



Barry Jones In Search of Lost Time - A Film Story

A documentary feature film *Barry Jones in Search of Lost Time - A Film Story*, film script and accompanying exegesis explaining and defending the film, submitted for the degree of Doctor of Philosophy, The Australian National University.

**Garry Sturgess - School of Politics & International Relations
September 2019**

CTC

Barry Jones: In Search of Lost Time – A Film Story and Exegesis

Garry Ellis Sturgess 2019

A documentary feature film, *Barry Jones in Search of Lost Time – A Film Story*, film script and accompanying exegesis explaining and defending the film submitted for the degree of Doctor of Philosophy, The Australian National University. The film is available for viewing at the following address:

<https://vimeo.com/263979899> and the password is: boj1932.

© Copyright by Garry Ellis Sturgess 2019

All Rights Reserved

This film and exegesis is my own original work.

Signature: *Garry Sturgess*

Acknowledgements

My warm thanks to my principal supervisors mentioned in order of appearance (and with Kim Huynh present at the beginning, middle and end) – Kim Huynh, Rick Kuhn, Kim Huynh, Maria Maley and Kim Huynh – for their unfailing support and patience throughout. I infuriated them, I am sure, by my refusal to settle and approach the task conventionally. But they were ever present for me and I learnt an enormous amount at their guiding hands as I did from my supervisory panel members Paul ‘t Hart and Nicholas Brown who also indulged me with their wise advice and strong and enduring support. Fond thanks too to my eagle-eyed copy editor Anne Isaac who hunted down misplaced commas and other flaws with zeal and introduced me to a more rigorous brand of the Harvard style. I particularly thank Barry Owen Jones for his great courage, forbearance, patience and, principally, for being his remarkable self. It was my great privilege to be his oral history interviewer for the National Library of Australia and to be his film biographer for this PhD submission. Special thanks also to my irrepressible wife Kim Rubenstein and to our greatest creations Cohava and Eliezer who are forever rallying to my corner. Kim’s parents Sue and Leigh Rubenstein and her sister Elana have always been there for us and for that I am eternally grateful as I am for the love of my sister Paula and for the memory of Peter and Jean Sturgess and of my mother Brenda Aldred. I also thank my many siblings for the richness of their tiers and gradations of family. *Barry Jones In Search of Lost Time – A Film Story* is dedicated to the memory of Philip Chubb (1951-2017). Philip was a remarkable person, journalist, mentor and friend missed by many and much missed by me.

Abstract

Barry Jones In Search of Lost Time – A Film Story (hereafter *Barry Jones*) examines the unique power of film as a medium for political biography using the extraordinary Australian polymath politician as the focus of the film and exegesis. As Australia's longest-serving Science Minister (1983-1990) and two-time National President of the Australian Labor Party (1991-2000, 2005-2006), Barry Jones's life has elements of an orthodox political career. Yet his ambition was thwarted and his political career stalled in the outer ministry. This reality, together with his multi-stranded journey and multi-talented nature, makes it difficult to evaluate him in traditional political or biographical terms.

As the first cinema release documentary feature of an Australian politician, *Barry Jones* contributes insights to a career not easily confined. It uses film as a medium for doing and conveying political biography. Film suggests itself in Jones's case because of its acknowledged influence in his formative years. The medium serves to animate and bind the many representations of Jones already collected: photographs, paintings, drawings, cartoons, posters, archival footage, his many books, edited collections, articles, Press Club addresses, parliamentary speeches and book launches. It captures these elements of his life by projecting them through and with film, while adding moving footage, narration, sound, music and effects.

What *Barry Jones* brings is a compression of Jones's story to its essential springs and thereby tells it in a way that gives clarity and emphasis to the elemental forces shaping him and pushing him to politics. The film illuminates these forces in Jones's younger life and sees them as a means of understanding his later political career. It seeks to highlight film as an ideal medium for rendering the essential underpinnings of a long and complex political career in a way that makes it comprehensible. The exegesis elaborates on the making of *Barry Jones* by highlighting film editing as a unique compression technique able to bend time and cut clutter, while layering detail with multiple elements of thick description and effect. Such compression capacity is but one component of film's ability to engender an emotional response evocative of *what it might be like to think and feel like the political figure being examined* and to gain an impression of what the world feels like through their skin. This in turn lends understanding and insight to political lives. *Barry Jones* and this exegesis argue that film is a means of bringing this attribute to the terrain of political study.

Table of Contents

<i>Acknowledgements</i>	5
<i>Abstract</i>	6
<i>The Script</i>	9
<i>Abbreviations</i>	10
<i>Introducing Barry Jones</i>	12
<i>Chapter 1: Encountering Barry Jones</i>	15
When Garry met Barry	16
<i>Barry Jones</i> as Film Story	20
Jones's 'Inner Darkroom'	24
<i>Barry Jones</i> and Films	28
Barry Jones in Context	29
<i>Barry Jones</i> and Proust	33
<i>Chapter 2: Barry Jones and Biography</i>	42
<i>Barry Jones</i> and Film Narration	42
Positioning <i>Barry Jones</i> as Political Biography	45
Filmed Political Biography in Australia	51
<i>Chapter 3: The Making of Barry Jones</i>	55
Barry Jones as Narrator	55
Filming <i>Barry Jones</i>	57
Capturing Barry Jones	63
<i>Photography</i>	63
<i>Through Art</i>	67
<i>Through Sound and Music</i>	69
Preserving Barry Jones	72
Distilling Barry Jones	73
Editing <i>Barry Jones</i>	77
Death: The Final Edit	79
<i>Chapter 4: The Meaning of Barry Jones</i>	85
Keaton's Leap	87
Jones as Audience	90
Being Barry Jones	93
Contribution to Psychopathology and Politics	95
Ending Barry Jones	101
<i>Conclusion</i>	106
<i>Appendix 1</i>	112

Barry Jones Filmography	112
<i>Genre and Framing</i>	116
<i>Parody</i>	116
<i>Illustration and Theme</i>	118
<i>Film Criticism</i>	118
<i>Likeness and Resemblance</i>	119
<i>In Search of Lost Time</i>	120
<i>Dating and Depicting Events</i>	120
<i>Progressing the Story</i>	121
<i>Re-enacting character</i>	122
<i>Mapping social milieu</i>	123
<i>Sculpting Emotion</i>	123
Appendix 2	125
The Push to Politics, some internal examples	125
<i>Adolf Hitler</i>	125
<i>Putin's Path</i>	126
<i>Ben Bradlee</i>	127
<i>John Howard and Jiang Zemin</i>	129
Appendix 3	131
Filming in the making of <i>Barry Jones</i>	131
Appendix 4	133
Excerpt from Legal Opinion on Copyright	133
Bibliography	135
Film Script	144

The Script

A copy of the script is attached at the conclusion of the exegesis and its appendices. It serves as the main reference for citing specific parts of the film as in the extract immediately below. These extracts are reproduced in *Courier* 10.5-point font and single spacing. The time of the extract is noted, often with a screen shot used for illustration. The main body of the exegesis is formatted in *Times New Roman* 12-point and 1.5 spacing.

An example of the way the script is used in the exegesis:

0:00:01



/oc BARRY JONES SITS IN A DARKENED THEATRE

/fc *PERSONA* A SPINNING FILM REEL FLUTTERS OVER JONES AND WITH IT THE CENTRALITY OF FILM IN *BARRY JONES IN SEARCH OF LOST TIME – A FILM STORY*.

/it IN MEMORY OF PHILIP CHUBB (1951-2017)-19

/fca MUSIC FROM *THE CAMERAMAN*

0:09:16

/sfx THE CLICKING SOUND OF AN OLD MOVIE-THEATRE FILM PROJECTOR.

Abbreviations

Abbreviations used in the film script to simplify, compress and to highlight the number, type and range of editing and directing decisions embedded within the film.

/ = edits both within film clips, made by me to film clips, edits that I have made in assembling the film, including - narration, titles, intertitles, narration, sound effects music, animations and effects.

/dis = dissolve

/fi = fade-in

/ff = freeze-frame

/fo = fade-out

/ftb = fade-to-black

/d = director

/arch = archive

/fc = film clip

/fcn = film clip narration

/fca = film clip audio

/fcs = film clip still

/fct = film clip title

/oc = original camera

/a = audio other than narration

/i = internal pre-existing edit within a chosen film clips

/ntc = narration to camera

/nvo = narration voice over

/t = titles

/it = intertitle

/p = photograph, painting, drawing, map

/np = newspaper

/c = cartoon

/cu = close up

/m = music

/sfx = sound effects

/n = newsreel
/s = super
/e = effect
/ss = split screen
/sp = still photograph

Introducing *Barry Jones*

Barry Jones In Search of Lost Time – A Film Story is a two-hour documentary feature film about the Australian polymath politician Barry Owen Jones (born 1932). The PhD submission consists of the *Barry Jones* film and this exegesis to explain, defend and contextualize the making of the film and its contribution to political biography. A film script of *Barry Jones* is attached for easy reference to excerpts quoted and four appendices are included as further material supporting the defence of the film and its contribution to political biography. The exegesis is designed to be read after the film has been viewed.

As Australia's longest-serving Science Minister (1983-1990), two-fold National President of the Australian Labor Party (1991-2000, 2005-2006), best-selling author (Jones, 1982), renowned collector, a household name as the star of a national television quiz show, *Pick-a-Box* (1960-1968), undefeated in 208 episodes and the only Australian to be a member of all four learned academies (Fellow of the Australian Academy of the Law, Fellow of the Australian Academy of the Humanities, Fellow of the Academy of the Social Sciences in Australia, Fellow of the Australian Academy of Technological Sciences), Jones is a compelling subject for a biography. His unique character demands a unique biographical approach: a film that also explores the influence of film on him as a political figure. Indeed, by Jones's account, 'between the ages of five and nine, film had the greatest impact, even more than radio, newspapers and books' (2006, p. 48). Jones is also notable for his own interest in biography as the author of *A Dictionary of World Biography* (2016a).

Barry Jones identifies itself as a film study from the first frame, opening with a spinning reel and filmstrip image fluttering over Jones as he sits in a picture theatre looking up at a scrolling list of his favourite films. *Barry Jones* focusses largely upon Jones's childhood, adolescence and early career, with an extended penultimate segment, *The Penalty is Death*, on Jones's anguished campaign to end capital punishment in Victoria and, as it turned out, in Australia:

1:50:57

Helping to end capital punishment gave me a greater sense of satisfaction than any other public activity I've ever been involved in.

The seminal episodes of Jones's younger life – the pivotal events, relationships and turning points that formed his values, character and aspirations – mark out his career as a politician.

Discerning, weighing and revealing these elemental phases in Jones's life were key steps in the making of this biographical film.

In the exegesis, prior decisions about the selection of Jones as both subject and narrator and the use of film to portray his life, are explained in Chapter One: Encountering Barry Jones. This chapter sets out the foundations underpinning the choice of Jones and significant aspects of his life that propelled the decisions to use film to provide a biographical portrait of him. These include, his bedroom and picture theatre as his 'inner dark room' wherein he invented himself, his intense early engagement with film, the power of film to contextualize his life and times and the inclusion of Proust as a narrative driver in understanding Jones's inner life and his drive to politics.

Chapter Two examines the question – *is Barry Jones a biography?* It moves to situate the film in the broader context of political biography by exploring the decision to make a film biography, examining the literature and discussion about the nature of 'biography' as a discipline and then placing the film in terms of filmed biographies in Australia. Having explained the context for making the film, and the thinking around the nature of biography, Chapter Three returns the reader to the making of *Barry Jones* and key decisions taken in the method which reflect on its contributions to the film as a biography. Central to the method in making *Barry Jones* was the process of deciding on a cinematic approach and vision to best portray and communicate Jones's rich and complex life. In setting out both the designed and iterative aspects to its making, the chapter highlights key aspects of the influences on Jones's life portrayed through photography, art, music and moving images, and how the filmed version of these influences were woven into the telling of his story. In this way the exegesis explains how the method of film making preserves and emphasizes key aspects of Jones's character development, with a particular emphasis on death as its driving force.

But what is gained from the portrayal of Jones's life through film that would not otherwise be gained from reading a biography or indeed his own memoir? Chapter Four seeks to further develop the meaning of *Barry Jones* in drawing out film's special qualities for highlighting what it is like to think and feel like Barry Jones. Here the exegesis examines film's abilities to capture the political being orally and visually, and as a means of *contextualizing* the politician's life and times. The exegesis also identifies film's ability to *emphasize* and make clear points often buried in other media and to forge an *emotional connection* on the viewer's

part with the biographical subject. This emotional response is an important component of film's capacity to evoke what it might be like to *think and feel like* the person being examined and to gain an impression of what the world feels like through the political figure's skin. In this sense it weaves in Buster Keaton's 1924 classic *Sherlock Jr.* (Keaton, 1924), where the character of the projectionist falls asleep and dreams his way into the film he is projecting. This chapter also draws out Jones as himself an audience for *Barry Jones*, and the capacity for Jones, as viewer, to have his earlier life rekindled, and for Jones (and other viewers also) to get a sense of what it felt like to be Barry Jones at seminal points of his early life. Both are able to draw from the experience of the viewing of the film a better understanding of and empathy for Barry Jones and the psychopathology of the drive to politics. Jones as audience to draft versions of *Barry Jones in the making* was an important dialogic process in striking closer to representing Jones's interior life through film.

Finally, the film shows, and the exegesis explains, how using film to train insight on Barry Jones as a significant political figure, exploring what stirred him to politics and shaped his humanist drives, is an important medium for political biography and for unlocking alternative paths for understanding political subjects. *Barry Jones* highlights film and film's capacity to capture and portray the political being, contextualizing them, giving them clarity and emphasis, while triggering empathy and emotional connection and a deeper understanding of what made them into who they are. In addition to these insights as a contribution to the discipline *Barry Jones* also contributes to the study of politics as the first cinema-release feature documentary of an Australian politician.

Chapter 1: Encountering Barry Jones

Barry Jones turns 87 on 11 October 2019. With an ongoing media profile and more than 50 years of a many-faceted career as a public figure, the extent of his celebrity in the early days of television in Australia cannot be overstated. Jones entered the Victorian Parliament (1972-1977) and then the Australian Parliament (1977-1998) as a famous identity: 'Hawke and I were perhaps the only members of his government who'd made our reputations, ... outside the parliament. (W)e were "household names" ... '(Jones and Sturgess, 2011, p. 194).

1:18:09

/arch BARRY JONES AND DOLLY DYER



Bob Dyer:

Let's go over and meet my clever bloke from Melbourne to schoolteacher Barry Jones.

Indeed, his enduring presence in people's lounge rooms as a television quiz king is astonishing, as Jones explains:

1:17:39

Pick-a-Box was a quiz program and I was there between 1960 in 1968. If you look at figures who became absolute household names in the US like Charles Van Doren for example... Van Doran was actually only on the program for, maybe, 12 weeks. It certainly wasn't much longer. Whereas I was on *Pick-a-Box*, ... my calculation, I was on *Pick-A-Box* over an eight-year period for exactly 208 episodes. The exact equivalent of four years continuous.

This chapter provides the history and background to both Barry Jones the man and *Barry Jones* the film. Each of this chapter's sections – in identifying the choice of film as the

medium of biography, the links between film and Jones's childhood development, the links between Jones and specific films, films as a context for understanding the world in which Jones lived and evolved, and Proust as a narrative driver for *Barry Jones* – are foundational to the exegesis's aim to unpack and explain the film's making and its contribution.

When Garry met Barry

The film stems from my early encounters with Jones. As I have no explicit narrative part in the film, I write in the 'first person' to clarify my presence by elaborating my earlier lived experience and to detail what I brought to this film and what motivated me to make it. This is also crucial to understanding how I began to understand the use of film to assist political biography and film's role in shaping political lives and fostering politics as a vocation.

My own experience is common to my generation. I have childhood memories of lying by the television on my grandparents' lounge room floor fascinated by Jones. His prime-time prominence, anti-death-penalty campaigning and growing political profile was captivating. As a law student, I recall being in the Robert Blackwood Hall audience when Jones hosted the world-famous US consumer advocate Ralph Nader on a visit to Monash University.



Consumer Advocate Ralph Nader right looking at Jones gesturing.

Nader was impressed with Jones:

5:22

Barry Jones doesn't change, he's like the Rock of Gibraltar with the built-in mind of Solomon and the curiosity of Rousseau.

More recent events, however, renewed my interest in Jones and caused me to concentrate on him as a PhD study. In particular, as the senior researcher I had interviewed Jones in 1992 for *Labor In Power* (Chubb and Spencer, 1993), the five-part Australian Broadcasting Corporation's (ABC) television series on the Labor Governments of Bob Hawke and Paul Keating (1983-1996), essentially a filmed biography of a government and its principal protagonists. As Science Minister (1983-1990) and then a government backbencher (1990-1996), Jones was a close observer of the period. An informed early critic of the Government's market-driven agenda, his alternative lens on the government's legacy was readily on offer. Yet our meeting then was tense and lacking in rapport.

I remember the interview in his Victorian electorate office in Lalor distinctly – it was testy and uncomfortable. At one stage, backed up against the pressures of his day and piqued and frustrated, he asked – 'How long do you need, all day?' It was an acute observation as my style of interviewing had an embedded, long-format character that sought a deeper engagement. The interview ranged through Jones's exclusion from the Hawke Government's economic summit in 1983, the sidelining of his book *Sleepers, Wake! Technology & The Future Of Work* (Jones, 1982), cuts to the science budget and his battles before the Government's Expenditure Review Committee, including once with blurred vision from an eye complaint and clearly unready. Towards the end of the encounter, I told him of a colleague's complaint that his (and that of others') side-dealings with the Prime Minister were unravelling the budget process. He answered tersely.

Jones: The case would be much more telling if one had an actual example.

Sturgess: The actual example ... was *The Commission for the Future*, and I think10 million dollars was the figure.

Jones: Put it this way, the Commission for the Future's budget has never been more than one million dollars ... The point is - if you say, look we gave him a book of stamps and that's unravelled the whole budget process, God there's \$35 involved in that. The whole budget process falls in a heap ... and ... on top of that he had a malted milk with double flavouring, the whole economic strategy of the budget (Jones pounding table) is in ruins, you think there's perhaps a certain lack of proportionality – what are they talking about? (Jones, 1992).

The recording ended shortly thereafter and he didn't offer to keep going. But I did. He had a pressing appointment in Melbourne's central business district and, unbelievably, I asked him for a lift. There began an awkward drive on which we talked about the Hawke/ Keating leadership battle (1991) and his support for the incumbent (Hawke).

We parted and I went back to the ABC's *Labor In Power* bunker and effectively wrote off Jones and his critique of the government's economic agenda. The experience was crucially important in alienating me from Jones and removing me as an advocate for his cause when making *Labor In Power*. The series went to air without Jones figuring even as a footnote and with only the barest reference to the early, quickly stymied argument in 1983 of the Government taking an alternative economic line, one of Keynesian expansion rather than tighter fiscal control.

Reading that earlier interview now, there were powerful lines of inquiry that could have been adopted as a central critique of how the Government did or did not perform. Why was Jones and the cohort of views he represented made into a voice in the wilderness? And what motivated me to regard him that way? It was more than a simple sidelining of an irritating minister who could not rally the critically important forces to his side. Of course, these things are not all one-way streets and no doubt Jones could reflect on how that interview, as an example, and like encounters within and beyond Government, could have gone better for him.

Our paths crossed again when I was asked by the National Library of Australia (NLA), in 2011 to do an oral history interview with Jones. Our earlier encounter stood to me in stark recall. So much so that I was anxious to erase its influence and wrote to him stressing my role as facilitator to best enable him to tell his whole-of -life oral history:

I only raise this now because I wanted to head off, as much as possible anyway, any feeling of "Oh no, not him again" as we plunged into the task (Sturgess, 2011 'Re: NLA Oral history interview with Barry Jones', Email to Barry Jones Wednesday, 11 May 2011).

It was during the more than 16-hour oral history interview with Jones and his rich recounting of his life that I began to think of him as the subject of a film study. Part of me was rising to defend Jones against my earlier criticism of him. Partly I was motivated by an attempt to offset the easy critique of Jones as not making the grade as a politician because he didn't make the inner cabinet. The interview brought me face-to-face with a subject of extraordinary breadth and interest. Now publicly available at the NLA, a 50-page timed summary and 355-page transcript attribute to its scope which included Jones's period as Science Minister, Australian Labor Party President and as a UNESCO Board member (1991-1995). The NLA catalogue entry testifies to the interview's scope. It reads, in part:

... his work as Minister for Science (1983-1990); descriptions of Australian Prime Ministers (Whitlam, Fraser, ... Hawke, Keating, Howard) that he encountered during his political career; the character and political achievements of those Prime Ministers. Jones discusses his career in

television and talk-back radio; descriptions of other high-profile political and public figures that he encountered during his political and media careers; descriptions of working in Old Parliament House and New Parliament House; trends and changes in the social and political landscape from the post-war period until 2011; numerous anecdotes regarding political machinations, factionalism and leadership struggles; key social and political issues from during this time... (Reference to NLA catalogue entry in Jones and Sturges, 2011).

