PAJ Style Sheet for Submission of Articles and Images (2020)

Send all correspondence and file transfers to submissions.paj@gmail.com

PAJ does not read abstracts. Send queries for article ideas to the Editors or the completed article. Do not embed images in articles. Send only word documents, not pdfs. Sample PAJ articles are on website: www.mitpress.org/paj

Do not send articles with photos embedded in text.

All submissions must follow the PAJ stylesheet. See “Illustrations” on how to send your texts and images to PAJ.

TEXTS
1. Prepare text in Times Roman font, 10-point type, one and a half-spaced, with numbered pages. Use Microsoft Word 5.0 or higher. Refer to Chicago Manual of Style (16th edition). All articles require titles. There are approximately 500 words to a printed PAJ page.

2. Align text on left margin; text should be ragged right. Do not justify margins.

3. No text paragraph indentation. Paragraphs flush left with margin. Leave extra space between paragraphs.

4. Use one single space after all punctuation marks. All periods and commas should be inside end quotes. Colons and semi-colons are always outside end quotes.

5. Italicize all book titles, foreign words, and any other phrases as necessary.

6. Indent long quotes using one tab.

7. Footnotes, use “NOTES” in boldface at end of text. Number them sequentially and make sure they correspond to numbers in text. Do not use computerized program or superscript for footnotes but number manually. Leave four spaces between the far-left margin and the number where the note begins. Keep NOTES to a minimum and incorporate basic information in the text itself. PAJ does not publish heavily footnoted, academic essays.

8. Please do not send British-style texts—no single quotes, check spellings.

DO NOT INCLUDE ANY EXTRA LINES AFTER TEXT OR NOTES. DO NOT PUT IMAGES INSIDE OF TEXT

PLAYS
1. All character names should be flush left, in small caps, and followed by a colon. Dialogue should follow right after colon on the same line. Put character names in stage directions in caps.

2. Between speeches by different characters, leave extra line.

3. All stage directions within dialogue should be placed within parentheses, italicized, and ending with a period. Italicize text and parentheses. Also, if character names appear inside stage directions, do not type them in all caps, but in small caps, and italicize.
4. Do not type stage directions on separate lines, unless the play requires it. *PAJ* style is to have directions precede, follow, or be inserted within the dialogue.

**BIOS**
1. All submissions are to be accompanied by a brief bio (2-3 sentences) and address/tel and e-mail.

**ILLUSTRATIONS**
1. Illustrations should be submitted via transfer platform with all captions and photo credits clearly marked and keyed to images. No Web-downloaded images accepted except at ftp sites. High resolution of 3”x5” (preferably, or as close as possible,) TIF or JPEG images, no less than 300 dpi.

2. All photos and slides should be accompanied by captions and photo credits keyed to images.

3. Do not put self-design images within text. All image pages are separate from text pages in the journal.

**General Guidelines**
1. Decades or periods of years:
   - 1990s, 1880s, etc. (no apostrophe)
   - 60s, 90s, etc. (no apostrophe)
   - sixties, nineties
   - twentieth century

2. Possessives
   - Philip Glass’s (’s follows names ending in “s”)
   
   Exception, old Greek names: Sophocles,’ Greeks’

3. Italics
   - names of plays, book titles, periodicals, operas, symphonies
   - foreign words
   - titles of poems, songs, essays are put in quotation marks—no ital

4. Commas are used in a series, e.g., "plays, operas, and essays"

5. Act, scene, line reference should appear as follows:
   - (I. ii. 15) or (I. ii) leave space between act, scene, and line

6. Numbers
   - At the beginning of a sentence, all numbers are spelled out.
   - Whole numbers one through one hundred are spelled out, as well as any round numbers (numbers followed by “hundred,” “thousand,” etc.)
   - All other numbers, use figures
   - If spelled-out numbers cluster thickly in a sentence or paragraph, use figures for everything

7. Directions
   - Direction words used to identify a geographic location, as opposed to a direction, are capitalized, e.g. the West, the South

8. Dates and time
   - Month, day, year—October 25, 2003
   - Months are always spelled out
   - Centuries are spelled out; hyphenate century when it is used as a modifier
   - 11: 00 A.M.; eleven o’clock

10. Ellipses
    - do not start a quotation with ellipses
between each period of ellipse leave one space
if ellipses coincide with end of sentence, use four periods.

10. Translated titles
All titles and foreign words are italicized. When a translated title follows in parenthesis, it is not italicized.

11. How to upload texts and images to PAJ
Please send images using a transfer file platform such as send space, we transfer, or dropbox. All images must be sent in 300 dpi. Do not embed images in articles. Clearly co-ordinate captions and image files by number. Captions should be at the end of the article in PAJ caption format.

