



## ***METRO AND SCREEN EDUCATION*** **STYLE GUIDE**

### **SUBMISSION GUIDELINES**

Please read the following carefully.

- Articles can be emailed as attachments (Microsoft Word) to <metro@atom.org.au>.
- Articles should be a minimum of 1500 words in length, and not exceed 3000 words.
- Conference papers will be considered for publication as is, but will not be refereed unless they have been rewritten to meet the appropriate academic criteria, following the style guide that follows.
- Apart from the style requirements set out in the pages that follow, the only formatting required are:
  - headings and subheadings to be in **bold**
  - single space only between sentences
  - text double-spaced and left aligned.
- Use endnotes rather than footnotes, and please use the Microsoft Word referencing function (INSERT > FOOTNOTE) rather than manually typing a list of endnotes at the end of a document. All references should follow the style guide.
- Please do not embed images within Word documents. Send the image files separately as JPEGs or TIFFs.
- Please include a brief (one or two sentences) writer byline to run at the end of the article, and full contact details (including postal address) for our database.
- Please note that *Metro* and *Screen Education* articles are available for purchase online. If the article is accepted for publication, you will be contacted by the ATOM office and asked to sign a Letter of Agreement (LoA), allowing your work to be published in that format. The LoA does not double as an invoice – you will need to send that separately to ensure you are paid for your article. We pay on publication and commission on spec. Pay rates are available on our website.

Please note: Writers are expected to thoroughly check their work for spelling, grammatical and typographical errors before they submit it. If we receive an article with an inordinate number of errors, or that does not conform to our style guide, you will be asked to resubmit.

## QUERIES AND COMMUNICATIONS

- For queries relating to *Metro* and *Screen Education* (submissions, pitches and editing), contact the editor:

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- If you would like to join our email Broadcast List for *Metro* and/or *Screen Education*, please email <editor@atom.org.au> or subscribe at <[https://metromagazine.com.au/email\\_list/index.html](https://metromagazine.com.au/email_list/index.html)>.

## REFERENCING GUIDELINES

All articles submitted to *Metro* or *Screen Education* for consideration must follow these guidelines.

### Films and television programs (in-text)

- Film titles to be printed in italics, with name of director and year of production in brackets after first appearance of title:

*Eight Men Out* (John Sayles, 1988)

- Actor's name to be given in brackets after first mention of character name:

Henry Hill (Ray Liotta) in *Goodfellas* (Martin Scorsese, 1990)

- Television series and program titles in italics, no director or year of production:

*Kath & Kim*

### Referencing details

- Articles to be referenced in text with endnotes; endnote markers to be superscripted numerals, following all punctuation:

'The look of a film comes out of the story.'<sup>1</sup>

#### Endnote

<sup>1</sup> Michael Helms, 'Dark City: Interview with Andrew Mason and Alex Proyas', *Cinema Papers*, no. 124, May 1998, p. 18.

### Endnotes – first citations

Referencing details as follows:

**Author [first name in full where possible; max. three authors, or else 'et al.'], 'Title of Article', Editor [if applicable], *Title of Book/Journal*, edition [if applicable], Translator [if applicable], publishing house, city of publication, year of publication, page numbers [if applicable].**

*Note: Adhere to titling conventions as per p. 11 of this guide.*

### ***Books (whole and chapters)***

Ien Ang, *Watching Dallas*, Methuen, New York, 1985.

Maria Pramaggiore & Tom Wallis, *Film: A Critical Introduction*, 2nd edn, trans. John Doe, Laurence King, London, 2008.

Linda Williams, 'Mirrors Without Memory', in Alan Rosenthal & John Corner (eds), *New Challenges for Documentary*, 2nd edn, Stanford University Press, California, 2001.

## ***Journals***

Amy Taubin, 'Playing it Straight', *Sight & Sound*, August 1996, pp. 6–8.  
[N.B. full page extent only if not citing direct quote]

Graeme Turner, 'Ethics, Entertainment, and the Tabloid: The Case of Talkback Radio in Australia', *Continuum: Journal of Media and Cultural Studies*, vol. 15, no. 3, 2001, p. 356.

## ***Newspapers***

Debi Enker, 'Make it Our First Choice', *The Age, Green Guide*, 23 October 2008, p. 45.

Karen Brooks, 'US *Kath & Kim* is More Moron than Foxy', *The Courier-Mail*, 14 October 2008, <<http://www.news.com.au/couriermail/story/0,23739,244952765012471,00.html>>, accessed 2 December 2008.

