singaporean, Ghanaian, Uruguayan, Cape Verdean, Mindelense (re Mindelo, esp. people), Martinican (re Martinique), Guadeloupean; sub-Saharan, South Indian Caribbean islands; the African [*or* black] diaspora; the Great Migration; Maafa, or African Holocaust; the black Atlantic

Indigenous Australians, Indigenous peoples (esp. re Native American); Francophobic  
Aboriginals (Canada *or* Australia), First Nations communities  
Eurocentric, continental, continental European, the Continent  
Mancunian (of Manchester), Liverpoolian, Glaswegian, Lancastrian, Cantabrigian, Oxonian  
Northern Europe, Northern Europeans; Mediterranean basin; southern Italy; Central  
Norway (admin. div.)  
the Low Countries, The Hague; the Republic and Northern Ireland; the German lands  
(*Länder*), Germanity  
Soviet Bloc, Eastern Bloc, Communist bloc; the [Berlin] Wall, Greater Berlin, East Germany,  
eastern part of the city; Prague Quadrennial; ex-Yugoslavia  
the pond (i.e., the Atlantic Ocean)  
Lower East Side (NYC); Greater London, the West End; Old City of London, the City  
the Cadogan Estate, *but* the estate; Westbourne Rivulet; the Ranelagh sewer  
West Bank, Gaza Strip, Green Line (1949 Armistice Line); British Mandate Palestine; the  
state of Israel [lowercase 's'], the occupied Palestinian territories  
the Arab world, the Middle East (*Webster's & AHED; prefer to Mideast, in AHED alone*); the  
Ottoman Empire  
Communist China, *but* its communist rule; Sinologist  
Tinseltown  
North Branch of the Chicago River; Clybourn Corridor  
the mother country; a mecca (generic)  
STREETS ETC.: Corrientes Street; Delancey and Rivington Streets; Catherine Street Market  
the Great White Way; Sloane Square, *but* the square; Rosa-Luxemburg-Platz (Berlin)  
BUILDINGS: Madison Square Garden; Columbine High School; Tower of London; the [World]  
Trade [Center] Towers, the Twin Towers (& Ground Zero)  
CLASSICAL: antiquity; the ancients [but "the Ancients" if in old quote]  
Ancient Greek (language); ancient Greece; classical Athens; *but* the Classic period, Archaic  
period  
Homeric Hymn; Old Comedy; Greek and Roman classics  
Stoic philosophers, the Sophists (*but* 'stoic', 'sophist' in generic sense)  
Greco-Roman (*AHED*), Hellenist, Romanist  
Roman Empire, Eastern (or Western) Roman Empire; the [Roman] republic, republican  
Rome, republican forces  
the [Roman] Senate, *but* a senator  
*senex* character type; a Janus face  
Pharaonic period  
Teutons, Teutonic  
AMERICANA [US]: the American Dream; the [Great] Depression; the national anthem  
Boston Tea Party; Sons of Liberty; Stamp Act Crisis  
American Revolution, the Revolution, *but* prerevolutionary, postrevolutionary  
the American republic; Manifest Destiny; Louisiana Purchase, the Louisiana Territory; the  
*Chesapeake* Affair  
the [US] Old South; colonial America, colonial Virginia, colonial Williamsburg (originally),  
*but* Colonial Williamsburg (i.e., *nowadays*, since part of name)  
the Middle Passage, free blacks  
the Gold Rush (California), *but* a gold rush  
House Un-American Activities Committee (HUAC), blacklisting, red-baiting (*Webster's*),  
*but* the Red Scare, McCarthyism  
[SOUTH] AMERICANA: River Plate Viceroyalty (Spanish colony); (FDR's) Good Neighbor Policy  
WARS/REVOLUTIONS: the Crusades, the Fourth Crusade, *but* crusaders  
Wars of the Roses, Thirty Years' War

Uprising of the North, Rising [or Rebellion] of the Northern Earls [England, 1569]  
Battle of Brooklyn, Continental Army, colonial troops, North American colonies  
Tripolitan War; French and Indian War, *but* the war  
War of the Spanish Succession; Spanish–American War, Spanish Civil War; International  
Brigades  
Vietnam War (*changed* Viet Nam), War in Vietnam; US Army, *but* the army  
the cold war, Cuban Missile Crisis  
War on Terror, Global War on Terrorism  
the Battle of Alcazar (event; ital. as play title); Asia Minor War (1919–22)  
Nicaraguan Revolution; the Contras; anti-Sandinista rebels  
Falklands–Malvinas War  
rebel, loyalist; revolutionaries; the Axis powers (WWII)  
French Revolution, pre-Revolutionary [or prerevolutionary], the Terror, Swiss Guard  
the Spanish Revolution; Nationalists  
the Chinese Revolution; Communist army (*but* Red Army), Nationalist army; the [so-called]  
Cultural Revolution  
Mexican Revolution (1910–17); Cuban Revolution (1959)  
Glorious Revolution [of 1688–9]; Russian Revolution, [Russian] 1905 Revolution, 1917  
Revolution, February Revolution  
the Velvet Revolution, *but* the revolution, normalization; Prague Spring (1968)  
the Emergency, the Troubles (Ireland)  
Onganía coup (Argentina, 1966)  
Arab–Israeli 1967 War (*or* Six-Day War)  
RIOTS/MASSACRES: the Watts Riots (1965), the Cordobazo (riot incident); Kishinev massacre  
TREATIES/ACCORDS: Warsaw Pact; Helsinki Accords on Human Rights  
LAWS/BILLS/ACTS: Stamp Act, the Embargo Act; the Reform Bill, Corn Laws, *but* blue laws  
the Exclusion Crisis; the Licensing Act (1737), the Act, post-Act satire; the Statute of Anne  
Dyer Anti-Lynching Bill (1918; aka Dyer Bill); Jim Crow laws  
the Nineteenth Amendment (to US Constitution); Reconstruction amendments (13th–15th)  
TITLES OF PEOPLE: President Wilson, the president, presidential debates; the founding fathers  
Prime Minister Juan Negrín, *but* prime minister of Spain, PM David Cameron  
Minister of Finance Sergey Witte; Minister Sipyagin, *but* “the minister, Dmitry Sipyagin”  
Minister for External Affairs; *but* a government minister  
District Justice Cathal O’Flynn, Lord Mayor W. Cecil McKee  
Theseus, the Duke of Athens [as character name], *but* the duke  
the Duke of Mantua, Duke Guglielmo Gonzaga, the house of Gonzaga, the Gonzaga (i.e.,  
singular as plural); Prince Henry, HRH the Princess of Wales, King James; *but* the duke,  
the prince, the princess, the king  
Empress Myoungsung, *but* the empress  
Tsar Nicholas, *but* the tsar, tsarist  
Queen Elizabeth I; Mary Stuart, Queen of Scots; the queen; the Crown  
Master of the Horse; Sir Henry Herbert, Master of the Revels  
Lord of the Treasury, Lord Chamberlain, Lord Steward, Chancellor of the Exchequer  
Procurator of the Holy Synod  
the Abbey’s artistic director; the board of directors, the board  
Executive Director Vikki Heywood, *but* the executive director  
the chief of police, a police chief; customs officials  
Old Sturbridge Village Chief Historian Jack Larkin  
Pope Pius XI, *but* the pope; Archbishop McQuaid, *but* the archbishop  
SOCIETIES/ASSOCIATIONS/COMMISSIONS: the Linonian Society, *but* the society; the Freemasons  
Irish Association for Civil Liberties, League of Decency; the (Anglo-Irish) Ascendancy

Northern Ireland Council for the Encouragement of Music and the Arts (CEMA)  
Cultural Relations Committee of Ireland  
Truth and Reconciliation Commission; Commission of Inquiry into the Performing Arts; *but*  
the commission  
Arts Council, *but* the council; Literary–Artistic Society (Soviet); Kulturbund  
Israeli Council for the Criticism of Films and Plays, *but* the council  
the (Theatrical) Syndicate  
the Mafia, a mafioso

