

# ***Journal of Beatles Studies***

*Interdisciplinary Research about the Beatles*

## **INFORMATION FOR CONTRIBUTORS**

### **SUBMISSION GUIDELINES**

The Editors welcome submission of articles (6,000–8,000 words) and proposals for review articles (1,500-2000 words) and for guest-edited themed issues (usually 4-6 articles). All material is published in English.

Authors should submit articles as word attachments by e-mail, formatted as Microsoft Word or Rich Text Format files, along with complete contact information to Holly.Tessler@liverpool.ac.uk and paul.long@monash.edu

Following the title of your article, please state your name and affiliation and provide an abstract (100–150 words) together with 6-8 key words for online use. You should at the same time submit a brief biographical note for the List of Contributors (100-150 words). You should also include your contact details (e-mail and mailing address) up to the planned date of publication.

### **FORMATTING**

Unless at the start of the sentence, please use a lowercase t when referring to ‘the Beatles.’

The document must be set at A4 paper size. The entire document (including the notes and references) should be double-spaced with 2.5 cm (1 inch) margins on all sides. A 12-point standard font such as Calibri or Times New Roman should be used for all text, including headings, notes, and references. An unusual character or diacritical mark should be flagged, as the character may not translate correctly during typesetting. Notes should be kept to a minimum and placed at the end of the text.

### **ABSTRACT/KEYWORDS**

The article must include an abstract of no more than 150 words and 6 to 8 keywords, presented after the abstract in a comma-separated list, with only proper names capitalised.

### **ARTWORK**

Any figures should be placed in separate files; placement indicators should appear in the main text, along with relevant captions and sources. Figures should be numbered consecutively as they appear in the text. Please number items individually (figure 1, 2, 3, 4) as opposed to grouping items together (figure 1, figure 2a, 2b, 2c).

For optimal reproduction, figures or photos should be submitted as TIFF (resolution at 300 dpi) if they are halftones or EPS (800 dpi) if they are line drawings and/or contain text.

### **TABLES, GRAPHS, DIAGRAMS AND MUSIC**

Tables, graphs, diagrams, music examples, illustrations and the abstract must be included in one document with the article and should not be submitted as separate files. As with the figures, please number the tables consecutively. Table headings should be typed above the table in the form 'Table 1. The musical categories'. Other captions should be typed double spaced in the same style on separate sheets. Tables, Figures (which include photographs) and music examples should each be consecutively numbered through the article and their approximate positions in the text noted in the margin of the typescript. Figures and music examples should be supplied in an appropriate digital form suitable for online reproduction. Cross-references in the text to figures, etc. should be in the form '(see Example 1)', etc.

At the time of submission, contributors should clearly state whether their figures should appear in colour or black and white. There is no charge for including colour figures, but figures will appear in black and white in the printed volume.

### **SUPPLEMENTARY MATERIAL**

Supplementary material is welcomed. Audio and video examples should be submitted in a standard file format and should not normally exceed 10MB. AAC files are preferred for audio examples, and MP4 files for video examples. All files should be clearly labelled.

## **PERMISSIONS**

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. Music and video files are normally made available for download but may be streamed where the permission agreement stipulates this.

The *Journal* cannot publish musical notation/transcription of any copyrighted compositions.

## **URLS**

Shortened URLs can be problematic so, unless the full URL is very long, please include it in full. As the journal is online and open access, all links will be hyperlinks.

## **DISCOGRAPHY**

Contributors are encouraged to provide a Discography when appropriate. Use the style: Joan Baez, 'Song title', *Recently*. Gold Castle Records, 171 004-1. 1987.

## **SONG, ALBUM AND FILM TITLES**

Note that song titles should be in single quotation marks, with the main words capitalised unless a foreign language convention dictates otherwise. The main words of album (and film) titles are also capitalised and the title italicised (or underlined for italic).

## **END MATTER**

The various possible elements at the end of an article should be ordered as follows: Appendix(es), Notes, Acknowledgements, Bibliography (not 'References'), Discography.