## ***Transcripts***

'The Telstra Fiasco', *The Media Report*, Radio National, 18 December 2008, transcript <<http://www.abc.net.au/rn/talks/8.30/mediarpt/rnstories/mr970220.htm>>, accessed 20 December 2007.

## ***Conference papers***

Peter Baxter, 'Unfamiliar Families: The Child's View in Recent French Cinema', paper presented at the Screen Conference, Glasgow, 2004.

## ***Theses***

C Lee, 'Beyond the Pink: (Post) Youth Iconography in Cinema', PhD thesis, Murdoch University, Perth, Western Australia, 2005.

## ***Media releases/publicity material***

'Genre Restrictions Lifted', media release, ABC, 18 October 2006, <<http://abc.net.au/corps/pubs/media/s1768050>>, accessed 20 June 2007.

Jane Campion, 'Director's Notes', in Pathé International, *Bright Star* press kit, 2009, p. 4.

Miramax Films, '*Eagle vs Shark* Preliminary Press Notes', <<http://media.movie.web.com/galleries/4696/notes.pdf>>, accessed 6 December 2007, p. 8.

## ***Online reports and similar material***

Film Victoria, 'Australian Films at the Australian Box Office', 2011, <[http://www.film.vic.gov.au/\\_\\_data/assets/pdf\\_file/0004/967/AA4\\_Aust\\_Box\\_office\\_report.pdf](http://www.film.vic.gov.au/__data/assets/pdf_file/0004/967/AA4_Aust_Box_office_report.pdf)>, accessed 17 January 2014, p. 2.

Commonwealth of Australia, *Australia's Digital Economy: Future Directions*, 2009, <[http://www.archive.dbcde.gov.au/2013/september/what\\_is\\_the\\_digital\\_economy/australias\\_digital\\_economy\\_future\\_directions](http://www.archive.dbcde.gov.au/2013/september/what_is_the_digital_economy/australias_digital_economy_future_directions)>, accessed 8 July 2014.

## Websites

Websites should be cited in full and followed by the date accessed.

Details of articles published on the web should be referenced in the standard form, as above.

IMDb, The Internet Movie Database, <<http://www.imdb.com>>, accessed 20 December 2007.

## Blog entries

JW Smith, 'Birds Eye View: *American Teen*', *Little White Lies*, 10 March 2009, <<http://www.littlewhitelies.co.uk/blog/birds-eye-view-american-teen>>, accessed 26 March 2009.

## DVD extras

Tracy Chevalier & Olivia Hetreed, commentary, *Girl with a Pearl Earring*, DVD, 20th Century Fox, 2004.

Arthur C Clarke, in the featurette *2001: The Making of a Myth, 2001: A Space Odyssey*, Special Edition DVD, Warner Bros., 2007.

## Endnotes – second and subsequent citations

For subsequent references, use *ibid.* and *op. cit.*

- **ibid.** – used when references to the same item are consecutive. Only provide page numbers where they differ from the earlier instance. (See endnotes five and six in the below example.)
- **op. cit.** – used when you have referred to other items since the last time you cited a particular work. Provide the author's surname and the page number cited. (See endnotes three and five below.)

<sup>3</sup> Siegfried Kracauer, *The Theory of Film: The Redemption of Physical Reality*, Oxford University Press, New York, 1960, p. xlix.

<sup>4</sup> See Richard Armstrong, 'Scribes on Screen: C.A. Lejeune', *Metro*, no. 145, 2005, pp. 94–6.

<sup>5</sup> Kracauer, *op. cit.*, p. 41.

<sup>6</sup> *ibid.*

- Where more than one work by an author is cited in an article, use abbreviated titles. See endnotes three and five below:

<sup>3</sup> Siegfried Kracauer, *The Theory of Film: The Redemption of Physical Reality*, Oxford University Press, New York, 1960, p. xlix.

<sup>4</sup> Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German Film*, Princeton University Press, Princeton, 1947, p. 6.

<sup>5</sup> Kracauer, *The Theory of Film*, *op. cit.*, p. 41.

## Quotations

- Quotes to be designated by **single** quotation marks:

Yannick Dahan claims in *Positif*, ‘*Dark City* is an irritating filmic object ...’

- Quotes from text should appear exactly as they do in the original, retaining spelling, style, etc. even if this is at odds with our house style. Reproduce punctuation verbatim **except** dashes and quotation marks (adhere to house style in this case).

- Quotes within quotes to be designated by double quotation marks:

In her article, Lyla Wilson notes, ‘There are no hard and fast rules; as William Goldman famously declared “nobody knows anything”.’