POLITICAL ENTITIES: the president’s cabinet; the Obama administration  
the [US] Senate, *but* a senator; Congress, *but* congressional; the McCarthy hearings  
Second Spanish Republic, Republicans, *but* republican government  
Parliament, member of Parliament, MP, *but* parliamentary (Chicago, §7.51); Lord  
Chamberlain’s office; the court-royal  
Imperial Treasury, Imperial Postal Service, *but* imperial theatres, late imperial period  
Second Bank of the United States  
Cape Verde’s Ministry of Culture  
Weimar Republic  
the Poltava committee  
Metropolitan Board of Works *but* the board  
left-wing, leftist, *but* the Left, the New Left, the Right, Christian Right; ultra-right-wing  
establishment  
Tang dynasty, Yuan dynasty  
L’Académie royale des inscriptions et médailles, L’Académie royale de spectacles,  
L’Académie royale de musique [no italics]

IDEOLOGIES: ableism, apartheid, autonomism, communism, economism, Fascist (if specifically  
Italian; *generic fascist*), humanism, isolationist, jingoism, liberalism, Nazism [and Final  
Solution], socialism, speciesism, workerism [aka *operaismo*]; existentialism, new  
laddism; social Darwinism, utopian(ism), womanist, Zionist; holism; al-Qaeda;  
Russification (*but* sovietization), Sinicization (or Sinification)  
*The Communist Manifesto*

POLITICAL PARTIES: Whig, Tory; British Protestant party, Tory party (lc ‘p’; not part of party  
name); Royalist party, *but* a royalist  
Progressive Party, Progressives, the Progressive Era, the Progressive movement; *but*  
(generic) progressive; Unionist Party, *but* unionism  
(Italian) Fascist Party, Nationalist Party  
Justicialist (aka Peronist) Party, Peronism (*but* Juan Domingo Perón, Eva Perón)  
Partido Obrero de Unificación Marxista (POUM); Spanish Communist Party (PCE)  
Popular Front; Bolshevik (re Russian Revolution; *but* lowercase if generic)

UNIONS: Confederación Nacional del Trabajo (CNT), Federación Anarquista Ibérica  
[Argentine] General Confederation of Labor (CGT)  
United Farm Workers (UFW) Union, *but* the union  
Hebrew theatre unions, United Hebrew Trades

STUDENT ORGS.: United Mexican American Students (UMAS); Students for a Democratic  
Society (SDS); Student Nonviolent Coordinating Committee (SNCC)

MOVEMENTS: the Chartist movement, Anti-Corn-Laws movement  
temperance movement, WCTU, Anti-Saloon League; the Progressive movement, settlement  
house movement  
civil rights movement, Black Consciousness movement, Black Power movement,  
Black Liberation movement, Black Liberation struggle (*but* blacks, whites *per above*),  
Black Radical tradition; Defiance Campaign against Unjust Laws (South Africa);  
disability rights movement

Chicano Student Movement of Aztlán (MEChA), the Chicano Movement; Mechicano or Mexicano (depending on historical context)  
Chicano theatre movement, *teatro* movement, Teatro del Norte (TdN) movement; Augusto Boal's Theatre of the Oppressed  
New Theatre movement (1950s), Little Theatre movement; Black Arts movement; the [British] Workers' Theatre Movement, *but* a Workers' Theatre movement  
Indian People's Theatre Association (IPTA)  
Angry Young Man movement; Irish Revival; [Russian] "God-seeking" movement  
International Wages for Housework Campaign  
Off-Loop movement (Chicago)

PROTESTS & RELATED EVENTS: Not in Our Name, Theaters [*not* -res] Against War (THAW) (antiwar groups), THAW Out for Peace (2003), 24/7 Against the War (2003); Paterson Strike Pageant (1913); the NEA Four; Montgomery Bus Boycott

THEATRES: Blackfriars theatre, Cockpit theatre (i.e., lowercase when 'theatre' not part of proper name), Fortune Playhouse, Queen's Theatre in the Haymarket (1704; renamed King's 1714; burnt down 1790); Rose Theatre, Royal Court Theatre, Olivier Theatre; Birmingham Repertory Theatre  
Moscow Art Theatre; Suvorin's Theatre [*now* Bolshoi Dramaticheskii Theatr imeni GA Tovstonogova]  
Comédie-Française (hyphen), Théâtre de l'Oeuvre [Lugné-Poë], La Cartoucherie (Paris); Salle des Machines in the Tuileries Palace  
Vienna Burgtheater; Schauspielhaus, Bochum; Freie Volksbühne, Berlin  
the Abbey Theatre, Theatre Beyond the Gate  
Czech National Theatre, Laterna Magika = Magic Lantern  
Grand Street Theatre, *but* Grand Theatre building (NYC); Cherry Lane Theatre  
Teatro Urbano, Teatro Campesino, Teatro Popular de la Vida y Muerte, El Teatro Chicano de Austin, Teatro de la Tribu (Theatre of the Tribe), Equipo Teatro Payró, Teatro del Pueblo, El Teatro Nacional de Aztlán (TENAZ, the National Theatre of Aztlán), Teatro de los Pobres, Teatro La Máscara (Colombia)  
the Theatre Workshop, the Workshop; the Zipper Theatre; the Public Theater, Flea Theater (*not* -re); LaMaMa Experimental Theatre; the Open Theatre, the Firehouse Theatre  
Off-Broadway, Off-Off Broadway (NYC sectors); North Loop Theater District (Chicago)  
John F. Kennedy Center for the Performing Arts, Washington, DC; San Jose Repertory Theatre

MISC. VENUES: the Club Alabam, *but* the club; Circuit Chautauqua, Orpheum Circuit (vaudeville)

THEATRE COMPANIES: the King's Men (troupe); the Duke's Company, the Drapers' Company, the London Company, *but* the company, a company  
Verling's Virginia Company; Leeward Islands Company  
Cuadro Mexico-España (touring theatre group), Teatro Grupo Lobo (Wolf Theatre Group), Grupo Teatro Popular Octubre (October Popular Theatre Group); Yenesí (group)  
African Company (NYC)  
Provincetown Players, the Players; the Living Newspaper; the Group Theatre  
San Francisco Mime Troupe (SFMT), the Mime Troupe  
International WOW Company; the Living Theatre; Theatre for a New Audience  
Federal Theatre Project's Negro unit, *but its* (Seattle) Negro Repertory Company  
Puerto Rican Traveling Theatre (PRTT); the Serpent Players (South Africa)  
Steppenwolf Theatre Company; La Mama E.T.C. [keep periods]

FAIRS & EXPOS: World's Columbian Exposition (1893), *but* the Chicago exposition  
FESTIVALS: International Choral and Folk Dance, International Film Festival