## **OPEN ACCESS POLICIES**

Please visit Open Access Publishing at Liverpool University Press for information on our open access policies, compliance with major funding bodies, and guidelines on depositing your manuscript in an institutional repository.

## **ENGLISH LANGUAGE EDITING SERVICES**

Authors, particularly those whose first language is not English, may wish to have their English-language manuscripts checked by a native speaker before submission. This is optional, but may help to ensure that the academic content of the paper is fully understood by the editor and any reviewers. Please note that the use of any of these services is voluntary, and at the author's own expense. Use of these services does not guarantee that the manuscript will be accepted for publication, nor does it restrict the author to submitting to a Liverpool University Press published journal.

## **COPYRIGHT/PERMISSIONS**

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## **PUBLICATION**

Manuscripts that have been accepted for publication but do not conform to the style guide will be returned to the author for amendment. The Editors also reserve the right to alter usage to conform to the style guide issued by the Publishers. Authors may not supply new materials or request major alterations following the copyediting

stage so please ensure that all text is final upon acceptance.

## PROOFS

Proofs will be sent to authors. They should be returned, corrected, within three working days. Major alterations to the text cannot be accepted at proof stage.

## BRITISH-ENGLISH STYLE GUIDE

The *Journal of Beatles Studies* style guide is based on the *Oxford Guide to Style* (OGS), with some deviations for house preferences. The journal uses U.K. punctuation and spelling, following *The Oxford English Dictionary* (OED). Please use ‘ize’ words, e.g. criticize, politicize, satirize, etc. Unless at the start of the sentence, please use a lowercase t when referring to ‘the Beatles.’

## CAPITALIZATION

Capitals should in general be kept to a minimum. Please use the following guidelines for language-specific requirements for article/book titles:

### English

Articles: do not capitalize major words (other than names)

Books: major words capitalized

## ARTICLE TITLE AND HEADINGS

- Notes should not be attached to titles, headings, subheadings or author names.
- Headings and subheadings should not be numbered.
- Indicate main headings by bold lettering and subheadings by bold italic.

## ABBREVIATIONS

- Avoid unnecessary abbreviations.
- Acronyms must be spelt out on first appearance. Provide parenthetical explanations:  
REM (rapid eye movement).
- Do not use a full stop (period) after abbreviations including the first and last letter of the word (contractions):  
Mr Mrs Dr St Ltd
- Some abbreviations drop the full stop, including those in the international system of measurement:  
Mme Mlle m mm kg
- A full stop for: vol. seq. no. ibid. et al. ed. trans.
- Use full stops in the abbreviation of names of countries (except the USSR) but omit them with acronyms:  
U.S. U.K. UN EU NATO

## PUNCTUATION

- All punctuation should be followed by a single space.
- There should be no full stop at the end of headings or subheadings.
- There is no need for double punctuation at the end of a sentence, either after an abbreviation or after a punctuation mark in quotation marks or a book or article title.

**[BRACKETS] AND (PARENTHESES)**

- Use square brackets for editorial comments within quotations or for uncertain data in references (e.g., if the publication year or city is ascertainable but does not appear in the book).
- Brackets are also used within parentheses: (he used to go there [to Tehran] every spring).

**QUOTATIONS**

- Always use single quotation marks. Double quotation marks are only used within a quotation. He remarked: ‘This charge of “fraudulent conversion” will never stick.’
- Quotations longer than four lines should be extracted (indent, no quote marks; translations of quotes similarly, with an extra space between quote and translation).
- Quotations should not start or end in ellipses [...].
- Please double-check that all quotations are correct.
- For integrated quotations, the closing quote should precede the final punctuation or reference. For extracted quotations, the final punctuation precedes the reference.

**TRANSLATIONS\***

In addition to translations of quotations (see above), all non-English terms and expressions should be followed on first mention by a translation or gloss in English in square brackets. Similarly, all non-English book/film titles etc. should be followed by an English translation on first usage (preferably use published translations where applicable with appropriate reference).