Indeed, dating from that period, I often reflected that if you picked any one of Jones's achievements and confined his life to it, you would be saying things like, Barry Jones the: world famous collector; Barry Jones the author of that incredible book on technology and work (1982); Barry Jones the author of the *Dictionary of World Biography* (2016a); Barry Jones the anti-death penalty campaigner (1968); Barry Jones the quiz king; Barry Jones the music buff; Barry Jones the public intellectual; Barry Jones the teacher; Barry Jones the lawyer. But as soon as you add Barry Jones the politician, the focus seems to be on his failure to make the Cabinet and on the barbs of his colleagues and others, as confided to the author (2011) – 'couldn't operationalize', 'couldn't decide', 'his own worst enemy' etc. In the oral history recording, there is an attempt to link the brinkmanship and stunning success of his early television appearances with his later performance as a politician:

Sturges: Are there instances in your public life when you've been aware of *this is a moment* that I need to seize, just intuitively, and maybe moments too that you turned away from exercising that intuition? (Jones and Sturges, 2011, p.100).

This last question gets to the nub of Barry Jones's political career, judged by both himself and others. He addresses it this way:

I'm not quite sure how to answer that. What I am conscious of is that to some extent I could be seen as a fairly spectacular failure as conventionally measured as a politician. I didn't get very far. I was never in the inner cabinet. But on the other hand, if I said, well, if I looked at my record in picking issues for the future as being significant, well, I'd say I'd done pretty well. But it didn't do me any good at the time (p. 100).

His response is significant in thinking about political biography and his reflection is an important question for political biographers. Should political biography extend an assessment of a politician's success beyond the conventional judgments of their end position as Prime Minister, their drive to power and their lists of tangible achievements? Questions of a similar order might well apply to another example in Australia's political history from a slightly earlier time. While Jim Cairns rose to the position of Treasurer and Deputy Prime Minister, whereas Jones as Minister for Science was stuck in the outer ministry, he can best be evaluated as an unconventional politician, a thought leader and advocate of ideas ahead of the mainstream (Strangio, 2002). Reminiscing about Cairns, I began to think of Jones less in

conventional political terms and more idealistically as a political educator who seeds ideas, germinates memes, guards conscience and as a reminder and keeper of political verities, values and virtues. I saw film as a means to highlight this insight through a non-conventional biographical treatment of Barry Jones.

This experience of my earlier brushes with Jones distils the foundations and motivations and contribution that comes from making a film about Jones: He was an admired cultural figure from my 1960s childhood; while remaining a figure of idealism and public renown, he fell from thralldom, and my later contacts with him produced harsh judgements. I was conscious of this when I came to interview him for the National Library and I could sense within my motivation to then make *Barry Jones* a desire to rise to his defence by treating him more seriously and thereby enabling others to do so by regarding his political contribution in a more nuanced way. In this too, I see some parallel with Cairns's biographer whose springboard came from the lengthy marginalisation of Cairns in the two decades proceeding Strangio's biography: 'a primary objective of this book is to reassess the part Cairns played in shaping Australian public life' (2002, p. 3). In addition, there was my realisation of the value of film as a medium for doing so, which this exegesis now moves to explain.

Barry Jones as Film Story

Choosing a cinematic portrayal of Jones came from a regard for film's authority and impact as a medium for conveying a more nuanced picture of Jones. Film's imprint is lasting whereas television is more ephemeral. For although film and television are conveniently and loosely likened they are not of a kind. An extensive literature on the interaction of mind and screen treats cinema as a class apart from television and, indeed, the other art forms of theatre, painting, photography, sculpture and architecture. The philosopher Colin McGinn, for example, concludes that film is set apart from all the visual arts as it 'requires *looking into* as part of its proper appreciation' (2007, p. 39). This he contrasts with the way we 'look at' a television with none of the immersive 'looking into qualities' of film. 'We never quite enter the world of the film that is being broadcast as we do in the movie theatre' (2007, p. 39). Film editor Walter Murch and the novelist Michael Ondaatje note the mass intimacy of cinema, yet a privacy not experienced when watching video on a television:

O: One of the things about watching a video is that it never feels private. I'm always conscious of it as a group thing. But it never feels that way in a cinema—even at a comedy with people laughing around me. Watching a video at home, I'm always conscious of others in the room—or even if you're alone, there's still the situation of the room (2004, Location 791).

One of film's special qualities is its ability to add emphasis and to deeply imprint the significance of political lives in new and startling ways. Even known personal histories can be revealed anew. Two instances of having had the 'experience but missing the meaning' (Eliot, 1974, Quartet 3, 'The Dry Salvages', II, verse 7, line 9) were particularly important pointers to film's potential to portray political personality and became influential in my approach to making *Barry Jones*. One came from my watching *I.F. Stone's Weekly* (Jerry Buck Jr., 1973) about the legendary American political journalist Isidor Feinstein Stone. It followed my several meetings with Stone over the years dating from the mid-1970s when I was in Washington D.C. as a young journalist. While struck at the time by his ferocious intelligence, I had no idea of his significance until seeing the cinema-release documentary on Stone and the publication he founded when blacklisted as a reporter. The film riveted my attention, filling me with retrospective awe for the man I had met and his independent, incorruptible 'one-man band' style of journalism. The experience alerted me to film as an inspiring medium able to strip bare important ideas and forge a visceral connection to viewers.

At another time I was working alone in the Australian Broadcasting Corporation's office in Washington D.C. in the late 1980s and answered the door to Robert McNamara, the former US Secretary of Defence in the Kennedy, then Johnson, Administration. I had no warning of his arrival but for 30-minutes-to-an-hour hosted him as he was interviewed on line from Australia. I had read David Halberston's *The Best and the Brightest* (2001) on the origins of the Vietnam War and was aware of McNamara as a famous personality of the period. Even so, I had no idea of his fascination as a deeply anguished figure full of important reflections on the human future until years later seeing Errol Morris's Oscar-winning film *The Fog of War* (2004). These experiences of the impact of film to prod recognition are near universal and underline the power of film to portray political lives.

Further background to the choice of film as the medium to explore Jones's biographical treatment came, oddly enough, from my radio days of producing, editing and presenting long-form documentaries for ABC Radio National, *Prime Minister* (Sturgess, 1980) and *Judging the World: Law and Politics of the World's Leading Courts* (Sturgess, 1986) in particular and, more generally, the *Garry Sturgess Collection* held at the National Library of Australia (Sturgess, 1977-1986). My attraction to radio was in the freedom to conduct and control all the methodological steps necessary to realizing an idea – from the initial concept to

researching, interviewing, scripting, editing and narrating the final program. This included the freedom to spend time with interview subjects and record long exploratory interviews about them and their fields of interest.

The television and multimedia projects I made subsequently were bigger, more cumbersome and expensive exercises, involving large numbers of people, e.g. *Labor In Power* (Chubb and Spencer, 1993), *Liberal Rule* (Torrens and Sturgess, 2009), *The Republic of Oz* (Toomey, 1993), and *One Destiny* (Curriculum Corporation (Australia), 1997). So until relatively recently, my keenness to do in film what I had done in radio was inhibited by the cost and technology that did not easily allow for this kind of freelancing. Falling barriers to entry changed this. New generation low-cost capturing editing and distribution technologies fundamentally altered the production environment, giving far greater freedom to individual producers.

So, Barry Jones as subject was promising as a broad canvas upon which to work. It was now coupled with the flexibility and freedom of the new digital environment enabling me to research, interview, film, direct, script, edit and produce in the manner I had done earlier with radio. To that I added the simple idea of searching, ruminative filming of the subject staring directly into the camera. Radio had taught me to spend time drawing forth and capturing interview subjects. The television I had helped create had given me some practical experience of up-close filming of subjects gazing straight at the camera (Chubb and Spencer, 1993; Torrens and Sturgess, 2009). The effect produced is of direct, unflinching engagement with an audience, even the illusion of a one-on-one relationship with viewers.

The Fog of War was also influential in providing a practical model for *Barry Jones*, as in it McNamara eyeballs the camera, history and his earlier self while delving into his long and extraordinary life. The solitary McNamara staring directly into the camera and thus at viewers and recounting his life's story added to what was already an alluring method to me. Morris used an 'Interrotron' when interviewing McNamara, 'a video device that allows Morris and his subjects to look into each other's eyes while also looking directly into the camera lens.....(producing) the uncanny result that the person on the screen never breaks eye contact with the audience' (Ebert, 2004). Another critic refers to the result as 'an unnerving intimacy that resembles a confessional booth' (Powell, 2004). The pure focus on McNamara wrestling his inner demons and so confiding them in a darkened cinema setting further suggested film

as a powerful medium for me to tell Jones's story. Indeed, the film was to the fore when I raised my film idea with Jones:

I mentioned to you that I would be interested in making a film about you *a la* Errol Morris's *The Fog of War*. I loved the simplicity of having the one voice talking to the camera and interlarded with archive and music. McNamara's narrative was driven by 11 lessons drawn from his life. The film I have in mind would need a similar thread to it, not lessons but something that deepens a theme (Sturgess, 2011b 'We spoke about a possible film' Email to Barry Jones 16 August 2011).

I also directed Jones to film critic Roger Ebert's description of the film as the 'presentation of a man's thoughts, memories and conscience, all woven together into a tapestry of realism and regret' (2003). Jones was interested but cautious:

I am flattered and intrigued by your proposition about a film along the lines of *The Fog of War*. I would be happy to co-operate, but I sound a cautionary note. I am not Robert McNamara and I have never had to face an existential crisis of conscience as he did, involving a reversal of opinion on matters of life and death, war and peace, and that internal conflict/ reversal was central to Morris' work. I am not being unduly modest in urging caution' (Jones, 2011 'BOJ Response to Possible Film' Email to Garry Sturgess 25 August 2011).

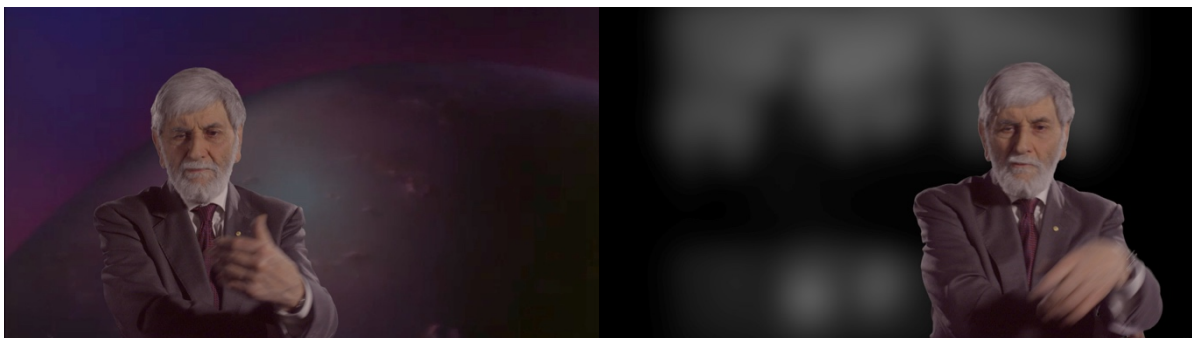
Of course, Jones and McNamara are vastly different characters from different countries (America a super power, Australia not) and with McNamara's experience of direct power and influence dwarfing that of Jones. Nonetheless, both share high intelligence, deep psychological insight, large and enduring public lives, a developed interest in history and of chasing back through their era and own lives in search of meaning. So *The Fog of War* was formative - in a sought-for style, in the use of the camera to peer into the mind of the subject, in the cinematic format, in hearing directly from the subject (rather than from an encircling critique of others - indeed as counter to well-worn external opinion on the subject) and as a means of negotiation between the filmmaker and the subject. It was something I could point to as an approximation of the sort of film I was intending to make. Perhaps more importantly, *The Fog of War* underlined the power of film as a medium for political biography. Its ability to grip attention, supply emphasis, compress events, stir emotional connection and offer glimpses of another person's world and their view of it are all evident in the film. These influences assist in understanding the motivations for the choice of film as a valuable medium. This is even more so for a political character like Jones as set out next.

Jones's 'Inner Darkroom'

Proust's novel sequence, *In Search of Lost Time*, to which the film *Barry Jones* pays homage in the title (Proust, 2003) and which is returned to further below in this chapter, underscores the concept of Barry Jones's 'Inner Darkroom'. On first meeting Albertine the narrator Marcel likens the experience to photography:

What we take, in the presence of the beloved object, is merely a negative film; we develop it later, when we are at home, and have once again found at our disposal that inner darkroom, the entrance to which is barred to us so long as we are with other people (2003, Location 8915).

Jones takes to his 'inner darkroom' with a copy of Proust, and the optical instrument the novelist provides, and there 'develop(s)' the character portrayed in this film. Reflecting on his life, Jones 'came to feel that (he) had invented (himself) (using his) dark bedroom as (his) base'. There he 'lived, vicariously, through books, film, radio, and newspapers, in the world of words, facts, images and deep, if repressed, feelings' (Jones, 2006, p. 71). He mentions film but it is easy to imagine the cinema as another darkened space within which Jones invented and developed himself and, indeed, was invented and developed by whatever was projected there.



(a)

(b)



(c)

(d)

Jones's dank, dark windowless bedroom at Manor Grove, Caulfield, is a recurring image in *Barry Jones*. It is an insignia of his childhood and is represented variously as, (a) a slither of light as the sun goes down (an image from the film *Fantasia* (Algar and Armstrong, 1940)), (b) flickering shadows as his father sweeps past him on his way to work and, as it turned out, on the way to his death when a crate fell on him (*Kiss of Death* (Hathaway, 1947)), (c) in the epic Russian film of *War and Peace* where Pierre Bezúkhov sits in a dark room amidst the wreckage of war (Bondarchuk, 1966) and (d) as the cell of a condemned person waiting on the fatal moment – *Paths of Glory* (Kubrick, 1957).

Projected into Jones's inner darkroom are the films he watched as a child. Indick notes how:

To a child's imagination, it does not matter whether an identification figure is real or fictitious. A storybook hero or movie character can be as significant or influential in the child's developing ego identity as a mother or father. ... For better or for worse, many of these people find their father figures on the movie screen (2004, p. 52).

Indeed, Indick discusses the role of the 'movie mentor formula' as often arising in films centred on teachers, as in *Goodbye, Mr. Chips* (Wood and Franklin, 1939) and *Dead Poet's Society* (Weir, 1989). Jones himself fills this part in his own life as the inspiring teacher at Dandenong High School during his *Pick-a-Box* years (1960–1968). Film's ability to arouse archetypal longings within an audience and have individuals identify with characters expressive of their hidden selves is an important component of its appeal.

In *Barry Jones*, Rank's *The Myth of the Birth of the Hero* (2013) is entertained and parodied but with a wry audience complicity or wish to believe in its truth. As Indick paraphrases: 'The first significant aspect of the hero myth is that the people who raise the child are not his real parents; rather, they are surrogate parents' (2004, p. 44). Jones nudges this suspicion when musing on where he came from:

0:15:24



/fc *TIME REGAINED* (1999) WITH THE YOUNGER GILBERT
INDICATING TO THE YOUNG MARCEL WHAT WENT WHERE.

/s *TIME REGAINED* (1999)

/nvo BARRY JONES:

I had a vague idea about the mechanics of sex
when I was at school because a doctor's son
had shown me a diagram of what went where.
Accepting where my body came from was easy

0:15:40

/p NATIONAL LIBRARY ENLIGHTENED FESTIVAL IMAGE

/ntc BARRY JONES:

Working out where the mind and spirit originated was far
harder and I never felt that either had much connection
with my parents Claude and Ruth Jones.



But then Jones's close friend suggests Jones's real birthplace as the Planet Krypton:



0:16:18

/oc PHILLIP ADAMS (IN PROFILE) AND BARRY JONES FRONT ON LOOKING AT HIM (INSCRUTABLE BUT AMUSED).

Phillip Adams:

There were two, one became Clark Kent (aka Superman) and one became Barry Jones, with sort of really interesting range of superpowers.

Rank formulates this notion as:

[a] universal daydream among children, a form of wish fulfillment in which the child fantasizes that his own rather ordinary or mundane parents are not really his own mother and father; but rather, that he is the child of divine or royal lineage ...

The fantasy allows the child to distance himself from any negative qualities that he perceives within his parental figures, identifying himself instead with fantasy-based parents who are divine, noble, aristocratic or otherwise ideal (Indick, 2004, p. 44).

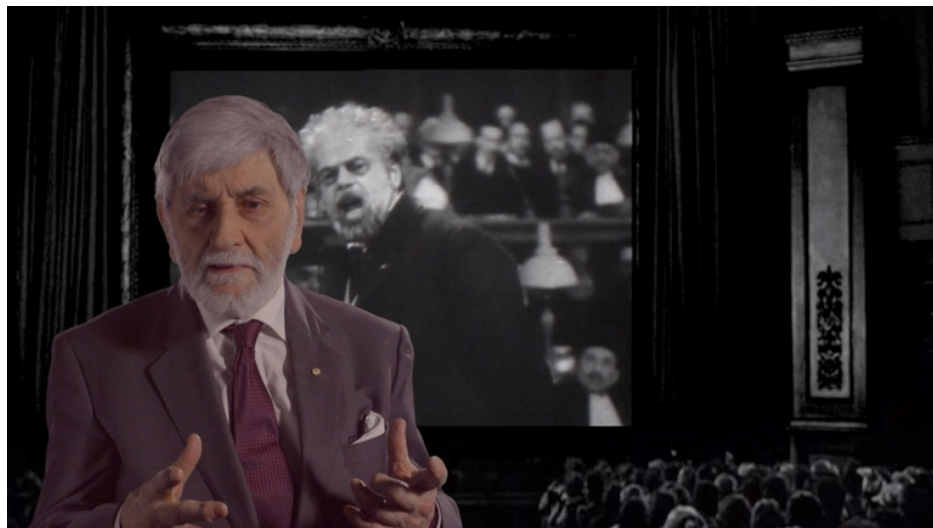
Here the quality of film as a medium amplifies the value of film in Jones's instance. While literature and other arts draw on these archetypes as well, film taps these myth-based archetypes with greater ease and with more tools at its disposal. McGinn notes how films trigger 'psychological mechanisms' akin to 'the dreaming state' (2007, p.102). All these examples, emanating first from Jones's dark bedroom, emphasize how integral film was to Jones's own development as a political being, and the exegesis now moves to explain how in the coming together of the motivations for making the film, they nestled importantly on a political subject like Barry Jones.

Barry Jones and Films

It would be misleading to convey *Barry Jones* as a perfectly drawn blueprint methodically executed with no deviation in plan. The basics were there: the subject, the medium, the camera style to pursue with the object of glimpsing the mind of the protagonist. Thereafter, intuition and iteration were fundamental to realizing the actual film made. For example, I had not at first envisaged *Barry Jones* as highlighting the fundamental importance of films in Jones's own story:

30:45

/ntc BARRY JONES:



My exposure to the outside world had come with a rush, and between the ages of five and nine, film had the greatest impact, even more than radio, newspapers and books and I could list more than 50 memorable films that I saw in quite a short period as a child.

I had conceived of telling Jones's story through the medium of film, but not of encountering in that story the films in Jones's world that influenced and shaped his life. Yet Jones's early and deep immersion in film became elemental and a central, if not the central, theme of *Barry Jones*. Initially, though, film's influence on Jones was hidden in plain view even after I had commenced making the film. Jones with all of his book-learning, newspaper-reading, radio-listening and exposure to music and art, was first bitten, and bitten deepest, by film. I had read Jones's 561-page memoir *A Thinking Reed* (2006) with its many references to films threaded through his detailed life account, crammed with fine-grained information. Nonetheless, a salient fact lay buried and was somehow obscured from me. Iteratively, then, it arose that although written biographical accounts might indeed *contain* the points, film appears better equipped to *make* the points and to project them in a way that compels notice. So armed, film

extended its reach from an excellent medium to portray a life to one also able to elucidate the influence of film upon that life and, indeed, to better understand and bring that life *to life*.

Barry Jones then also became a film on film, a channel to portray Jones's life, to communicate film's impact upon it and to portion his life with films viewed or otherwise referenced. *Barry Jones* became part of an iterative journey that crystalized how films and film culture contextualize political lives (the times, the era, the intellectual influences acting on them and the milieu in which they grew up). The full extent of the ways in which films were used, the filmography as such, is set out in full in Appendix One. More specifically, the film foreshadows the powerful imprint of film upon political lives and how particular films can influence and move them. This is further explained as a topic in its own right deserving of further research in Appendix Two. In Jones's case, moreover, films provide a proxy for granulating and detailing his lived experience. In part, Jones learnt how to be who he is through film.

31:11

/ntc Barry Jones:
My emotions



/s Casablanca (1942)

... understanding processes, characterisation and visual imagery, including recognising places, taking me out of familiar and the immediate were largely shaped by film.

Barry Jones in Context

Films drawn from Jones's lists and reviewed in his memoir, were examined and used to help to contextualize his life. Some are acted by characters with a likeness to people in his world – his grandmother – Dame May Whitty in *The Lady Vanishes* (Hitchcock, 1938) for example.