Azhili Festival, Mindelact Festival (Cape Verde), Theatertreffen (Berlin), Dublin  
International Theatre Festival, *but* the festival; Edinburgh International Festival, *but*  
Edinburgh's festivals; Fringe theatre  
Dionysia [ancient Greek], aka Festival of Dionysus  
HOLIDAYS: Fourth of July, Washington's Birthday; medieval (pre-Lenten) carnival, *but*  
modern, esp. Afro-Caribbean Carnival; Jonkonnu (Caribbean street parade/festival);  
Corpus Christi; Mardi Gras  
INSTITUTES: Di Tella Institute; Centro de Experimentación Audiovisual (CEA)  
Theatre Institute, *but* the institute; Chautauqua Institution (upstate NY)  
STYLES/SCHOOLS: abstract art, absurdist, baroque, Beaux Arts, burlesque, camp, conceptual  
art, constructivism, dada, existentialist, expressionism, Fluxus, futurist, Gothic [&  
Gothic Revival], High Gothic, *but* (modern) goth, Greek Revival (*Webster's*), *grottesco*  
school, happening (lowercased), Informel paintings/art, Language poetry, mannerist,  
naturalist, neoclassicists, postimpressionism (*Manual* §8.78), Pre-Raphaelite, rococo,  
Situationist, socialist realism, surrealist, symbolist, *Thingspiel*  
Stanislavsky's system (OK to scare-quote "system" at first instance); Alba Emoting; the  
Method, Method acting, Actors Studio, *but* the studio; fourth wall; Action Stage Design  
[cap'd per J.H.]  
the avant-garde, vanguardist; agitprop; Regency-style exterior  
epic theatre (e.g., Brecht), epic realism, V-effect; Artaud's theatre of cruelty (per *Webster's*),  
Boal's forum theatre, image theatre; Manchester school of playwrights; Theatre for  
Development (TfD); process drama (educational technique); theatre of the real  
Collective Awakening, Dancemeditation  
Dalcroze's Eurhythmics; Meyerhold's Biomechanics  
German romanticism, literary romanticism, English romantics, French romantic artists, the  
romantic period [*Manual*, 16th ed., lowercases these]  
Situationist International (SI), Situationism, Situationist; the Spectacle  
*kabuki* (*but* Kabuki Su-odori), *nōh* [overbar on the 'o'], *butoh*, *taiko*; Kathakali  
Afropop (music); calypso theatre (West Indies)  
THEORY: performance theory, queer (lowercased) theory  
New Social History, New Historicism (*Webster's*), New Historicist; the Annales school  
New Critic(ism) (*Webster's*); Third Space theory (Bhabha); critical realism;  
Asianist, Africanist, Americanist  
cultural studies, performance studies, queer studies, interdisciplinary studies, law and  
literature studies, Latino (or Latinx) studies, theatre studies, [August] Wilson studies,  
animal studies, Indigenous studies; the humanities  
actor-network theory (ANT); grand narratives; enactivism, enaction  
PERSONAL NAMES: bell hooks; Charles Mathews the Elder, George Colman the Younger  
Addisonian, Aristotelian, Artaudian, Bakhtinian, Baudrillardian, Boucicaultian,  
Bourdieuian, Burckhartian, Burkean, Calibanic, Catonic, Cibberesque, Circean,  
Cocteauian, Confucianism, Copernican, Cornelian (re Corneille), Cornelisian (re Teresa  
Cornelys), Deleuzian, Deleuzo–Guattarian [*also* Deleuzio–], Derridean, Dionysiac,  
Disneyesque, Elizabethan, Euripidean, Foucauldian (*not* -dean, *and* *pref'd* 3:1 to  
Foucaultian; *but* Foucault), Francoist, Galenic [medicine], Geertzian, Gramscian,  
Habermasian, Heideggerian, Herculean [*but* lowercase in *generic* sense], Horatian (re  
Horace), Jacobean, Jonsonian, [Alfred Charles] Kinseyan, Longinian, Lydgatean,  
Machiavellian, Manichaeism, Marlovian [Marlowe], Marxism, Meyerholdian,  
*moliéresque*, Mosaic, Napoleonic, Nietzschean, O'Neillian, Perón *but* Peronist,  
Pirandellian, [Suzan-Lori] Parksian, Ptolemaic, Rankean, Ridleyan, Rortian,  
Rousseauian, Schechnerian, Schillerian, Scribean, Shakespearean (*pref'd* to -ian),

Shandean, Spinozan, Stalinist (or milder Stalinesque), Stanislavskian, Thatcherite, Thucydidean, Tynanesque, Wildean, Williamite, Wittgensteinian; *but* draconian Dreyfus Affair; Shakespeareana, [Will Bill] Cody-ana; W. E. B. Du Bois; Reaganomics

CHARACTERS/PERSONIFICATIONS: the Captain, the Jackman (characters)  
“Jonathan” Yankee type, Roman *senex* type  
Harlequin, Harlequin plays, *but* harlequinade  
the System (as though personified); Us-versus-Them; Eros and Thanatos (psychology); the Other, *but* otherness, othered, othering; the Angel of History (Walter Benjamin concept); Mother Nature

RELIGION & SPIRITUALITY: the Anglican Church; *but* the Protestant succession  
the Catholic Church, Greek Orthodox Church; *but* the church; diocese of Cologne  
Fourth Lateran Council; the Inquisition, Spanish Inquisition, the Grand Inquisitor, *but* an inquisitor; the Counter-Reformation; Investiture Controversy  
votive mass; Eucharistic, the Host; the sacrament of Communion, of Extreme Unction, *but* the Sacrament; Via Dolorosa  
Archbishop John Charles McQuaid, the archbishop; a Catholic bishop (*but* Bishop Sheen)  
Rabbi Erich Weiner, *but* the rabbi  
the Jesuit provincial; Jesuit school theatre  
Ranelagh Chapel, Ranelagh Presbyterian Church; Evangelical (cap'd in specific US sense)  
Puritanical (*if* specifically re [American] Puritans; *else* puritanical) [*and* lowercase ‘puritan’ to avoid pejorative sense, per P.J. McKee]; English Separatism (16th–17th C.); the Pilgrims, the Pilgrim Fathers  
the Zohar, the Kabbalah (*but* kabbalist); the Gospels; Holy Scripture (*but* scriptural, the scriptures [per *Manual* §8.102]), Holy Writ  
Judeo-Christian; Reform Judaism, Orthodox Judaism; Holy Ark, *but* the ark  
Satan; the Fall; the Sermon on the Mount; the Crucifixion; Twelve Apostles, *but* the apostles, the apostle Paul; a devil worshiper  
the Parousia (Second Coming); the Eschaton (end of time)  
the Divinity (& OK Divine, in this case), *but* a divinity  
Eden[ic]; *but* heaven, hell [but Hell House], purgatory, earth (*but* the Earth as planet)  
the Christ Child (*but* the infant Christ, the crucified Christ, the risen Christ)  
Christian fundamentalism; messianism, messianic, a messiah, *but* the Messiah; Antichrist  
Yoga, Yogi, Yogic (capitalize in specifically religiophilosophical contexts); Hatha Yoga, Patanjala Yoga, Kriya Yoga, Raja Yoga; ashram; *but* lowercase and italicize (as Sanskrit) related concepts that not commonly accepted in English  
Theosophy (i.e., cap. for Blavatsky et al., *but* lowercase for generic “teaching about God and the world based on mystical insight”; *but* anthroposophy (per *Webster’s*, *AHED*, et al.), numerology, Spiritualism  
Muhammad and his Companions; the Prophet  
Wicca(n); gentile; druidical; Valhalla; potlatch

TIMES: neolithic (i.e., generic sense of ‘belonging to an earlier age and now outmoded’; *but* cap’d if specifically re Stone Age); *but* atomic age, machine age (§7.67); time–space  
the Meiji period, the Edo period; the Cinquecento; Spanish Golden Age (Siglo de Oro), the Golden Age of Television (*but* a golden age); Russia’s Silver Age; the Industrial Revolution  
Twelfth Night 1618, Shrovetide 1616 (no comma)  
Middle Ages; the [Age of] Enlightenment, the Interregnum, the Commonwealth, the Restoration  
the Gilded Age, Harlem Renaissance; the New Age, New Agey  
the inflation period (Weimar)  
winter, spring, summer, fall (cap seasons for journal pub. dates *only*)

