

Witness/Experience
Guidelines/Suggestions

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“Witness/Experience” is an opportunity to reimagine, redesign, and reconsider relationships between events and writing.

As editors, we bring a capacious definition to both “events” and “writing.”

Events happen in theaters, online, in galleries, in universities, outdoors, and what is sometimes called site-specific locations. We are especially interested in events that broaden the range of performances that dance critics have, traditionally, reviewed.

In accordance with this capacious definition, we welcome approaches to writing that are generous, juicy, personal, and reflective.

Please consider your own preferences and values when organizing your writing, and what ideas, images, information you wish readers knew. Given the lasting effects of writing, which sometimes outlasts events themselves, we ask authors to think about relationships between words and embodiment, as well as sensorial and discursive knowledge.

We view this section of *Dance Chronicle* as offering evocative reflections written with the luxury of time. Authors have months instead of days to consider the experiences of witnessing and how to translate felt sensations into words. Authors will work closely with a journal editor to reflect on/refine the writing. Ultimately, we hope this section contributes to discourse surrounding and activating performances, artists, events, audiences, and readerships.

General Format:

Submissions should be approximately 1500 words. In the case of a response that addresses multiple events, your response could be as long as 2500 words.

Please include this information at the top of your response:

Your Title

Author Name

Author email (this will not be published; it is for the editing process)

Event Title: No Period at the End

By Artist/Director/Dancer/Company Name

Location of Event and Date

Body of the response

Endnotes (Chicago Style)

Author bio (max. 150 words)

- No headings should be used in responses.
- Manuscripts should be submitted in Word doc format.
- Use Times New Roman, font size 12 for all text (including blockquotes and endnotes).
- Double-space *everything* (text, endnotes, block quotations, etc.).
- Left and right margins should be one inch, and text should be aligned left.
- Do not separate paragraphs with extra line spaces.
- *DC* uses the serial comma.

Citations: use Endnotes for any references

- *Dance Chronicle* follows the *Chicago Manual of Style* (CMOS 18) in **all** matters. All research articles, book reviews, Witness/Experience essays, and Introductions to Special Issues should use Chicago Style Notes (not Author-Date).

Editorial Suggestions:

If you would like to write about an event, please contact any of the journal's editors and let us know the event title, by Artist/Director/Dancer/Company Name, Location of Event and Date.

We are especially interested in writing that balances description with contextualization and analysis. Readers of the journal may not have seen the event, and the response can shed light on its significance.

We are deeply invested in writing that addresses and challenges the lack of reviewing/attention to/visibility of trans, disabled, and other multi-marginalized performance artists. We seek to amplify the power of writing as a way of expanding readers' perspectives on events, as well as a path toward harm reduction, especially for artists exploring the intersections (and lineages) of performance and sex work.

Here are some questions you may want to consider as you write:

- How do the artist's/company's priorities shape/inform this performance?
- Is it possible to situate this performance among this or other artists' work/lineages?
- Does this performance expand, shift, or challenge your ideas about dancing, communication, expression, performance?
- How might this performance deepen and/or redirect research in dance and/or teaching practices?
- Why might this performance be compelling for audiences and scholars?
- Are there any approaches, frameworks, or considerations the artist/company may have overlooked that could be important to engaging with this performance?

We acknowledge and value the labor, expenses, creativity, vulnerability, and time that dance artists and practitioners invest in events, and encourage authors to inhabit a spirit of generosity. This does

not preclude addressing limitations, gaps, or oversights. *Dance Chronicle* is particularly invested in approaches to writing that address and challenge systemic exclusions and injustices.

Academic publishing is a field with almost no compensation. Authors are not paid for writing, and editors are not paid for correspondence and editing. Please communicate with the editor if you would like an extension or cannot submit the proposed writing. This is a kindness that saves everyone time and worry. We hope that responding to the performance contributes to your knowledge of the field and informs your own research and writing. We will do anything we can to support complimentary tickets for authors, including sending a copy of the response to the venue/artist/company.