To Jones, photographs suggested his father resembled the English character actor Michael Hordern (Jones, 2008, p. 10). Culturally, Jones likened his father's character to Willie Loman 'so well captured in Arthur Miller's *Death of a Salesman* in 1949 and movingly portrayed by Dustin Hoffman in the 1985 television film' (Schlondorff, 1985). One of the films excerpted in *Barry Jones* stars a neighbour, Louise Lovely in *Jewelled Nights* (Lovely and Welch, 1925). She introduced Jones to a:

40:49



/ntc BARRY JONES fade in:
new world, away from the suburban or provincial values
of Caulfield and Geelong.

Films are an important part of the popular culture of Jones's era and give the viewer an insight into the world in which he lived and formed his views. In examining the significance of particular films to political lives, Bew provides the analogous use of literature to contextualize the political figure. He correctly observes: 'To begin to come to a truer understanding of Attlee is to rediscover a sense of the mental world in which he was made' (2017, p. 20). Bew does this by piecing together Attlee's reading life, 'to understand the intellectual and cultural setting in which he operated and the notions that conditioned his own political creed'. To gain an understanding of Attlee, Bew sought to 'bridge the gap' (over Attlee's unrevealing written output) 'to his mind ... offer(ring) a greater exploration of what Attlee read' (2017, p. 20). Describing his method in constructing his biography of Attlee, Bew tells of limited materials angling toward another approach:

Attlee kept no notebook; and his personal archives are notably sparse. But a close inspection of his speeches and letters (particularly to his brother Tom), and the diaries and memoirs of those around him, reveal what he was reading at various points in his life (2017, p.22).

In an approach not dissimilar to some of the chapter markers in *Barry Jones*, Bew explains how:

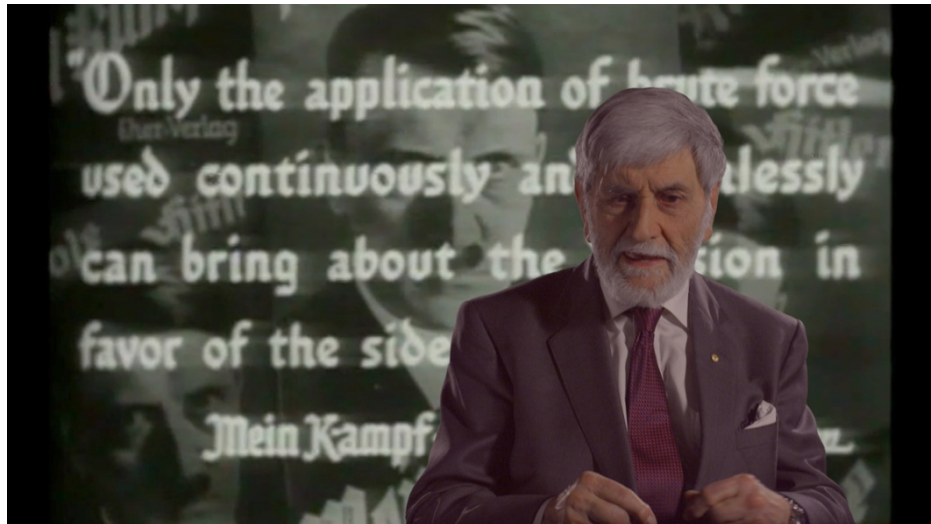
Each chapter begins with a segment of poetry, prose, history or song that was in Attlee's mind or on his lips at that time, all which set the mood around him. These are juxtaposed with the seeing or a moment from his life at that point – so that the ideas, and the words in which they were expressed, are not detached from the sense of time and place. As Attlee said of Rudyard Kipling and William Morris, for example, it was important to understand them as creatures of context to reach a full appreciation of their work (2017, p.22).

The films that politicians see through the formative years of their growing up no doubt sketch and begin to fill in this mental world even more powerfully than books. It is a mental world textured with film as both an impetus to politics and as a lens on the times through which the politician moved. This practice of using films of an era as a bead on popular culture and the historical setting of the times we see in 'biographies' of particular decades – Halberstam's 50s (1994), Bongiorno's 80s (2017) and Arrow's 70s (2019). Arrow, for example – granulates the sexual openness of the early 1970s with films 'pushing the boundaries of censorship'.

An iconic figure soon emerged: the ocker. He was a young man (*Alvin Purple*), gormless (*Barry McKenzie*), sexually inexperienced (*Stork*) but irresistible to women regardless (*Petersen*). The ocker sex comedies of the early 1970s were assertions of masculinity when male dominance was being questioned (2019, p. 68).

Thomson's encyclopaedic book on film is full of movies as an index to their times, as when speaking of Renoir's *La Règle du Jeu* and *La Grande Illusion*: 'Together, the two films capture the mood of the late 1930s' (2013, Location 2822). Of *All about Eve* (Mankiewicz, 1950), winner of Best Picture Oscar in 1950 and used in *Barry Jones* to date stamp the February 1951 triple hanging of Jean Lee, Robert Clayton and Norman Andrews at Melbourne's Pentridge jail, Thomson notes it as one of a slew of realist films suggestive of darker and more suspicious days (2013, Location 4514).

Six films in *Barry Jones – Hitler: A Film from Germany* (Syberberg, 1977), *Triumph of Will* (Riefenstahl, 1935), *Night Train to Munich* (Reed, 1940), *The Great Dictator* (Chaplin, 1940), *Mephisto* (Szabó, 1981), and *The Tin Drum* (Schlöndorff, 1979) – are centrally enmeshed with the menace of Hitler to Jones's childhood world, its profound influence on him, and his later reflections on the period. Other films also glimpse the subject.



50:37 /nvo BARRY JONES:
Adolf Hitler became my first political
villain,

/p Hitler
/p words Mein Kampf

50:41 /ntc BARRY JONES:
a major defining influence on me

/p religious painting

/ntc BARRY JONES:
political and moral, even religious.

Hitler too is contextualized by film. He was a dabbler in, and willing subject of, home movies (via his girlfriend Eva Braun's 16mm Siemens cine-camera) and an avid movie watcher (Niven, 2018) enamoured by the influence of film to imprint his will on others. He also knew the importance of direction, insisting that Leni Riefenstahl direct *Triumph of the Will* (Riefenstahl, 1935), the filming of the annual rally of the National Socialist German Workers party (the Nazi party) (Barnouw, 1993, p. 101). The film for its part demonstrates 'the power of the image to represent the historical world at the same moment as it participates in the construction of the historical world itself' (Young, 2012, p. 178). Hitler is one of the political figures identified in Appendix Two as significantly influenced by film and as an avenue for further research.

In *Barry Jones*, Jones crafts a powerful insight into the impact of film upon political actors and the context films bring to understanding the subject by reflecting on the parallel lives of Chaplin and Hitler. Jones's review of *The Great Dictator* (Chaplin, 1940), as woven into *Barry Jones*, is also an autobiographical reference to film's political impact on Jones and his

recognition of Hitler as major villain in his childhood world. This made it an obvious inclusion as a significant element in Jones's character formation, and hence its place in the film.

Barry Jones and Proust

There are two narrative drivers in *Barry Jones*. The first is film and its influence on Jones and the second is Proust's novel sequence – *In Search of Lost Time* (2003). Both are referenced in the film's title – *Barry Jones In Search of Lost Time – A Film Story*.



0:11:21

/inter *In Search of Lost Time*

/sfx SOUND OF OLD THEATRE PROJECTOR

/m PROUST PERIOD MUSIC (MUSIC IMSLP261824-PMLP04994- SARAH CROSS FRANCK THAT PLAYS THROUGHOUT THE SEQUENCE)

0:11:30

/p MARCEL PROUST, HEAD AND PARTIAL SHOULDERS.

/s Proust, Marcel 1871-1922(+61)

/nvo BARRY JONES:

I was nearly 30 when I finished Marcel Proust's *In Search of Lost Time*. I read the first volume as a university student ...



/p BARRY JONES IN HIS EARLY 30S
/ntc BARRY JONES:

Then, after a 12-year lapse, rushed through the whole work compulsively in a few days. It influenced me profoundly.

Literature on Proust's novel sequence was an important research component in framing *Barry Jones* – for the selection of paintings and music used in *Barry Jones* (Karpeles, 2017; Connelly, 2012a), books Proust read (Muhlstein, 2015), dramatic treatment (Pinter, Losey, Bray and Proust, 2000), literary adaption (James, 2016), navigation and critical guidance (Alexander, 2009) and for meaning (Botton, 2006). Each of these mediums therefore were part of the literature and artefacts drawn and reflected upon in identifying what *Barry Jones* could contribute to both better understanding Jones, and also what film adds to our thinking about political biography. Yet the use of Proust also arose iteratively. I knew from the outset that Proust would feature as I had talked to Jones in depth about the influence of *In Search of Lost Time* upon him when doing his oral history (Jones and Sturgess, 2011, pp. 42, 304, 306). But the how and the why of it was not resolved and other possibilities jostled for place in my early thinking about unifying themes. I suggested in an email to Jones:

[t]ime, the arrow of time, the search for lost time...being ahead of time etc. When I listen to the interview and reflect further on your book, I will start ... scripting some sort of order (Sturgess, 2011b 'We spoke about a possible film' Email to Barry Jones 16 August 2011).

Acute awareness of time itself was an important driver in Jones's life, the desire to make use of each spare minute, the unremitting, unforgiving nature of time and time as a finite resource that needed to be used with superadded efficiency. What elevated Proust's thematic importance was the decision to address Jones's life through the unfolding early years of his

life. Taking the seminal episodes from Jones's younger life as markers to Jones's later career as a politician helped to make his political life explicable by reference to his formative experiences and the views and values shaped by them. The approach supported Brett's lead in *History on The Couch: Essays in History and Psychoanalysis*: 'The task of political biography is to tell the story of a political life in such a way as to make that life intelligible' (2003, p. 73). On reading Proust, Jones looked back on his childhood with a heightened perception, attuned to a multidimensional, sensory reading of it that the film is keen to explicate. Proust provided Jones with an 'optical instrument for looking inside the mind, helping to explain how we take in sensory experience and interpret it' (Jones, 2006, p. 28). This optical instrument is variously highlighted, particularly early in the film, applying the imagery of camera, binoculars, microscope, magnifying glass and diorama, all a play on the notion of an inward-looking viewing instrument illuminating the interior gaze together with the gazed object.



Camera in *Rear Window*



Binoculars in *The Spy in Black*



Microscope



Magnifying Glass in *Time Regained*



Diorama

Thus armed, Jones:



/nvo BARRY JONES:

... tried to recall the images and sounds of early childhood ...

0:12:04

/p PLACE DE LA CONCORDE (VISCOUNT LEPIC AND HIS DAUGHTERS CROSSING THE PLACE DE LA CONCORDE), EDGAR DEGAS, 1875, DEGAS BEING FEATURED IN THE CONVERSATION OF THE SUPERCILIOUS CAMBRENER-LEGRANDIN IN PROUST'S SODOM AND GOMORRAH

/ntc BARRY JONES:

... together with colours, tastes and smells examining my relationships and how I started to interpret the world.

The Proustian experience so often talked about is where involuntary memory is powerfully triggered by a seemingly unrelated sight, sound, taste, smell or sensation. The taste, for

example, is encoded with vivid recall of an earlier time that one may not have thought about for years, if at all, but suddenly a nuanced constellation of that 'time past' is all but being relived. The earlier time, most notably from childhood, rears into present time with the mind scrambling to catch up.

/ntc BARRY JONES:

The two classic illustrations are the dipping of the Madeleine in tea



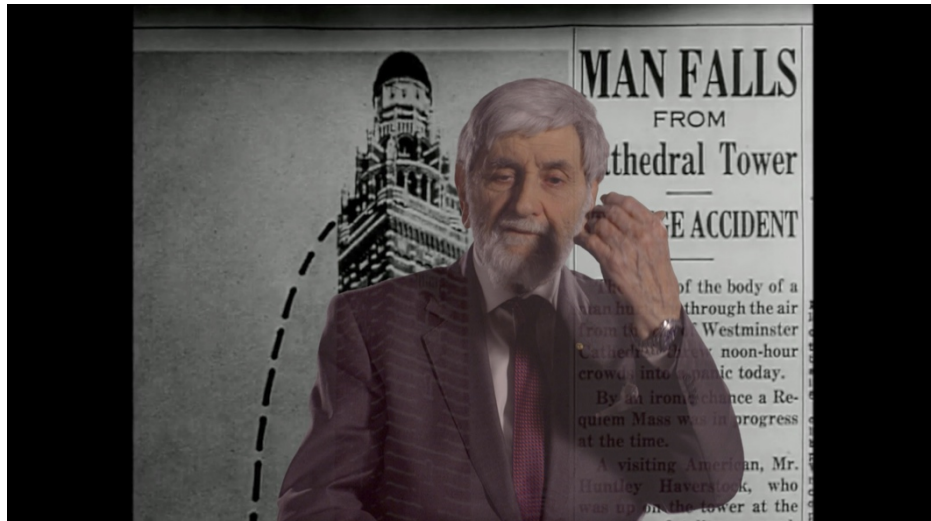
1:52:31

/fc *Day for Night* boy walking with a cane ...

/ntc fi BARRY JONES:

and the other is, the feeling of the unevenness of cobblestones as you're walking.

Now they don't sound like very exciting as issues but, in fact, it may be that it triggers off a memory, say a childhood memory, that's so powerful that you can't get away from it, that you're haunted with it all day.



What's triggered it off? Well, somebody dipping a Madeleine in tea, that's right. Well, that's not very important. No, but the impact that it has on the individual is important and it's a matter of really trying to understand, how it is that you make decisions, how you relate to other people, what you say, what you don't say, what you say, what you hold back, the internal reservations that you have, the sheer complexity of day-to-day experience.

You see, it might be that you've got a situation where you're dipping your Madeleine, you're dipping your little cake in tea and you then go out, and you see something horrific. You see somebody fall from a building.

1:53:48

/fc FOREIGN CORRESPONDENT(1940)MAN FALLING FROM A BUILDING

/s FOREIGN CORRESPONDENT(1940)

/nvo BARRY JONES:

And then you think, oh, look perhaps it was suicide, perhaps it was just an accident perhaps it was a building failure and even if you say

1:54:00

/fc RASHOMON POURING RAIN AND TWO FIGURES SHELTERING

/s *Rashomon*(1950)

/BARRY JONES to camera:

Oh, I'm just going to walk down the street and not even think about it, it still will have a profound impact, or one hopes it will, and you will then say, I've got to find out more to understand this event.

As important as this is for telling Jones's story, films too carry this kind of encoding for the viewer. There is a world wrapped around a film's viewing – when it was viewed, following

what, with whom, where, in what theatre, with what aroma, arousing what sensations and, crucially, with what response to the film itself:

It had a strong political impact on me at the age of eight (Jones of *The Great Dictator* at 58:58).

I saw *Modern Times* as a revival in 1940 or 1941. Its images remain with me still (Jones at 1:09:39).

Although memory bursts of the Proustian description can ambush one unawares, there is no reason why, once their cause has been discovered (that dipping a biscuit in tea takes one back to visits with an aunt), they cannot be bottled, as it were, and used more programmatically to assist in replicating an earlier experience. Films fit more this character. Their viewing can often be pinpointed in time. Their power and the response they trigger is often apprehended at first viewing. Seen again after a lapse of years, the film, being of unvarying delivery, is an exact reminder of its content when it was viewed for the first time. But like a taste, or smell, or sensation, films are connective, stirring nerves and sinews linked to earlier times. In this they can be said to stimulate involuntary memory in much the same way as Proust might have described. Some of the recall may be predictable and replicable but other memories may have lain dormant and beyond reach until triggered by a single frame catching one unawares. I was able to highlight this aspect of film in the following sequence in *Barry Jones*:

35.54

/s Paul Ehrlich (1854 - 1915) +78

BARRY JONES:

More than 50 years later, I saw I saw *Dr. Ehrlich's Magic Bullet* again on commercial television. I had not consciously thought about it for years, and yet the action all seemed oddly familiar, The Minister for Science was very appealing ...

/ntc BARRY JONES fade-in:



I wonder whether the minister's role as a facilitator had stuck

36.26

/e FREEZE FRAME OF ALTHOFF AND EHRLICH. BEFORE ACTION OF ALTHOFF SHOWING EHRLICH TO THE DOOR RESUMES...

in my eight-year-old mind because

36.29

the Minister in the film was playing exactly the role that I cast for myself later when I was Minister



36.37

/p Pryor Cartoon of BARRY JONES when the Minister for Science 31/03/1989 Best Film: The Systematic Precipitation Man

/nvo BARRY JONES:
for Science in the Hawke government.

Proust's meditations on memory, the quixotic nature of memory itself and the inherent qualities of film to jump forward and back all assist in *Barry Jones* as devices to ultimately frame the film to dip in and out of Jones's life, not always chronologically. Questions about the best way to portray or capture a person's life, either chronologically or otherwise, are the

subject of much literature around biography, and it is to that disciplinary question that this exegesis now turns in examining the place of *Barry Jones* as a biographical project.

Chapter 2: *Barry Jones* and Biography

Is *Barry Jones* a biography or autobiography or something else? This question arises because, on one level, it appears to be exclusively Jones's own reflections on his life, which may otherwise be thought of as autobiography or memoir. This chapter argues *Barry Jones* is a biography, by looking at the nature of the film and how it was conceived of as biography, and then how *Barry Jones* fits within the broader debate about the discipline of biography, before situating *Barry Jones* within filmed political biography in Australia.

Barry Jones and Film Narration

While it is true that Jones is the narrator of his own life in the film and there are no third-party commentators to distract him and veer viewers away from his interior journey, it is more complex than that as the film itself is a narrative presence; that is, the film's role is to assist and accompany Jones in revealing himself. Kawin's *Mindscreen: Bergman, Godard, and First-Person Film* addresses 'one of the central problems of film theory: who narrates a narrative film?' (Kawin, 1978, p. xi). Jones as narrator of *Barry Jones* apparently simplifies the answer, yet not when one allows for Kawin's further formulation of *Mindscreen*. There is Jones and then there is the film itself; they are not the same thing. For what Kawin hopes to show

is that although a camera does not have a consciousness, and cannot therefore literally be an *I*, it is possible to encode the image in such a way that it gives the impression of being perceived or generated by a consciousness. Although this mind remains offscreen, its existence is implicit and can be integrated into the fiction, with the result that the field is properly termed first person. (1978, p.xi).

Added to the complexity of Kawin's notion of film encoded to simulate a consciousness is the presence of multiple such simulations in a film like *Barry Jones* that is itself crafted from film excerpts. I am not here offering an in-depth critique of *Mindscreen*, rather using the concept to enlarge the notion that *Barry Jones* is just Jones interpreting himself. For while the film is absent of the 'usual suspects' of commentary and third-party criticism, it includes 'thick' description and insight from other sources, pre-eminently film, not seen in text-based political biography, to give the viewer a deeper appreciation and insight into what influenced and drove Jones.

For this and other reasons, *Barry Jones* is broadly defined as a species of filmed political biography. It is biography of a kind, however, with a mix of other classifications, as it has

elements of autobiography, memoir, filmed oral history and translation. Elements of autobiography and memoir spring from the scripting and development of *Barry Jones* that are closely linked to Jones's *A Thinking Reed*, 'an attempt to explain my life to myself' (2006, p. 1). While the selection, paring, compression, order, flow and visual construction are the filmmaker's, most of the scripted words used are drawn verbatim from Jones's memoir or from re-worked formulations of his National Library of Australia oral history interview (Jones and Sturgess, 2011). To that degree, they are necessarily autobiographical. The relevance of the filmed oral history genre classification also stems from the 2011 oral history. Not only were some of the words used crafted into the script; the filming of Jones's narration to camera, in particular its performative delivery (Perks and Thomson, 2016, pp. 8, 64, ff.), recounting key events of his life is also properly classed as oral history. Viewing Jones speak, recount and perform adds to our understanding of Jones that is vastly different to reading about his life in a written autobiography or biography:

(T)he importance of acknowledging the way people speak. The words they choose, the cadences and volume of this speech, their decision to speak in dialect or not, the rhythm of their narrative, not forgetting their gestures, facial expressions and physical movements, are an intrinsic element of communication and contribute to the listener's interpretation of the words and their meaning (Abrams, 2016, pp. 130–131).

The performance aspect of Jones's narration to camera is critical to the level of intimacy that the film aims to deliver and the feeling of being led on an interior journey into the inner reaches of *being Barry Jones* as further developed in Chapter Four.

Regarding translation, this is a more interpretive concept arising from thinking of filmed biography as analogous, for example, to Charles Kenneth Scott Moncrieff's translation of Proust's novel sequence *In Search of Lost Time* from French into English (Proust, 2003). In the case of novels, the translation is not literal and author and translator are often in dispute over the words used and their meaning. Dispute can dissipate to agreement and complacency morph to argument. Sometimes the author acknowledges meanings in the original only awakened by the translation. (Findlay, 2015) This is a complex subject, particularly relevant to *Being Barry Jones* and is also further developed in Chapter Four where translation is further discussed.