- LANGUAGE: Creole (cap. as specific language), likewise Créole, Crioulo, *but* creolize; pidgin English
- SIXTIES: the sixties, *but* Sixties Generation plays, London's Swinging Sixties  
flower power, hippies
- PHOTOGRAPHY: ferrotype, collotype, daguerreotype, *but* Woodburytype; Benday (halftone);  
"Paris panel" prints; Theatrograph system (cinema)
- TRANSPORTATION: Metropolitan District Railway (1868), Metropolitan Railway (1863)  
the Underground, the Inner Circle; royal entry [i.e., into London] of 1432
- SCIENCE & TECHNOLOGY: webcam, website (lowercase & 1 word; *Webster's* has caught up),  
webcast (but 'often capitalized'), *but* the Web; Internet, Net surfing; eBay  
plaster of Paris; petri dish  
the bomb (lowercase, but with 'the'; i.e., the atom bomb); Taser  
the big bang, dark matter; Gemini Deep Deep Survey; Hubble Space Telescope, *but* Hubble  
telescope; the Earth (*but* 'heaven and earth')
- SOCIAL MEDIA: Twitter, *but* tweet (n, v)
- ARCHIVAL: Bibliothèque nationale; Wayne Sanders Broadway Sheet Music Collection, the  
Sanders Collection, the Albert Collection, *but* the collection
- FINANCIAL: Andrew W. Mellon Foundation, *but* a Mellon grant
- AWARDS: AFI's Lifetime Achievement Award, Academy Award, Obie Award, Pulitzer Prize
- ALL CAPS: No all caps (except abbrs.) allowed in publication titles (per *Chicago Manual*)
- SMALL CAPS: A.M., P.M.; AD, BC [J.H. *pref'd to* CE, BCE.]
- SHAKESPEARE: the Theobald Shakespeare, the Tallis Shakespeare; the so-called Irving  
Shakespeare; First Folio, Second Quarto; Shakespearean; Shakespeare's Birthplace  
(museum), the Shakespeare Birthplace Trust
- PLAYS: act 1 (or I), scene 2 [lowercasing and arabic nos. *pref'd by Chicago Manual*]; passion  
play
- THEATRE SURVEY-RELATED: a special issue, the "New Millennium" issue, the "States of the  
Fields" special issue, the Fiftieth Anniversary issue; the Editor's Forum, our forum; the  
Editors of *Theatre Survey*, Senior Editor, Associate Editor, Book Review Editor, Editor of  
*Re: Sources*; the Editorial Assistant, an Editorial Board member, *but Theatre Survey's*  
editorial staff (i.e., more generic usage) [*N.B.*: These apply to *TS* only; they should not  
be cap'd for other journals or in other generic instances (e.g., a book editor).]
- MISC.: spam (unsolicited email); Icelandic Eddas; Alzheimer's; morris dance, French doors,  
Venetian blinds; a learned pig
- TITLES OF WORKS: *N.B.*: Correct capitalization schemes for titles of works will be observed  
both in the original language and in English.  
In English, the first word of a title (*and* subtitle) and all words *except conjunctions, articles,  
and prepositions* are capitalized. *Long Day's Journey into Night*; "Bonfire under a Black  
Sun"; *The Hour between Dog and Wolf*; the *Irish Times* (lowercase roman *The* in text);  
*Quotations from Chairman Mao Tse-Tung*, *The Lady from Dubuque*; *Two by Two*  
For other languages (e.g., Spanish, Italian, Russian, Portuguese), always capitalize the first  
word of the title and of the subtitle, plus all proper nouns: *Los vendidos*; *La vida y proceso  
de Aurelio Pompa*; *Il servitore di due padroni*; *Teatr i iskusstvo*. In French, if the first word is  
an article, *also* capitalize the substantive and any *intervening* adjective [*L'Esprit nouveau*;  
*Le Moyen français*]. In German, *also* cap common nouns: *Der kaukasische Kreidekreis*; in  
Dutch, *also* cap proper adjectives. Sanskrit: *Bhagavad Gita*. [*N.B.*: This capitalization  
system should be applied equally to medieval and Renaissance titles, per J.E.]

#### IV. ABBREVIATIONS

1. Generally the abbreviations “i.e.,” “e.g.,” “etc.,” and “vs.” will be retained in quoted material, parentheses, tables, and notes, but will be spelled out in text, as “that is,” “for example,” “and so forth,” and “versus,” or another suitable phrase.

2. The symbol “%” will be spelled out (1 word) *except* in dense statistical discussions: 60 percent.

3. Abbreviations spelled with ≥3 capital letters usually will be set with no period or space between letters:

NATO, JFK, UAW, USSR *but* B.A., M.F.A. (*Manual* §10.20: keep periods “for ... consistency with ... a journal’s established style”)

Possessive abbreviations will take an apostrophe and lowercase “s,” plurals a closed-up “s”:

the UN’s mandate; many APCs

4. Units of measure will generally be spelled out in the text [abbreviate with numbers], but may be abbreviated in notes and tables. Such abbreviations will be identical in the singular and plural. (from TS): in., ft. (*but* cm, m)

5. Other examples from journal: Use modern 2-letter state abbrs. (NY, CA, MA) in *endnotes* and other *bibliographic matter* (e.g., List of Books Received).

R. S. Devane, S.J. (space between initials but *not* in abbr.); P.S. 122 (performance venue)

BBC, CIA, IRA, PEN Conference, RTÉ [Radio Telefís Éireann], UNESCO (*no* periods), *but* Ph.D. (plural = Ph.D.’s, because of periods), B.A., M.F.A.; M.P.; US, UK [§§ 10.32–3]; L.A. (Los Angeles); La Mama E.T.C.

Q2 (Second Quarto); s.v., no. (lowercase), n.p. (no page *or* no publisher), chap., pt. (part), ca. (circa), pl. (plate), ser. (series); s., d. (shillings, pence); 2d, 3d [per *Chicago Manual*, *not* 2nd, 3rd]; 3-D (three-dimensional)

VD (venereal disease); 35mm slides (no space); lit crit; AK-47’s; b/w illustrations (Reviews); aka (also known as)

For biblical citations, either King James or New American abbreviations may be used consistently throughout an essay: (Matt. 24:36) *or* (Mt 24:36).

Spell out ‘Saint’ for names of saints (Saint Genesius), but OK to abbr. for cities and other entities for which that is common: St. Petersburg, St. Louis; St. Martin’s Press; Hugh of St. Victor (where ‘St. Victor’ is *abbey* name).

Mme, Mlle (preferred French abbrs., no period)

ADSA (Australasian Drama Studies Association; *now* Australasian Association for Drama, Theatre and Performance Studies *but kept old abbr.*)

Joburg (= Johannesburg)

#### V. NUMBERS

1. In general cardinal numbers <100 will be spelled out in the text; numbers >100 will be given in numerals:

fifty-nine cents, six-month period, 265 years ago, 4,066 feet long

but numerals will be used for numbers <100 when they are being compared with numbers >100:

Of 119 colleges, fewer than 15 were...



Singular

Burns's poems  
Marx's dialectic  
Fraser and Squier's book

Plural

the Rosses' house, the Wieners' home  
the shopkeepers' association  
those Marxists' interpretation

but Moses' law [classical], Aeschylus', Alexis', Aristophanes', Euripides', Sophocles', Thucydides'

Other examples from journal: Andrews's, Autolycus's, Banes's, Barthes's, Baylis's, Beuys's, Bouhours's, Bowles's, Claudius's [as character in *Hamlet*; but Claudius' as Roman emperor], Constantinidis's, Crothers's, Davis's, de Lauretis's, Descartes's, Dickens's, Douglass's, [Blanche] DuBois's, Edwards's, Enders's, Evans's, Foulkes's, François's, Geddes's, Gillies's, Griffiths's, Habermas's, Hendrix's, Hughes's, Innes's, Jones's, Knowles's, Krauss's, Laertes's, Lees's, Loches's, Lopez's, McGuinness's, Malthus's, Mathews's, Millais's, Neeles's, O'Higgins's, Parsons's, Pavis's, Pepys's, Polonius's, Prince of Wales's, Reynolds's, Sellars's, Shanks's, Sierz's, Stopes's, Sir Thomas's, Williams's, Yeats's

but Mars', Venus' [as gods, not planets]; Laius', Marcus', Plautus', Portius', Longinus' [classical]; Jesus', Cephas' [and likewise Moses'; biblical]; Buenos Aires's; the Gelbs' [plural clarification; the *Times*' theatre critics; Dumas *filis* *Camille*; Erasmus's (16th C.), *New York Times*'; the Blackfriars'

and note exceptions for *these two* common nouns, per *Manual* §6.19: series', species'

4. Interpolations by author or editor within quoted material will be enclosed in brackets [ ] rather than parentheses (). Parens within parens will be replaced by brackets within parens ([ ]).

5. Commas and periods will appear inside quotation marks [throughout]:

like "this," [and "this."] rather than like "this", or "this".