Citation Guidelines

- If you are using sources written in a language other than English, please do NOT translate the title of the source (book, article, etc.) into English. Use the original language in your endnotes and footnotes. See “Titles and Names” above for formatting for title translations.
- Translations of titles in Notes are enclosed in square brackets. Example: Author Name, *Cantos de flamenco* [Flamenco Songs] (Valencia: Ediciones Valencianas, 2012).
- In footnotes or endnotes, if one author has several works listed, give the full citation each time a different title is given for the first time; thereafter, follow with a shortened version (last name, short title, page). A work must be newly and fully cited in a footnote even if it was cited earlier in an endnote, and vice versa.
- Page ranges are truncated. Year ranges are NOT truncated (unless truncated in a reference title). See section “Spelling” above.
- Use postal codes for state abbreviations in Notes (PA, NY, CT). In the body of article, spell out state names.

Sample Notes: *Dance Chronicle* uses Chicago Style Notes (not Author-Date)

Books (Please notice Chicago Manual of Style no longer includes location of publisher, see CMOS 14.30)

1. Pallabi Chakravorty, *Bells of Change: Kathak Dance, Women and Modernity in India* (Seagull, 2008), 25.
2. Brenda Dixon Gottschild, *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era* (Palgrave MacMillan, 1999), 25–37.
3. John Q. Perpener III, *African American Concert Dance: The Harlem Renaissance and Beyond* (University of Illinois Press, 2005), 25.
4. Chakravorty, *Bells of Change*, 45.
5. Terry Greene Sterling and Jude Joffe-Block, *Driving While Brown: Sheriff Joe Arpaio Versus the Latino Resistance* (University of California Press, 2021), 110.
6. Sterling and Joffe-Block, *Driving While Brown*, 205–16.

Chapter in edited book (from 14.9: Contribution to a multiauthor book)

1. Ruth A. Miller, "Posthuman," in *Critical Terms for the Study of Gender*, ed. Catharine R. Stimpson and Gilbert Herdt (University of Chicago Press, 2014), 325.
2. Miller, "Posthuman," 300–7.

Introductions, prefaces, afterwords, and the like

CMOS 14.12: If the reference is to a generic title such as *introduction*, *preface*, or *afterword*, that term (lowercased unless following a period) is added before the title of the book.

1. Valerie Polakow, afterword to *Lives on the Edge: Single Mothers and Their Children in the Other America* (University of Chicago Press, 1993).

Reprinted book (CMOS 14.15–14.16)

1. Jill Dolan, *The Feminist Spectator as Critic* (1991; repr., University of Michigan Press, 2012).
2. Ernest Gowers, *The Complete Plain Words*, 3rd ed. (H. M. Stationery Office, 1986; Penguin Books, 1987), 26. Citations refer to the Penguin edition.
3. Amy Einsohn and Marilyn Schwartz, *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications*, 4th ed. (University of California Press, 2019), 401–2.

Volume in a multivolume work

CMOS 14.20: Citing a particular volume in a note. If a particular volume of a multivolume work is cited, the volume number and the individual volume title, if there is one, are given in addition to the general title. If volumes have been published in different years, only the date of the cited volume is given:

1. Muriel St. Clare Byrne, ed., *The Lisle Letters* (University of Chicago Press, 1981), 4:243.
2. *The Complete Tales of Henry James*, ed. Leon Edel, vol. 5, *1883–1884* (Rupert Hart-Davis, 1963), 32–33.
3. Byrne, *Lisle Letters*, 4:245.

The different treatment of the volume numbers in the examples above is prescribed by logic: all six volumes of the Byrne work appeared in 1981 under the same title, whereas volume 5 of the James tales carries an additional title with a publication date not shared by all volumes in the set. See also CMOS 14.24.

Journal article: CMOS 13.26

1. Joellen A. Meglin and Lynn Matluck Brooks, "Where Are All the Women Choreographers in Ballet?" *Dance Chronicle* 35, no. 1 (2012): 1–7.

Journal article in a special issue

CMOS 14.77: Special issues: A journal issue (occasionally a double issue) devoted to a single theme is known as a special issue. It carries the normal volume and issue number (or numbers if a double issue). Such an issue may have an editor and a title of its own. An article within the issue is cited as in examples below.