- Quotations of more than thirty words to be in their own paragraph, *italicised* and *without quotation marks* (see below). Please indicate whether any emphases are yours or original. Use square brackets when adding your own text within a quotation.

- **Square brackets** to be used for:

- Ellipses that mark the omission of words or line breaks within quotations:

*let the new woman in a man's life be discreet; the hidden places of the masculine self are forbidden to her and, above all, those where [...] past love lies.*

(Only three points are used, with a space either side, even at the end of a sentence. In general, ellipses don't figure at the beginning of standalone quotations over thirty words.)

- Corrections to grammar, spelling, etc. (if *[sic]* is inappropriate / too intrusive)

## NUMBERS

- Spell out all numbers to ninety-nine, then numerals for 100 and above. *Except:*
  - Where figures are needed to avoid a string of hyphenated words (e.g. ‘35-year-old man’, not ‘thirty-five-year-old man’)
  - Where figures should be used for the sake of clarity (e.g. ‘size 8 dress’)
  - For large rounded sums (A\$3 million, 2 million people)
- Numbers that start a sentence must *always* be spelt out.
- No comma in thousands (e.g. 7500). Insert a comma in numbers 10,000 and greater, not spaces.

		✓	✗
<b>Centuries</b>		twentieth century  <b>BUT</b>  twentieth-century students  twenty-first century students	20 <sup>th</sup> 20C
<b>Currency</b>	Any amount over \$9999 takes a comma.	US\$6000 A\$6000  US\$60,000	US \$6000 USD6000 6000 dollars  \$60000
<b>Dates</b>	Avoid unnecessary punctuation	12 November 2004	November 12, 2004  12th November 2004
<b>Decades</b>	only exception is where subject has used abbreviation in interview	1960s  1970s and 1980s  sixties	1960’s, sixties, ’60s  1970s and 80s, 1970s–80s

<b>Dimensions</b>	Use the multiplication symbol (not an <i>x</i> ) with spaces either side	1024 × 208	1024x208 1024 X 208
<b>Measurements</b>	Always use numerals and spell out unit of measure in full  <i>except</i> 35mm, 4K	12 kilometres 1 metre 25 per cent	12km, twelve km, twelve kilometres  25%, 25 percent
<b>Ordinals</b>	Spell out  <i>except</i> when part of an official title	second, fourteenth  66th Cannes Film Festival	2nd, 14th
<b>Spans/Ranges</b>	Unspaced en dashes  (for other usage of dashes see p. 10)	pp. 38–9, 39–43 from 100 to 120 100–120 9.30–10.30 1970–1971	from 100–120  9.30/10.30 1970–71, 1970/71 (only for financial years)
<b>Time</b>		2pm 2.30pm  seven o'clock twelve minutes 112 minutes ten years experience one year's time	2 PM 2PM 2:30pm 2 pm 2 p.m.  seven pm 7 o'clock 12 min. 12 mins.  ten years' experience
<b>Year levels</b>	Capitalised word + numeral for primary and secondary levels	Grade 1 Year 10	Grade One, first grade, year ten

## GRAMMAR, SPELLING AND USAGE

- Adhere to Australian grammar and spelling conventions.
- Refer to the *Style Manual for Authors, Editors and Printers* (6th edn).

		✓	✗
<b>Abbreviations and Contractions</b>	Abbreviations are punctuated  Contractions are not	e.g., Prof. Jones  Mr Main St	Prof Jones  Mr. Main St.



<b>Acronyms and Initialisms</b>	No punctuation	USA UK NASA	U.S.A. U.K. N.A.S.A.
<b>Capitals</b>  <i>See p. 10 for capitalisation in titles</i>	government terms: appropriate for a specific entity but lower case for job titles, institutions, etc. mentioned in a general sense        Subjects/fields: capitalised only in <i>Screen Education</i>	Aboriginal, Indigenous  Victorian Government <b>BUT</b> state government  Australian Government <b>BUT</b> federal government  [current] Premier Daniel Andrews <b>BUT</b> Don Dunstan was the premier  philosophy ( <i>Metro</i> ) Philosophy ( <i>S.E.</i> )	aboriginal, aborigine
<b>Collective Nouns, Organisations</b>	Use in the singular if referred to as a single entity  Only use plurals when referring to the individuals <i>within</i> the group	Apple has released the iPhone X.  The family fill their plates with food.	Apple have released the iPhone X.  The family fills its plates with food.
<b>Initials</b>	no punctuation between letters	AE Housman	A.E. Housman, A. E. Housman
<b>Possessives</b>	's for all singular common nouns, even if ending in <i>s</i>  s' for all plural common nouns  s' for all singular proper nouns, or plural proper nouns not ending in <i>s</i>  ses' for plural proper nouns ending in <i>s</i>  Do not use possessives when a plural common noun is used in a descriptive (rather than possessive) sense	bed's, grass's  four cows',  Cassavetes', James', both Melissas' work  the Joneses'  girls college drivers licence kids show	grass'  four cow's  James's  the Jones'  girls' college driver's licence kids' show