The over-arching use of the term 'film biography' in this exegesis may also be contested in that *Barry Jones* is not, and deliberately not, seeking to re-create Jones's life 'by drawing upon all available evidence' (Encyclopaedia Britannica, 2007). It does so, however, in a narrower sense when it comes to the extensive filmography involved in the creation of *Barry*

Jones, the audition and review of the many films that were finally winnowed to the 68 films included in the film and from which excerpts were used to illustrate and reveal Jones's life. These are referred to more fully in Appendix One and the legal opinion sought, setting out the copyright defences that apply to their use, appears in Appendix Four. The films excerpted also appear in the script as part of this submission. Beyond this fine-grained selection, however, third-party commentators and critics are not, for the most part, consulted. Rather, *Barry Jones* ventures on a filmed journey with Jones 'in search of lost time' as he assays the key events of childhood, adolescence and early adulthood that turned him to politics and formed and revealed him as a political being. Films, radio, newspapers, books, music, paintings and his deeply-felt and -experienced collisions with the history of his times trigger and guide the search. Commentators, critics, hearsay contributors and others besides Jones himself are for the most part eschewed as a distraction from the intensity and singularity of Jones's interior journey.

Other factors weighed in the decision to not include third parties. While interviewing Jones during his oral history, third-party criticisms made of him were raised either directly or implicitly, including the following examples:

- 'If you read through your media file, one of the things that will continuously come up ... , "Well, he's not a good manager, he's not a good organizer, he's not a good bureaucrat" ?'.
- 'There's a lot of cartooning that has been done of you. I'm wondering how you read yourself as you're reflected back through your press persona?'
- 'On this theme of being a killer, earlier in your career in the Victorian Parliament you did challenge Clyde Holding for the leadership. So that kind of leadership motivation is certainly in you?'
- 'You write about a dinner that you had with (Kim) Beazley (Leader Australian Labor Party 1996-2001, 2005-2006) . It was a very important dinner where you went out thinking that you had all of the support that you needed but in fact maybe hadn't done enough work at the dinner to really get the message of *Knowledge Nation* imprinted on Beazley's mind'.

As the film maker I knew the 'case against' Jones prosecuted by colleagues, journalists and Labor Party aficionados and, indeed, others: 'he doesn't have a good mind' (senior cabinet minister 1), 'a hopeless operationalizer' (senior cabinet minister 2), 'can't make decisions' (senior academic), 'no feedback loop', 'doesn't listen', 'aspergerish', 'know it all', 'has to be the smartest person in the room' (senior Canberra Press Gallery journalist) (Personal communications to author, 2011). Thus, in one way or another this style of criticism had been well aired and there was particular value in enabling the viewers of this film to now hear from Jones.

The earlier canvassing of third-party criticism with Jones himself when interviewing him for his oral history enabled me to pursue another approach entirely when it came to the film. In addition, with an extensive public oral history account readily accessible, it also assisted in contracting Jones's whole-of-life account down to its earlier essentials. The question of whether biography properly defined can eschew the alternative reckoning of third parties and information otherwise gained are larger challenges to biography in general ' "as a not-quite-respectable subsidiary" (Skidelsky, 1988): much of it ... (being) descriptive, under-theorized ... (and) limited for purposes of systematic comparison' (Rhodes and 't Hart, 2014). These issues are further explored now in examining the place of the film as part of the broader 'biography debate'.

Positioning *Barry Jones* as Political Biography

Barry Jones may be genre-fluid and original in the way it uses Jones and films to storify and elucidate Jones's path to politics. Nonetheless, as a film study of a significant political figure, it largely conforms to dictionary meanings of biography. Political biography is a long-standing sub-genre to biography with filmed political biography a relatively recent extension of it. Arclay favours *The American Heritage Dictionary's* simple definition of biography as 'an account of a person's life written, composed, or produced by another' (2016). She adds: 'Political biography is the form through which writers (read also filmmakers) breathe life into archival documents such as letters and diaries, birth, death and marriage certificates, Hansard and official records, to assist in the re-creation of a life' (*Australian Political Lives*, 2006, p. 14). To be sure, *Encyclopaedia Britannica* does include in its definition of biography the task of seeking to re-create a life 'by drawing upon all available evidence' (Kendall, 2019), an impossibly high bar, in any event, but loosens the stricture by highlighting biography as 'difficult to classify ... (with) many kinds of lifewriting ... ; no standard basis for classification has yet been developed' (Kendall, 2019).

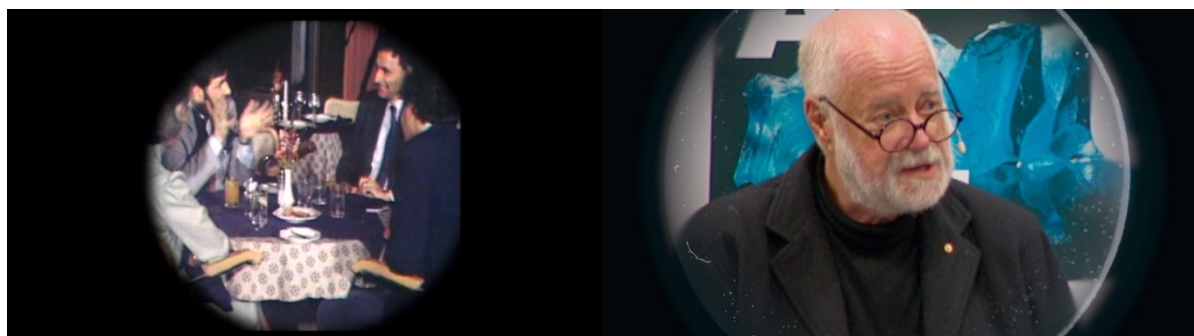
That said, biographical studies, of politicians especially, invariably interrogate multiple rivals and colleagues, family and friends, spouses, former spouses, lovers and other intimates in an attempt to get closer to their subjects and to better reveal them. It can also be to better burn or burnish them as Wallace notes (2015). This, then, is an expected practice. With *Barry Jones* another course was chosen, to train attention purely on Jones as the narrator of his own story and mostly as the narrator of his own words, scripted from his memoir *A Thinking Reed* (Jones,

2006) and from the more than 16-hour long oral history I recorded with him for the National Library of Australia (Jones and Sturgess, 2011). Other pieces of narration arose by chance and iteratively, stray remarks recorded while the camera was rolling and bits too that were re-worked together, or small bridging inclusions that I wrote and with which Jones agreed. Importantly, as filmmaker, I (and not Jones) scripted the narration, made the selections and the crimping and compression within them. I also controlled the order, flow and organisation of the delivery.



(1) Gareth Evans describing Jones as: gadfly's 'The polymath's gadfly' (0:04:37).

(2) Pick-a-Box host Bob Dyer: 'As you polymath, the probably know Barry has one of the world's greatest collections of authentic autographs'. (0:05:08)



(3) Consumer Advocate Ralph Nader (2nd Rt): Jones doesn't change, he's like 'the Rock of Gibraltar with the inbuilt wisdom of Solomon and the curiosity of Rousseau' (0:04:54).

(4) Late Night Live host Phillip Adams: 'He cannot 'Barry obfuscate. If you ask him a question, you cop it!' (0:05:54).

With four exceptions, being excerpts from (1) Evans, (2) Dyer, (3) Nader and (4) Adams (above), I did not pursue others for their take on Jones. I was aware that not doing so might, on some estimates, undermine the film's claims to biography as more conventionally understood, and invite the criticism that the viewer's experience is solely of Jones interpreting himself. I did this deliberately, however, to isolate and emphasise Jones's interior journey. I had the *Fog of War* precedent in mind and the earlier television I had been involved in, where this method had been particularly effective in my view. I also likened the process, as others

have (Piotrowska, 2015), to a form of psychoanalysis where the analyst and analysand are locked together in a voyage of discovery, often of uncomfortable truths. As Lasswell notes of his 'prolonged interviews with individuals under unusually intimate conditions' (1986, p. 204) and credits Freud with developing the technique: 'Back and forth, bit by bit, there is reconstructed the subjective history of a life' (1986, p. 215). Third parties intrude but only when given voice by the subject or analyst. While disembodied, the presence of third parties is often more powerfully apprehended than if they had been summoned in the flesh. as when recalling the criticisms of a rival or the adverse comment of a colleague or a journalist's wounding barb. I have previously referred to questions I put to Jones during his oral history interview, for example:

- 'If you read through your media file, one of the things that will continuously come up: ... , "Well, he's not a good manager, he's not a good organizer, he's not a good bureaucrat"?'
- 'There's a lot of cartooning that has been done of you. I'm wondering how you read yourself as you're reflected back through your press persona?'

Equally, third parties physically present as commentators or critics of the film's protagonist can distract from the subject's ability or desire to ruminate deeply and derive insights that often might be thought to be against interest. In the biographical documentary, the film maker and camera lens are assuming the role of the analyst with elements of transference and counter-transference painfully present. Indeed, Bilbrough contends 'that auto/biographical documentaries are the product of the relationship between filmmaker and participant, a multidimensional relationship that frequently involves shifting power dynamics, unconscious desires and feelings of betrayal' (2015, p. 31). While this is undoubtedly so, the purpose of the comparison for now is to suggest that there is more going on than just Jones as sole voice and viewpoint narrating to camera.

The chief counterpoint to Jones as the sole narrator voice or view is *Barry Jones* itself. For in the work, Jones's world and his interpretation both of it and himself is in continuous conversation and contrapuntal collision with the artefact of the film. Jones's narrative presence maybe a constant but it is constellated with more than 2000 individual items comprising film, paintings, photographs, drawings, titles, voice-over, effects, archival images and sound, music and other audio, including:

- excerpts from 68 films with references to many more
- 20 pieces of music

- 67 paintings
- 201 photographic inserts
- 32 drawings, illustrations, posters, covers and maps
- 10 cartoons
- 21 newspapers and magazines
- 71 archival inserts.

Indeed, it is impossible to accurately estimate the number of edits, near edits, auditioned edits, discarded edits, re-edits or the thousands of individual bits and pieces of film-making that took place over the period of making *Barry Jones*. Murch describes editing as 'not so much a *putting together* as it is a *discovery of a path*, and that the overwhelming majority of an editor's time is not spent actually splicing film' (2001, pp. 4–5). Much of this is iterative and multidimensional in pursuit. In Murch's case he is looking to satisfy six criteria at once – being true to: 'the emotion of the moment', the advance of the story, being rhythmically in tune, acknowledging eyetrace (where viewers are looking on the screen), attuned to the grammar of three dimensions transposed to two, and spatial continuity' (2001, p. 18). Even so, this is but part of the story when added to the content-driven tasks discussed in the making of the film in Chapter Three. What emerges, however, in the case of *Barry Jones* is a highly interpreted biographical documentary feature where Jones's narration and interpretation of himself is heavily mediated in a way that he could not have possibly contemplated or foreseen. There is an entire filmography of films included, reviewed, mentioned, incorporated then discarded, auditioned but rejected and countless other permutations that all have a place in this discussion. In addition, there are the multiple inserts and screenscapes placed in and around and through Jones's narration to give description, depth, nuance and emotional content to his world.

Roger Ebert described *The Fog Of War* as the 'presentation of a man's thoughts, memories and conscience, all woven together into a tapestry of realism and regret' (2003). This peering-in style of film-making was at the core of *Barry Jones*. The method was one of relentlessly holding a mirror to Jones's nature and asking him – 'Is this what you saw?' 'Is this what was going on with you?' 'Is this how it was?' 'Is this how it felt?' This iterative, dialogic placing of the elements of Jones's world is examined in greater depth in Chapter Four with specific examples discussed. Viewers of *Barry Jones* are thus better positioned for ever closer

glimpses of Jones's interior view – *Being Barry Jones*. Hamlet posits the purpose of theatre as showing in nature's mirror 'virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure' (Shakespeare, 2014, Act 3, Scene 2). The films selected (as with the other constellated representations) are situated to glimpse and illuminate Jones's interior world but also to give a sense of the times through which he lived ('the very age and body of the time') (Shakespeare, 2014, Act 3 Scene 2). *Hamlet* is an apposite reference here as Olivier's *Hamlet* (1948) made the play live for Jones and there are several excerpts of the film in *Barry Jones*:

I felt as if parts of the play were lodged in my head in an intrusive, often painful way. Slabs of Hamlet's soliloquies ('O, that this too too solid flesh ...', 'To be or not to be ...') kept repeating endlessly, usually unbidden, and I memorized more of Hamlet than any other play (Jones, 2006).

Definitional questions about what is or is not biography aside, political biography of whatever stripe, be it in written or non-written form, has struggled for legitimacy 'as a not-quite-respectable subsidiary: much of it ... (being) descriptive, under-theorized ... (and) limited for purposes of systematic comparison' (Skidelsky 1988). So no matter how impactful, how powerful a medium for portraying political lives, the genre itself (written or filmed) is subject to a withering and multi-stranded debate about the general worth of political biography.

It is a subject incisively traversed by Walter in *The Oxford Handbook for Political Leadership* noting how individual life accounts are assailed by a dominant social science group for their 'indeterminacy' ('biographical truth can never finally be settled') (2014, p.316) and for elevating human agency against the competing view that gives 'limited credence to individual influence in politics and society' (p.314) Opposing the social science emphasis on 'broad, law-like generalizations' (p.314) are those political theorists more alive to the randomness and complexity of human affairs and the power of individuals to affect and, indeed – cause, trigger, make worse or rescue – political events.

As a way to gauge whether individual impact and or social/historical/circumstantial forces determine political outcomes, Greenstein posed 'actor dispensability' (2014, pp. 46–61) as a measure. Here he means, the indispensability of the person him/herself – that without them, the particular event would not have happened. Addressing this measure to the political lives of Hitler and Stalin, for example, Allan Bullock cannot quite blot out individual influence:

I do not believe that circumstances by themselves in some mysterious way produce the man; I am not convinced that, if Hitler and Stalin had failed to seize the opportunity, someone else would have done and the result would have been much the same (1998, pp. 81–82).

Individuals discussed in this context (perhaps leaving the more egregious examples aside and picking, say, Churchill, Roosevelt, Gandhi, Thatcher and perhaps Curtin and Menzies as possible Australian examples) are more often political leaders. However, thought leaders like Barry Jones, influential in seeding ideas over time – say, in Jones’s case, on science policy, education, the future of work, climate change – also attract biographical interest and do so for being above the ruck of their time, contributing something of particular value. For instance, as one example, if Barry Jones had not been involved, would the death penalty in Australia have ended when it did?

Robert Caro wrote *The Power Broker: Robert Moses and the Fall of New York* (1975) about 'the man who, more than any other individual, shaped modern New York' as a study of power (2019, p. 22).

(T)he more I thought about Moses’ accomplishments, the more I realized that I had no idea—as, apparently, no one had any idea—of what the political power was that had enabled him to achieve them, of how he had acquired that power, or, aside from the sketchiest details, of how he had used it. And therefore I came to feel that if what I had for so long wanted to do was to discover and disclose the fundamentals of true political power—not theoretical political power but the raw, naked essence of such power—then perhaps the best way to do that was through portraying the life of Robert Moses (2019, p.35).

Caro’s monumental work on Lyndon Johnson is similarly angled (2013a). Thus life studies of notable figures may not yield 'law-like generalizations' but can contribute significant insights into politics and political behavior. In the case of *Barry Jones* (admittedly a different study to that of Moses or Johnson), it is the insight gained from an interpretive account of, amongst other things, what drove Jones to politics, shaped his views and values and formed his political identity. And while focusing on a single individual and, perhaps, on a singular point of view, we nonetheless see Jones in collision with his times and calibrated against the films that he watched while growing up. The film itself is projected not in a vacuum but to an audience witnessing an event calibrating their own life and times (viewing the film is part of their own personal story) and with rippling effects in, for example, potentially, at least – shaping values; pushing to politics; inspiring ideas; prompting historical insight; and feeding generalizations about political character.

Indeed, each viewing of the film can itself be a basis for gathering atomized feedback on the impact of the film on individual members of the audience. Moreover, *Barry Jones* can be seen

as a case study of filmed political biography that can be applied to other political figures, giving them social and cultural context, inquiring into the impact of a powerful medium upon the shaping of their own lives and allowing that very medium to contribute a portrait of them that enhances our understanding of their life, role and significance. This subject is further discussed in Chapter Four.

While the debate about the worth of political biography continues, there is, however, the acknowledged reality that

biography cannot be ignored: it remains a dominant form in published discussion of leaders (read also influential politicians) outside the academy, and it offers insights that must be taken seriously (Walter, 2014, p. 314).

For the realists and for those within the discipline advocating a future for political biography, the scholarship is aimed at evaluating political biography more within its own terms and with a view to how it can make a lasting contribution and a difference – what do we learn from it?

'The point of political biography is not simply to tell a life story, but to say something about the conduct of politics', Walter writes in his chapter on Political Biography in *The Australian Study of Politics* (2009, p. 97). *Barry Jones* is, as Walter argues more generally, a means to do more than tell a life story. Indeed, *Barry Jones* seeks to draw out themes to better understand the motivations of Jones's political life and to draw out the place of film in pushing Jones to politics and shaping his political impulses. Moreover, it highlights film itself as a medium to communicate the essence of Barry Jones' political life. Film as a medium for political biography in Australia is not common, and for this reason it is also important to set out where *Barry Jones* fits in terms of filmed political biography in Australia.

Filmed Political Biography in Australia

Filmed political biography made for cinema is a rising genre in America, Britain and elsewhere while remarkably absent in Australia. The research undertaken for this exegesis unexpectedly shows *Barry Jones* as the first documentary feature film of an Australian politician to be released in a cinema – Melbourne, Cinema Nova (11 and 22 April 2018; 3 May – 7 June 2018), Jerusalem, Israel (31 December 2018) and London (9 September 2019). Bob Ellis (1942 – 2016) the Australian writer and filmmaker made a feature-length documentary based on interviews with Mike Rann (Premier of South Australia 2002 – 2011) that was never released. It had some redolence to *Barry Jones* featuring music (not film) as an

index to explaining Rann's life (Pike, 2019, 'Barry Jones & Busby' Email to GarrySturgess 4 March 2019). Another filmed political biography, *Gough Whitlam: In His Own Words* was of feature length. Made for television, it had no cinema release (Francis, 2002). On the other hand, *The Chifleys of Busby Street* pre-dates *Barry Jones* and did have cinema release. (Pike, 2008) It is a very different film, however, communal in approach and setting out to capture the oral history accounts of a neighbourhood affectionately remembering and revering the figure and the place of a loved Prime Minister, Ben Chifley, and his wife Elizabeth, who dwelt in its midst. The creators of this charming 72-minute feature describe it as an exercise in:

"People's History": an attempt to find and share the communal memory of Ben and ... Elizabeth, that lives on in their hometown of Bathurst, New South Wales... In this film, the stories and memories of over 50 friends, neighbours and colleagues contribute to an emotional and eloquent portrait of a remarkable community and a national leader (Ronin Films: <https://www.roninfilms.com.au/feature/812/chifleys-of-busby-street.html>).

While the film maybe loosely said to be about Ben Chifley, it is rather about Busby Street's recollection of him, the neighbourly, 'downhome' figure of a Prime Minister best remembered as Ben or 'Chif'. It is about a Prime Minister long dead (1951) being sentimentally remembered with nothing interior, autobiographical or reflective about it, nor in any sense purporting to be. This has its own value and adds to an understanding of Ben Chifley through the eyes of others, yet it is different to *Barry Jones*.

Barry Jones in contrast is about the living subject narrating and evaluating his own life. Its object, purpose and concentrated approach is therefore very different. It is Jones's 'search for lost time' with films fanning memory and the telling of his story, seeking to understand what motivated him as a political figure through a better understanding of his formative experiences and revealing how he thinks. Yet, whatever differences struck by the two films, the very rarity of the company is stark. In the whole of Australia's history dating from Federation, and remembering that the technology of film predates Federation, this exegesis is only discussing two films. The rarity both underlines the contribution of *Barry Jones* to the study of politics in enabling us to think more specifically about the role of film and films as a form of political biography, and to the genre of political biography more generally. The paucity of examples, however, does beg the question of why only this film, and perhaps *Busby*, in well over a century of nationhood and of film?

One answer may well be that the absence of similar films is precisely because film does not fulfill the claims of the exegesis on the value of film to political biography and that other mediums better portray character formation and the motivational drive to politics, else it would have done before and more often. However, international precedents dating from the early days of film and gathering apace confound this. Three silent films indicate early interest in the genre – *David Lloyd George* (Elvey, 1918a), UK, *Napoléon* (Gance, 1927), France, claimed by some film buffs as the greatest film ever made, and *The Dramatic Life of Abraham Lincoln* (Rosen, 1924), USA, with the title shortened to *Abraham Lincoln* before its release.

Illustrating film's ability to capture the essence of a person, there is an earlier *Lincoln, Man of the People* (Dawley, 1923) featuring Edwin Markham reading his poem of that title. An even greater link with living history is the 1925 short film *Memories of Lincoln*, with 91-year-old Chauncey Depew giving his recollections of meeting Lincoln in person (DeForest, 1924). Indeed Lincoln is a consistent magnet to film makers with Reinhart calling him '... the most frequently portrayed American historical figure in the history of the film and television arts' (Reinhart, 2012). International interest and weight of numbers are not decisive rejoinders but they suggest film's attraction to political biographers and a body of literature also pegs its importance as a legitimate field of study, including *Abraham Lincoln on Screen* (Reinhart, 2012), *Presidents in the Movies* (Morgan, 2011) and *David Lloyd George: The Movie Mystery* (Berry, 1998).