1. Sharon Sassler, "Learning to Be an 'American Lady'? Ethnic Variation in Daughters' Pursuits in the Early 1900s," in "Emergent and Reconfigured Forms of Family Life," ed. Lora Bex Lempert and Marjorie L. DeVault, special issue, *Gender and Society* 14, no. 1 (2000): 201–2, <http://www.jstor.org/stable/190427>.

2. Miwako Tezuka, “Jikken Kōbō and Takiguchi Shūzō: The New Deal Collectivism of 1950s Japan,” in “Collectivism in Twentieth-Century Japanese Art,” ed. Reiko Tomii and Midori Yoshimoto, special issue, *Positions: Asia Critique* 21, no. 2 (Spring 2013): 351–81, <https://doi.org/10.1215/10679847-2018283>.
3. Good, Thomas L., ed. “Non-Subject-Matter Outcomes of Schooling,” special issue, *Elementary School Journal* 99, no. 5 (1999).

Newspaper (CMOS 14.89)

45. David Frum, “The Vanishing Republican Voter,” *New York Times Magazine*, September 7, 2008, New York edition, MM48.

Online source (including CMOS 14.104: Citing web pages and websites)

Access dates are not needed for sources that have a specific publication date that will not change (e.g., journal articles available online). Articles on websites that can be (and often are) updated should include an access date.

1. “Timeline,” MoBBallet, accessed June 25, 2023, <https://mobballet.org/TimeLine2020/index.html>.
2. “Balkan Romani,” Endangered Languages, Alliance for Linguistic Diversity, accessed April 6, 2016, <http://www.endangeredlanguages.com/lang/5342>.
3. Bill de Blasio, “Mayor de Blasio Delivers State of the City Address,” NYC Mayor’s Office, streamed live on January 10, 2019, YouTube video, 1:22:40, <https://youtu.be/aZZYlpfZ-iA>.
4. “Wikipedia: Manual of Style,” Wikimedia Foundation, last modified September 9, 2022, 21:35 (UTC), https://en.wikipedia.org/wiki/Wikipedia:Manual_of_Style.
5. “Land Acknowledgement,” City of Chicago, accessed September 11, 2022, <https://www.chicago.gov/city/en.html>.

Blog posts and blogs (from CMOS 14.105)

Blog posts are cited like—and are frequently indistinguishable from—news articles.

1. Deb Amlen, “One Who Gives a Hoot,” *Wordplay* (blog), *New York Times*, January 26, 2015, <http://wordplay.blogs.nytimes.com/2015/01/26/one-who-gives-a-hoot/>.
2. William Germano, “Futurist Shock,” *Lingua Franca* (blog), *Chronicle of Higher Education*, February 15, 2017, <http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/>.

Interview: Unpublished (CMOS 14.108)

Unpublished interviews are best cited in the main text or in Notes. Citations should include the names of both the person interviewed and the interviewer; brief identifying information, if appropriate; the place or date of the interview (or both, if known); and, if a script or recording is available, where it may be found. Permission to quote may be needed.

1. Andrew Macmillan (principal adviser, Investment Center Division, FAO), in discussion with the author, September 1998.
2. Benjamin Spock, interview by Milton J. E. Senn, November 20, 1974, interview 67A, transcript, Senn Oral History Collection, National Library of Medicine, Bethesda, MD.
3. Macmillan, discussion; Spock, interview.

Email

Follow CMOS 14.111: Personal communications. References to conversations (whether face-to-face or by telephone) or to letters, emails, text messages, etc., received by the author are

usually included in the main text or in Notes. Please note that the *subject* (the person most likely to be quoted, not the author of the article) comes first.

In the text:

In a telephone conversation with the author on January 6, 2009, lobbyist Pat Fenshaw admitted that . . .

In Notes:

1. Jane E. Correspondent, email message to author, April 23, 2017.
2. Facebook direct message to author, April 30, 2017.

Dissertation/Theses (CMOS 14.113): Titles use quotation marks, not italics

1. Ilya Vedrashko, "Advertising in Computer Games" (master's thesis, MIT, 2006), 59, <http://hdl.handle.net/1721.1/39144>.
2. Melanie Subacus, "*Duae Patriae*: Cicero and Political Cosmopolitanism in Rome," abstract (PhD diss., New York University, 2015), 39–40, <http://pqdtopen.proquest.com/pubnum/3685917.html>.
3. Vedrashko, "Advertising in Computer Games," 61–62.