## PUNCTUATION AND FORMATTING

		✓	✗
<b>Ampersands</b>	Don't use in the body text  Use in the endnote or in parentheses  Use when part of an official title/brand	John Taylor and Claire Brown say ...  (John Taylor & Claire Brown, 2005)  Allen & Unwin	
<b>Apostrophes</b>	contractions: use omission apostrophe  don't use for plurals of acronyms  plurals of letters of the alphabet	'em  CDs  five <i>m</i> 's	'em  CD's
<b>Colons</b>	word: lower case <i>except</i> a book's subtitle	The news: copies were still available.	
<b>Commas in lists</b>	Don't use the Oxford comma except to avoid ambiguity	Tom, Dick and Harry	Tom, Dick, and Harry
<b>Dashes</b>	Use spaced en dashes for pauses and parenthetical asides      en dashes otherwise remain unspaced for ranges, spans [see p. 8], parallel relationships and in place of hyphens for attributive compounds	Read the news – but be critical of it.  It was – at least, in my view – a pity.  UK–Australian film  then–prime minister Gough Whitlam	Read the news—but be critical of it.  Read the news — but be critical of it.  Read the news - but be critical of it.  Read the news—but be critical of it.
<b>East Asian names</b>	If Chinese or Korean, SURNAME First Name(s)  If Japanese, First name SURNAME	WONG Kar Wai KIM Ki-duk  Yasujiro OZU	
<b>Hyphens</b>	Words hyphenated in the dictionary  For compound adjectives that precede the pro/nouns they describe  <i>except</i> very well known phrases  Use hanging hyphens for shared elements, and for time spans used as compound adjectives preceding nouns	make-up  blue-eyed John <b>BUT</b> John has blue eyes upper primary kids state-owned and -run red- and blue-lined two- to four-hour drive	

<p><b>Quotation marks</b></p>	<p>Single outer, double inner</p> <p>Place full stops and commas inside the quotes for a complete quoted sentence</p> <p>Where both fragments and full sentences are involved, punctuate according to the final part of the quote</p>	<p>‘Ann said, “Jane was late.”’</p> <p><b>BUT</b></p> <p>‘Ann said that Jane “was late”.’</p> <p>Anna said that I ‘was late. But we can make do.’</p>	
<p><b>Slash/Virgule</b></p>	<p>No spaces on either side <i>except</i> when either of the terms on either side of the mark consists of more than one word</p>	<p>he/she</p> <p>artwork / art form</p>	
<p><b>Titles</b></p> <p><i>*override cap convention used in the cited text</i></p> <p><i>*French titles an exception – only first word capped</i></p>	<p><b>Italics</b> for titles of films, short films, television series, books, journals, publication websites, games, works of art and long poems</p> <p>Use italicised text for series titles where it is part of the film title</p> <p><b>Quotation marks</b> for titles of short poems, songs, essays and chapters in larger publications</p> <p><b>Roman type</b> for standard websites, exhibitions, festivals and awards</p> <p><b>Capitalise</b> all terms <i>except</i> articles, when not the first word*</p> <p>Prepositions and conjunctions capitalised if five letters and over</p> <p>When part of a hyphenated term, only capitalise the first term*</p>	<p><i>Psycho Pokémon</i></p> <p><i>TheVine Slate</i></p> <p><i>Metro</i> magazine</p> <p>The <i>Lord of the Rings</i> trilogy</p> <p><b>BUT</b></p> <p>James Bond films</p> <p>‘Amazing Grace’</p> <p>YouTube</p> <p>Camera d’Or</p> <p><i>The Monster Who Came to Town and Crushed the Cars</i></p> <p><i>Burn After Reading</i></p> <p><i>What Lies Beneath</i></p> <p><i>Crazy for You</i></p> <p><i>The Ever-ready</i></p>	<p><i>The Ever-Ready</i></p>