12. Instructions for preparing video and audio clips for PAJ to be used online
(Do not send unless article has been accepted by PAJ). Instructions for file transfers supplied, upon request.
Whenever possible, submit digitized video clips to be attached to articles for use in electronic version of the journal. Clips can be viewed online with the electronic version of PAJ at: www.mitpressjournals.edu/paj (see samples at “Audio and Video Clips” on the PAJ website menu)
Any file type (text, image, video) can be posted as a supplement. It will appear as a link on the “supplemental material” page for the article, and also on the site menu as “Video clips.” Clicking on the link will open the file.
MIT and PAJ not do not manage the copyrights for supplements. If the author wishes to do so, a copyright line should be included.

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Format Examples from PAJ -- Please refer to general instructions on page 1

1. Headline of Essay and author name
CITIZEN OF THE WORLD
Ping Chong’s Travels
Philippa Wehle

2. Body of Essay-paragraph style
It’s January 2005, ten years since Sarah Kane’s Blasted opened at the tiny Theatre Upstairs studio at the Royal Court. Although this was not the first play of the 1990s to have a raw in-yer-face sensibility, it quickly became the most notorious. Kane was soon patronizingly characterized as the “bad girl” of British new writing for the theatre, a reputation which her last two plays, Crave (1998) and 4.48 Psychosis (2000), with their obviously experimental approach to theatrical form, did much to challenge. In the years since her suicide at the age of 28 in 1999, British new writing has expanded apace—but how does the scene look at the start of 2005?

Any subheads within an essay put in boldface small caps, as in:
3. Extended quotation in essay

In an essay from 1994, written in French, Strindberg voices his transitional sense of himself and the world around him in an attempt to redefine both:

Am I out of kilter, since I was born in the good old days, when people had oil lamps, stagecoaches, boatmen, and six-volume novels. I have passed with involuntary haste through the age of electricity, as a result of which I have possibly lost my breath and got bad nerves.

4. NOTES

Do not use tabs or computerized footnotes format. Indent 2\textsuperscript{nd} line of notes 3 spaces. Do not use excessive footnotes. Incorporate as much information as possible in the body of the article, as titles of books or essays or productions. Footnotes should be kept to a minimum. No page numbers in body of essay.


5. Interviews

All interviews should be accompanied by an introductory and biographical long paragraph or two on the person being interviewed. Date of interview (month, year). Interviewer questions are in ital and answers by interview subject are in roman.

DRAMA AND THE HUMAN

Reflections at the Start of a Millennium

Edward Bond in conversation with Peter Billingham

Arguably Britain’s greatest living playwright and essayist on drama and theatre, Edward Bond continues to be extraordinarily prolific in his output. In the last decade or more, he has written many plays for young people, many of them commissioned by the Big Brum Theatre in Education Company (Birmingham, England). Bond established his major reputation in the 1960s and 70s with his seminal plays for the Royal Court Theatre, such as Saved, in which a baby is stoned to death in a pram in a London park, and his Lear in which he engages with Shakespeare’s classic tragedy from a contemporary, politicized, radical humanist perspective, interrogating the very form and function of the genre of classical tragedy. Other major plays
include his critical reconsideration of Shakespeare in *Bingo, The War Trilogy, Restoration*, and, more recently, *Coffee* and *Born* for the Theatre Colline, Paris, one of France’s National theatres. Those interested in exploring Edward Bond’s theoretical writings on drama and theatre are recommended to read his *The Hidden Plot: Notes on Theatre and the State*. This interview was taped at Edward Bond’s home in Great Wilbraham, Cambridgeshire, England as he was preparing for a production of *Born* at the Colline, on November 6, 2006.

I wonder, Edward, whether first of all you could reflect upon where your writing is now and your thoughts on drama, this November 2006? We might begin by considering your play *Born* that is about to be produced in Paris.

*Born* is the third play in what I call the Colline Tetralogy. Colline is the name of the theatre, it’s one of the French national theatres based in Paris specializing in contemporary theatre. I wanted for a long time to write this play called *Coffee* and this was to do with an incident that happened in the Second World War. It’s a true story. Almost always, my starting of a play is initiated by some true incident. *Coffee* was about the massacre at Babyyar and one of the people who survived, a woman. It was very extraordinary because one of the reasons that she survived was that she and some others had got left in the back of a lorry in a situation where the Germans were killing thousands of people.

**Interview with more than two people (no italics in questions)**

THOMPSON: It seems that much of the dynamic of re-presentation is really a question of translation. That is an interesting model for thinking about what it means for, say, a filmmaker to document a performance, which is really reinventing that event in a different material. There are certain elements that are always untranslatable, but then something else can be made anew.

ABRAMOVIC: Yes. Germano said a really interesting thing, when you're re-making Manet paintings, you’re not making Manet, you’re making something else. And that is really what is the interesting point to discuss.

WESLIEN: For audiences re-experiencing these re-performances there will be interesting questions raised about seeing them again. In this way we’re almost anticipating the response to you doing Vito Acconci’s Seedbed. I think the future of what you are doing is going to present some really interesting questions. What do we actually mean by “live performance“?

6. **Art+Performance Notes**

After title of article and author's name, identify the event in separate paragraph before the body of article:

• Group show at a gallery: *Engaging Characters*, a group show at Art Interactive, Cambridge, Massachusetts, July 26–October 5, 2003.