Lectures and papers or posters presented at meetings

Follow CMOS 14.115: The sponsorship, location, and date of the meeting at which a speech was given or a paper, slides, or poster presented follow the title. If the information is available online, include a URL. A paper included in the published proceedings of a meeting may be treated like a chapter in a book, and if published in a journal, it is treated as an article.

1. Toby Lee, "Documentary Operationality: Beyond Representation," paper presented at the annual Society for Cinema and Media Studies conference (virtual), March 20, 2021.
2. David G. Harper, "The Several Discoveries of the Ciliary Muscle," 25th Anniversary of the Cogan Ophthalmic History Society, Bethesda, MD, March 31, 2012.
3. Viviana Hong, "Censorship in Children's Literature during Argentina's Dirty War (1976–1983)," lecture, University of Chicago, Chicago, IL, April 30, 2015.

Unpublished paper

Follow CMOS 14.11, 14.116: Working papers and other unpublished works. Working papers and similar documents, sometimes produced in advance of publication on a particular topic, can be treated in much the same way as a dissertation or thesis (CMOS 14.113) or a lecture, paper, or other presentation (CMOS 14.115).

1. Deborah D. Lucki and Richard W. Pollay, "Content Analyses of Advertising: A Review of the Literature," working paper, (History of Advertising Archives, Faculty of Commerce, University of British Columbia, Vancouver, 1980), 44–45.
2. Jess Smith, "Analyzing the Unknowable," unpublished manuscript, May 5, 2024.

Manuscript collections (examples from CMOS 14.119–29)

Author Name, "Article Name," Date, Box/File #, Collection Name, Library Name, Location.

1. George Creel to Colonel House, 25 September 1918, Edward M. House Papers, Yale University Library.
2. James Oglethorpe to the Trustees, 13 January 1733, Philipps Collection of Egmont Manuscripts, 14200:13, University of Georgia Library (hereafter cited as Egmont MSS).
3. Thomas Causton to Martha Causton, 12 March 1733, Egmont MSS, 14200:53.
4. Burton to Merriam, telegram, 26 January 1923, box 26, folder 17, Charles E. Merriam Papers, Special Collections Research Center, University of Chicago Library.

5. Minutes of the Committee for Improving the Condition of the Free Blacks, Pennsylvania Abolition Society, 1790–1803, Papers of the Pennsylvania Society for the Abolition of Slavery, Historical Society of Pennsylvania, Philadelphia (hereafter cited as Minutes, Pennsylvania Society).
6. Hiram Johnson to John Callan O’Laughlin, 13 and 16 July 1916, 28 November 1916, O’Laughlin Papers, Theodore Roosevelt Collection, Harvard College Library.
7. Memorandum by Alvin Johnson, 1937, file 36, Horace Kallen Papers, YIVO Institute for Jewish Research, New York.
8. Daily Expenses, July 1787, images 7–8, George Washington Papers, Series 5: Financial Papers, 1750–96, Library of Congress, Washington, DC, <https://www.loc.gov/item/mgw500032/>.

Dictionary and reference works consulted in physical formats (CMOS 14.130)

For well-known reference works, such as major dictionaries and encyclopedias, please specify the edition number (if not the first) and the date the volume or set was published. References to an alphabetically arranged work cite the item (not the volume or page number) in quotation marks. The word “under” may be added for clarity, but CMOS no longer recommends using the Latin abbreviation *s.v.* Most other reference works, however, are more appropriately listed with full publication details like any other book resource. (For examples of how to cite individual entries by author, see 14.132.)

1. *Encyclopaedia Britannica*, 15th ed. (1980), under “salvation.”
The Times Style and Usage Guide, comp. Tim Austin (Times Books, 2003), *s.vv.* “police ranks,” “postal addresses.”
2. *MLA Style Manual and Guide to Scholarly Publishing*, 3rd ed. (Modern Language Association of America, 2008), 6.8.2.

