



GUIDELINES | Author Interview Submissions to *The Adroit Journal*

Updated by Adroit Content Editors Divya Mehrish, Emily Collins, and David Roderick (September, 2025)

If *Adroit's* content team selects your interview for publication, it will be published in one of our quarterly issues or on the magazine's blog. (Please note: nearly all interviews fall into the latter category.)

Adroit interviews build and maintain community, and the journal wishes to represent its headlines accurately and positively. After a piece is accepted and edited by our staff, both headline and interviewer will be given an opportunity to approve our recommended edits. This is a good-faith gesture that we extend to our headlines; many journals and periodicals do not follow this practice.

You may edit your transcription for clarity, concision, and length.

In considering style, please consider that many different kinds of readers will be interested in your conversation, and thus you should try to make the transcript as clear, tight, and lucid as possible. Inside jokes and overly-casual language or profanities may not be conducive to welcoming a broad spectrum of audience members, or accessible to everyone.

As a general rule, interviews are transcribed by the interviewer. We are interested in publishing conversations in the 6–8 page (2,500–3,000 word) range.

Optional introduction: You may write an introduction to your interview, which can serve as a mini-review, an apparatus for context, or a statement of transparency that presents the relationship you might have to your headline (used for students of writing professors, or friends of authors). If you choose to write an introduction, please keep it to fewer than 300 words.

Updated headline bio (sent by the author and not taken from the author's website or book jacket). This bio should appear at the outset of the conversation and be written in the 3rd person point of view.

Updated interviewer bio: This bio should appear at the end of the conversation and be written in the 3rd person point of view. 100 word limit.

High-resolution headshots: Generally we're able to publish headshots of the headliner and interviewer. After your interview is accepted for publication, *Adroit's* content team will contact you to collect these pictures. (File preference: Jpeg/jpg format; Filename preference: FirstName_LastName.jpeg).

Nit-picking

There are numerous formatting details you can make to your final transcript that will save our content editors a lot of time. Please deliver your submission to our Submittable as a MS Word file (no PDFs). Also make sure that:

- Text is set at 12 pt. Times New Roman;
- Text is single-spaced;
- Text is left-justified, with the exception of long passages quoted from a text, which should be fully indented;
- Headline and interviewer *names* are spelled out for the first question and answer, and bolded;
- Headline and interviewer *initials* are used for all subsequent questions and answers, and bolded;
- Quotation marks, both 'single' and "double," are 'curly,' not "straight";
- Book titles are italicized;
- Essays, articles, short stories, and poems are in double quotation marks;
- YES to Oxford commas;
- Periods and commas are *inside* quotation marks;
- There is a space on either side of forward slashes (when quoting passages from poems).
Example: "The art of losing isn't hard to master; / so many things seem filled with the intent / to be lost that their loss is no disaster.";
- Em dashes *are* em dashes (— or --) without spaces on either side;
- Use hyperlinks smartly and sparingly. Do not underline or change the color of the hyperlinks you include.

Our copyediting staff will make edits according to *The Chicago Manual of Style*.

Please see the following page for an example of an excerpted interview that follows our style guide.

A Conversation with Malcolm Tariq

By Noor Ibn Najam

Malcolm Tariq is from Savannah, Georgia, and is the author of *Heed the Hollow*, winner of the Cave Canem prize, and *Extended Play*, winner of the 2017 Gertrude Press Poetry Chapbook Contest. A graduate of Emory University, Tariq has a PhD in English from the University of Michigan. He lives in New York.

Noor Ibn Najam: First, thank you so much for making time to talk to me about *Heed the Hollow*. It's beautiful. Thank you for writing it. When I read the poem "Tabby," I felt a moment of recognition—I don't know if I've seen that word written in a poem before, only spoken by family members. (You write in your Notes that tabby is "a type of concrete made from oyster shell, water, lime and ash" used in the coastal Southeast.) Where did "Tabby" start for you?

Malcolm Tariq: So, I am from Savannah and had grown up with tabby, but I didn't know that's what it was. I used to see it everywhere, all around. Then, when I lived up in Michigan, I was visiting home on break and I saw it. I was like, "That's so weird that I've never seen it anywhere else." I researched it and found out what it was, and the history behind it. In graduate school that semester I was taking this modern British literature class; we were reading *Trilogy* by H.D. I wanted to model a poem after *Trilogy*, because I really liked it, and that's how it came about. But also, I remember reading Louise Glück's *The Wild Iris* years and years ago. It's like a combination of those two influences. That's how it generally came about.

NIN: I love how it was multiple sources that came together in this interesting way, because those are very disparate on the surface.

MT: Yeah, and, like, from *years* apart. Like, *years*.

NIN: Yeah! In that poem, the line "a shell falls from brick // even that echo / is a part of me now" seems to tie a lot of other parts of the book together. I was wondering if this book could be called the "echo" of something? And, if so, can you name the initial sound that caused it?

MT: I don't even know if I was thinking about it in terms of "sound." ...Yeah, I was thinking about lineage, or heritage.

Noor Ibn Najam is a *Callaloo* and Watering Hole Fellow and a recent resident of the Vermont Studio Center. Her poems have been published and anthologized with the Academy of American Poets, the *Rumpus*, *Bettering American Poetry*, *Best New Poets*, and others. Her chapbook, *Praise to Lesser Gods of Love*, was published by Glass Poetry Press.