[But semicolons and colons appear outside, like "this"; and "this":]

6. Quotation marks (except for actual quotations) will be used sparingly, as with overuse they lose their emphasis. They will be used:

- to set off a quotation *run in* to the text, or around words or phrases from another source
- around words used in an ironic [or unusual] sense, if that sense might elude the reader: five villages were subjected to "pacification." This applies also to neologisms, at least upon their first appearance in a given article: e.g., "glocal" (portmanteau of 'global' & 'local').
- around titles of articles, short stories, and poems (from journal): Poe's "Murders in the Rue Morgue"; Wordsworth's "Lines Composed a Few Miles above Tintern Abbey"; also for conference titles (*Chicago Manual* §8.69).

Quotation marks will not be used

- around a term or expression following the phrase "so-called" (from journal): so-called kinetic stage; so-called American Dream, so-called benefit performances
- around a quotation that will be set off in block form from the text (such as those more than 60 words long, or certain key shorter ones), *nor for epigraphs*.

7. Ellipses: Three points of ellipsis will be used to indicate omissions within quoted material. Terminal punctuation will be retained before points of ellipsis. Ellipsis points will be deleted at the beginning [end] of a quotation if the first [final] sentence *reads as complete*.

8. Other examples from journal: no comma before Jr., Sr. (William W. Clapp Jr., Lewis Hallam Sr.); April Fool's Day 1717 (no comma before year); no colon directly after any form of "include" (*but OK* after "include[s] the following"); standard alternative-title punctuation = *Title; or, Alternative* (e.g., *Tom and Jerry; or, Life in London*)

## VII. ITALICS

1. Italics will also be used sparingly, as with overuse they lose their emphasis. They will be used

- on the introduction of a key term or statement to which the author wishes to draw the reader's attention. Italics will not be used thereafter when that term or statement is repeated.
- for words used as words or terms used as terms on their first occurrence in the manuscript: *Tribe* is used here to indicate...
- for foreign words that are less integrated into English [e.g., not in Webster's *9th Collegiate*].

Examples from journal: [AFRIK] *Eeufees* (Great Trek Centenary, 1938), *laager* (encircled ox wagons [ossewaens; sing.: ossewa]), *trekboer[e]* (lit: 'pull farmer'; white, male trekker), *volksmoeder[s]* (lit: 'mother of the nation'; white, female trekker) [ARAB] *ghazel* (poem form); [CARIB] *mas* (masquerade; re Carnival); [CH] *geming yangban xi* (revolutionary model plays), *huaju* (modern spoken drama), *jingju* (Peking/Beijing Opera), *kunqu* (16th-18th C. style of opera), *wuxia* (martial-arts fiction/film), *xiaosheng* (young man), *xiqu* (traditional Chinese theatre; pronounced *hsi-chu*), *yueju* (Cantonese opera); [FR] *abonnement* (subscription), *ancien régime*, *l'art pour l'art*, *avant la lettre* (in Webster's but not AHED), *ballet d'action*, *ballet de cour*, *bohème*, *bouffon*, *café-chantant*, *café-concert*, *carte-de-visite* (pl.: *cartes-de-visite*), *catalogue raisonné* [J.H. pref'd.], *danses d'action*, *danses expressives*, *danses caractérisées*, *détournement*, *dérive*, *écriture*, *embourgeoisement*, *émigrée* [cf. *émigré*], *en revanche*, *en soi* (in itself), *en tableau*, *en vogue*, *épater*, *fils*, *forains*, *gammelot* [gibberish used in commedia & Fo], *haut bourgeois*, *haute culture*, *idée[s] reçue[s]*, *Japonisme*, *la longue durée*, *metteur en scène* (cf. *mise-en-scène*), *moralités* (morality plays), *optique* (critical viewpoint), *passacaille* (French dance), *père*, *pièce à thèse* (thesis play), *prostitute fatale*, *raisonneur*, *sans-culottes*, *succès de scandale*, *tableau vivant* (in AHED but not Webster's; cf. *tableau*), *tartare* (re food), *tragédie en musique*, [GK] *hupsous* (the sublime; lit.: "heightened state"), *khoregos/oi* (wealthy theatre sponsors), *logos*, *megaloprepeia* (magnificence, majesty), *partheneion* (maiden song), *pharmakos* (scapegoat), *proscenion* (stage), *stasimon* (pl: *stasima*; song of chorus in Greek tragedy). *theatron*, *theoricon* (fund subsidizing Dionysia & attendance), *thriambos* (hymn to Dionysus); [GER] *Chefdramaturg*, *Demontage*, *entartete Kunst* (Degenerate Art), *Entstehung*, *Fach* (singer's role category), *Gesamtkunstwerk*, *Herkunft*, *Musikdrama* (Wagnerian; trans. as music-drama), *neue Marx-Lektüre* (the New Reading of Marx), *Privatdocent*, *Schicksalstragödie* ('fate tragedy', 'destiny drama'), *Tanztheater* (dance-theatre), *Theaterwissenschaft*, *Thingspiel*, *Trauerspiel*, *über* [now in Webster's as Eng. prefix, so no italics then] *Verfremdungseffekt* (Brecht; Eng. = V-effect or alienation effect); [HEB] *hagbahah* (lit.: "elevation"; ritual of public Torah reading); [GHA/TWI] *gyimi* (style of stand-up comedy, lit.: madcap foolery), *kodzi* (trad. storytelling); [HAW] *kanaka maoli* (Native Hawaiians); [IT] *buffone* (pl.: *buffoni*), *commedia degli inganni* (comedy of deceptions, *contrapposto*, *en travesti* (cross-dressed in performance), *fiaba* (pl: *fiabe*; fable, fairy tale), *figlia d'arte*, *fioriture* (light and flowery; re opera), *giulari*, *intermedio* (pl.: *intermedi*), *lazzo* (pl.: *lazzi*), *operaismo* [workerism], *Università degli Ebrei* (Jewish community); *virtuosa* (fem.; pl.: *virtuose*); *zanni*; [JAV] *dalang* (puppet master), *niskala* (invisible realm), *sekala* (visible realm), *wayang kulit* (shadow puppetry) [JPN] *benshi*, *bunraku*, *butoh*, *hanamichi* (platform through audience to kabuki stage; lit.: 'flower path'); *kabuki*, *kuroko* (black *bunraku* garb), *kyōgen* [overbar on 'ō'], *ningyōburi* ("puppet-gesture"), *nōh* [overbar on 'ō'], *okyōgenshi* ('theatre masters'), *onnagata*, *ouijisama* ('princely' fashion style), *taiko* (barrel drum), *wabi-sabi*, *wakashu* (young boy performers of kabuki women); [KOR] *cheonmin* (lowest caste), *chesa* (memorial ceremony held at home), *chima* (floor-length skirt), *gache* (elaborate black wig), *hanbok* (trad. attire), *hanguel* (Korean alphabet), *hapjukseon* (folding bamboo fan), *kisaeng* (courtesan), *p'ansori* (trad. one-person operetta), *sa-geuk* (period TV