In Australia, the dearth of 'product' is better explained by historically prohibitive funding barriers due to film-making's high-risk investment profile, the small local market with little export potential, expensive filming, editing and post-production facilities and a costly, labour-intensive production environment. Academia faced similar problems but with no thought for commercial offset and with the main impediment being, in any event, a frowning suspicion of political biography's worth intensified by the inclusion of film in the genre. New generation low-cost capturing (including digital single-lens reflex (DSLR) cameras, iPhones and their equivalents), editing and distribution technologies, however, have fundamentally altered the production environment. An increased appetite for political biography, written and filmed, has also created opportunities for the genre. These factors, together with my background in journalism, political television and radio documentary-making helped me overcome previous development hurdles, thus making it possible to produce *Barry Jones*.

Having explained how Barry Jones is understood and conceived of as a biography, and where it fits within the broader debate around the discipline of biography, this chapter has identified it as a rare Australian example of filmed political biography. It is now the task of the exegesis to explain and defend the actual making of *Barry Jones* in defence of the film itself.

Chapter 3: The Making of Barry Jones

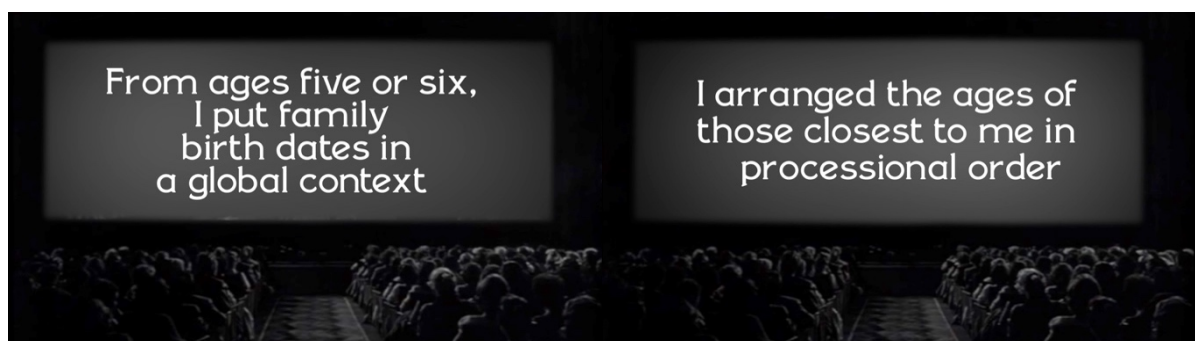
This chapter examines the practical steps and decisions involved in the production of *Barry Jones*. It includes how Jones was filmed, photographed, interviewed, observed, researched, developed, scripted, scored, edited, produced and post-produced. It also identifies the artefacts of Jones's world – the films, music, art and other insignia that give a cultural and social *context* to his times – that provide a window through which to glimpse his world within. In doing so, it explains how the central decisions and choices made all assist in understanding Jones's political character as encapsulated through 'capture', by 'contextualizing him as a political being', by 'adding emphasis' and by providing an 'emotional connection' to him. By this means viewers are better enabled to 'think and feel like the subject.' Crucial to this is the role of dialogue between the subject and the filmmaker in edging the film closer to capturing the inner world of the subject. This 'dialogical experience' in making a film biography about a living subject like Jones will be further developed in Chapter Four.

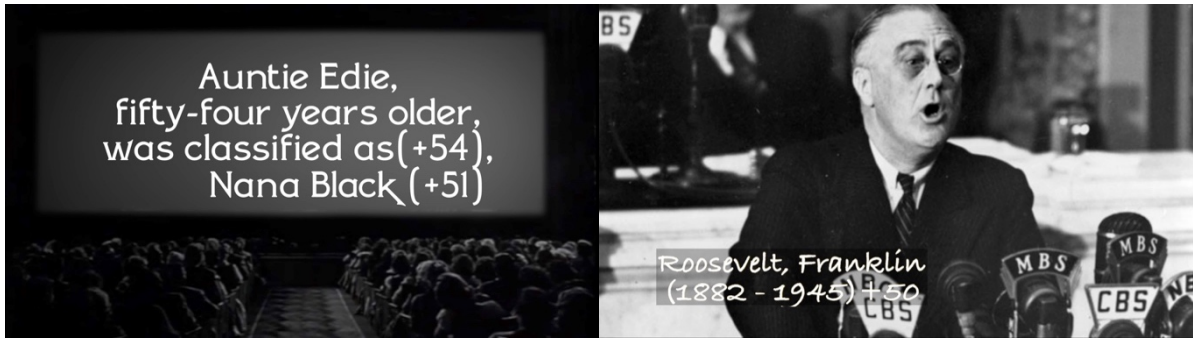
Barry Jones as Narrator

As set out in Chapter One, it was a deliberate decision to have Jones as narrator of the film. Indeed, Jones is central as the subject and narrator of *Barry Jones*. Unlike Proust's narrator, Jones is there on screen for all to see. He is not Proust's 'absent narrator' (Moore, 1984) and is fully involved and implicated in the events he describes. But Jones does resemble the narrator of *In Search of Lost Time* in that he bears the same name as the subject of the film and his narrative 'reverie generates and organises the entire work' (Moore, 1984, p. 607). Jones also has a similar function, resembling 'a magnifying glass and a telescope, to a transparent lens (or set of lenses) useful for viewing objects as near as the "book of oneself" or as astronomically distant as the eerie worlds of others' (p.607) and using these and like instruments for his inner exploration. The link with Proust lends a unity to Jones as narrator but the reason is to deepen the sense of interior journey through having Jones looking directly into the camera as the narrator of his own life. As one of the objects of *Barry Jones* is to glimpse the mind of the subject and to present viewers with a sense impression of what it might be like to be Barry Jones at critical junctures of his life, it would be counter-intuitive to cast anyone other than Jones as the film's narrator. In addition, the oral history recorded with Jones was, in effect, the film's first sound track. What is more, the narration was drawn from the oral history and from *A Thinking Reed* (Jones, 2006). Using Jones as a narrator of what in

most instances were his own words (even if I had selected and crafted the order) seemed an obvious path. Choosing another narrator, or series of them, would have distracted from the single focus on Jones and the intensity of his interior journey. The choice of Jones as narrator also reflected the sought-for style of *The Fog of War* and the wish to edge closer to Jones's internal view of himself and the way he thinks and to give viewers a sense of this. Jones's narration is also a means of further capturing him. Beyond the image of Jones, his voice in itself is culturally significant given its prominence on television and radio since the 1960s. As a national figure for more than 50 years it may well be the case that his voice has added an inflexion to the Australian sound. Reflecting on the narration in *Barry Jones*, script writer Sally Ann Balharrie observes: 'That voice! Isn't it interesting how the tenor of a voice can become part of a national identity?' (Balharrie, 2015 'Barry Jones's Voice' Email to Garry Sturgess 30 November 2015). We can see its significance when Edwards writes of Keating: 'Paul thought his own voice was thin and poor. If only he had a voice like Barry Jones, he said' (Edwards, 1996, p. 428). I was also able to capture Jones's voice as a further element from which to craft the film from the oral history I recorded with him for the National Library of Australia (Jones and Sturgess, 2011). Resident in the oral history and in Jones's more formal narration of the film both in voice-over and to camera is what Abrams describes as 'a performance, a speech act, a history telling ... And as a communicative act it involves not just language but also non-vocal articulation, performed by the body,...' (2016, p. 131).

The choice of Jones as narrator also added to showing the way Jones's mind works as a way of lending understanding to his character. Having Jones near to hand as a constant narrative presence was to get a sense of that mind in operation. Other devices chosen to highlight the way he thinks, are in intertext (see immediately below) from the world of silent film:





Taking Franklin Roosevelt as the example (bottom right above) the classification of plus or minus (the way Jones' thought of himself in relation to others) is noted as each new personality is introduced, as a visual reminder throughout the film of Jones's method of dating and placing himself and others. But with it, Jones is keen to point out that his memory framework is not mnemonic or photographic. He is not like Mr Memory in *The Thirty Nine Steps* (Hitchcock, 1935). He has no ability, for example, to remember random numbers (below left) and *Barry Jones* assists this narration beyond words. Nonetheless, given interest and context, his memory is a steel trap (below right). And he carries thousands of faces in his head (Jones, 2006, p. 6). The use of the film *Amadeus* (Forman, 1984) enables the viewer to better understand the extent of material in Jones's head at any one time, and indeed the clips from that film amplify the impact of such material on Jones and his interactions with other people.



Filming *Barry Jones*

The filming of Jones's narration captured two very different representations of Jones both with a bearing on the look and feel of *Barry Jones*. Indeed, two films were produced. One is an earlier complete draft featuring Jones's narration filmed over three days in two different locations within the Parliament of Victoria (Sturgess, 2016a) – two days in a large committee room and a day within the chamber of the Legislative Assembly where Jones served from 1972 to 1977. The other, a final cut and submitted with this exegesis was filmed in the Arc

Theatre at the National Film and Sound Archive in Canberra on 24 May 2017. Both versions were filmed in front of a green screen to allow for background colour to be chroma keyed out in post-production and replaced with a photograph, painting, cartoon, film poster, newspaper headline, piece of archival footage or an excerpt from one of the 68 films woven throughout *Barry Jones*. It is a powerful technique used here to magically conjure multiple worlds, demonstrating film's fluidity and reach, but it comes with risks, as I discovered.



Jones seated in a large red arm-chair.

Jones in front of a greenscreen

With Jones's comfort in mind, to film his narration I placed him on a big red armchair as seen above. It ultimately created two problems - a minor one being the squeaky sound of clothing grabbing on the chair's faux leather texture and a certain bounce and springiness as it moved with Jones's shifting weight and which also made a noise. But a problem of time-consuming and, in the end, irremediable dimension was the armchair's large, blocking size that obscured so much of the background that I wished to place behind Jones as a fundamental part of the film story. It is standard to criticize talking heads in film, even though talking heads can be riveting, it is all in the talk and the head, of course. But the point of the film story approach was to enliven, illustrate and enact Jones's narration and the more one could see of the films and additional carefully chosen visual expression, the more layered the film and the less weight falling to pure narration.

I had also made the decision to bring the world of Jones's narration to him and, given his age and the limited resources of the filmmaker, it made sense to leverage the sunk resources of the film industry to produce an otherwise low-budget film. But without first making the film, or parts of it, and with Jones simply sitting in a chair and talking (a large, obscuring chair at that) it was initially difficult to explain to him exactly what I had in mind. This led to the

occasional outbreak of tension with Jones exclaiming at one point, 'It's so static and that's the problem with it'.



Jones reading from an iPad autocue

Synching problems controlling the autocue

As big a problem as the chair, and, as it turned out, as irremediable, was a technical glitch in the initial autocue software, an iPad controlled by an iPhone with Jones's narration reflected on glass over the eye of the camera. The effect was similar to Morris's 'Interrotron', described in Chapter One, or, less fancy, having the narrator deliver his words while looking directly at the camera. The glitch put the two devices (iPad and iPhone) 'out-of-sync' so that the words I was controlling appeared slightly behind the words Jones was reading. Our grappling to get our lines together was captured on film and I used this accidental footage in the completed *Barry Jones* for the narrative purpose of having Jones wind back the film to his beginning (a small example of an intuitive decision made in the course of editing the film):

0:14:06

Jesus of Montreal (Arcand, 1989)



/fc *JESUS OF MONTREAL* A CONTROL PANEL WITH TWO OPERATORS FACING A SCREEN WITH A COUNTDOWN CLOCK

/ntc BARRY JONES IN A BIG RED ARMCHAIR CLOAKING IMPATIENCE WITH DISCIPLINED GOOD HUMOUR:

Can we go back to the beginning?

0:14:11

/fc *JESUS OF MONTREAL* NARRATOR FRONT APPEARING TO BE LOOKING AT BARRY JONES ON A MONITOR with Barry directing him.

/ntc BARRY JONES:

Nearly the beginning, right at the beginning, yes!

0:14:13

/fc *JESUS OF MONTREAL* NARRATOR:
It is impossible to talk about the origin of the universe (in French with English sub-titles)

0:14:20

/fc *JESUS OF MONTREAL* NARRATOR FACING FORWARD TO BLACKNESS.

The mind can't conceive of time before it all began...

/fc *JESUS OF MONTREAL* A POINT OF LIGHT IN THE MIDDLE OF THE DARKNESS BEGINS TO PULSE AND EXPAND.

0:14:23

/tc BARRY LOOKING SATISFIED, AS HE LOOKS OFF SCREEN, ONE IMAGINES AT A MONITOR. HE SHIFTS HIS EYES AND FACIAL POSITION TO FACE THE VIEWERS. HIS LOOK IS FULL OF MISCHIEF, HIS EYE'S GIVE OFF A GLINT. WE HEAR THE BEGINNINGS OF AN EXPLOSION

0:14:26

/fc *JESUS OF MONTREAL* A MASSIVE EXPLOSION OF LIGHT FILLS THE SCREEN AS THE NARRATOR, FACING FORWARD WITH HIS BACK TO THE AUDIENCE SAYS:

The big bang...



These resulting consequences and opportunities arise unbidden and cannot be planned or scripted and with good and bad results. In the case of the autocue, we struggled through the first day of filming, making what allowances we could for the lack of synchronicity, but by day two we abandoned the practice with Jones reading the narration off a paper print-out. Sometimes he would memorize the words, sometimes ad lib them, but the most frequent occurrence was akin to someone reading a speech, head down and intermittently looking up to engage an audience. In Jones's case, there were frequent short bursts of looking into the lens of the camera but nothing like the continuous eye contact with the camera intended for the whole narration.

So one of the post-production challenges was how to limit the impact of both the chair and Jones's sporadic eye-contact with the camera. I bought software and consulted technical experts on keying out the chair in addition to the green screen. The chair, however, was too close to skin colour to successfully key. I tried masking the chair. I tried cutting around it. In the end, however, nothing worked. I contented myself with positioning Jones and the chair to best advantage depending on the use of films and archival material. I also faded Jones in and out of the film based on his eye contact with the camera. I was initially relaxed about him looking down and obviously reading but selective viewer feedback prompted a more formulaic approach – I held him in the frame when he was looking at the camera and made him transparent whenever his head dropped. Since revealing what lay behind was often uppermost, I crafted a useful and seamless technique of fading Jones's image in and out of the film. This played with the real and unreal nature of film, its plasticity and the willingness of viewers to 'suspend disbelief' and even allow for the breaking of screen conventions if done artfully enough and in the service of the film's purpose. I produced a complete cut of the film

with Jones in the red chair and making do with the limitations imposed by it and his head-up-and-down narration (<https://vimeo.com/155285050> password: v1RC1932).

On viewing the rough cut Jones was concerned at the way he looked:

The image of me in the film is not my current look. I had serious tooth and gum problems (chronic periodontitis) which, after two false starts by specialists, was fixed by a third ... Still, I would concede that the filming was – well, let's say – tactful ... (Jones, 2016b 'BJISOLT' Email to Garry Sturgess 27 January 2016).

I had always considered filming a public figure without teeth as significant and had admired Jones's preparedness to do it and his seeming lack of self-consciousness. He was as fulsome and lively as ever. And with his beard and fullness of personality, his missing teeth were not readily apparent, at least to me, although viewers of the rough cut who had known Jones for years were immediately struck by his missing teeth. Even so, Jones was not insisting that I redress his appearance and his description of the filming as 'tactful' I took as tacit acceptance of the film as it stood.

Nevertheless, the big blocking red chair, the off-cue autocue, the teething problems, the scripting inclusions since the initial filming, the wish to film Jones in a cinema setting, the passing years since the original 'shoot' in 2014 and the wish to have another go at it and do it better, all culminated in filming the narration again at the National Film and Sound Archive's Arc Cinema (24 May 2017). Some of the original narration remained in *Barry Jones* – notably, Jones's impish grin at “the big bang” and his impassioned re-enactment of his death penalty abolition speech in the Legislative Assembly of the Victorian Parliament. But in large part Jones delivered a fresh narration cured of earlier defects. He now had teeth, a professionally operated working autocue, dapper dress and no red chair. Jones himself, though three years older and looking arguably younger, came through with a stronger and more directed performance. These before and after screen shots immediately below give an indication of the difference, particularly by the removal of the obscuring chair.



The existence of two complete films both capturing Jones but slightly differently is a rich biographical resource in itself. It affords a side-by-side appreciation of what each film brings and an opportunity for students of politics and political biography to look 'under the bonnet' of *Barry Jones* and to assess what film-making brings to a greater understanding of Jones and the political subject. The many other elements of capture necessary to the filmmaking task also provide raw material for future projects. By definition, they are not open to political figures not captured in this way and for whom there is no filmed archive. In addition, Appendix Three sets out other filming conducted with Jones separate to his narration to camera that were also available to be drawn upon in the making of *Barry Jones*. Given that *Barry Jones* is the first cinema release of a film about an Australian politician, it therefore lays down a marker for future filmed studies of politicians.

Capturing Barry Jones

While filming Jones's narration was obviously crucial, the static and, indeed, unseen elements (sound) of Jones's life (captured over a lifetime, with more than a half-century of it in the public eye) were also essential to making *Barry Jones*. This required my drawing together other elements that assisted in capturing and representing Barry Jones through the film. These elements included a large media file (National Library of Australia, n.d.), photographs, paintings, drawings, cartoons and posters featuring Jones as the subject (many of them digitally held by the National Library of Australia) together with photographs taken by Jones or otherwise part of his personal collection and digitally provided for use in *Barry Jones*, photographs taken by me, Steve Moxey (Director of Photography), Ashley Jobson (Photographer), Brad Nelson (Assistant Camera) during the filming of *Barry Jones* and Jones's many books, edited collections, articles, press club addresses, parliamentary speeches, book launches etc. In order to further explain the varying elements that assisted in representing the profound influences on Jones in this biographical treatment, I identify how photography, art, music and moving image added significant layers to the way Jones was captured through the medium of the film.

Photography

The first ever film screened publicly in the late nineteenth century captured photographers filing past a movie camera snapping shots of the cameraman (Campany, 2008). As telling is the word *photoplay*, which is an early term used to discuss film (Langdale and Münsterberg,

2002). The symbiosis, mutual fascination and competition between film and photography is present from the outset of *Barry Jones* and persists in countless examples. *Barry Jones* excerpts *The Cameraman* (Sedgwick and Keaton, 1928) before the opening titles as a means of establishing the theme of this film as a film about film's influence on Jones as much as about Jones himself. But it also conveys the precedence of the cameraman over the photographer. 'Buster Keaton plays a ...photographer losing out in love and work to the movie newsreel cameraman ... already beginning to soak up the photographer's opportunities' (Campany, 2008, p. 16). Implicit in this beginning also is the displacement and disruption of technological change, a lifetime concern to Jones which became a key segment (*Sleepers Wake!* Interlude) of the film.

Barry Jones also features in its opening a weave of films where camera (*Rear Window* (1954)), binoculars (*Rear Window* (Hitchcock, 1954), *The Spy in Black* (Powell, 1939)), microscope (*Dr. Ehrlich's Magic Bullet* (Dieterle, 1940)) and diorama (*Time Regained* (Ruiz, 1999)) play upon the motif of *capture* as a mechanism of inquiry and a prelude to film or filming. As earlier described in Chapter One, these are also optical instruments for looking inside the mind.



As a precursor to film and as an element enlivened by film, photographs are used extensively in *Barry Jones*. Photography is also an element in Jones's multi-faceted interests and capacities, feeding and perhaps partly satiating his desire, in Sontag's words, to 'collect the world':

The most grandiose result of the photographic enterprise is to give us the sense that we can hold the whole world in our heads – as an anthology of images. To collect photographs is to collect the world ... (2008, p. 4).

One of Jones's photographs I use is a joiner image of the artist David Hockney (Jones, 1996). In light of Jones's slight droop on the left side, the image illustrates the point that most faces are not entirely symmetrical. Photography and its evolution into film, however, seeks to capture Jones beyond his claim of 'carry(ing) a portrait gallery around in my head, and thousands of faces are familiar to me' (Jones, 2006, p. 6).

A photograph may pass 'for incontrovertible proof that a given thing actually happened'. (Sontag, 2008, p. 7) and, indeed, photographs capture Jones beyond his temporal existence. Nonetheless, there is an unmistakable link between photography and death: 'The photograph arrests a transient moment, bears witness to that which was and is no more, and signals the inevitable end that is to come ... ', Zhang notes (2012, p. 104), while also quoting Roland Barthes's reflection as he studies a childhood photograph of his mother:

I tell myself: she is going to die: I shudder, like Winnicott's psychotic patient, over a catastrophe which has already occurred. Whether or not the subject is already dead, every photograph is this catastrophe (2010 p. 96).