<p><b>Web addresses</b></p>	<p>Where URL is part of a sentence or endnote, it must begin with http:// and be enclosed in angle brackets</p> <p>Where URL is on its own on a line or part of a list, no angle brackets</p> <p>Only put a slash at the end of the URL if it isn't the homepage or a file (ending in an extension)</p>	<p>Visit &lt;https://metromagazine.com.au&gt; for details.</p> <p>http://ace.com</p> <p>http://ace.com/about.html</p> <p>http://ace.com/pdfs/</p>	<p>http://ace.com/about.html/</p> <p>http://ace.com/pdfs</p>
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## A

acknowledgement  
action-adventure (*adjective - as film subgenre*)  
actor (*not 'actress'*)  
African-American (*noun and adj.*)  
Afrocentric  
ageing  
airdate / airtime  
amid (*rather than 'amidst'*)  
among (*rather than 'amongst'*)  
Anglo-Saxon  
antihero  
appendices (*not 'appendixes'*)  
artefact  
artform / artwork  
arthouse (*but 'art house' if referring to the building/cinema*)  
the arts (*lower case to refer to the general discipline*)  
Australian film revival (*preferred*) / Australian new wave  
Australian Film Television and Radio School (*no commas*)  
auteur (*no italics*)  
avant-garde

## B

B movie (*not 'B-grade movie'*)  
backpay  
backyard  
big-budget (*with noun afterwards*)  
biopic  
Black (*for ethnicity/identity*)  
black-and-white

blonde (*not 'blond'*)  
blue screen  
Bluetooth  
Blu-ray  
box-office (*compound adj. before noun*)  
boys club / boys' own  
*Breaker Morant* (*no quotation marks around 'Breaker'*)  
buzzphrase  
byproduct

## C

cafe (*no accent on 'e'*)  
callback  
camerawork / cameraperson  
campfire  
*carpe diem*  
cel (*'animation cel', not 'cell'*)  
centre stage  
childcare (*noun and adj.*)  
cinema-goer / cinema-going  
cinema vérité  
classical Hollywood cinema  
cliché  
compare to (*different things*) / compare with (*similar things*)  
content-maker  
cooperate  
coordinator  
counterculture  
cross-promotion  
crowdfunding / crowdsourcing  
cybercitizen / cyberculture / cyberbullying / cybersafe / cyberstalking

## D

didgeridoo  
DJing  
docudrama  
documentary maker (*no hyphen*)

## E

Earth (*planet*) / earth (*soil*)  
ebook (*not 'e-book'*)  
email (*not 'e-mail'*)  
entrée  
Episode 1 / first episode  
et al.

## F

fan base  
far-fetched  
fast-tracked  
femme fatale, femmes fatales (*pl.*)  
festival-goers  
film and TV industries (*plural*)  
filmgoers / filmmaker / filmmaking  
films noir (*not 'film noirs'*)  
firsthand  
focusing (*not 'focussing'*)  
fortysomething (*noun and adj.*)  
four-wheel drive  
left and right of the frame

## G

game design/development/maker  
*but* games industry/culture  
*(never hyphenated even if compound adj. before noun)*  
gameplay  
god (*lower case unless referring to the Abrahamic, in which case 'God'*)  
googling  
green screen

## H

*\*only use 'an' if the 'h' sounds like a vowel (e.g. 'a historical' vs 'an honour')*  
half-hour  
handheld  
headshot  
heartthrob  
heaven / hell (*biblical or generally*)  
History Wars (*upper case when referring to Australia's specifically*)  
hi-hat (cymbal)  
homemade  
homepage

## I

ice-cream  
internet (*no cap*)  
iPod

**J**

[surname] Jr (*no comma, no full stop*)  
judgement

**K**

K-12 (*en dash*)

**L**

laugh track  
leitmotif  
licence (*noun*) / license (*verb*)  
likeable / loveable  
liquorice  
live-action (*adj.*)  
longform  
lothario (*lower case*)

**M**

magic realism (*not 'magical realism'*)  
mainland China (*no cap for 'mainland'*)  
the Man (*colloquial*)  
metatext/ual  
mid 1990s (*noun*) / mid-1990s (*adj.*)  
mid shot  
miniseries  
mise en scène  
modus operandi  
mould (*not 'mold'*)  
moviegoer  
Mr / Ms / Mrs  
Mujahideen  
music video  
multichannel / multiplatform

**N**

naive (*no dieresis on 'i'*)  
neo-noir  
netherworld  
newfound  
no-one

**O**

okay  
on screen (*noun*) / on-screen (*adj.*)  
Orientalist / the Orient  
otherworldly  
overanalyse