Dictionaries and encyclopedias online (CMOS 14.131)

1. *Encyclopaedia Britannica Online*, Academic ed., “Arturo Toscanini,” April 6, 2016, <http://academic.eb.com/EBchecked/topic/600338/Arturo-Toscanini>.
2. *Grove Music Online*, “Ellington, Duke [Edward Kennedy],” by Marcello Piras, October 16, 2013, <https://doi.org/10.1093/gmo/9781561592630.article.A2249397>.
3. Wikipedia, “Stevie Nicks,” last modified September 9, 2022, 23:42 (UTC), http://en.wikipedia.org/wiki/Stevie_Nicks.
4. *Merriam-Webster*, “app (*n.*),” accessed April 6, 2016, <http://www.merriam-webster.com/dictionary/app>.

Artwork (from CMOS 14.133: Citing paintings, photographs, and sculpture)

1. Salvador Dalí, *The Persistence of Memory*, 1931, oil on canvas, 9½ × 13" (24.1 × 33 cm), Museum of Modern Art, New York, <http://www.moma.org/collection/works/79018>.
2. Dorothea Lange, *Black Maria, Oakland*, 1957, printed 1965, gelatin silver print, 39.3 × 37 cm, Art Institute, Chicago, <http://www.artic.edu/aic/collections/artwork/220174>.
3. Steve McCurry, *Afghan Girl*, December 1984, photograph, *National Geographic*, cover, June 1985.

Transcript (from CMOS 14.164: Recorded readings, lectures, audiobooks, and the like)

1. Dylan Thomas, *Under Milk Wood*, performed by Dylan Thomas et al., Caedmon TC-2005, 1953, 33⅓ rpm, 2 LPs.

2. Harry S. Truman, “First Speech to Congress,” April 16, 1945, Miller Center of Public Affairs, University of Virginia, transcript and Adobe Flash audio, 18:13, <http://millercenter.org/president/speeches/speech-3339>.
3. Calvin Coolidge, “Equal Rights” (speech), ca. 1920, in “American Leaders Speak: Recordings from World War I and the 1920 Election, 1918–1920,” Library of Congress, copy of an undated 78 rpm disc, RealAudio and WAV formats, 3:45, <https://lccn.loc.gov/2004650650>.

Slides, Filmstrips, Movies, DVDs

Follow CMOS 14.165: Citations of video and film recordings, like citations of sound recordings, will vary according to the nature of the material (television show, movie, etc.). Any facts relevant to identifying the item should be included. Indexed scenes are treated as chapters and cited by title or by number.

1. *American Crime Story: The People v. O. J. Simpson*, episode 6, “Marcia, Marcia, Marcia,” written by D. V. DeVincentis, directed by Ryan Murphy, featuring Sterling K. Brown, Kenneth Choi, and Sarah Paulson, aired March 8, 2016, on FX.
2. Louis J. Mihalyi, *Landscapes of Zambia, Central Africa* (Visual Education, 1975), 35 mm slides, 40 frames, 15 min.
3. Michael Curtis and Gregory S. Malins, “The One with the Princess Leia Fantasy,” *Friends*, season 3, episode 1, directed by Gail Mancuso, aired September 19, 1996 (Warner Home Video, 2003), DVD.
4. “Crop Duster Attack,” *North by Northwest*, directed by Alfred Hitchcock (1959; Warner Home Video, 2000), DVD.
5. Louis J. Mihalyi, *Landscapes of Zambia, Central Africa* (Visual Education, 1975), 35 mm slides, 40 frames.
6. *The Greek and Roman World* (Society for Visual Education, 1977), filmstrip, 44 min.
7. *Star Trek*, season 2, episode 15, “The Trouble with Tribbles,” written by David Gerrold, directed by Joseph Pevney, aired December 29, 1967, on NBC.

Live performances

Follow CMOS 14.166: Live performances, unlike recordings, cannot be consulted as such by readers. For that reason, it is generally sufficient to mention details in the text or in Notes. In addition to specifying the name and location of the venue and the date of the performance, include as much information as needed to identify the performance according to the guidelines outlined in CMOS 14.161. For the use of italics and quotation marks and other considerations for titles of works, see CMOS 8.157–204.