\*Please see the end of the document for specific guidelines on translations.

**DASHES**

- The UK style for dashes requires blanks before and after the en dash.
- The en dash is commonly used in ranges without additional spaces: 129–173, Monday–Thursday, vi–xii.

**ELLIPSES POINTS (...) (. ...) (, ...) (... !)**

- Three points should be used for omitted text. There should be one space before and after the ellipsis.
- If the omitted text follows a completed sentence, there should be four dots, the first indicating a full stop (or period). In contradiction to the three-dot ellipses, there is no space between the last word in the sentence and the first full stop ending the sentence.

**DATES, NUMBERS AND RANGES**

- Dates should be set day/month/year, 2 April 1952, with no comma in between the elements
- In general, use words for numbers that are less than 100, and numerals for all other numbers. Number ranges should not be abbreviated.
- In-text number ranges should employ prepositions not dashes:

Use ‘from 1924 to 1928’ or ‘between 1924 and 1928’

Do *not* use ‘from 1924–1928’, and not ‘between 1924–1928’

**REFERENCES****AUTHOR-DATE SYSTEM**

- In-text citations should follow the author-date system with full documentation in the Reference section.
- Every author mentioned in the reference list must be cited in the main text, and every author cited in the main text must be listed in the reference list.

- Confirm that spelling and dates are consistent between the main text and the reference list.
- Any parenthetical notes or footnotes should be presented as **endnotes**, and should be kept short and to a minimum.
- Notes should not be attached to titles, sections heads or subheads, author's name, or epigraphs

#### IN-TEXT, AUTHOR-DATE CITATION EXAMPLES

McLaughlin and Robey (1997: 23-46), or  
(McLaughlin and Robey 1997: 32-36) as  
appropriate

#### REFERENCE LIST

- The reference list must be in alphabetical order. For multiple listings under an author's name, list the oldest publication first, followed by the other publications, in chronological order.
- Repeat author's name rather than use underscores or dashes to indicate a subsequent title by the same author.
- Confirm that web links are accessible as cited.

#### Examples:

##### BOOK:

Baldwin, Thomas (2011) *The Picture as Spectre in Diderot, Proust, and Deleuze* (Oxford: MHRA/Maney).  
Cardini, Franco (ed.) (2003) *La paura e l'arroganza* (Rome-Bari: Laterza).

##### TWO AUTHORS:

Fairbank, J.K. and Merle Goldman (2006) *China: A New History* (Cambridge MA.: Harvard University Press).

##### CHAPTER IN A BOOK:

Fischer, Michael and Mehdi Abedi (1996) 'Qur'anic Dialogics: Islamic Poetics and Politics for Muslims and for Us', in *The Interpretation of Dialogue*, ed. Tullio Maranhao (Chicago: Chicago University Press), 120–153.

D'Eaubonne, Françoise (1981 [1974]) 'Feminism or death', in *New French Feminisms: An Anthology*, ed. Elaine Marks and Isabel de Courtivron (New York: Schocken Books); (1974) *Le féminisme ou la mort* (Paris: Pierre Horay).

##### ARTICLE IN A JOURNAL (with DOI if known):

Arrivé, Michel (1994) 'Un débat sans mémoire: la querelle de l'orthographe en France (1893–1991)', *Langages* 114: 69–83.

D'Alessandro, Roberta and Ian Roberts (2008) 'Movement and Agreement in Italian past participles and defective phases', *Linguistic Inquiry* 39: 477–91, doi:10.1162/ling.2008.39.3.477.

##### TRANSLATIONS:

Islahi, Amin Ihsan (2006) *Pondering Over the Qur'ān vol. I*, trans. Mohammad Saleem Kayani (Kuala Lumpur: Islamic Book Trust).

##### ARTICLE IN A NEWSPAPER OR MAGAZINE:

Nancy, Jean-Luc (2002) 'Loin de l'Un', *Le Monde des livres*, 2 May 2002.

##### FILM:

For articles on film, or where several films are mentioned, please include a Filmography as a sub-section of 'Works cited':

Martel, Lucrecia (dir.) (2008), *La mujer sin cabeza*.