melodrama), *soju* (rice-based alcoholic drink), *t'alch'um* (mask-dance drama); [KURD] *dengbêj* (bard, actor), *kilam* (song, melody); [LAT] *ars apodemica* [travel advice literature], *communitas, cum* (ital'd for obvious reasons), *differentia specifica* (differences between genera in same species), *fabula[e]*, *felix culpa* (lucky fall), *fons et origo*, *gestus* (used by Brecht et al.), *infamia*, [Weimann's] *locus & platea* [re stage geography; but normally 'a locus'], *mundus inversus*, *Quem quæritis* [note ligature], *raptus*, *scenae frons* (permanent architectural background of ancient Roman theatre), *senex* (Roman character type), *theatrum mundi*; [RUS] *matryoshka*, *prelomlenie* (interpretation or refraction); [SP] *acto* (political skit), *auto* (allegorical religious production), *autogolpe* (self-coup), *bandoneón* (musical instrument), *charanga* (dance music style), *carpa* (tent show), *chullo* (Andean hat), *comedia suelta*, *conventillo* (multifamily tenement dwelling), *corrido* (popular ballad form), *drama gauchesco*, *egloga* (brief pastoral work), *entremese* (concise burlesque), *farsa*, *fujimontesinismo*, *grotesco criollo*, *latinidad*, *mestizaje* (racial mixing), *milonga* (song style), *ópera bufa*, *chuco* (young gang member), *sainete criollo*, *teatro bufo*, *vanguardia*, *Venceremos Brigade*; [S.AFR] *toyitoyi* (militaristic protest dance), *tsotsi* (thug); [SK/URD/TAM] *bharatanatyam* (Tamil dance form), *esraj* (instrument); *yama* (moral decrees), *niyama* (a series of self-purifying disciplinary practices), *pranayama* (control of vital energy through rhythmic breathing), *pratyahara* (withdrawal of the senses from objects of desire), *dharana* (concentration), *dhyana* (meditation), and *samadhi* (superconscious ecstasy); [YID] *allrightniks*, *kapelmayster*, *Pesach*, *purimshpil* (Purim Spiel), *shtick*, *shund*, *Sukkot*, *zhargon*; [ZUNI] *Shalako*

2. Italics will not be used for foreign words or phrases now in common use:

*ibid.*, et al., loc. cit., passim, raison d'être

Examples from journal: [CZ] *koruna* (monetary unit); [FR] à la, à la carte, accoutrements, atelier, auteur, avant-garde, belles lettres [hyph. as adj.], bourgeois[e], bourgeoisie, café, cause célèbre, chanson [music-hall or cabaret song], chinoiserie, cliché, confreres (*no* accent grave *pref'd* in Eng.), coup d'état, crêpe de Chine (per *AHED*), cri de coeur, de rigueur, debut, déclassé, decor (*no* acute in Eng.), demimonde, denouement, divertissement, double entendre, élan, émigrés, éminence grise, en passant, entr'acte, entrée, esprit de corps, étude (*acute* per *Webster's*), fabliau(x) [short, coarse verse tale(s)], facade (*no* cedilla *pref'd* in Eng.), fait accompli, farceur, faux, femme fatale, fete (*no* circumflex *pref'd* in Eng.), fin de siècle (hyph. as adj.), flaneur, fleur-de-lys, force majeure, frisson, habitué, ingénue, joie de vivre, jongleur, joual [spoken Quebecois French], laissez-faire, matinee (*no* acute preferred in Eng.), mélange, ménage à trois, métier, milieu (*pl.*: milieus, per *Webster's* & *AHED*, contra French), mise-en-abyme, mise-en-scène [per J.E.] (*pl.*: mise-en-scènes, per *Webster's* contra French), naïf, naive (*no* dieresis), naïveté, née, nouveau, nouveau[x] riche[s], oeuvre, opéra comique (now in *Webster's*), par excellence, petit bourgeois, pince-nez, puree (*no* acute *pref'd* by *Webster's*), papier-mâché, précis, premiere (n.) [*no* grave *pref'd* in Eng.], protégé(e), raison d'état, regime (*no* acute *pref'd* in Eng.), résumé, savoir faire, soiree (*no* acute *pref'd* by *Webster's*), soupçon (*Webster's*), tableau (*pl.*: tableaux), timbre, tour de force, trompe l'oeil (*Webster's*, *AHED*); [GER] bildungsroman, doppelgänger, Eszett (ß), festschrift, gestalt, putsch, rathskeller, schadenfreude, Über-marionette (Craig), Sturm und Drang (per dict.), wunderkind, zeitgeist (*lowercased* per *Webster's* and *AHED*); [GK] agon, amphora[e], antiphrasis, demos (the common people), deus ex machina, diegesis (*Webster's* 1913 ed. & *OED*; cf. mimesis), ephebe, epigone (follower, disciple; from Gk. = *epigonos*), ethos, houri, hubris, krater[s], kylix [*pl.*: kylikes], lexis (speech), methexis (*Webster's Unabridged*), mimesis, noumenon (thing itself, outside perception) [*pl.*: noumena], peripeteia, polis, *praxis* (action), rhapsode(s) (professional bard or singer; Gk = *rhapsodos*, *pl.*: *rhapsodoi*), schema(ta), telos (*Webster's*, *AHED*), topos (*pl.*: topoi); [HEB] golem;

Halakhah [closest to Hebrew; *Webster's* has halacha] (Jewish law; adj. = halakhic), Haskalah (Jewish Enlightenment), midrash (halakhic exposition of Bible text; pl.: midrashim), Torah, yeshiva; [HIND/URD] asana (posture), chakra (energy center), prana (life breath, vital principle), sahib, sitar; [IR] shebeen (speakeasy); [IT] bel canto, bravura, cantabile (smooth, lyrical, flowing musical style), capriccio, castrato/i, commedia, commedia dell'arte, dilettante, intermezzo/i, libretto/i (*but* 'librettos' OK esp. in general essays), mafioso/i, opera seria, palazzo/i, prima donna [& primo uomo], rubato, sotto voce, tessitura (vocal range), virtuoso/i; [JPN] manga, samurai, seppuku, sudoku; [LAT] a posteriori, a priori, ad hominem, ad infinitum, ad-lib[bing], ad nauseam, aporia, casus belli, ceteris paribus, cavea (tiered, semicircular seating of ancient theatre; in *Webster's*), contra, curriculum vitae, de facto, de jure, desiderata (sing.: desideratum), dramatis personae, ex officio, ex-voto, genius loci (pervading spirit of a place), gratis, habeas corpus, habitus, in extremis, in medias res, in sensu stricto, in situ, in vitro, incunabula (sing.: -lum), ipso facto, lacuna(e), lingua franca, locus classicus, logorrhea, memento mori (sing. & pl.), minutia(e), mirabile dictu, modus operandi, naumachia[e] [from GK; mock naval battle], ne plus ultra, non sequitur, per diem, per se, persona [non] grata, personae, postmortem, qua (exception: [*sic*] by convention [*Manual*, §6.70]), rhetor [from GK], sine qua non, sub rosa, terra-cotta, terra firma, terra incognita, vice versa (no hyphen), vox populi; [RUS] dacha, glasnost, intelligentsia, perestroika, realpolitik, samizdat; [SP] aficionado, barrio, cumbia (*AHED*), fiesta, gringa (in *AHED* but not *Webster's*), Latina, mestizo, telenovela; [SWD] smorgasbord; [YID] chutzpah, shtick, tchotchke, yenta

3. Italics will be used for names of ships (& planes), plays, films, books, periodicals, and paintings:

*Saturn V, The Sorrow and the Pity, Quadripartite Structure, China Clipper* (plane)

Examples from journal: *Le Médecin volant* (play titles, including one-acts & radio plays); tea ship *Dartmouth*; *National Endowment for the Arts v. Karen Finley* (v. kept roman); *Grand Theft Auto* (video game series); *Goldberg Variations*

Per *Chicago Manual* (§8.186), titles of *websites* are roman, *no* quotations (Facebook, Google, Project Gutenberg); but specific *Web-page* titles are roman in quotations ("Our Staff"). Web sites analogous to *printed* materials (dictionaries, encyclopedias, newspapers) have italicized titles (*Wikipedia*).

Per *Chicago Manual* (§§15.144–50), series titles should be roman, not italic: (from journal) *Shakespeare in Production, Shakespeare in Performance, Shakespeare at Stratford*

Titles of play trilogies and larger cycles should be italic if original to their production (e.g., *The Norman Conquests; The Texas Trilogy*) but roman (with word 'trilogy' or 'cycle' lowercased) if imposed postproduction (the Oresteian trilogy; the York and Chester cycle plays).

No italics for foreign proper nouns (vs. title of a work): L'Académie royale de musique

## VIII. CROSS-REFERENCES

1. References to "above" and "below" will be deleted or a more specific reference substituted:

as noted in the article by So-and-So rather than see below in this issue

will be discussed in the section on... [or give title] rather than will be discussed below

2. Cross-references by page number *will be deleted* or another form of reference substituted [section title or number] during copyediting. This is because insertion of the correct page numbers in page proofs requires costly resetting of lines. The author's attention will be drawn to these instances when he [or she] reviews the page proofs.