**P**

Part 2  
part-way  
pay TV  
photoshoot  
plotline  
plug-in  
porn (*not 'porno'*)  
post-production  
postwar  
pre-production  
pre-teen  
preoccupation  
prime time (*noun*) / prime-time (*adj.*)  
program (*not 'programme'*)  
provocateur

## Q

Q&A

Qur'an

## R

re-create

in/with regard to (*not* 'regards')

reimagine

rerun

rotoscope

## S

S&M

sceptic

science fiction / sci-fi (*noun and adj.*)

scriptwriting / scriptwriter

Season 1, Episode 3 (*but* preferable to word differently where possible, e.g. 'the third season')

secondhand

set-up (*noun*) / set up (*verb*)

sharehouse

shortcut

shortlist (*noun, adj. and verb*)

shot / reverse shot

show business

sic (*no italics*)

slapstick

slow motion (*noun*) / slow-motion (*adj.*)

slow-mo (*noun and adj.*)

smartphone

spin-off

sport (*noun*) / sports (*pl. noun, adj.*)

standout

stepfather

Stolen Generations

storyworld

subfolder

super 8

sync (synced, syncing)

## T

3D

thinkpiece

thirtysomething (*noun and adj.*)

throughline

tidbit (*not* 'titbit')

timeframe

timeline

time span

touchscreen

towards (*not* 'toward')

transmedia

treehouse

twentysomething (*noun and adj.*)

## U

un-Australian

underage

underexplored

underrepresentation

upend

## V

videogame (*noun and adj.*)

voiceover

vs



## W

Walkman

website

the West / Western (*part of the world*)

western (*genre*)

Western Australian (*not 'West Australian'*)

while (*not 'whilst'*)

white

widescreen

work-in-progress

workspace

worldview

world-class

World War II (*not 'Second World War'*)

## X, Y, Z

zeitgeist (*no cap*)

## AUSTRALIAN CURRICULUM

<i>Learning area:</i>	<i>General capability:</i>
The Arts	Ethical Understanding
'Title of standard' ( <i>or italics in bullets</i> ) OR 'Title of Unit'	'Title of standard'
Description of standard in sentence case	Description of standard in sentence case

## FILMS

*The Adventures of Barry McKenzie* (Bruce Beresford, 1972)  
*The Adventures of Priscilla, Queen of the Desert* (Stephan Elliot, 1994)  
*Alvin Purple* (Tim Burstall, 1973)  
*Amy* (Nadia Tass, 1998)  
*Angel Baby* (Michael Rymer, 1995)  
*Australian Rules* (Paul Goldman, 2002)  
*Babe* (Chris Noonan, 1995)  
*Backlash* (Bill Bennett, 1986)  
*Bad Boy Bubby* (Rolf de Heer, 1993)  
*BeDevil* (Tracey Moffatt, 1993)  
*Beneath Clouds* (Ivan Sen, 2002)  
*The Bet* (Mark Lee, 2006)  
*The Big Steal* (Nadia Tass, 1990)  
*Bitter Springs* (Ralph Smart, 1950)  
*The Black Balloon* (Elissa Down, 2008)  
*Bliss* (Ray Lawrence, 1985)  
*Bonjour Balwyn* (Nigel Buesst, 1971)  
*The Boys* (Rowan Woods, 1998)  
*Breaker Morant* (Bruce Beresford, 1980)  
– NB: no quote marks around *Breaker* – ignore IMDb  
*Breathing Under Water* (Susan Murphy Dermody, 1992)  
*Broken Sun* (Brad Haynes, 2008)  
*Buddies* (Arch Nicholson, 1983)  
*Cactus* (Paul Cox, 1986)  
*Candy* (Neil Armfield, 2006)  
*The Cars That Ate Paris* (Peter Weir, 1974)  
*The Chant of Jimmie Blacksmith* (Fred Schepisi, 1978)  
*Chopper* (Andrew Dominik, 2000)  
*The Club* (Bruce Beresford, 1980)  
*Clubland* (Cherie Nowlan, 2007)  
*Cosi* (Mark Joffe, 1996)  
*Crackerjack* (Paul Moloney, 2002)  
*Crocodile Dundee* (Peter Faiman, 1986)  
*Crocodile Dundee II* (John Cornell, 1988)  
*Dead Calm* (Phillip Noyce, 1989)  
*Dead Heart* (Nick Parsons, 1996)  
*The Devil's Playground* (Fred Schepisi, 1976)  
*Diggers* (F. W. Thring, 1931)  
*Dingo* (Rolf de Heer, 1991)  
*Dirty Deeds* (David Caesar, 2002)  
*Doing Time for Patsy Cline* (Chris Kennedy, 1997)  
*Don's Party* (Bruce Beresford, 1976)  
*Dot and the Kangaroo* (Yoram Gross, 1977)  
*Epsilon* (Rolf de Heer, 1997)  
*Erskineville Kings* (Alan White, 1999)  
*Fatal Bond* (Vincent Monton, 1992)  
*The FJ Holden* (Michael Thornhill, 1977)  
*Floating Life* (Clara Law, 1996)  
*Footy Legends* (Khoa Do, 2006)  
*Forty Thousand Horsemen* (Charles Chauvel, 1940)

