I. GENERAL


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, signalled, 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, archeological, artefact, banjoes, behaviour, benefitted, calibre, cancelled, catalogued, centre, channelled, chequered, combatted, crystalized, dailyness, defence, dependant, dialog, discernable, fervour, formulæ, fuelled, fulfilment, grottos, harbour, enquiry, indices (but use re super/subscripts); judgement, kinaesthetic, labelling, licence, leitmotiv, likeable, marshalling, marvellous, matinée, matrixes, mediaeval, mike, modelling, mottoes, moveable, offence, onwards, politicised, programmes, publically, rumour, signalled, sizeable, skillful, specialty act, specter, stagey, synesthesia, ’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-]
The prefix will be retained when the second element begins with a capital or number:

- techno\textit{aesthetes}
- technocommercial
- technodeterminism
- technoscientific
- technoshamanism
- te\textit{nnotheatre}
- tele\textit{play}
- the\textit{atricocultural}
- thermo\textit{dynamics}
- t\textit{ragic}comedy
- trans\textit{atlantic} [\textit{but} OK trans-\textit{Atlantic if vs.}
  \textit{cis-Atlantic, circums-Atlantic}]
- transliterations
- transnational
- transpersonal
- transracial
- transregional
- transpersonal
- transspecific
- transnational
- tricolor
- ultra\textit{competent}
- ultra\textit{feminine}
- un\textit{categorized}
- un\textit{checked}
- un\textit{cataloged}
- un\textit{noted}
- un\textit{unmasked}
- unconditional
- unconventional
- undiverted
- uneducated
- unethic
- unexpergated
- unflattering
- unglorified
- unillustrated
- uninflicted
- unlikable
- unseemly
- under\textit{ana}lyzed
- under\textit{developed}
- under\textit{commercial}
- under\textit{explored}
- under\textit{graduate}
- under\textit{historically}
- under\textit{intellectual}
- under\textit{pinning}
- under\textit{privileged}
- under\textit{shipped}
- under\textit{theorized}
- undervalue
- un\textit{vocosity}
- xen\textit{ophilia}

This will be done even when it juxtaposes two like \textit{consonants}:

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

\textit{and even} when it juxtaposes two ‘\textit{e}’s or ‘\textit{o}’s [\textit{unless} hyphenation is preferred by \textit{Webster’s}]:

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

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

- un-ionize (\textit{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-relection’.

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

- non-American, post-1950, (\textit{from journal}) anti-British, -Catholic, -Dreyfusard, -Enlightenment, -Federalist, -Ibsenism, -Jewish, -Semitic, -Soviet; arch-Nordic, 
  Euro-American (\textit{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 (\textit{but} transatlantic); un-American, un-German; likewise, Anglo-centrism (\textit{but} Anglophobe, Anglophile; Judeophobia), Garrick-centric, London-centric, \textit{but} New York-centrism (en-dash), Ur-text; \textit{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, corpseslike, 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 music-alike (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, Chinesisness, Chootawness, Indianness, Irishness

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

headache, checkout, landscape, boathouse, (from journal) airstrike, airwaves [i.e., radio], artwork, backlight (also v.), backstory, backwater, ballroom, banknote, barroom, bathwater, bearbaiting, bedsheets (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, coffeehouse, cornerstone, coursework (per academe), craftsperson, crowdfunding, crowdsourcing, database, daybook (ledger type), deathbed, deerskin, dockworker, endman (minstrelsy role), endnotes, entryway, eyewitness, fanatic (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, lovelmaking, lunchtime, malthouse, marketplace, masterwork, midshipman, moneymaking (also adj.), mythmaking (or –er), newsmagazine, newshawk (AHED), newsheet, nightclub, nitpicking, noisemaker, nosedive, notebook, notehead (re musical notation), officeholder, operagoing/-er, pallbearer, passagework (re opera), peaceetime, pinboard, placeholder, playing (per Webster’s; AHED still hyphenated), playbook, playbook, playgoers, playhouse, playscript, playtext, playwright, playwriting, posthole (per Webster’s, AHED), printmaking, printer, 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 (prefer’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 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-cooochie, nation-state, pantomime-ballet, photo-postcards, playwright-politician, producer-designer, prostitute-figure (optional), poe-poet, 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:


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/archeology

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 (unhyphened; 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, aesthetized, 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), fairmindedness, 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, hardpressed, 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, lackcluster, latterday, leadoff, lifelong, lifesaving, lighthearted, like-minded, literal-minded, long-standing, longtime, long-winded, lowbrow, low-slung, mainstage, majoritarian, makeshift, mealymouthed, middlebrow, minority, monthlong, more or less (adv.), ocularcentric [privileging vision], offhandedly, off-limits, off-putting, offset (‘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, simplemenind, single-handed, single-minded, small-time, small-town (AHED), spotlit, 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 (‘go on the stage’), open-hearted, 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’ [AHED pref.] or ‘apparatuses’ [Webster’s pref.] but never ‘apparati’; archetypic, the avant-gardist, back-and-forth (Webster’s), background, backstage (also adj.), bas-relief, bed-and-breakfast, bestselling, big top (re circus, blackface (also adj. [likewise, brownface, reface, yellowface]), blacklisting, blackout, boatswain’s [bosun’s] whistle, breakdown, break-in, breakthrough, [given a] “bye”, bylaw, byline, by-product (Webster’s; OK’d by AHED), callout (i.e., calling an actor out in front of curtain for applause), cease-fire, chancery, clear-sightedness, close reading, close-ups, color blindness (cf. color-blind), comeuppance, cover-up, cроссcurrent (Websters, AHED), cross-dressing, cross-examination, cross fire (Webster’s, contra AHED), cross section (no hyphen as noun), cruces (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 (also adj.), forums (much pref’d to fora), frescoes (pref’d by Webster’s & AHED), genrecification, ‘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 (both adj.), loving-kindness, lowlife, madwoman, mainland (also adj.), mainpiece [i.e., what follows prologue], make-believe (also 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, stand-offishness, standstill, still life, straitlaced, syphilologist, tightrope, top hat, trade-off, travelogue, tryout, univocity (litcrit/philosophy; opp.: equivocity), 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, crowdsourcing, 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, shoe-horn, 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 politico-geography), 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), Germany
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
tenex 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 Myounsung, 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 médaillles, 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, isolationism, 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, Bourdieusian, 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, Manichaean(ism), Marlovian [Marlowe], Marxism, Meyerholdian, molièresque, 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/PERSOONIFICATIONS: 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.),
umerology, 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 Édo 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...
and very large approximate figures given in hundreds, thousands, or millions will be spelled out or
given in words and figures. If there would otherwise be confusion, American vs. British notation
should be specified for values > one billion:

   forty thousand listeners, fifteen-hundred-word essay, 4.5 million years,
   $3 billion (American billion)

Note: Numbers (except years) will always be spelled out in dialogue, as this is the way they would be
spoken. We will reword to avoid beginning a sentence with a number or, when this is not possible,
we will spell out the number.

2. Ordinal numbers and fractions will be spelled out unless use of numerals makes the information
easier to grasp [esp. in math]:

   one-third of the students  but  3-by-5 cards, the twentieth century, nineteenth-century
morality

3. Numerals will be used for dates, time of day, percentages, decimals (including money), ratios, and
measurements in which the unit of measure is abbreviated:

   1960–70; 8 June 1960 (not June 8, 1960); the 1850s (not 1850’s) but the fifties [former is
preferable, but latter OK to avoid overrepetition]; 7:50 A.M. but eight o’clock, half past nine;
7.98 in.; $7.98 but spell out money not given in decimals: a two-dollar bet; a 5:1 ratio; a score
of 5 to 3; 7 lb.; 3 mm

Note: To avoid confusion, dates will have the month spelled out or abbreviated. (Under the American
system 1/12/76 means Jan. 12, 1976, but under the British system, Dec. 1, 1976.)