In the main text:

In a performance of Lin-Manuel Miranda’s *Hamilton* at the Richard Rodgers Theatre in New York on February 2, 2016, . . .

In Notes:

8. *Hamilton*, music and lyrics by Lin-Manuel Miranda, dir. Thomas Kail, chor. Andy Blakenbuehler, Richard Rodgers Theatre, New York, NY, February 2, 2016.

Concert program

1. Silky Shoemaker, “Biography,” *The Firebird, A Ballez* [program], Company Name, Venue, City, State, May 16–18, 2013.

Dance score (treated like a musical score)

1. Ann Hutchinson Guest, Helen Priest Rogers, and Anne Wilson (notators), *Billy The Kid*, chor. Eugene Loring, incomplete score (Theatre Research Institute, Ohio State University, 1942).

Podcasts

Follow CMOS 14.168: Podcasts, whether consulted online via a browser or via an app, are cited much like television episodes and series (see 14.165)

1. Lauren Ober, host, *The Loudest Girl in the World*, podcast, season 1, episode 2, “Goodbye, Routine; Hello, Meltdown!,” Pushkin Industries, September 13, 2022, <https://www.pushkin.fm/podcasts/loudest-girl-in-the-world>.
2. Dexter Thomas Jr., host, *Authentic: The Story of Tablo*, produced by Stephanie Kariuki, VICE / iHeart Podcast Network, March 24, 2022, <https://omny.fm/shows/authentic-the-story-of-tablo/6-jeong-ui-justice>.

Online videos

Follow CMOS 14.167: Online videos are cited similarly to the recordings and live performances (see 14.163–66). If the material consists of a recording of a speech or other performance or a digitized copy of a source published in a different medium, include information about the original source. Whether to list the original or the copy first may depend on the information available and is usually up to the author. Copies of sources under copyright that have been posted without ties to any publisher or sponsor should be cited with caution; whenever possible, locate a better version of the source.

1. A. E. Weed, *At the Foot of the Flatiron* (American Mutoscope and Biograph Co., 1903), 35 mm film, from Library of Congress, *The Life of a City: Early Films of New York, 1898–1906*, MPEG video, 2:19 at 15 fps, <https://www.loc.gov/item/0069437>
2. “Lang Lang: *The Chopin Album*,” interview by Jeff Spurgeon, October 15, 2012, posted October 18, 2012, by Talks at Google, YouTube, 54 min., 47 sec., featuring performances of Nocturne in E-flat Major, op. 55, no. 2; Etude in F Minor, op. 25, no. 2; Etude in E Major, op. 10, no. 3; and “Grande valse brillante” in E-flat Major, op. 18, <https://youtu.be/1d8xv1HHKtI>.
3. Eric Oliver, “Why So Many Americans Believe in So Many ‘Crazy’ Things,” moderated by Andrew McCall, virtual lecture, February 23, 2022, posted March 21, 2022, by University of Chicago, YouTube, <https://youtu.be/hfq7AnCF5bg>.
4. “Amazon’s Big Game Commercial: Alexa’s Body,” advertisement, featuring Michael B. Jordan, directed by Wayne McClammy, created by Lucky Generals, posted February 2, 2021, by Amazon, YouTube, 1 min., <https://youtu.be/xxNxqveseyI>.

More Info

Please send inquiries to the **Executive Editor of Dance Chronicle** in advance of submission. This is required to avoid duplication of responses already published or in process. If needed, the editor can provide a letter to help the author obtain tickets or production photos. It is best to contact the press agents for a production in order to try to obtain a complimentary “reviewer” ticket. It is also better to contact the press agent for photographs rather than asking

a photographer directly.

Responses should emphasize analysis of the production with a minimum of plot summary. The response might address the significance of production in terms of its historical, cultural, political, social, aesthetic context, performers, director, design, author/creator, style, or its constituent audience.

Witness/Experience offers short reflections or essays that communicate the significance of the event to a larger field and/or share your knowledge in this area of performance/research. Combined responses of more than one production should connect the productions for the reader.