3. Figures will be *cross-ref'd* parenthetically by use of the word “see” before the Figure number: (see Fig. 4). The word “see” will *not* be used to reference such artwork where it is to appear in the text (i.e., at its *primary* citation): (Fig. 4). Every Figure should be cited, sequentially, in the article’s text, as citations help determine the optimal numbering and placement of the images.

## **IX. TABLES**

1. Tables will be copyedited to conform to the standard Cambridge style: The table number and title will run on one line; rules will be set at the beginning and end of the table, and below the column headings; where possible, rules within the body of the table will be eliminated and column headings will be simplified.

2. Notes to a table will appear below the bottom rule in this order: general notes, footnotes, sourcenotes. Table footnotes will be indicated by superscript lowercase italic letters: *a*, *b* (*not* \*, †, etc.)

## **X. ENDNOTES**

1. Endnotes will be used to provide substantiating sources for (or necessary elaboration of) the text proper. These will be cited in the text by sequential superscript arabic numbers: <sup>1</sup>, <sup>2</sup>.

2. First references to articles from journals, collected works, etc. should contain *inclusive page numbers* of that article. If they are missing and cannot swiftly be found by the copy editor (e.g., via Web), the author will be asked to supply them when reviewing the edited MS.

3. *Full* bibliographic information will be given for a work upon its first citation in the endnotes *to a given article*; a *short-form* citation (author’s last name, pp., but *no* date) will be used for that work thereafter *in that article*:

Baz Kershaw, *The Politics of Performance: Radical Theatre as Cultural Intervention* (London: Routledge, 1992), 1.  
See Kershaw, 18–29.

When there are more than one author with the same last name, an initial may be used to distinguish them. When multiple works by a given author are cited in an article, a 1–5-wd. short title should be used for second and subsequent citations of each.

W. W. Greg, *Dramatic Documents from the Elizabethan Playhouses: Stage Plots, Actors’ Parts, Prompt Books*, 2 vols. (Oxford: Clarendon Press, 1931), 1: 70.

W. W. Greg, *Two Elizabethan Stage Abridgments: “The Battle of Alcazar” and “Orlando Furioso,”* Malone Society Reprints (Oxford: Oxford University Press, 1922).

Greg, *Dramatic Documents*, 1: 87.

4. When citing a work by *three* authors, all three authors will be named at the *first* mention in a given article’s notes. Thereafter they will be referred to by the first author and “et al.” in that article. When citing a work by *four or more* authors, they will be listed in the “et al.” form at first as well as subsequent occurrences.

5. References in the text and in the reference list will *not* be referred to by both a date and the words “in press.” If a book is in press, then no date should be given in the text or the references; the form is, e.g., (Adams in press).

6. For publisher names, consistently use ampersands instead of ‘and’ (*also* in Book Reviews and List of Books Received): Faber & Faber; Simon & Schuster, Routledge & Kegan Paul, etc.

7. *Newspapers* (from *Chicago Manual*): (a) “If the city is not part of the name of an *American newspaper*, it should be added at the beginning of the name and italicized along with the official title.” (b) “If the name of the city is not well known or is the same as that of a well-known city, the name of the state or, in the case of Canada, province should be added in parentheses and italicized: *Houlton (Maine) Pioneer Times*; *Saint Paul (Alberta) Journal*.” (c) “Names of cities not part of the titles of *foreign newspapers* are added in parentheses after the title and are not italicized. If the city name is part of the title,

it is italicized.” (d) “For such well-known national papers as the *Christian Science Monitor*, the *Wall Street Journal*, and the *National Observer*, the city of publication is omitted.” (e) “In the titles of *English-language* newspapers, the initial *the* is omitted; in a *foreign-language* title, its equivalent is retained: *Times* (London) and *Le Monde* (Paris).”

## 8. The following style will be used for the endnotes:

### Books

*Widening the Stage: A Century of Irish Drama*, ed. Stephen Watt, Eileen Morgan, and Shakir Mustafa (Bloomington: Indiana University Press, 2000).

John Russell Taylor, *Anger and After: A Guide to the New British Drama* (1962; repr., London: Methuen, 1969).

Chris Ealham, “‘From the Summit to the Abyss’: The Contradictions of Individualism and Collectivism in Spanish Anarchism,” in *The Republic Besieged: Civil War in Spain 1936–1939*, ed. Paul Preston and Ann L. Mackenzie (Edinburgh: Edinburgh University Press, 1996), 135–62.

Bernard F. Dukore, *Documents for Drama and Revolution* (New York: Holt, Rinehart & Winston, 1971), 220 n. 3.

[no comma between p. and note no.]

Jacqueline Decter, *Nicolas Roerich, The Life and Art of a Russian Master* (Rochester, VT: Park Street Press, 1989), 79.

[new-style state abbrs.]

Elizabeth A. Honig, *Painting and the Market in Early Modern Antwerp* (New Haven: Yale University Press, 1998), pl. 24.

[no state abbr. required here, since city well known]

James Staunton Babcock, *Memoir of Captain Nathan Hale* (New Haven: S. Babcock, 1844), 12.

[long form]

Babcock, *Memoir*, 14.

short form [*if >1 piece* by that author; else just Babcock]

Joseph Addison and Richard Steele, *The Tatler*, ed. Donald F. Bond, 3 vols. (Oxford: Clarendon Press, 1987), 2: 423.

[colon and space between vol. & p.]

David McCullough, *John Adams* (New York: Simon & Schuster, 2001)

[ampersand for publishers]

Irving Howe, *The World of Our Fathers: The Journey of the East European Jews to America and the Life They Found and Made*

(1976; New York: Schocken, 1990), 460–85.

[1st ed. date before city, then semicolon]

*Leksikon fun yidishn teater*, ed. Zalmen Zylbercweig (New York: Hebrew Actors’ Union of America, 1931–67), 6 vols.

### Journals

Clive Goodwin and Tom Milne, “Working with Joan,” *Encore* (July–August 1960): 9–20. [date paren’d; colon before pp.]

Eric Bentley, “Irish Theatre: Splendeurs et Misères,” *Poetry* 53.4 (January 1952): 217.

[period betw. vol. & issue]

Nadine Holdsworth, “‘They’d Have Pissed on My Grave’: The Arts Council and Theatre Workshop,” *New Theatre*

*Quarterly* 53 (1999): 10–12.

[no comma after journal]

Aurelio M. Espinosa and J. Manuel Espinosa, “*The Texans: A New Mexican Spanish Folk Play of the Nineteenth*

*Century*,” *New Mexico Quarterly Review* 13 (Autumn 1943): 299–308, at 300.

*Spectator*, no. 67.

Lisa A. Freeman, “What’s Love Got to Do with Addison’s *Cato*?” *Studies in English Literature* 39.3 (Summer 1999): 463–82, at 464.

[long form]

Freeman, “What’s Love Got to Do,” 465.

short form [*if >1 piece* by that author; else just author name]

[N.B.: Though endnotes use a period between volume and issue number (00.00), article-opening “slug lines,” input by TS during editing, do require a colon (60:1).]

### Newspapers & Other

“Shouts of Protest in Abbey Theatre,” *Irish Times*, 15 May 1950, 1.

[no initial *The*; no parens on date]

“Snubbed by the Critics—but Hailed by All France,” *Reynolds News*, 23 October 1960.

“Curtain Down,” *Daily Mail*, 10 July 1961.

David Nathan, “Why I ‘Tinker’ with New Plays,” *Daily Herald*, 27 January 1961.

Elizabeth C. Ramírez, “The Annals of Chicano Theater: 1965–1973” (master’s thesis, University of California, Los Angeles, 1974), 1.

Nina Warnke, “Reforming the New York Yiddish Theater: The Cultural Politics of Immigrant Intellectuals and the Yiddish Press, 1887–1910” (Ph.D. diss., Columbia University, May 2001), esp. 195.