*The Fringe Dwellers* (Bruce Beresford, 1986)  
*Gallipoli* (Peter Weir, 1981)  
*The Getting of Wisdom* (Bruce Beresford, 1978)  
*Getting' Square* (Jonathan Teplitzky, 2003)  
*Gone* (Ringan Ledwidge, 2007)  
*Goodbye Paradise* (Carl Schultz, 1981)  
*Grandad Rudd* (Ken G. Hall, 1935)  
*Grievous Bodily Harm* (Mark Joffe, 1988)  
*Happy Feet* (George Miller, 2006)  
*Harlequin* (Simon Wincer, 1980)  
*Harmony Row* (F. W. Thring, 1933)  
*The Hayseeds* (Beaumont Smith, 1933)  
*Head On* (Ana Kokkinos, 1998)  
*Heritage* (Charles Chauvel, 1935)  
*The Hero of the Dardanelles* (Alfred Rolfe, 1915)  
*His Royal Highness* (F. W. Thring, 1932)  
*The Home Song Stories* (Tony Ayres, 2007)  
*Idiot Box* (David Caesar, 1996)  
*In Search of Anna* (Esben Storm, 1978)  
*In the Wake of the Bounty* (Charles Chauvel, 1933)  
*The Jammed* (Dee McLachlan, 2007)  
*Japanese Story* (Sue Brooks, 2003)  
*Jedda* (Charles Chauvel, 1955)  
*Jindabyne* (Ray Lawrence, 2006)  
*Journey Among Women* (Tom Cowan, 1977)  
*Kenny* (Clayton Jacobson, 2006)  
*The Kid Stakes* (Tal Ordell, 1927)  
*The Killing of Angel Street* (Donald Crombie, 1981)  
*Lantana* (Ray Lawrence, 2001)  
*Little Fish* (Rowan Woods, 2005)  
*Lonely Hearts* (Paul Cox, 1981)  
*Look Both Ways* (Sarah Watt, 2005)  
*Looking for Alibrandi* (Kate Woods, 1999)  
*Love Serenade* (Shirley Barrett, 1996)  
*Lovers and Luggers* (Ken G. Hall, 1937)  
*Lucky Miles* (Michael James Rowland, 2007)  
*Mad Dog Morgan* (Philippe Mora, 1976)  
*Mad Max* (George Miller, 1979)  
*Mad Max 2* (George Miller, 1981)  
*Malcolm* (Nadia Tass, 1986)  
*The Man from Hong Kong* (Brian Trenchard-Smith, 1975)  
*The Man from Snowy River* (George Miller, 1982)  
*Mirror* (Andrei Tarkovsky, 1975) [not *The Mirror*]  
*Modern Love* (Alex Frayne, 2006)  
*Money Movers* (Bruce Beresford, 1979)  
*Morning of the Earth* (Albert Falzon, 1972)  
*Mullet* (David Caesar, 2001)  
*Muriel's Wedding* (P. J. Hogan, 1994)  
*My Brilliant Career* (Gillian Armstrong, 1979)  
*My First Wife* (Paul Cox, 1984)  
*Mystery Island* (J. A. Lipman, 1937)  
*Newsfront* (Phillip Noyce, 1978)