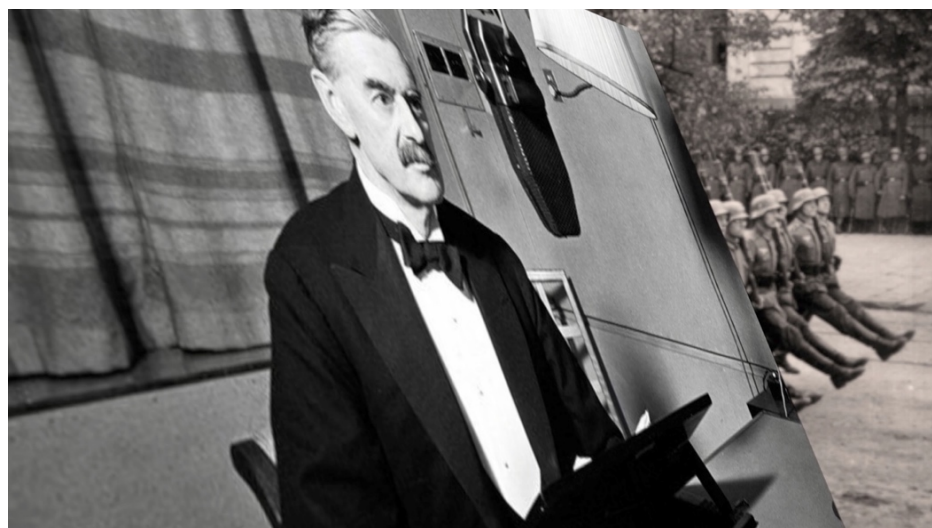
To regard photography and even film in this catastrophic light adds a further layer to *Barry Jones* as death – his family's preoccupation with their dear departed; his first memory being the death of King George V; his imagining himself as a condemned man under sentence of death; his father's untimely death; his endless search 'waiting for God (or Godot), coming to terms with death, the entry and exit price of life' (Barry Jones 1:51:55) – is a major theme. When it came to making selections about what to include and exclude, the subject of death was part of making Jones's life explicable and begs to be considered as a major driver to politics.

The photograph as a premonition of death is one idea. Another is that a photograph captures life embalmed and preserved, 'a photographic portrait being in this respect simply the logical extension of mummification' (Zhang, 2012, p. 104). Often the photograph or likeness in a painting, cartoon or caricature is all a biographer has to draw on. Film adds fluidity to photography and is enlisted in *Barry Jones* to make the captured image go further - to elongate it, to linger over it, to make it 'say' something more - through closer looking,

animation, different placement and context, added music and sound and through mixing it up with moving footage.



In those contexts, film draws closer to photography's techniques using, for example, the close-up and freeze frame, both of which are used in *Barry Jones*. In this, photography and film are often partnered in the same work – as by Ken Burns, famously, in his documentary series on the American Civil War and other series histories (1990).



A still picture of British Prime Minister Neville Chamberlain animating through a 180-degree arch before exposing German troops marching through the streets of Poland and then falling, effectively being marched over as the world erupts into war.

Not surprisingly, a slew of films have photography and photographers as their main protagonist, including *Man with a Movie Camera* (Vertov, 1929), *Peeping Tom* (Powell, 1960), *Blowup* (Antonioni, 1966) and films by Chris Marker, especially *Si J'Avais Quatre Dromadaires* (Marker, 1966), a phenomenon that Sontag says

suggests a subtler and more rigorous way of packaging (and enlarging) still photographs. Both the order and the exact time for looking at each photograph are imposed; and there is a gain in the visual legibility and emotional impact (2008, p.7).

In all these ways, photographs were an important element in the making of *Barry Jones*.

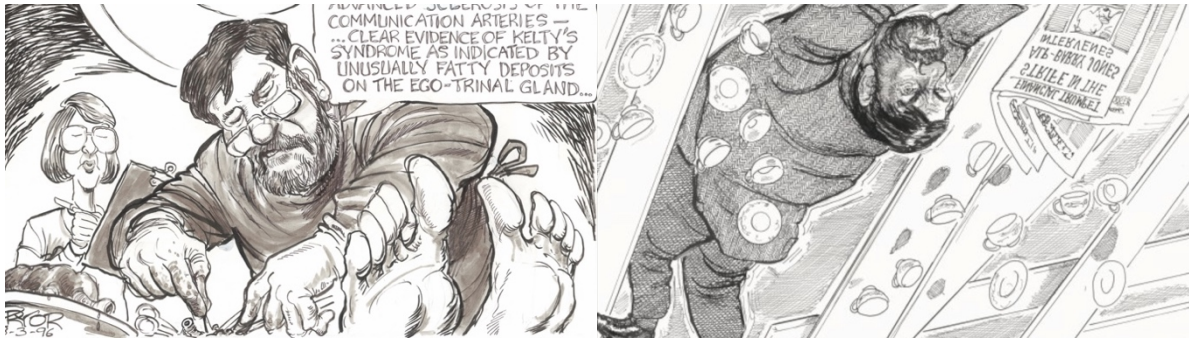
Through Art

Besides photography, other artforms have sought to capture Jones with paintings, drawings, cartoons and posters featuring him as the subject (many of them digitally held by the National Library of Australia) and comprising additional elements to which the fluidity and movement of film was applied to tell the *Barry Jones* story. The elements are mixed and layered. In the example below the framing lens of binoculars sweep across a painting of Jones in multiple poses as Jones's voice-over narrates the self-doubting and anguished odyssey of his life.



My life has been an odyssey, often anguished and self-doubting in search of the unique experience. Politics was central, but only part of the experience.(0:03:54)

In other instances, cartoons are animated to further capture aspects of his life, as immediately below where Jones, for the purposes of the film, is represented as acting as his own obstetrician (left), while yet another cartoon has him spinning and clattering from the womb.



/nvo Barry Jones: It was a complicated, forceps delivery due to my birth weight about 5 kg. more than 10 pounds in the old measurement.

Art sourced from Jones's list of favourite paintings (Jones, 2006, pp. 534–5), paintings mentioned in Proust's *In Search of Lost Time* (Proust, 2003) or pertinent to events, characters or criticism and review are further static elements commingled in *Barry Jones* through film. Below we see Jones narrating to camera in front of *Lady Leaning her Elbows on a Table* (Carrière, 1893) with the artist mentioned as painting 'quite a touching portrait' of Saint-Loup's aunt. Used in *Barry Jones* it is a wry representation of the trials of Jones's mother, further characterised in a later portrait of Munch's *The Scream* (1893), not specifically discussed by either Jones or Proust but capturing nonetheless the existential angst of the mother and son relationship and, indeed, the period in which Jones grew to adulthood.



/ntc Barry Jones: The delivery was difficult for both of us and my mother could have been understandably resentful.

Sixty seven paintings are gathered in *Barry Jones* along with more than 40 illustrations, cartoons, covers and maps – their purpose being, for example, portraiture, illustration,

dramatization, historicity, context setting, aiding criticism and review, evoking atmosphere, or making an emphatic political statement. Four paintings and their treatment in the film follow as examples:



Dramatization



Criticism and review



Portraiture and illustration



Emphatic Political statement

But it is in the combination of elements including art that film expresses its power, in film's ability to combine, compress, layer and, in particular, storify and animate.

Through Sound and Music

Another critical element to this layering of material within film is sound – narration, dialogue, music and effects. In three of the above frames (there are 24 frames per second and each frame could potentially be a different image) Jones is narrating to camera while in the lower right frame showing Goya's archetypal portrayal of a wartime execution by firing squad (Goya, 1814) we hear Jones's narrative voice-over: 'The death penalty might seem to be an extraordinary preoccupation for a child ...'.

Further elements in the creation of *Barry Jones* are the 20 pieces drawn from Jones's lists of great music and favourite operas or from pieces mentioned by him as specifically relevant to a

subject, period or event like the music used to console him in the lead up to, and aftermath of, Ronald Ryan's execution:

1:49:36

ntc BARRY JONES:

Apart from personal support it was music that kept me going and there were two pieces that I kept playing over and over. First the solo for oboe the arioso from Bach's *Cantata Number 156* (Bach, 1729)

1:49:52

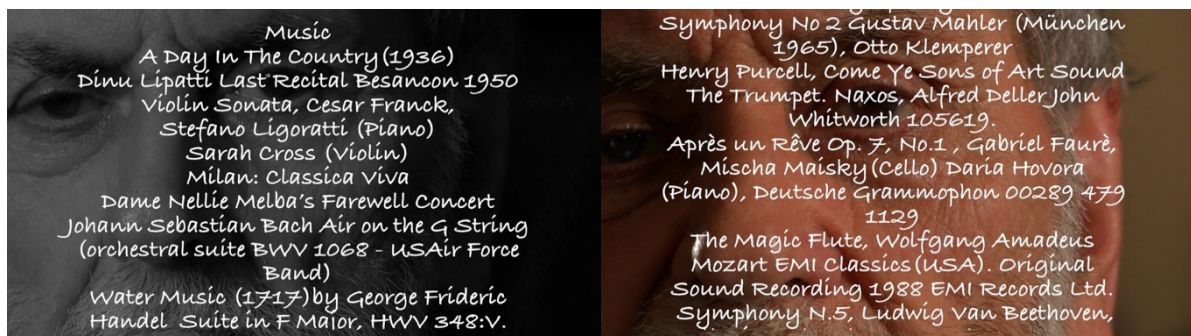
/ss

/pp COUNTERTENORS ALFRED DELLER AND JOHN WHITWORTH

/nvo BARRY JONES:

and the wonderful duet by the English countertenors Alfred Deller and John Whitworth called *Sound the Trumpets* from *Come ye sons of Art* by Purcell.

I also chose music referred, or alluded, to in Proust's *In Search of Lost Time*, notably the use of Cesar Franck's *Violin Sonata in A Major* (1886) for a foundational segment early in *Barry Jones* where Jones specifically addresses Proust's significance and his impact upon him. Franck's tune is speculated (Connelly, 2012) to be 'The *Vinteuil Sonata*' in the novel, music forever sought by Swann and Odette as signifying their romance, although other contenders abound for: 'that little phrase by Vinteuil which was, so to speak, the national anthem of their love' (Proust, 2003). The sonata also plays over the closing credits where a searching camera and slow-motion captures in black-and-white then colour a close-up of Jones's face. Franck's 'little phrase' approaches being a theme for *Barry Jones* and is part of the film's emotional layering.



Music is therefore an acutely apt element given its centrality to Jones - inspiring the title of his book *Sleepers Wake! Technology & The Future Of Work* (Jones, 1982), consoling him

when in despair, instructing him to live bravely and fully (Dinu Lipatti's 'death while listening to a recording of Mozart was very edifying' (*Barry Jones* 1:16:56) and as a sometimes remarkable *entrée* to politics, if not to being Prime Minister then at least (and only partly in jest) to being invited to the Prime Minister's office to discuss subjects of high importance:

1:13:26

I explained (to the Prime Minister Paul Keating) about how I met ... (Jascha Heifetz) and had lunch (with him) and I remember ... (Keating) looked very thoughtful and put his head down and he said, 'Jeez Baz, I'd have given my left ball for an experience like that'.

Music adds a flowing element to otherwise still imagery that can be tricked into movement by the application of film. It is also critical to understanding the emotional and intellectual texture to Jones's life and three discreet sections of *Barry Jones* are devoted to it, although in other senses it is always present.



In addition to photography, art and music, other elements used, however, began 'life' as moving footage and they are harnessed on the run, as it were, and herded and directed in shaping *Barry Jones*. Thus, to the static archive was added moving images centred on capturing Jones. Moreover, a list of films that were used in different ways to highlight different aspects of Jones's life is at Appendix One and is also noted in the film's credits. The addition of film to photography, art, sound and music is all part of the method of 'preserving' and encapsulating Barry Jones as developed further below.

Preserving Barry Jones

The discourse linking photography and death is confronted again when considering the place of the moving image and, specifically, Jones in *Barry Jones* and, indeed, the raw footage of Jones filmed over many days and in many guises and used to fashion the film (Appendix Three lists the filmed sessions with Jones). Photography as mummification is an attempt to cheat death with death laughing back. With the moving image death is less certain. Film maintains more of the elements of the embodied presence – in Jones’s case how he looked, how he sounded, how he gestured, how he laughed – were captured at least during the times he was filmed. In *Barry Jones* we see the narrating presence of Jones at 84 full of bottled energy and vitality, with his life force unmistakable and palpable. This is true too of the now departed I.F. Stone and Robert McNamara as viewed in *I.F. Stone’s Weekly* and *The Fog of War* with their robust presences bristling in present time. As I complete this exegesis Jones approaches 87 (11 October 2019). Long may he live but there will be a time when Barry Jones is no longer. Yet his narrating, energetic presence *captured* on film is there to be projected on screen as if Jones was there himself. There is a tangible quality to it that surpasses Hamlet’s ghost – not fantasy, not apparition, at the dead hour or any hour, in or out of Denmark.

In a chapter about the silent film on *The Life of David Lloyd George* (Elvey, 1918), Thompson comments on the ‘indexical access to people’ (*context*) given by ‘the photographic image on the screen’:

As time passes, the value of this access grows: we find ourselves looking at things that we could no longer look at were it not for their mechanical capture, earlier, by the camera (1998, p.146).

While an obvious contrast, it is extraordinary to think of those like McNamara, Stone and Jones for whom there is a rich filmed archive and of those without it. Three-times Prime Minister of Australia Alfred Deakin is an example. Last in office in 1910, more than 20 years after the advent of film, Deakin is captured by a fleeting second of moving footage (his entire filmic record) and with no audio capture of him either – not one recorded word. It is a significant loss to history and to our understanding of one of Australia’s most important and complex political figures that we lack this captured archive of him. Modern interpreters of Deakin, La Nauze (1965) and Brett (2017), are deprived of what flashes of insight moving footage may impart. For Brett:

[t]he core challenge of political biography is to answer the question: Why politics? Why did Deakin choose politics for his life’s work? What needs did it fulfil, and what emotional and psychological resources did he muster for its accomplishment? (2017, Location 146).

Working admirably with a rich paper archive, Brett is always insightful. One wonders, however, if an archive of moving footage and, indeed, a filmed biography narrated by her subject, or otherwise capturing him on film, would have made for a less enigmatic Mr Deakin. Seeing Deakin 'in the flesh' – talk, move, gesture, laugh, dismiss with an eye-glance, a sigh of impatience, a burst of anger – would have provided greater opportunity for a more nuanced insight into the way he thought, felt, acted, decided and behaved and so too for others for whom this record does not exist.

Distilling Barry Jones

The discipline of reducing a life to its essentials is relevant to all forms of biography and was touched on in Chapter Two. Famous aphorisms hammer the point, notably Strachey's call for brevity 'excluding everything that is redundant and nothing that is significant' (Strachey, 2008a, Location 27). Tackling voluminous lives, biographers quickly forget, as Tuchman complains more than 60 years later, of those having 'abandoned the selective in favour of the all-inclusive' (1985, p. 89). She contrasts the biographer giving equal treatment to everything to the portraitist who 'does not achieve a likeness by giving sleeve buttons and shoelaces equal value to the mouth and eye' (1985, p. 89). Lasswell's pioneering *Psychopathology and Politics* lays similar stress: 'The person's own story is not a chronology of everything he thought or did ... (rather, it) is concerned with facts which are *developmentally* significant' (1986, p. 9).

Yet the grievance seems less cardinal in written form where even brilliant exponents hint at relaying lives seemingly in real time, as Robert Caro and Robert Skidelsky do in their sweeping studies of Lyndon Johnson (Caro, 2013b) and John Maynard Keynes (Skidelsky and Skidelsky, 2005), the last reference itself being a 1000-plus pages abridged version of a three-volume set. As these biographers and others affirm, the conduct of politics covers a vast terrain (Walter, 2014). The voluminous nature and the stuff of one life, let alone the bigger political lives of leaders or politicians of influence like Jones, calls out for winnowing and *Barry Jones* makes no attempt to cover all of it. The method of producing a film assists by demanding greater economy. Murch, editor of the film adaption of Ondaatje's novel, *The English Patient* (1993), daily grapples with film's call for compression. Facing the challenge of 'adapting novels into films',

M: The most frequent problem is abundance. The amount of story in a novel is so much more than a film can present. In general, short stories are easier to translate into films than novels are. As a rule,

when you're adapting a novel to film, you have to ask, What's the short story of this novel? (Ondaatje and Murch, 2004, Location 1882).

Film therefore brings different attributes (and even richer detail of a type) but in this regard it is also reductive. Even the film epic shrinks the life to the salient, as it does in *Lawrence of Arabia* (Lean, 1962), a more than three-hour film covering 'only a few years of Lawrence's life' (Suber, 2006, Location 1297). Strachey instructs the biographer with a cinematic understanding urging her to:

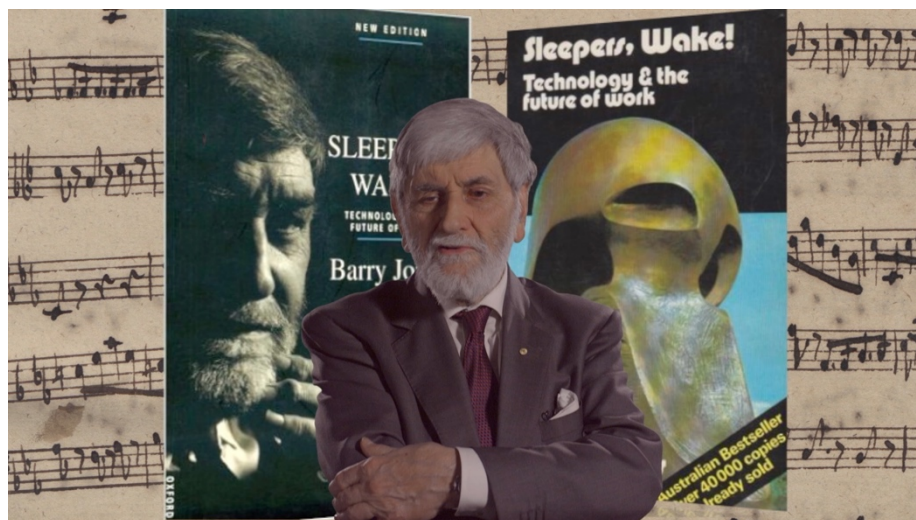
row out over that great ocean of material, and lower down into it, here and there, a little bucket, which will bring up to the light of day some characteristic specimen, from those far depths, to be examined with a careful curiosity (2008b, Location 8).

With Lasswell, '(we) want to discover what developmental experiences are significant ... and discern the turning-points in the growth of various patterns of political life' (1986, p. 8). The short story version of Jones falls on childhood and uncurls from there. Classic silent film biographies of political figures *Napoleon* (Gance, 1927) and Lloyd George (Elvey, 1918), although dramas, also weight the earlier years, particularly so in Napoleon's case, as does a later *Young Mr Lincoln* (Ford, 1939). Berry's introduction to *David Lloyd George: The Movie Mystery* illuminates *Barry Jones* too when referring to Thompson's essay that 'examines scenes involving the young Lloyd George, in which the actions of Lloyd George as an adult are "not presented but prefigured". We are presented with glimpses of a future' (Berry, 1998, p. 22). There is a prefiguring in the scene selections of *Barry Jones*, no blow-by-blow account of his career in Federal Parliament (1977-1998) or his time as Science Minister (1983-1990), but detailed accounts of earlier experiences that led him there and value-scored his readiness and approach to the task.

To carve the short story of Jones's life, *Barry Jones* compacts Jones's childhood, adolescence and young adulthood to the key characters, ideas, events and experiences forming the elemental building blocks of his drive to politics. This results in 35 segments, for the most part marked by a theatre screen with an intertitle – *A snapshot of my life*, *How my mind works*, *The Penalty is Death* (immediately below), *The Great Dictator*, *Quiz Show* etc. There are six segments, however, where demarcating with an intertitle would have interrupted the flow of the film – *Filmgoer*, *Are you Barry Jones?* *Irene Jones* (mother), *Nanna Black* (grandmother), *Reading* and *Music*.

The Penalty is Death

The decision to identify these segments was central to the film's contribution to understanding Jones's life, with the details of his political career falling outside the film, yet nonetheless referable to them. He was one of the early movers on the threat of climate change, a champion of the Commission for the Future (1985-1998), ever alert to rapidly changing technology and its impact on the future of work (Jones, 1982), a critic of economic rationalism, and an architect of *Knowledge Nation* (Knowledge Nation Taskforce, 2001) – all endeavours that had their genesis and motivation at an earlier point of Jones' life.



The selections also sought to integrate Jones's life in a way that makes it explicable and gives relevance to its various strands, so that his Melbourne High School choral singing of J S Bach's *Cantata BWV 140 Wachet auf... Sleepers Wake!* Enables the viewer to understand how it inspired the title of his best-selling book of that name on technology and

the future of work (1982). Furthermore, his childhood viewing of Chaplin's *Modern Times* deeply influenced *Sleepers Wake!*'s genesis and content.

1:09:39

/ntc fi BARRY JONES:

I saw *Modern Times* as a revival in 1940 or 1941. Its images remain with me still

1:09:47

/fc *Modern Times* Chaplin repeatedly hit in the face by mechanical feeder.