[abbr. ‘diss.’]

Office of the City Register, Pre-1917 Conveyances, Section I, liber 70 cp 157.

“Forty Years of Irish Radio: Radio Éireann and the Arts,” narr. P. P. Maguire, RTÉ, Dublin, 2 December 1966.

## 9. Important re use/overuse of “*ibid.*” [from the *Chicago Manual of Style*; *emphasis added*]:

15.21 *Use and overuse of ibid.* When a number of successive references are made to a single work, without intervention of a reference to a different work, all but the first, full reference may be shortened by the use of *ibid.*

(see 15.253–54). The use of *ibid.*, which, incidentally, is ordinarily set in roman type (see 6.70), *should not be so extensive, however, as to produce a string or “garland” of ibids.* A series of notes consisting of nothing more than *ibids.* and page or line references may exasperate the reader. The reader’s convenience is better served if the *successive page or line references are placed in parentheses in the text.*

15.22 Should a reference to a different work intervene in such a succession of references to a single work, the first reference following the intervention should be given in a note containing a short citation of the original work (see 15.248–61).

As he engages Blassingham’s notion, Fermator at first expresses, with some annoyance, the opinion that it is without practical application,<sup>1</sup> but while tracing the idea’s development by other commentators, he seems to begin gradually, tentatively, to change his mind (38–45). Although never quite adopting the view that much will come of the idea, Fermator at one point does acknowledge that it might be worth someone’s while to pursue the “remote” possibility of the concept’s being put to some, perhaps minor, industrial use (61). Later, however, he again becomes skeptical and denies the concept any relevance “in the world of practical affairs” (206).

At the same time that he is disposing of Blassingham’s idea, Fermator displays interest in a proposal offered in an article published by his brother-in-law, Charles Gimperson.<sup>2</sup> Growing more and more enthusiastic as he discusses it, Fermator goes so far as to remark that the idea not only has a certain freshness, but that indeed it has immeasurable practical implications.<sup>3</sup> So captivated is Fermator by Gimperson’s idea that he takes the trouble to provide colorful sketches of some of the more important consequences he foresees (241–53).

Ultimately, however, a very odd thing happens. Near the end of his book (288), Fermator permits himself the following enigmatic observation: “When all is said and done, however, Gimperson’s idea may prove to be of less importance than Blassingham’s.”

10. Additional points: See below (Book Reviews..., pt. 5) re Associated University Presses (AUP).

## XI. BOOK REVIEWS & LIST OF BOOKS RECEIVED

1. The following are examples of *listing* style for the Book Reviews:

*Out on Stage: Lesbian and Gay Theatre in the Twentieth Century.* By Alan Sinfield. New Haven, CT: Yale University Press, 2000; pp. 407. \$29.95 cloth. [N.B.: changing ‘hardcover’ throughout.]

*Straight with a Twist: Queer Theory and the Subject of Heterosexuality.* Edited by Calvin Thomas. Champaign, IL: University of Illinois Press, 2000; pp. 290. \$49.95 cloth, \$18.95 paper.

*The World Shakespeare Bibliography, 1980–1996.* Edited by James L. Harner. Cambridge: Cambridge University Press (in association with the Folger Shakespeare Library, Washington, DC), 2000. CD-ROM. \$810.

*New Readings in Theatre History.* By Jacky Bratton. Theatre and Performance Theory. Cambridge: Cambridge University Press, 2003; pp. xi + 238. \$55 cloth, \$23.99 paper. [for book in a series; hardback price first]

Reviewed by R. K. Barringhaus, Independent Scholar

2. There is no final punctuation after the reviewer’s affiliation, and a comma (not dash) before it:

Reviewed by Thomas Postlewait, The Ohio State University

3. Numbered chapters referenced in reviews should consistently use arabic numerals (Chapter 10), *regardless* of how they were treated in the publication being reviewed. *Parts* of books may use either arabic or roman numerals (consistent by book reviewed; *not* spelled out): Part 1 or I, *not* One.

4. *Do not* reverse-italicize in book titles: *Shakespeare Survey: “King Lear” and Its Afterlife.*

5. **Associated University Presses**, in Cranbury, NJ, comprises Bucknell University Press (Lewisburg, PA), University of Delaware Press (Newark, DE), Fairleigh Dickinson University Press (Madison, NJ), Lehigh University Press (Bethlehem, PA), and Susquehanna University Press (Selinsgrove, PA). In both book reviews and the List of Books Received, books from these presses ideally should list the originating press and city as well as Cranbury, without conflating the two: Newark: University of Delaware Press (Cranbury, NJ: AUP). Likewise the **University Press of New England** publishing consortium (Lebanon, NH: UPNE) comprises Brandeis University (Waltham, MA), Dartmouth College (Hanover, NH), Northeastern University (Boston), Tufts University (Medford, MA), University of New Hampshire (Durham), and University of Vermont (Burlington). Other UPs also use UPNE for publication and/or distribution (e.g., Wesleyan). [UPNE may close at end of 2018.]

6. The following are examples of listing style for the List of Books Received:

- Begam, Richard, and Matthew Wilson Smith, eds. *Modernism and Opera*. Hopkins Studies in Modernism. Baltimore: Johns Hopkins University Press, 2016. \$45 cloth, \$45 e-book. [include series title (roman) if known]
- Bogart, Anne. *A Director Prepares: Seven Essays on Art in Theatre*. Jefferson, NC: McFarland, 2001. \$15.95 paper.
- Burke, Helen M. *Riotous Performances: The Struggle for Hegemony in the Irish Theatre, 1712–1784*. Notre Dame: University of Notre Dame Press, 2003. \$70 cloth, \$35 paper.
- Coppa, Francesca, ed. *Joe Orton: A Casebook*. New York: Routledge, 2003. \$85 cloth.
- Cotticelli, Francesco, Anne Goodrich Heck, and Thomas F. Heck, eds. *The Commedia dell'Arte in Naples: A Bilingual Edition of the 176 Casamarciano Scenarios*. 2 vols. Lanham, MD: Scarecrow Press, 2001. \$99.50 cloth.
- de Sousa, Geraldo U. *At Home in Shakespeare's Tragedies*. Farnham, Surrey, UK and Burlington, VT: Ashgate, 2010. \$99.95 cloth.
- Elam, Harry J., Jr., and David Krasner. *African American Performance and Theater History: A Critical Reader*. New York: Oxford University Press, 2001. \$19.95 paper.
- Dorn, Dennis, and Mark Shanda. *Drafting for the Theatre*. 2d ed. Carbondale: Southern Illinois University Press, 2012. \$59.95 paper, \$59.95 e-book. [abbr. editions]
- Fei, Faye Chunfang, ed. and trans. *Chinese Theories of Theater and Performance from Confucius to the Present*. Ann Arbor: University of Michigan Press, 2002. \$55 cloth, \$21.95 paper.
- Johnson, Odai. *Rehearsing the Revolution: Radical Performance, Radical Politics in the English Restoration*. Newark: University of Delaware Press (Cranbury, NJ: AUP), 2001. \$34.50 cloth.
- Jones, John Bush. *Our Musicals, Ourselves: A Social History of the American Musical Theatre*. Waltham, MA: Brandeis University Press (Lebanon, NH: UPNE), 2003. \$29.95 cloth.
- Shakespeare at Stratford (series). London: Arden Shakespeare, 2002. \$24.99 each, paper.
- Day, Gillian. *King Richard III*.
- Gilbert, Miriam. *The Merchant of Venice*.
- Tatspaugh, Patricia E. *The Winter's Tale*.

7. As in the endnotes, consistently use ampersands instead of 'and' in publisher names: Faber & Faber; Simon & Schuster, Routledge & Kegan Paul, etc.

## **XII. DESIGN CODES**

These will be added by Editorial and/or the copy-editor during the production process to delineate design elements for the typesetter (e.g., <AT> = article title, <AU> = author name). Contributors need not concern themselves with these.