

# PAJ Style Sheet for Submission of Articles and Images (2014)

Send all correspondence and file transfers to [submissions.paj@gmail.com](mailto: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.**

**All submissions must follow the PAJ stylesheet. See instruction #11 for information on how to send your texts and images to PAJ. Instructions for submitting video and audio clips to accompany texts (once an article has been accepted) can be found in #12.**

## 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* (16<sup>th</sup> 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.

## PLAYS

1. All characters 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 on a CD-ROM or uploaded to our ftp site, 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 an ellipsis
- between each period of ellipse leave one space
- if ellipses coincides 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 sendspace, 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](http://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. Common file types are better, as more people will be able to open them more easily. The most common video file types are:  
wmv (Windows Media Video file, can be used on PC and Mac)  
swf (Adobe Flash Player, can include text and vector graphics, can be opened on PC and Mac)  
mpg (MPEG video file, can be opened on PC and Mac) and .mov or .qt (Apple QuickTime, can be opened on Mac and PC). Usually one or more one-minute clips is sufficient for the Website.

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 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**

(4/2014)

#### 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-her-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:

## **THE CULTURE WARS**

### **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<sup>nd</sup> 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.

1. Roselee Goldberg, *Laurie Anderson* (New York: Harry N. Abrams), 15.
2. Johanna Drucker, “Visual Performance of the Poetic Text,” in Charles Bernstein, ed., *Close Listening* (New York: Oxford University Press, 1998), 131.
3. Marc Robinson, ed., *The Theatre of Maria Irene Fornes* (Baltimore, MD: Johns Hopkins University Press, 1999), 30.
4. Editorial, *PAJ* 75 (September 2003): 55.

### **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 [Celant] 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:

- Individual artist show at a gallery/museum: Dawn Clements, *Drawing*, an exhibition at Pierogi, Brooklyn, New York, February 7-March 10, 2003.
- 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. Both operas presented at The Metropolitan Opera, Fall 2004.
- Single performance; *Mabou Mines Dollhouse*, adapted from Henrik Ibsen's *A Doll's House* and directed by Lee Breuer, St. Ann's Warehouse, Brooklyn, NY, November 8-December 21, 2003.
- Single performance: *Chair*, by Edward Bond, directed by Robert Woodruff, scenic and costume design by David Zinn, produced by Theatre for a New Audience, at The Duke on 42nd Street, December 11-28, 2008.
- *Kagami: Beyond the Metaphor of Mirrors*, Sankai Juku. Directed, choreographed and designed by Ushio Amagatsu, with music by Takashi Kako & Yochiro Yoshikawa. BAM Next Wave Festival, October 10-15, 2006.
- Specific performance(s) at a festival: *Alladeen*, directed by Marianne Weems, conceived by Keith Khan, Marianne Weems, and Ali Zaidi. A collaboration between The Builder's Association and motiroiti. BAM Next Wave Festival, November 1-5, 2003.

## 7. Festival reports

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

- *Henry IV, Part One*, by William Shakespeare, The New York City Players, directed by Richard Maxwell; *bobrauschenbergamerica*, by Charles L. Mee, The SITI Company, directed by Anne Bogart. BAM 2003 Next Wave Festival.
- *Escena Contemporanea*, Third Alternative Festival of the Scenic Arts, Madrid, January 20-February 23, 2003.
- The Tribeca Film Festival, May 3-11, 2003; The New York Underground Film Festival, March 5-11, 2003; New Directors/New Films, March 26-April 6, 2003; The Human Rights Watch Film Festival, June 13-26, 2003; The New York Video Festival, July 23-27 2003.
- The 50th Venice Biennale, June 15-November 2, 2003.

## 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.**

PANIC DAY

Mohammad Charmshir

Translated from the Iranian by Mamak Nourbakhsh

Characters:

FIRST WOMAN

SECOND WOMAN

THIRD WOMAN

FOURTH WOMAN

FIRST WOMAN: 8:00 A.M., hairdresser. 2:00 P.M., notary. 4:00 to 6:00 P.M., photographer's for filming. 8:00 to 10:00 P.M., wedding hall. Then our house with close relatives.