/nvo BARRY JONES:

– and were among the deep memories that led me to write *Sleepers, Wake!* (1982).

And *Sleepers Wake!*'s messages continued to reverberate in his parliamentary work, as chair of the House of Representatives Standing Committee for Long Term Strategies (House of Representatives Standing Committee for Long Term Strategies, 1995).

1:11:04

/fc *Modern Times* of the famous image

/nvo BARRY JONES:

The famous image of Charlie stretched over a huge cogged wheel has been often reproduced – and I had it printed on the cover of *The Workforce of the Future* (1995)



1:11:15

Cover of Barry Jones book emerging with Charlie from the machine

The filmography involved in emphasizing and making the film, highlighting the essential elements necessary to understanding Jones, is further explained in Appendix One and involved a deliberate editing framework which is set out now to further explain the making of *Barry Jones*.

Editing *Barry Jones*

The capacity for *Barry Jones* to 'row out over that great ocean of' (Strachey, 2008b, Location 8) Jones's life and dip in and out of its depths is facilitated by the edit, the technique of casting lines into entirely different waters and hauling up diverse specimens to mix and mingle on the same viewing deck. Münsterberg, in an early psychological study of film, describes how:

A set of pictures taken by the camera man a thousand miles away can be inserted for a few feet in the film, and the audience sees now the clubroom in New York, and now the snows of Alaska and now the tropics, near each other in the same reel. Moreover, the ease with which the scenes are altered allows us not only to hurry on to ever new spots, but to be at the same time in two or three places. The scenes become intertwined (2002, Location 251).

Aspects of the unique attribute of 'the edit' maybe said to be replicated in literature, Proust, for example, or James Joyce's *Ulysses* (Joyce et al., 2008) or Eliot's *Four Quartets* (Eliot, 1974). Yet even so, Proust's 'flashbacks', for example, are a linear meditation with the narrator chasing through memory to where 'the noise of the spoon upon the plate, the unevenness of the paving-stones, the taste of the madeleine' were born and from whence they exert their power (Proust, 2003). The utterly transforming nature of the edit as used in film, however, is of a completely different order. It does not tell, it shows.

Murch is amazed the edit works at all:

One moment we're at the top of Mauna Kea and—cut!—the next we're at the bottom of the Mariana Trench. ... It wouldn't have been surprising if film editing had been tried and then abandoned when it was found to induce a kind of seasickness. But it doesn't: we happily endure, in fact even enjoy, these sudden transitions for which nothing in our evolutionary history seems to have prepared us (Ondaatje and Murch, 2004, Location 813-814).

In explanation, he likens film's ability to travel so quickly through the vast chronological, geographic and psychological spaces and to go to such emotional depth to dreaming:

(T)he visual dislocations ... happen all the time when we dream. I believe that one of the secret engines that allows cinema to work, and have the marvellous power over us that it does, is the fact that for thousands of years we have spent eight hours every night in a "cinematic" dream-state, and so are familiar with this version of reality (2004, Location 831).

Jones's early absorption in the world of film included his childhood awareness of film's componentry. As he notes in *Barry Jones*:

0:03:28

/nvo BARRY JONES:
One Christmas I was given a small projector made of tin ...

0:03:32

/nvo BARRY JONES:
and wound by hand, and some small, short film strips and
began to understand the importance of editing ...

0:03:41



/fc PERSONA CHILD'S HANDS
/nvo BARRY JONES: and montage.

In this excerpt, Jones's recorded voice-over is combined with moving footage from Bergman's *Persona* (1966) to illustrate and storify the narration. Editing and montage are demonstrated and we are led to see the child's hands in *Persona* as Jones's hands, magically conjuring film's capacity for bending time and stitching images together in different combinations.

Identifying the 35 sequences each involved an inordinate number of decisions around the edit. This is further explained in Appendix One and includes an extended filmography that explains how films were used for genre and framing, as film criticism, as likeness and resemblance, as dating and depicting events, to progress the story, to re-enact character, to map social milieu and to sculpt emotion. To describe fully the elongated editing process involved in determining both the different segments and the mix of films and other componentry to be used in all of these different ways would be a voluminous exercise. They are abbreviated in Appendix One but the following example on the film's elaboration on the theme of *death* is used to illustrate the editing process and the unique contribution of capture, compression, emphasis, emotional connection and dialogic engagement that film brings.

Death: The Final Edit

Winterson introduces *Orlando* by telling us:

When Woolf thought about writing she concluded that poets proceeded by leaving everything out. The novelist proceeds by piling everything in. How could she both pile in and leave out? (Winterson, 2013, p. xiii).

While the edit is a tool for both piling in and piling out, some subjects demand inclusion. In Jones's case there is an ever present awareness of the grim reaper and of life's chess game with death (Bergman, 1957a). In *Barry Jones* death lurks as an early push to politics and is a key component in the film's content and construction. For death haunted Jones from boyhood, an archetypal fear, surely, but one which for Jones was particularly acute. More comfortable with an older cohort of his grandmother Nanna Black ('my greatest encourager') and great-aunt Edie, the brush for Jones is that they talked constantly about relatives taken:

0:21:24

```
/p PHOTOGRAPH OF THE POTTER FAMILY  
/ntc BARRY JONES:  
perhaps it was not surprising that I took  
notice of deaths reported in the media because  
death was a subject of constant preoccupation  
with my Geelong relatives and they talked  
endlessly about their dear departed.
```

Olivier's film *Hamlet* (1948) is a burning part of Jones's filmography and he looked deeply into it for likenesses and, after a time, found the play itself. He confides in *A Thinking Reed*:

I felt as if parts of the play were lodged in my head in an intrusive, often painful way. Slabs of Hamlet's soliloquies ('O, that this too too solid flesh ...', 'To be or not to be ...') kept repeating endlessly, usually unbidden, and I memorized more of *Hamlet* than any other play. This phenomenon may have been commonplace for boys of a narcissistic tendency as they experienced feelings of isolation, rage, frustration, impotence and impatience (2006, p. 71).

So Olivier's film became an obvious inclusion in *Barry Jones*. The famous gravedigger's scene is particularly powerful and I had Jones appear and disappear by Hamlet's side, more corporeal than Hamlet's father's ghost but, in keeping with the film medium, spectral at the same time. The purpose of Jones's grave side appearance is to soliloquize on death and to deepen our understanding of the way Jones's mind works.

0:21:51



/ntc BARRY JONES MATERIALISES AS YORICK'S SKULL IS HANDED TO HAMLET:

Much of my life time preoccupation with sequencing or dates may have come from trying to work out family relationships.

0:21:59

/p POTTER FAMILY.

/fca Hamlet's voice trailing: 'I knew him Horatio'.

0:22:01

/p Potter family

/nvo BARRY JONES:

I found a family Bible with the dates of births and deaths carefully inscribed, and memorised the list.

0:22:11

/p THE BURIAL OF THE COUNT OF ORGAZ EL GRECO 1586-1588

/ntc BARRY JONES:

Always the concept of death and images of death accompanied me.

His meditation on being and not being leads a drum roll of death imagery – Victoria's deadly bushfires of 1939; Pope Pius XI's death on the 10th of February 1939, with a newspaper image of him lying in State ('This was the first image I'd ever seen of a human corpse' (*Barry Jones* 0:22:35)); the death on 7 April Joseph Aloysius Lyons, the first Australian Prime Minister to die in office; and, then, the following summer ... his own brush with death when playing in the surf at Ocean Grove, caught by the undertow and disappearing.

0:23:17



/ntc BARRY JONES:
I remember seeing rocks on the head land
and assumed it was the end ...

I didn't struggle and thought of it as fate.

0:23:28



/nvo BARRY JONES:
Then my aunt Iris, my mother's sister, (with the camera
coming down on Hamlet's head) saw my head bobbing under the
waves and ran and swam to my rescue.

/fc CLIMACTIC MUSIC FROM *HAMLET*
1948 WITH THE SEA LAPPING BENEATH.

0:23:44



/fc BEFORE SCREEN OF ROCKS AND A ROILING SEA BELOW WITH HAMLET'S FACE MATERIALISING AND THE SOLILOQUY:

Hamlet:

To be or not to be that is the question.

Capital Punishment and Jones's determination to abolish it, the longest segment in the film at more than 28 minutes, is again an early encounter with death. As a six-year-old he read about two hangings in his home city of Melbourne and recalls the experience as if it were yesterday, gripped by 'terrors and nightmares' and 'going over and over what was happening or had happened and who was doing or had done what to whom' (1:34:28)

1:34:40

/fc *WAR and PEACE* SHOVELLING EARTH ON A GRAVE

/s *War and Peace* (1965-67)

/nvo BARRY JONES:

The scene of these childhood terrors

/fc *WAR and PEACE* PIERRE STARING UPWARD FROM A DARK WRECKED ROOM

1:34:41

/ntc fi BARRY JONES:

was my dank, dark windowless bedroom at Manor Grove Caulfield which became a kind of metaphor

1:34:49

/fc *PATHS OF GLORY* (1957) CELL DOOR SWINGS OPEN AND SOLDIERS WALK IN

/nvo BARRY JONES:

for a cell.

Jones's campaign to abolish capital punishment drew together many of the earlier elements of *Barry Jones*. In addition, it had enormous personal significance:

1:50:57

/fc WAR AND PEACE BLINDFOLDED YOUNG MAN TIED TO A STAKE,
DRUM ROLL AND THE STAIN OF A FATAL SHOT OPENING ON HIS
NECK
/nvo BARRY JONES:
Helping to end capital punishment gave me a
greater sense of satisfaction than any other
public activity I've ever been involved in.



1:51:10

/fc WAR and PEACE OPAQUE VISION OF EXECUTED VICTIM
DRAPED OVER THE VICTORIAN PARLIAMENT.

1:51:12

/p PAINTING HENRY BOLTE with dead boy draped across
it CLOSING TO A CLOSE UP

Inter-generational grief psychologist Halasz brings his own intertextual residue to viewing *Barry Jones*:

I can not help but see it through my professional eyes as also a 'case study' of the extremely highly functioning personality who has to learn the convention of emotion rather than feel it as a natural state ... (Halasz, 2016 'Rough Cut Critique of Barry Jones' Email to Garry Sturgess 5 July 2016)

For Halasz, Jones's early life and the lost times of childhood and his many moves as a child would have been experienced as a series of mini-deaths: 'No wonder in the end, (Jones) settled on the absolute of "death" as the social cause he championed' (Halasz, 2016).

This extended explanation of the sequence 'The Penalty is Death' as the longest sequence in the film, serves to encapsulate the many decisions made within each of the thirty five sequences of the two-hour-long film, to crystalize the decisions made in synthesizing and

portraying Barry Jones to an audience – to 'tell the story of a political life in such a way as to make that life intelligible' (Brett, 2003, p. 73) and to enable the exegesis to articulate the thinking behind the making of *Barry Jones*.

Chapter 4: The Meaning of *Barry Jones*

The twenty-eight-minute sequence on capital punishment is one example of how film plays upon the individual psyche of viewers. Jones writes movingly of his opposition to capital punishment in his memoir *A Thinking Reed*:

I learnt that millions were executed without cause in Hitler's Germany and Stalin's Russia, and we executed only a handful for serious crimes, yet every execution seemed to be part of a continuum, an illegitimate use of state power (2006, p. 75).

But to this, *Barry Jones* commingles further elements – Jones's voice and moving image, footage of the gas chambers and lime pits where millions perished and the juxtaposition of genocide with individual execution being of a kind, part of a continuum. And all this features as a weave within a powerful drama about a fugitive Nazi war criminal hiding from his past in small town America (Welles, 1946). So the sentence from *A Thinking Reed* is transformed into a taut emotional scene with a great many added elements. A dramatic scene of Orson Welles meeting an accidental end at the stroke of midnight buttresses the excerpt:

1:37:47

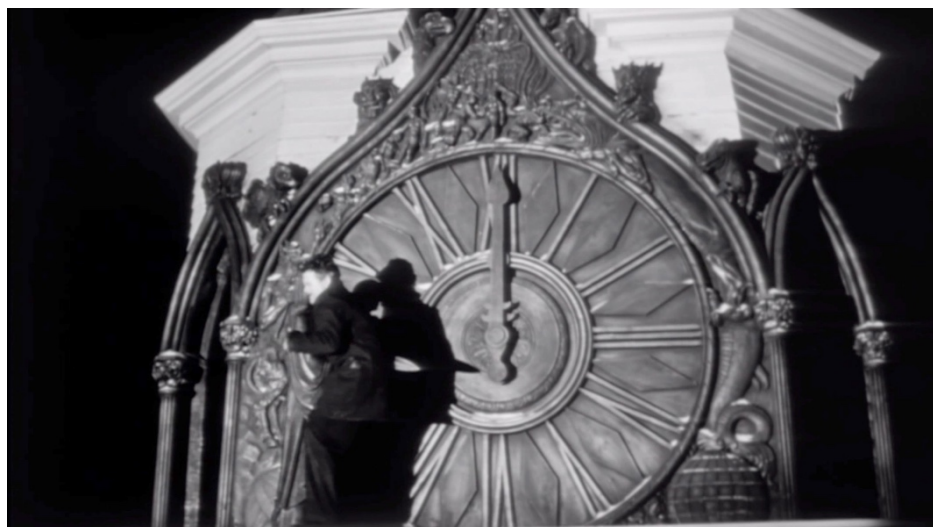
/s *THE STRANGER* (1946)

/nvo BARRY JONES:

(O)ne of the factors that makes life bearable is the uncertainty of the hour of our deaths.

1:38:00

/fc *THE STRANGER* ORSON WELLES MEETS HIS END WITH THE SWORD PIERCING HIM



Referencing a film script sequence above is but a hint of the cinematic encounter to which it is necessary to add the immersive sensual experience of actual movie-going, which extends the particular value of film as a medium of biography. In his foreword to Fried's *Critical Flicker Fusion: Psychoanalysis At The Movies*, Ainslie elaborates on '(t)he complexity of film, with its layers of explicit and implicit, experienced but not necessarily "represented" dimensions, (which) makes film, arguably, unique among the arts' (2017, p. xvii). Regarding the implicit, he refers to an editor's use of 'a palette of visual material' subliminal to an audience's attention (xviii). Then there is the power of pacing, the craft of 'staging, lighting, and perspective' and music moving 'between the subliminal and the pronounced, at times unnoticed, insinuating itself into the subjective experience of the film, at others quite salient and defining' (xviii). Completing his analysis is the audience's following of 'characters as they move through time help(ing to) approximate lived experience in ways that are unique' (2017, p.xix). With an understanding of the decision-making behind the film, including the iterative process which was necessarily part of the project, it is important to now move to reflect on film's ability to convey a sense impression of what it might be like *to be* another person – to think and feel like the person being portrayed.

This chapter therefore highlights film's capacity to engender a deep emotional connection and visceral response from the viewer to the biographical subject and to the film world the subject inhabits. This is a parallel strand to the experience of *being another person* which is also discussed in this chapter, using a wider-angled lens. What happens when we see a film, or as Piotrowska fashions it: 'How are (we) touched when (we) are not actually physically touched?' (2015, p. 6). It is a question bristling with the inter-subjective and intertextual, as this chapter further discusses the phenomenon of film viewing where audiences sit in a darkened theatre, together but apart, watching the same film but, in important respects, seeing it differently. This aspect of film-going enlivens it pedagogically, as the different responses to the same film can be discussed and explored. It is of a kind with the dialogic encounter with the subject but is after the fact and is further explored in this chapter.

Barry Jones was conceived for cinema, drawn by its allure and stature. Unravelling the attraction requires unwrapping the question of what happens when we see a film? Murch and Ondaatje note the mass intimacy of cinema yet its cocoon of privacy:

M: ... you're in a group and benefitting in some strange way from the group experience—yet if the film is any good, you also feel that it's speaking directly to you. Even though it's touching all these other people as well. The ambiguity comes from the fact that it's flowing through, like a river. ...

O: One of the things about watching a video is that it never feels private. I'm always conscious of it as a group thing. But it never feels that way in a cinema ... (2004, Location 794-801).

For McGinn it is the 'looking into quality' of cinema that distinguishes it:

The sky has taught the human eye how to look into things, and the movie screen is just a fresh turn on an ancient skill. Looking into the screen is therefore natural to us ... (2007, p. 25).

Whereas television lacks the 'immersion characteristic of the cinema experience', '[w]e never quite enter the world of the film that is being broadcast as we do in the movie theatre' (2007, p38). In the early days of cinema Münsterberg combined aesthetic analysis and psychological research to produce a

unified principle: the photoplay tells us the human story by overcoming the forms of the outer world, namely, space, time, and causality, and by adjusting the events to the forms of the inner world, namely, attention, memory, imagination, and emotion (2002, Location 1301).

In addition to this emotional link to the subject, and the power of film as a medium, this chapter finally examines further links and connections between psychology and film that add to the meaning and significance of *Barry Jones*.

Keaton's Leap

Barry Jones is a psychological exploration of the inner world of Jones's earlier life where the fundamental drivers to politics were formed. Its aspiration was to make Jones's career as a politician explicable by reference to his formative experiences. The emergence of film and Freud at roughly the same time draws attention to film's psychological starting point: 'Both psychoanalysis and film are infused with the sensibilities that defined *fin de siècle* European culture with its intense interest in human subjectivity' (Ainslie, cited in Fried, 2017 p.xvii). Awareness of the entwined past of film and psychoanalysis and the approximate spatial alignment between screen and audience is present from early days too as the fluid boundaries are deliberately exposed. In the Lumière brothers 1895 short film, a 'roaring locomotive seemed to rush out into the theatre, touching off panic and flight' (Haverty Rugg, 2006, p. vi). Barnouw also remarked on this effect on the audience:

The arrival of the train – virtually 'on camera'- made spectators scream and dodge....The use of movement from a distance toward the viewer, and the surprising depth of field in the sequence, offered audiences. An experience quite foreign to the theatre ... (1993, p.8).

Film's collision with audience is central to Buster Keaton's 1924 classic *Sherlock Jr.*, where the character of the projectionist falls asleep and dreams his way into the film he is projecting. Haverty Rugg views this as 'the foundational dream of cinema, the place where the fantasy projected on the screen and the world of the viewers run into one another' (2006, pp. v-vi).

Barry Jones embraces this fantasy as Jones accompanies, narrates, reviews, remembers, is reminded by, and enacted by, a procession of films that played through his younger life or are included as films he saw later that seemed to him to encapsulate his earlier experiences.



0:26:53

/s Fahrenheit 451(1966)

/nvo BARRY JONES:

As a seven-year-old, this came as a shock (that not everybody read as they walked). Years later, when I saw the film Fahrenheit 451, I recognized the world that I'd imagined as a child with people walking trancelike absorbed in their books.

In *Barry Jones*, the film's dual collision with audience and the audience's collision with it, is demonstrated as Jones: (a) sees the screen rush at him, (b) enters the screen as a character, (c) is represented by an actor or (d) is both within and without the film as narrator and reviewer.



(a)

(b)



(c)

(d)

To Haverty Rugg, this projected coming and going 'implies the same underlying supposition': '(T)he cinematic screen is no mere flat surface upon which phantoms are projected, but a portal connecting the world of the viewer with a real world beyond the screen' (2006, p.vi).

A teeming literature supports this connectivity and the 'psychological force' exerted by film's 'visceral appeal': 'Viewers identify so readily with movie characters and become so emotionally connected with the films they see that the illusion on the screen becomes intertwined with their own fantasies' (Indick, 2004, pp. 3–4). Piotrowska posits an unconscious archive of 'dis-remembered memories that makes us have different bodily and emotional responses to a film?' (2015, p. 6). Suber is of a like mind: 'Emotional response of the audience comes not just from what is projected from the screen but also from what the audience projects onto it' (2006, Location 844). As noted in Chapter 1, McGinn sees films as triggering 'psychological mechanisms' akin to 'the dreaming state':

Dreams ...are emotionally charged; they are also of a sensory character – particularly, visual and auditory. But these two components of the dream are not independent of each other: they are fused together into a seamless whole. One might almost say that a dream image is a pictorial motion – and emotion in sensory clothes (2007, pp. 102--103).

This mind-on-movie interactivity is key to understanding Jones and is represented in *Barry Jones* as it samples some of 'the more than 50 memorable films' Jones saw between 'the ages of five and nine' (30:45) and the many more since. *Barry Jones* is therefore an open-cut viewing of Jones's 'inner darkroom' as films sluice through the reaches of his ample mind, commingling with what is there already and leaving their alchemised imprint. The audience of these films is the next context for discussing the meaning of *Barry Jones*.

Jones as Audience

Jones is at one time 'audience' to films he watched through his formative years and the 'subject' of *Barry Jones* where he, in effect, co-stars with those earlier films. He also had a dialogic role during the film's making. But he is also an 'audience' to the completed *Barry Jones*. As 'audience' he brings a distinctive presence but so too do other audience members who mingle their viewing with a distinctive crush of character and the compression of a lifetime's events, including their own movie-going. This is the intertextual nature of film's reach, Piotrowska's unconscious archive of 'dis-remembered memories' shaping our 'different bodily and emotional responses to a film?' (2015, p.6).

