

GUIDELINES FOR CONTRIBUTORS

Cambridge Opera Journal has moved to online submissions. Papers should be submitted via the following website: <https://mc.manuscriptcentral.com/opera>

Please direct any editorial queries to the journal's administrator, Sue Allerton, at cojeditorial@gmail.com.

Books for review should be sent to: Dr Mia Pistorius at COJreviews@gmail.com or
Clopton Tower
1 Deer Park Ct
Stratford-Upon-Avon
CV37 0QP

Articles should typically be between 8,000 and 12,000 words; authors proposing longer or shorter submissions should seek the advice of the editors.

Files should be double spaced throughout (including notes, etc.). Punctuation should follow standard British practice. Notes should be numbered consecutively. Italic and bold fonts can be used; right margins should be unjustified. An abstract should be written to start the paper. An author biography of about 6 lines must also be supplied.

For further information, including a detailed style guide, please consult the Instructions for Contributors: <https://www.cambridge.org/core/journals/cambridge-opera-journal/information/instructions-contributors>

Upon acceptance of a submission, authors will be asked to supply all image files including music examples in TIFF format, and at a minimum resolution of 600 dpi in most circumstances.

IMPORTANT NOTE: Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in their typescript. Full details of the source and the full address of the copyright holder, if this differs, should be provided.

First proofs may be read and corrected by contributors provided that they can be reached without delay and are able to return the corrected proofs within three days of receipt.

CAMBRIDGE Opera JOURNAL

VOLUME 36 NUMBER 2 JULY 2024

ARTICLES

Introduction: Remembering Italian Operetta <i>Marco Ladd and Ditlev Rindom</i>	99
'Il paese dei campanili': On the Origins of Italian Operetta <i>Elena Oliva</i>	112
Southern Revival: Mario Costa, Operetta and Neapolitan Song <i>Ditlev Rindom</i>	139
Italian Operetta and the Publishing Industry: The Case of Sonzogno, 1874–1916 <i>Alessandra Palidda</i>	166
The Magician and the Showgirl: Carlo Lombardo and the Crisis of Italian Operetta, c.1920–30 <i>Marco Ladd</i>	191
'A World Coming Back': Operetta on Early Italian Television <i>Emanuele Senici</i>	217
Operetta and the Meanings of Nowhere <i>Arman Schwartz</i>	239

Front cover illustration: Emma Ivon and Gaetano Sbodio in *On milanes in mar*, from 'Il natale del teatro Milanese', *La donna* (20 December 1913), 50. Courtesy of the Biblioteca Italiana delle Donne, Bologna.

Cambridge Core
For further information about this journal please
go to the journal website at:
[cambridge.org/opr](https://doi.org/10.1017/S0954586725000023)

