

Theatre History Studies
Guidelines for Contributors
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Summary of Manuscript Requirements

1. For all style matters--punctuation, endnotes, and so forth--follow *The Chicago Manual of Style*.
2. Double-space *everything*, including extracts (block quotations) and endnotes. Leave adequate margins--at least an inch--on each side and at the top and bottom of every page. Please do not justify the right margin; we prefer a ragged right margin.
3. Avoid using **boldface** type, words printed in all UPPERCASE letters, and extra formatting codes, which the typesetter must ultimately strip out.
4. Check to be sure that all quotations are accurate, including capitalization and punctuation. (Reminder: Make sure that you have provided sources for all quotations, thoughts, and illustrations that are not your own.)
5. For source citations, please use endnotes (a list of notes at the *end* of the essay) with superscript note numbers in text. Please do *not* type notes at the bottom of the page. Do *not* include a bibliography or Works Cited section; instead, include all your sources in the endnotes.
6. Consolidate the notes where feasible: Multiple notes within a paragraph often can be combined into one note number at the end of the paragraph to save space and avoid excessive note numbers interrupting the text. Nevertheless, do not combine notes from more than one paragraph into a single note. If you combine notes, make sure that the sources are in the correct order.
7. After the first full citation of a source in the notes, use a consistent shortened form for subsequent citations. For example:

First full citation: Philip C. Kolin and Colby H. Kullman, eds., Speaking on Stage: Interviews with Contemporary American Playwrights (Tuscaloosa: University of Alabama Press, 1996).

Shortened citation: Kolin and Kullman, Speaking on Stage.
8. Insert note numbers in text immediately after the appropriate punctuation mark.
9. Please make sure that every note in the list of endnotes has a corresponding note number in the text.

10. Papers may be submitted electronically, as an attachment emailed to the Editor of *Theatre History Studies*. Authors should remove their name from the text of their paper, as essays will be sent out for blind review.

After an Essay is Accepted for Publication

1. Make the corrections specified by the reviewers or editor of *Theatre History Studies*, and return the completed manuscript by the due date.

2. Obtain *signed* permissions releases from copyright holders and pay all permissions fees for quoted material and illustrations not considered fair use. Keep the originals and mail photocopies of all the permissions to the volume editor. Do not send them piecemeal. You must also provide credit lines or acknowledgments specified in the permissions releases. (Insert those credit lines/acknowledgments in an unnumbered note at the beginning of the list of endnotes.)

3. Return a signed Assignment Agreement form, which grants permission to the Press to publish your essay in *Theatre History Studies* and provides assurance that the copyright is free and clear and the essay has not been previously published. The *THS* publisher, The University of Alabama Press, will then file copyright papers with the Library of Congress, retain nonexclusive world rights, and protect the copyright. "Nonexclusive" rights means that you may publish the essay elsewhere, but you must notify the Press and include the following credit line:

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4. Provide your exact job title and affiliation for the "Contributors" page.

5. After the manuscript has been copyedited, the volume editor will return a copy to you, along with some queries. You must review the edits, make all your final changes, answer all the queries completely, and return the marked manuscript within a week of receiving it. Please mark legibly in a bright color so that your changes will be easily understood. This is your *last* opportunity to make changes.

6. After we receive page proofs from the typesetter, the volume editor and a professional proofreader will check the proofs, mark corrections of typographical errors, and return the proofs to the Press. We cannot allow rewriting or polishing at this stage. If the volume editor decides to send you page proofs to check, you must return them to the volume editor, not to the Press, within a *week* of receiving them.

Theatre History Studies
Sample Endnotes

Notes

1. Eugene K. Bristow, trans., The Complete Plays of Chekhov (New York: Norton, 1977), 12-15, 18.
2. Robert Brustein, "The Crack in the Chimney: Reflections on Contemporary American Playwriting," Theater 9.2 (1978): 21-29.
3. Martin Esslin, The Theatre of the Absurd (London: Eyre and Spottiswoode, 1961), 17; David Rabe, Hurlyburly (New York: Grove, 1985), 162.
4. Ferdinand Brunetiere, "The Law of the Drama," 1894, reprinted in European Theories of the Drama, ed. Barrett H. Clark (New York: Crown Publishers, 1947), 404-10.
5. The fact that Lorca calls this play a "poem" testifies to his awareness of its difficulty within conventional contexts of mimetic space.
6. Esslin, The Theatre of the Absurd. 230.
7. Brunetiere, "The Law of the Drama," 409.
8. Sam Shepard, A Lie of the Mind (New York: Plume, 1986), 2.
9. Ibid., 3.
10. See the summary treatment of these aspects in Bristow, Complete Plays. 28-30.
11. The dates of these dialogues are approximately between 1925 and 1927, which coincides with the completion of Mariana Pienda.
12. Michael Murrin, The Veil of Allegory (Chicago: University of Chicago Press, 1969), 23-30; Paul Castagno, The Early Commedia dell 'Arte (1550-1621): The Mannerist Context (New York: Peter Lang, 1994), 154.
13. Castagno, Early Commedia, 132-33.