*The Night the Prowler* (Jim Sharman, 1978)  
*No Worries* (David Elfick, 1993)  
*Noise* (Matthew Saville, 2007)  
*The Odd Angry Shot* (Tom Jeffrey, 1979)  
*The Office Picnic* (Tom Cowan, 1972)  
*On Our Selection* (Raymond Longford, 1920)  
*One Night the Moon* (Rachel Perkins, 2001)  
*Orphan of the Wilderness* (Ken G. Hall, 1936)  
*The Overlanders* (Harry Watt, 1946)  
*Oyster Farmer* (Anna Reeves, 2004)  
*Oz – A Rock ‘n’ Roll Road Movie* (Chris Löfvén, 1976)  
*Palm Beach* (Albie Thoms, 1979)  
*Patrick* (Richard Franklin, 1978)  
*Picnic at Hanging Rock* (Peter Weir, 1975)  
*The Picture Show Man* (John Power, 1977)  
*Praise* (John Curran, 1998)  
*Proof* (Jocelyn Moorhouse, 1991)  
*The Proposition* (John Hillcoat, 2005)  
*Puberty Blues* (Bruce Beresford, 1981)  
*Pure S* (Bert Deling, 1975)  
*The Quiet Room* (Rolf de Heer, 1996)  
*Rabbit-Proof Fence* (Phillip Noyce, 2002)  
*Radiance* (Rachel Perkins, 1998)  
*Rangle River* (Clarence Badger, 1936)  
*Razzle Dazzle* (Darren Ashton, 2007)  
*The Removalists* (Tom Jeffrey, 1975)  
*Return Home* (Ray Argall, 1990)  
*Romper Stomper* (Geoffrey Wright, 1992)  
*Romulus, My Father* (Richard Roxburgh, 2007)  
*Se7en*  
*The Sentimental Bloke* (Raymond Longford, 1919)  
*September* (Peter Carstairs, 2007)  
*Shine* (Scott Hicks, 1996)  
*Short Changed* (George Ogilvie, 1985)  
*The Silence of Dean Maitland* (Ken G. Hall, 1934)  
*Smithy* (Ken G. Hall, 1946) *Snapshot* (Simon Wincer, 1979)  
*Somersault* (Cate Shortland, 2004)  
*Sons of Matthew* (Charles Chauvel, 1949)  
*Splendid Fellows* (Beaumont Smith, 1934)  
*Spotswood* (Mark Joffe, 1992)  
*The Squatter’s Daughter* (Ken G. Hall, 1933)  
*Starstruck* (Gillian Armstrong, 1982)  
*Stir* (Stephen Wallace, 1980)  
*Stone* (Sandy Harbutt, 1974)  
*Stork* (Tim Burstall, 1971)  
*Storm Boy* (Henri Safran, 1976)  
*The Story of the Kelly Gang* (Charles Tait, 1906)  
*Strike Me Lucky* (Ken G. Hall, 1934)  
*Suburban Mayhem* (Paul Goldman, 2006)  
*Summer City* (Christopher Fraser, 1977)  
*Sunday Too Far Away* (Ken Hannam, 1975)  
*The Sundowners* (Fred Zinnemann, 1960)

*Sweetie* (Jane Campion, 1989)  
*Tall Timbers* (Ken G. Hall, 1937)  
*Ten Canoes* (Rolf de Heer, 2006)  
*They're a Weird Mob* (Michael Powell, 1966)  
*Thirst* (Rod Hardy, 1979)  
*Thoroughbred* (Ken G. Hall, 1936)  
*Three Dollars* (Robert Connolly, 2005)  
*Tom White* (Alkinos Tsilimidos, 2004)  
*The Tracker* (Rolf de Heer, 2002)  
*The Trespassers* (John Duigan, 1976)  
*Turkey Shoot* (Brian Trenchard-Smith, 1982)  
*Two Hands* (Gregor Jordan, 1999)  
*Uncivilised* (Charles Chauvel, 1936)  
*Walk Into Paradise* (Lee Robinson, 1956)  
*WALL·E* (Andrew Stanton, 2008)  
*We of the Never Never* (Igor Auzins, 1982)  
*West* (Daniel Krige, 2007)  
*Wolf Creek* (Greg McLean, 2005)  
*The Woman Suffers* (Raymond Longford, 1918)  
*A Woman's Tale* (Paul Cox, 1991)  
*The Year My Voice Broke* (John Duigan, 1987)  
*Yolngu Boy* (Stephen Johnson, 2001)  
**2000** *Weeks* (Tim Burstall, 1969)  
*27A* (Esben Storm, 1974)

## NAMES

Hideaki **Anno**

**Joel & Ethan Coen** (*to be credited as co-directors, even when not officially cited*)

Hirokazu **Koreeda**

**Hou** Hsiao-hsien

**Jia** Zhang-ke

Krzysztof **Kieślowski**

Gabriel **García Márquez**

Takashi **Miike**

Yojiro **Takita**

François **Truffaut**

**The Wachowskis**

**Wong** Kar Wai

**Yang** Lina