THIRD WOMAN: Modern youth! They don't believe in anything anymore. They just make fun of anything you tell them to do.

FOURTH WOMAN: We haven't invited too many people; just close relatives: aunts, uncles, and their families, right?

THIRD WOMAN: Unlike us. There are very few things we can make fun of anymore.

FOURTH WOMAN: I told everyone to come to the wedding hall. I feel more comfortable this way and I know my son will be happier.

THIRD WOMAN: What our kids make fun of has now somehow become a part of our dreams.

FOURTH WOMAN: I really am not up to facing a crowd and greeting people.

THIRD WOMAN: I talked them into getting a hairdresser, bridal gown, and ceremony. I figured even if we just got a small thing going it would be better than nothing at all. I told them, "You're too young to understand such things."

FOURTH WOMAN: I told his father not to even think of coming close to me. All I want to do is to concentrate on our groom here.

FIRST WOMAN: This is our plan for the wedding day.

*FIRST WOMAN picks up the bridal gown lying at her feet. The sound of women cheering. The SECOND WOMAN plays out a bridal march on her tambourine. FIRST WOMAN dances with the bridal gown. The women sing the bridal song, lay out a tablecloth and place the traditional wedding paraphernalia on it.*

THIRD WOMAN: We've been bumping into each other since this morning in this house.

FOURTH WOMAN: It's hot.

SECOND WOMAN: It's been like this for a couple of days now.

THIRD WOMAN: I don't know half of these people and I only wish I didn't know the other half.

SECOND WOMAN: It's not just hot, it feels strange; like it's dirty.

FOURTH WOMAN: It's been worse today than the other days.

THIRD WOMAN: These people aren't bothering me; it's just that they're messing up the house and that makes me sick.

SECOND WOMAN: When you breathe, you just inhale a mass of dust and grime.

THIRD WOMAN: They keep turning around themselves. They're all over the place destroying things.

SECOND WOMAN: There's something else in the air too. Some kind of tension.

THIRD WOMAN: I can't stand this smell of perfume, sweat, and grime that has spread through this house.

SECOND WOMAN: I wash my hands. I look at the path I've taken to this toilet. Everywhere there are bloodstains.

FOURTH WOMAN: I sit down and comb my hair.

THIRD WOMAN: I want to get home as fast as possible.

FOURTH WOMAN: I comb my hair while singing a lullaby for him, for me, for all those mothers whose children go. *(Starts to sing a lullaby.)*

THIRD WOMAN: I don't know which way I have to go. The bazaar is unfamiliar to me. I keep on going, but I don't get anywhere.

SECOND WOMAN: I sit and watch one of the bloodstains. I figure this stain once passed through my heart,

my brain. Does it still remember what went on in those places?

THIRD WOMAN: I don't even know why I had that dream or why I'm remembering it now.

FIRST WOMAN: I turn my wedding gown inside out and pour the whole bottle of perfume over it. It's drenched.

THIRD WOMAN: I say, "Why is this wedding like this?" I say, "Well, why doesn't someone get up and dance?" I say, "I figure I have to do that on my own."

FIRST WOMAN: My dress dries in its place. There's a huge yellow stain.

## 9. Book review

- Single author volume

BOOK REVIEWED: Carolee Schneemann, *Imaging Her Erotics*. Cambridge: MIT Press, 2002.

- Edited volume

BOOK REVIEWED: *Rhetorics of Surveillance from Bentham to Big Brother*, edited by Thomas Y. Levin, Ursula Frohne, Peter Weibel. Cambridge: MIT Press, 2000.

- Multiple books

BOOKS REVIEWED: *Trisha Brown: Dance and Art in Dialogue, 1961-2001*, edited by Hendel Teicher. Andover, MA: Addison Gallery of American Art, Phillips Academy, 2002; *Reinventing Dance in the 1960s: Everything was Possible*, edited by Sally Banes, with the assistance of Andrea Harris. Madison: University of Wisconsin Press, 2003; Kenneth King, *Writing in Motion: Body—Language—Technology*. Middletown, CT: Wesleyan University Press, 2003.