4. Commas will be used [except in p. nos.] in numbers of four digits or more: 1,500 rather than 1500.

5. When page [or line] numbers or years are given as a range of numbers, figures will be elided to
one digit where possible [cf. Chicago Manual §9.61]:

   pp. 143–4
   pp. 143–144 (or pp. 143–44)

but to help pronunciation, the tens-digit will not be elided in numbers in the teens:

   314–15 rather than 314–315 or 314–5

Note: Dates in book titles and section headings will not be elided: e.g., 1890–1895.

6. Other examples from journal: 35mm slides (no space); 9/11 or September 11 (specifically re attacks
of 11 September 2001 [J.E. exception to the usual date style])

VI. PUNCTUATION

1. A comma will be used to separate items in a series of three or more:

   red, white, and blue rather than red, white and blue

2. Contra usual Cambridge style, in running text we shall set a closed-up 1-em dash, rather than a
word-spaced 1-en dash:

   like this—rather than this – (em-dash used also before the source of an epigraph)

3. The possessive case of a singular noun (even those ending in an “s” or an “s” sound) will be
formed by adding an apostrophe and a lowercase “s,” and the possessive of plural nouns by the
addition of an apostrophe only (except for a few irregular plurals): (from journal) an actress’s body,
but “the actress body” (concept)
**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


Other examples *from journal*:
- Andrews’s, Autolycus’s, Barthes’s, Baylis’s, Beuys’s, Bouhous’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, Geddies’s, Gillies’s, Griffiths’s, Habermas’s, Hendrix’s, Hughes’s, Innes’s, Jones’s, Krauss’s, Lees’s, Leoch’s, Lopez’s, McQueen’s, Maltus’s, Mathews’s, Millais’s, Neeles’s, O’Higgins’s, Parsons’s, Pepys’s, Polonius’s, Prince of Wales’s, Reynolds’s, Sellars’s, Sierz’s, Sires’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 fils*’ *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 (). Parentheses within parentheticals will be replaced by brackets within parentheses ([ ]).

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 epigrams.

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] Eeuefes (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. préf’d.], danses d’action, danses expressives, danses caractérisées, détournoyé, dérivation, écriture, embourgeoisement, émigré [cf. émigré], en revanche, en soi (in itself), en tableau, en vogue, épater, fils, forains, grammelot [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), prostitué 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] Chefdrumaturg, 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] gyimm (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: fiafe; fable, fairy tale), figlia d’arte, fioriture (light and flowery; re opera), giullari, intermedi (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 ‘o’], ningyōburi (“puppet-gesture”), nōh [overbar on ‘o’], 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 quaeritis [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), bandonéon (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] toyi-toyi (militaristic protest dance), tsotsi (thug); [SK/URD/TAM] bharatnatyam (Tamil dance form), esraj (instrument); yama (moral decrees), nıyami (a series of self-purifying disciplinary practices), pranayama (control of vital energy through rhythmic breathing), prayahara (withdrawal of the senses from objects of desire), dharana (concentration), dhyana (meditation), and samadhi (superconscious ecstasy); [YID] allbrightniks, kapelmaster, Pesach, purimshpil (Purim Spiel), shtick, shund, Sukkot, zhargon; [ZUNI] Shalako

2. Italicus 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, décor (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)], façade (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.: milieux, 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, naïve (no dieresis), naiveté, 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 dicts.), 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), ephèbe, epigone (follower, disciple; from Gk. = epigonos), ethos, houri, hubris, krater[s], kylix [pl.: kylikes], lexis (speech), methexis (Webster’s Unabridged), mimesis, noomenon (thing itself, outside perception) [pl: noumen] 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, ad hominem, ad infinitum, ad-lib[bing], ad nauseam, aporia, 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 situ, in virtro, lacuna(e), lingua franca, locus classicus, logorrhea, memento mori (sing. & pl.), modus operandi, naumachia[e] [from GK; mock naval battle], nihil opus, 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, terrae incognitae, vice versa (no hyphen), vox populi; [RUS] dacha, glasnost, intelligentsia, perestroika, 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 (§§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: 1, 1 (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: 1, 2.

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:

   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.

   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**


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


*Spectator, no. 67*.


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

[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**


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


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


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, 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. 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. 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:


   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.


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:


Gilbert, Miriam. *The Merchant of Venice*.

Tatspauh, 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.