Peirce, Kimberley (dir.) (1999), *Boys Don't Cry*.

**PAPERS READ AT MEETINGS:**

Luthuli, A (1956) 'Some Aspects of the Apartheid Union Land Laws and Policy as Affecting Africans', Paper read at the conference of the Group Areas Act Convened by the Natal Indian Congress, Durban, 5–6 May.

**DISSERTATION:**

Richards, Norvin (1997) What moves where when in which language? PhD diss., MIT.

**UNPUBLISHED MATERIAL:**

Marciniak, E. and N. Jefferson (1985) CHA Advisory Committee Appointed by Judge Marvin E. Aspin: Final Report (December). Unpublished.

**MATERIALS IN ARCHIVES:**

Egmont Manuscripts (n.d.). Phillips Collection. Athens: University of Georgia Library.

**INTERNET / WORLD WIDE WEB SITES:**

In 'Works cited', internet addresses can be given under the author's name, if appropriate. Otherwise, list them under a subheading of 'Internet sources'. Give dates when the sites were accessed if possible:

[http://www.moma.org/collection/artist.php?artist\\_id=1629](http://www.moma.org/collection/artist.php?artist_id=1629) (accessed 20 August 2012).

<http://www.banksy.co.uk/shop/shop.html> (accessed 10 January 2012).

**GUIDELINES ON TRANSLATIONS**

Quotations from French, Spanish, Catalan, Italian, or Portuguese should be given in the original, followed by an English translation in quotation marks in square brackets ['like so']. Quotations from other languages should be in English translation only.

- The page reference for the original quote should follow it in parenthesis (i.e. between the original quote and the translation).
- Where possible, please use the published translation and provide edition and page references.

**Ellipses**

All authors' own omissions from quoted matter should be shown within square brackets, like so: [...] (as opposed to any ellipses already in the original text).

**Formatting of quotations and translations**

In many cases, quotations are followed by a translation in square brackets; as the square bracket is already in use here, omissions in translations must be indicated by ellipses in regular brackets, so, for example:

'Me voilà en route vers l'ouest. Esclave marron [...] À mon tour, maintenant, de marcher aux côtes de ma fille' (Trouillot 2003: 134, 137) ['Here I am on the road heading west. A Maroon (...) It's my turn now to walk with my daughter' (Trouillot 2013: 126, 128)].

In addition, note the placement of the in-text citations here: The first is a citation from the original language (to come directly after the quotation), the second a citation of a *published* English translation (to come directly after the quotation, *inside* the square brackets).

In some cases, there will be no published translation and the author should offer their own translation. In such instances, the formatting should be:

'com pantufas bordadas a oiro puro, dando uma nota de riqueza e colorido oriental no meio de rigores de preto e branco, de casacas, fraques e jaquetões' ['wearing slippers embroidered with pure gold, adding a touch of wealth and oriental colour in the midst of the rigorously black and white tailcoats, frock coats and blazers'] (Jones 2006: 18). A note should be added after the translation 'All translations are my own, unless otherwise stated'.

Note the placement of the in-text citation here: It does not come directly after the original-language quotation, but instead follows the author's translation, and is set *outside* the square brackets.

### Translations in the Works cited

The rules are as follows:

- If a primary source (e.g. novel) has a published English translation, this MUST be made clear.
- Published English translations should appear in the text, in the following format: \*\*

*Zazie dans le Métro* (1959) [*Zazie in the Metro* (2001)].

- They should also appear in the Works Cited:

Ferrante, Elena (2002) *I giorni* (Rome: E/O); trans. Anna Goldstein (2005) *The Days* (New York: Europa).

Note: They should be *combined*, not completely separate entries.

Again, sometimes a text will have no *published* English translation, but the author may offer their own translation of the title. In such cases, the format should be: \*\*

*Cronache del mal d'amore* ['Chronicles of Lovesickness'] (2003)

\*\* Note the placement of the date in both.