Final Acceptance and Duplicate Submissions: There is no guarantee that a submission will be accepted for publication. Please understand that *Dance Chronicle* can provide only provisional acceptance before your response is actually published. In particular, it very infrequently happens that responses accepted by the Associate Editor are later struck by the journal's Editor because of space limitations or other considerations.

NB: publishing ethics require us to insist that you not submit your response to any other publication until it has been rejected by *Dance Chronicle*.

Publication Timetable: Associate Editors cannot always specify the issue in which the response will appear. Every effort will be made to ensure that an accepted response is published as soon as possible. In general, one year is the maximum interval allowed between the date of viewing a production and the response's appearance in print. An editor will confirm by email the issue in which your response will appear once the section has been approved by the journal's editors (which is usually within three months following a specific deadline for submissions to reach the Associate Editor).

Note that *Dance Chronicle* has a policy of publishing only one response per author in a twelve-month period.

Proofing and Author Agreement Form: In most cases, authors will receive page proofs to review for any small errors. Because of a tight publication schedule, these will often require immediate attention.

Stylistic Matters: *Italicize* titles throughout the text. Refer to yourself in the first person, not as "the author" or "this writer." Avoid quotation marks and italics except where absolutely necessary. **Use past tense when discussing the production, remembering that the production may be closed by the time your response appears. Use present tense to discuss text.** Proofread your draft carefully, paying special attention to correct spelling of proper names and titles.

Production images are encouraged: Acceptable images are sharp, high-contrast, black and white or color **production shots** (rather than head shots or close-ups or promotional shots). These should be sent as jpeg files with a minimum resolution of 300 dpi. Each image should be clearly labeled with the author's name and a number indicating the preferred order of images, i.e., "Whitehead image 1"

Photo captions: In a separate document, authors should prepare a caption for each photograph submitted to accompany a response. Please label the captions to correspond to the title of the appropriate image (i.e., Whitehead image 1: Caption). **The preferred formats** for photo caption follow. Note that in a large group scene, dancers do not need to be individually named:

Dancers X and Y in *Title*. Photo: Name of photographer.

Additional information about the event such as venue, director, or date is unnecessary in the caption since this will be available to readers at the top of the response. Exceptions are made in the case of multiple productions of the same performance in different venues or if the permission grantor specifies such language as a condition for using the photo.

Permissions. We will always credit photographers, who retain copyrights of their individual photos. If a venue granting permission asks to be acknowledged, we will do so. Our preferred format for such acknowledgement is “courtesy of x.”

Image Description: If you decide to use images with your review, we request that you provide Image Description along with the caption that includes the photographer’s credit and permission to reprint. For Image Description, we provide an example below. If you are using any identifying information about people in the image, please confirm with the person in the photograph that they agree with your description. If you have any questions, please connect with a *Dance Chronicle* editor.



Figure 1: Image of Cory Nakasue, Miggy Esteban, Elisabeth Motley, and India Harville in rehearsal exploring cross-disability choreography on December 4, 2023, at Movement Research, NYC. Photography by Whitney Browne. Permission to use provided by Whitney Browne.

Image Description: Pictured from left to right, Cory, an Asian-American Latina, is wearing a black shirt and grey sweatpants. She has black hair and wears a black mask. Cory raises her hands to the sides of her face and splays them like feathers or fish gills. Miggy, a Filipino man, stands profile. He has short black hair and wears a black mask. He has on a tie-dye black and brown t-shirt, and grey sweatpants. Miggy snakes his right hand up like a telescope, and his right toes tuck under and behind him. Elisabeth, a white woman with brown hair, wears a black mask, a grey tank top, and pink, purple, and grey tie-dye sweatpants. She bends her upper body left while fanning her face with her left fingers and crossing her left leg over her right leg. Elisabeth's right arm reaches out and to the side. India, a Black woman stands with a waist belt connected to her wheelchair. She has long black locks and wears a flower-printed dress with a red cape. India has on red-tinted glasses and a black mask. She reaches her left arm behind her and looks back while touching her stomach with her right hand.