## 10. Bios

At end of text include a 2-3 sentence bio, name in caps.

## 11. Illustrations and Captions/Photo credits (various examples)

PHOTO 1: Ping Chong with the cast of *Children of War*, an installment in the *Undesirable Elements* series. Photo: Courtesy Chris Hartlove.

PHOTO 2: *Die Zauberflöte*: Puppet theatre stage on the opera stage. Photo: Courtesy Ken Howard/Metropolitan Opera, Lincoln Center for the Performing Arts, New York.

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

PHOTO 4: Franko B, *I Miss You!* Live Culture at Tate Modern. Photo: Manuel Vason. Courtesy Live Art Development Agency.

PHOTO 5: A scene from *Chair* by Edward Bond. Photo: Gerry Goodstein. Courtesy: Theatre for a New Audience.

## Most Commonly Used Words

acknowledgment

agit-prop

analyze

anti-theatrical

art form

art-making

artwork

art world

art-making

avant-garde

B.C.E.

body art

boom box

CBS, NBC

catalogue

co-opt

co-existence

Cold War

*commedia dell'arte*

conceptual art

crosscultural

cutting-edge

dialogue

e-mail

East Village

east coast

E.U. (European Union)

Eur 40 or 40 euro, forty euros

euros

expressionism

filmmaking

Fluxus

HBO

happenings

hip-hop

hyper-realism

interculturalism

judgment

Judson Dance Theater

Judson Poets' Theater

L.A. (Los Angeles)

lower east side, upper west side

Mid-East, Middle East

Midwest

minimalism

*mise-en-scène*

MTV

movie-going, moviegoer

museumgoer

multiracial

multicultural, multiculturalism

multinational

NATO

non-linear

N.Y. (New York)

Off Broadway

Off-Off Broadway

onstage

offstage

Open Theater

Orient (the Orient)

*papier maché*

pop art

post-colonial

*posthistoire*

postmodernism

post-production

poststructuralism

post-war

ready-made  
reality TV  
site-specific  
sociocultural  
super-realism  
surrealism  
TV  
theatre world  
theatregoer  
tragicomic  
transcultural, transnational  
worldwide  
Vietnam

## **media vocabulary**

([www.mediacollege.com/glossary](http://www.mediacollege.com/glossary))

analogue (n.); analog (adj.)  
Apple  
Artificial Intelligence (AI)  
bandwidth  
Beta  
bit  
broadband  
byte  
3-D  
CD-Rom  
chatroom  
computer games  
computer processing  
DAT DTMF  
DSP  
DVD  
data body  
dataveillance  
data space

SoHo  
Stanislavsky  
subculture  
  
type-cast  
UK  
UN  
U.S.A., U.S.  
Washington, D.C.  
World War II, WW II  
work-in-progress  
West (the West), Western

digital art, digital art world  
domain-specific  
dot com  
Dynovision  
EDL  
EyeCon  
EyesWeb  
e-mail  
flat-screen  
Google  
HD DVD  
HDTV  
HTML  
hardware  
hypertext  
image-world  
infra-red  
internet  
interactivity  
interactor  
interface  
iPad  
iPhone

JPEG	telecast
LAN	telematics
Max/MSP	telepresence
MIDI	UHF
MP3	URL
MPEG	UV, UV filter
Microsoft	VCR
motion-capture	VHF
motor sensory	VHS
Net	VTR
Net art	viewfinder
new media	video conferencing
networked, network	videodance
Open Source	video game
PAL	videotape
Photoshop	wavelength
podcast	web, webcast
Quicktime	website
RAM	webcam
real time	Wideshot
site-specific	XLR
software	YouTube
split-screen	zoom microphone

### **Performance and Art companies**

La MaMa  
Performance Space 122  
P.S. 1  
Public Theater  
Soho Rep