• Multiple Performances: *Die Zauberflöte* (The Magic Flute), by Wolfgang Amadeus Mozart, directed by Julie Taymor and designed by George Tsypin; *Faust*, by Gounod, directed by Andrei Serban and designed by Santo Loquasto. The Metropolitan Opera, Fall 2004.


• *Salt*, created and performed by Selina Thompson, Arnolfini, Bristol, May 12–19, 2016.

• Specific performance(s) at a festival: *Kagemi: Beyond the Metaphor of Mirrors*, Sankai Juku. Directed, choreographed and designed by Ushio Amagatsu, with music by Takashi Kako & Yoichiro Yoshikawa. BAM Next Wave Festival, October 10-15, 2006.

7. **Festival reports**

After headline and byline, include a one or two-sentence heading before body of article. Note: event, place, date.

• Belgrade International Theatre Festival, September 17–25, 2019, Belgrade, Serbia.


8. **Play/Performance text**
Title of play in all caps. Character names in small caps in character list and stage directions. Note format for stage directions.

PATHETIC
A Phaedra Play
Julia Jarcho

CHARACTERS
ROSARIO, late 40s
CONSUELO, 15, Rosario’s daughter (plays PHAEDRA in French class)
MILLICENT, 15 (plays OENONE in French class); also VENUS the goddess of love
CLARA, 16 (plays ARICIA in French class)
CLYDE THE GOTH (16) and STEVE (19), played by the same actor (CLYDE plays HIPPOLYTUS in French class)
MR. GOADER, 39
DAD, absent

SETTING
A Tuesday morning through Thursday afternoon this spring, in a place like El Paso, Texas.

SCENE 1. Tuesday, 2 am. You didn’t realize this but every night when you’re asleep a show comes on your TV. It’s just men. Handsome men. A montage. Some you’ve seen before, they’re famous, the men you watched while you were growing up, the boys you saw screaming into microphones or just looking lost, about to hurt themselves, the skinny bullies, the smart junkies, the dog-lovers, the vampires, the machine-gunners. Christian Slater buying you a slushie: I been moved around all my life. Did you say cherry or coke? Some of them are men you don’t recognize. New ones.

And CONSUELO is asleep, curled up on the couch next to her mom. But not ROSARIO. She’s wide awake, watching. We hear the voice of the show’s narrator, VENUS.

VENUS: When will it be my turn? When will it be time for the crowd to attend to this black thing this melting lobe this cancer? ‘Cause if you think you know love if you think you’ve felt the arrow with your careers and your gym memberships and your friends

(The show ends. ROSARIO sits there for a moment. Suddenly there is a SQUEAKING. ROSARIO peers behind the couch. A mouse is caught in a trap back there. A glue trap. ROSARIO looks down at it, watches it wriggle, listens to its squeak. It’s awful. She should break its neck. Or tie it up in a bag to suffocate. At the very least she should take it out to the garage, toss it in the big black trash can. She’s not gonna listen to it tearing itself apart all night. Gross. But she’s so tired. And somehow she can’t. The hours pass. The dawn comes. The squeaking gets fainter, intermittent. On the couch, CONSUELO opens her eyes. Sits up. Reaches for her phone. Checks the time.)

CONSUELO: Shit. (Looks at her mom.) Mom, have you just been sitting there all night? Did you sleep?

ROSARIO: I don’t know. (Gets up and goes off to the kitchen.) I’ll make you a waffle.

CONSUELO: Mom, it’s fine.
(SQUEAK. CONSELUO looks over. She takes a couple of steps towards the mousetrap. Looks off towards the kitchen. Decides.)

SCENE 2. 11:30 am. Lights up on Racine’s Phaedra, Act I, Scene 3, as performed in tenth-grade French class. Phaedra, played by CONSELUO, and OENONE, played by MILICENT, stumble into the light. Hexameter.

PHAEDRA: Stop. I can’t. My eyes. If I take a step, I’ll be sick. I’ll go blind. When I try to throw up, my eyeballs start swelling like crazy. They’ll explode. I can’t stand these clothes, I smell like a stable. It’s night-time, right? It’s dark, but is that because we’re indoors? I’d like to stand in the sun one more time before I Hang myself. I always thought I’d die in the summer.

OENONE: Why don’t you tell me what’s bothering you. You’ll feel better.

PHAEDRA: You’d vomit right in my face.

9. Book review

• Single author volume


• Multiple books


10. Bios

At end of text include a 3-4 sentence bio, name in caps.

11. Illustrations and Captions/Photo credit (various examples)


PHOTO 2: Scenes from Antigone, directed by Satoshi Miyagi at Festival d'Avignon. Photo: Christophe Raynaud de Lage. Courtesy Park Avenue Armory.

PHOTO 3: Dawn Clements, Oval, 2000, Ballpoint pen ink and gouache on paper. Photo: Courtesy the artist.

PHOTO 5: *Memoria.* 2009 Barbed wire, wood, glass. 36 X 36 X 10 inches. Photo: Emilio Tremolada