Jones had appraised versions of the film *en route* to its finished form. But his first public viewing of a fine cut of *Barry Jones* was on the night of this 85th birthday on the 11 October 2017 at the National Library of Australia (NLA). There were more than 200 people present and the event began with a spontaneous outburst of Happy Birthday to Jones. Jones was yet to see the newly-filmed narration (without the annoying autocue glitch, the blocking presence of the big red chair, and with his newly completed dental work). Viewing a film narrated by him and about his life makes Jones unrepresentative. But he, nonetheless, brings insight into the psychological and physical reach of film, insight supported by others present and by the literature. He reported:

Last night was a very powerful emotional experience. I was struck by how many people told me after the screening how moved they had been. Rachel (Faggetter, Jones's wife) too ... I was far more moved than I could have imagined: indeed, I was lost for words (Jones, 2017 'BJISOLT__Some Notes on Editing' Email to Garry Sturgess 12 October 2017).

At a later screening of the *Barry Jones* final cut in Melbourne on 22 April 2018, Jones heaved in his seat, physically moved by the film, swinging from unhappiness to agreement about the film's ending. His reaction underlined film's emotional and physical reach – 'How are (we) touched when (we) are not actually physically touched?' (Piotrowska, 2015, p.6) – and film's fluid and ambulatory nature, striking different responses even in the one individual as their

life moves on like Heraclitus's river. The interactivity of movies is a continuum, like a chemical reaction that keeps evolving. Jones is an individual instance of what can happen generally. He is case study of what can be done with movies but also as 'audience' a demonstration of what movies do.

The NLA screening arose iteratively and upon my initiation, seeing it as an opportunity to gauge audience reaction. Other opportunities flowed from it, with the four special screenings mentioned in Chapter Two and with more than 1000 people having now seen *Barry Jones*. There was no real thought at the time for gathering systematic feedback, although this is certainly open for future research and pedagogic purposes centred on film biography. But there was enough by way of unbidden reaction to give a sense of film's deep connection to audience, some of it of kinetic description, with rushed reports of being 'home from a heart-stopping evening' ([Brown, 2017 'Barry Jones In Search of Lost Time' Email to Garry Sturgess 11 October 2017](#)), only just emerging 'blinking and gaping - into a Carlton dusk after watching with awe the most improbable movie star in Australian history' ([Stove, 2018 'Barry Jones In Search of Lost Time - A Film Story' Email to Garry Sturgess 18 May 2018](#)) and being unable to get the 'film out of my mind. ... I felt I was right inside Barry's mind, stretching, reaching, growing, narrowing ...' ([Wolfson, 2017 'Barry Jones In Search of Lost Time -- A Film Story' Email to Garry Sturgess 12 October 2017](#)). 'I felt I was in Barry's head', a film industry viewer reported ([Swart, 2018 'Barry Jones In Search of Lost Time - A Film Story', Diarized phone call to Garry Sturgess 12 April 2018](#)). An American film theorist and author noted: 'It could easily have been an hour longer' ([Kawin, 2019, Text message to Garry Sturgess 3 June 2019](#)). A Melbourne film critic had this reaction:

Two hours with Barry Jones is not enough. As the credits rolled, I felt tears prick my eyes as if a dear friend was leaving; I didn't want this warm, engaging conversation to end ([Butler, 2018 Film, Review 'Fillums.com.au' 19 May 2018](#)).

Butler also reported:

A lady in the same row as me stopped as she left and chatted about how much she loved it. Her father had been on the Supreme Court when the Ryan case had been decided and she'd always felt a sense of guilt at the part he played. The film helped her understand how he had had no choice and what the context was, particularly with Bolte's agenda ([Butler, 2018 'Barry Jones ...' Email to Garry Sturgess 6 June 2018](#)).

This goes to the intertextual nature of the viewing experience where core understandings (intersubjective) are suffused with individual knowledge and experience of the viewer, whether of events, screen culture or personalities mentioned. By happenstance, I discovered

after one of the viewings that one viewer was related to the head teacher at Ripponlea State School, William Young, responsible for Jones's 'speedy promotion to grade 5' (47:07). Having earlier unsuccessfully sought a photograph of Young from Ripponlea, I first covered the omission with a picture of Albert Einstein (parody) but replaced it with an excerpt of Professor Kantorek (Arnold Lucy) (also parody) from *All Quiet on the Western Front*. (Milestone, 1930) Either way, William Young is transformed but in a more layered way to a relative than an ordinary viewer.

46:07



This is McFarlane's point when insisting: 'Intertextuality matters when we watch a film: we can't put aside all the information we bring to bear on it' (2016, Film Review). These are ripe points for exploring in group dialogue when discussing *Barry Jones* and other film biographies. The intertextual operation of film and its deep reach is acute in Jones's case. He is effectively an only child, his sister is seven years his junior (-7 by his formula) and isolated from peers by frequent moves: 'In May 1938, we moved to a flat in Manor Grove, Caulfield, the tenth move in eight years of marriage' (40:02). At home, he spends most of the time in his dank, dark room (Proust's 'inner darkroom') 'developing' himself. He is effectively estranged from his parents, his father calls him 'the Count' and his mother, he feels, laments his difficult birth and precocity. She is dampening and discouraging of him ('prodigies always turn out badly') and he is punishing of her, sometimes pretending not to recognize her. All these experiences are experienced by the viewer to enable a better understanding of Jones's human qualities and the value of film to him in his development. But that sense of understanding through film is broader than when reading a biographical text, as now discussed in the context of 'Being' Barry Jones.

Being Barry Jones

In addition to portraying Jones to the viewers, film's ability to convey a sense impression of what it might be like *to be* another person – to think and feel like that person - is another contribution worthy of examination. The concept is perhaps most literally suggested by the film *Being John Malkovich* (Jonze, 1999), where the protagonist puppeteer Craig Schwartz stumbles through a portal into the actor's mind. Schwartz enjoys the craft of inhabiting another's skin but '[n]obody's looking for a puppeteer in today's wintry economic climate' (Kaufman, 1999, p.2). Forced to make a living elsewhere, he makes his mind-bending discovery on floor 7 ½ while working as a file clerk for LesterCorp, a standard office building in Manhattan, 'except that from floor to ceiling it is only four feet high. Everything is scaled down accordingly'.

It is on floor 7½ that:

Craig opens the little door and climbs into the membranous hallway. The door slams shut behind him.

CUT TO:

INTERNAL HALLWAY – MORNING.

It's dark and wet. The walls are soft and membranous. There is a dripping sound. Craig crawls along. Soon something starts to pull Craig as if he is being sucked through a straw. There is a flash of light.

CUT TO:

INT. FANCY DINING ROOM – MORNING.

The POV of someone reading a newspaper. The person lifts a cup of coffee to his mouth. There is a slurping sound. The person puts down the coffee cup and the newspaper, and stands up.

Craig:
(losing his balance)
Whoa! What the hell? Where am I?

We are still in POV. The person walks across the room, picks up his wallet from a coffee table. Looks in a mirror and checks his teeth for food. It's John Malkovich.

Craig:
Holy shit! It's that actor guy. Shit! What's his name? That actor guy? What's happening? Am I inside him? Am I in his brain? Am I him? Is he me? Does he know I'm here? My brain is reeling! Is his brain reeling? (1999, pp. 32–33).

In trying to strike ever closer to what the world might have felt like through the subject's skin and to thus trigger empathy and understanding in the viewing audience, there is a unique opportunity to engage the protagonist politician in a close dialogue about the character's

portrayal. This dialogue with Jones involving a to-and-fro testing of whether the film portrait is at all close to matching the inner likeness of what the character felt is another element to this chapter's attention to the meaning of *Barry Jones*. It is to be distinguished from dialogic engagement with the film's audience discussed above, which is more pedagogic and lacks the plasticity of dialogue with the subject while the film is in production.

The grim realism and insight of *The Fog of War* and the fantasy formulation of *Being John Malkovich* sets the bar for *Barry Jones*. The film aims at that level of interiorization – using the medium of film, and the embedded artefact and 'indexology' of films, to glimpse the mind of Barry Jones and to hint at how the world felt like to him during seminal periods of his life. It sets its own trap doors by incorporating the resident spying element in movie-going. *Barry Jones* frames Jones early in the film as he is spied by binoculars and camera, first by one of his favourite actors, Conrad Veidt, *The Spy in Black* (Powell, 1939), training binoculars on Jones from an upstairs window and then by James Stewart in *Rear Window* (Hitchcock, 1954) with binoculars and camera idly capturing snapshots of Jones's life.



Conrad Veidt, *The Spy in Black* (Powell, 1939), training binoculars on Jones

While spying is not occupying or being another person, it offers that enticement and certainly, as in the East German surveillance film, a co-opting level of absorption in *the lives of others*. (von Donnersmarck, 2006). Cinema-viewing opens the possibility of being able to try on another's personality to see what it is like and perhaps how it fits. The novel and film adaption of Kozhevnikov's *The Shield and the Sword* (Kozhevnikov and Bearne, 1973) that so attracted the youthful Putin has the hero figure Vadim 'attracted by this game of putting on somebody else's skin and creating his thoughts and being glad when these coincided with

what other people expected of this created personality' (Myers, 2016). (See further Appendix Two).

Jill Kerr Conway addresses the influence of 'post-modern criticism, which calls into question the possibility of apprehending reality from a single point of view' (Conway, 1999, p.5).

However, she notes:

we remain, as a species, embodied as single fleshy beings, and we experience life as though reality could be apprehended from the single focus which is the point from which we view the world (1999, p.6),

Thus, however confounded by science and post-modernism: '[w]e want to know how the world looks from inside another person's experience, and when that craving is met by a convincing narrative, we find it deeply satisfying' (Conway, 1999, p.6). Conway elaborates:

The satisfaction comes from being allowed inside the experience of another person who really lived and who tells about experiences which did in fact occur. In this way the lost suspension of disbelief disappears and the reader is able to try on the experience of another, just as one would try on a dress or a suit of clothes, to see what the image in the mirror then looks like. We like to try on new identities because our own crave the confirmation of like experience, or the enlargement or transformation which can come from viewing a similar experience from a different perspective (1999, p.6).

This train of inquiry into the mind also highlights how there is a psychopathology underpinning *Barry Jones*.

Contribution to Psychopathology and Politics

Enabling the viewer to gain an interior journey into being Barry Jones was motivation for filming Jones looking directly into the camera. It seeks to unify Jones in a post-modern setting by casting him as the narrator of his story told from his viewpoint, discussed in earlier chapters. Here the film maker and camera lens play a species of analyst and *Barry Jones* has a psychobiographic dimension that taps into a rich literature on the subject. Harold Lasswell's *Psychopathology and Politics* (1930/1986) is foundational in making the case for psychoanalytic interpretations of political life and there are impressive early examples of its application to biography, particularly *Woodrow Wilson and Colonel House*, by Alexander George and Juliette George, (1964). Freud, despite foreclosing on his own aspirant biographer by telling him 'anyone who writes a biography is committed to lies, concealments, hypocrisy, flattery ... Biographical truth does not exist' (Freud, 1936), nonetheless, made his own excursions in biography with a co-authored biography of Wilson (Freud and Bullitt, 1999) and a biography of Leonardo Da Vinci ((2002). More importantly, he pioneered the

psychoanalytic tools used by a new school of political biographers, even equipping them with specialist training:

Early pioneers, and those who followed, did get first-hand training—Harold Lasswell in Vienna, Alexander George as a fellow in Stanford’s Department of Psychiatry, Arnold Rogow as a training candidate at the New York Psychoanalytic Institute, and Graham Little both at the Yale Political Psychology postdoctoral programme and as a student at Chicago’s Institute for Psychoanalysis (Rhodes and ’t Hart, 2014, p. 133).

The Georges look at 'the general problem of the relevance of psychoanalysis to the biographer’s work' in the preface to the 1964 edition of their study of 'Woodrow Wilson in the light of psychoanalytic theory' (Location 172). They concede the gap between the information available to the psychoanalyst and to the biographer, but work through the ways in which it is either not relevant (the biographer is not bent on a therapeutic result, for example) or can be reduced, re-approached or compensated. The authors assemble the elements available to the biographer to plumb the psychology of the subject – publicly accessible psychiatric case studies, information about the way the biography 'subject feels and reacts to the problems of life' and detailed knowledge of the subject’s actions. In addition, reference is made to multiple sources of information available to the biographer:

If the political figure be of the mid-twentieth century or later, the biographer will be able to see and hear him at first hand by means of recordings and films, to study his gestures, his facial expressions, and personally to experience the impact of his public 'style' (1964, Location 255).

In the more than sixty years since, the elements available to the psychobiographer have increased significantly. For example, the authors mention the

rare cases in which (the biographer’s) subject is alive and willing to provide him information, the biographer who ventured to ask for the sort of personal revelation which the analyst routinely requires of his patient doubtless, and understandably, would be given short shrift indeed (George and George, 1964, Location 185).

Post Watergate, social media’s advent, changing privacy notions, the increased informality in public life and the practice of writing 'obituaries' and biographies in the subject’s lifetime – this, now, is a doubtful notion. But like the components assembled on screen in *Barry Jones*, the point of gathering the elements about the subject is the wish to understand the studied life:

In order to grasp why (the) subject behaved as he did in various situations, the biographer wishes to know him “emotionally”, to be able to experience vicariously the feelings which his subject experienced at various junctures of his life (George and George, 1964, Location 285).

Barry Jones gathers the bricolage of capture and context discussed in the making of *Barry Jones* in Chapter Three in order to highlight how the method enables viewers in their wish to know Jones emotionally and to experience vicariously the feelings (he) experienced at various

junctures of his life. It sought to create the mental world within which Jones moves about reviewing and narrating upon his stored, storied and collected life. Even so, the psychobiographer the Georges envisage metamorphoses into something else in *Barry Jones*. The film maker has constructed a crafted, interpretive, compressed account of Jones's life but when it comes to the film's viewing – Jones, the film maker and those watching all sit in the audience as if present at the 'session', as if they had stumbled through the door into Barry Jones's mind. They all sit as biographer and analyst and go through a process of a kind that the Georges describe:

At first, the biographer's picture of his subject is vague and sketchy, but as he becomes steeped in the data, more and more details are limned in, providing increasing points of reference. Then when he comes upon a situation in which the subject's behavior is somewhat puzzling, he pauses and attempts to project himself into his subject via the personality picture of him he has formed: how would a given situation or problem — perhaps it is some sort of political challenge or provocation — feel to the subject? The biographer, having saturated himself in knowledge of the times in which his subject lived and the external realities of his situation, now “listens” to the data from the inside, as it were, from the point of view of the interior reactions of his subject. If his image of the subject's personality has been well and sensitively derived and his insight into the nature of the problem at hand is accurate, the biographer is likely to achieve an understanding of how the subject experienced the external problem. The behavior, perhaps previously unfathomable, will then seem logical in terms of the inner psychological reality which produced it. By empathizing, the biographer reaches his subject's feelings in a given situation. Giving free rein to his faculties, both conscious and unconscious, he next tries to grasp the logical connections between the emotions thus perceived and the subject's whole life history (1964, Location 301).

These elements of psychobiography are therefore heightened in film as a medium of biography, but there is more in *Barry Jones*. While this discussion so far looks very much like the 'empathetic fallacy' of pretending to enter 'a subject's mind and plumb his motivations' (Walter, 2014, p103), it is so with a difference. For the film maker, with Jones present, has the opportunity to review the rushes and refine the presentation. Jones the living, willing subject is accepting of the film maker's couch and dialogically engaged in helping to make the film sharper. The subject too is engaged in the imaginative stretch of *being Barry Jones*, assisting his own recollection of what it was like to be Barry Jones at an earlier time. Jones is helping to draw a picture of himself which he then recognizes. As part of dialogic engagement, he is able to say, 'Yes, that is how it felt like' or 'No that is not how it was, try ... '. It is redolent of a sequence in the film:

0:06:14



/oc BARRY JONES COLOUR HEADSHOT SPEAKING TO HIS RIGHT:

People will often come up to me in the street and ask: 'Are you Barry Jones?' and sometimes I say: 'Well, I used to be'.

Walter is ultimately correct, no doubt, when he says, 'you can never get inside someone else's head', but the trick is to nudge ever closer to doing so. Walter's own written approach is instructive, as a process of

hewing ever closer to the inner man, passing from the activity of the public figure to the detail of working style and at last to the uniquely individual operations of the mind (1980, p. xiv).

But Walter assays the operations of Whitlam's mind from a distance. His 'iterative process of devising successive approximations' goes by a different route and not in direct and close dialogue with the subject (1980, p.xiv). It is unlike, for example, Strangio's dialogic encounter with Cairns, a process of looking deeply into the biographed figure and coming to grips with him through frequent interaction: 'As well as granting me more than a dozen lengthy interviews, he willingly authorised me to obtain access to records relevant to his life story' (2002, p.xiii).

An earlier biographer of Cairns (Ormonde, 1981) provided Strangio 'a large suitcase of the interviews he had conducted for his book' (2002, p.xiii). He also had access to interviews 'conducted by the psychiatrist Dr John Diamond as part of an early experiment in political psychology in 1968' (2002, p.4). While necessarily constrained to furthering an understanding of (Cairns's) ideological journey, Strangio is fully acknowledging of, and quotes Little's

(1973) undoubted truism: ' "The source of our ideas is not only the outside world, but our innerselves" '(Little, cited in Strangio, 2002, p. 5).

In the case of *Barry Jones*, part of the relationship as filmmaker and biographical subject is as collaborators in a dialogue aimed at closer capture and portrayal of Jones by use of film and films. The collaboration is infused by Jones's relationship as a viewer of the film in its draft stages to his portrayed self and his willingness to communicate his feelings about it, for example:

I love Bondarchuk's *War and Peace* and, as I have told you, I identify myself with Bezúkhov. But his brief appearance in the execution scene would be meaningless to viewers of your film who don't recognise Bezúkhov (actually played by Bondarchuk himself) (Jones, 2017 'BJISOLT -- Some Notes on Editing' Email to Garry Sturgess 12 October 2017).

More encouragingly, there were times when Jones indicated that I had captured the world as he saw it: 'You have the Bergman and Lipatti stuff absolutely right' (Jones 2014 Email to Garry Sturgess 2014 nd)

These exchanges informed various drafts of the film sometimes resulting in changes, sometimes changing Jones's mind about the way *Barry Jones* represented him, and critically, about the film's ending, a subject discussed further below. Murch discusses the editor–director relationship (equally applicable to the dialogic relationship of filmmaker and subject) with references to dream therapy, where the dreamer is paired with someone in the role of listener. Upon waking, the pair review the night's dreams:

Frequently there is ... just a single disappointing image, but this is usually enough to begin the process. Once ... described, the listener's job is to propose an imaginary sequence of events based on that fragment. An airplane, for instance, is all that is remembered. The listener immediately proposes an airliner flying over Tahiti filled with golf balls for a tournament in Indonesia. No sooner has this description been offered, the dreamer finds himself protesting: "No, it was a biplane, flying over the battlefields of France, and Hannibal was shooting arrows at it on his legion of elephants." In other words, the dream itself, hidden in the memory, rises to its own defence when it hears itself being challenged by an alternate version, and so reveals itself. This revelation about biplanes and elephants can in turn prompt the listener to elaborate another improvisation, which will coax out another aspect of the hidden dream, and so on, until as much of the dream is revealed as possible (Ondaatje and Murch, 2004, pp. 26–27).

Successive iterations of *Barry Jones* often inched forward in this way, like coaxing another aspect of a hidden dream. In all our dialogue, Jones never once asserted ownership or anything approaching a veto over the film's direction – he would be disconcerted, 'baffled by', would 'not see the point', doubt 'the connection', be 'particularly unhappy about', yet always point out 'it's your film, not mine' (Jones, 2017 'BJISOLT -- Some Notes on Editing' Email to

Garry Sturgess 12 October 2017). Indeed, given the power of film, the many examples of malign biography (or even well-intentioned biography where the subject claims to be woundingly misunderstood or misrepresented) and of political journalism practised as a species of malicious sport, Jones's willingness to cooperate in the making of *Barry Jones* without conditions always struck me as remarkable. All the more so, given that exercises of this kind often, perhaps mostly, end badly for both the filmmaker and or author and subject.

In viewing the output of the first few days of filming, Jones made small but enlightening points about the way he was represented in the film - minor assaults on his self-image as a stickler for accuracy:

- 'I am irritated that I twice mispronounced Anna Karénina, when I really knew better'.
- 'I make another slip in talking about what is now the State Library of Victoria – instead of referring to Gallery/Museum/ Library, I repeat one of them (I think)'.
- 'Also in reference to the *Columbia History of Music*, I refer to plainchant rather plainsong'. (Jones, 2016 'BJISOLT' Email to Garry Sturgess 27 January 2016).

Other points do show, if not wounds, then a sensitivity to their infliction or a rekindling of past injuries:

The film (an early cut of Barry Jones) begins, disconcertingly I now think, with the material from *The 39 Steps*, featuring Mr Memory, but then goes on with a *non-sequitur*, where Robert Donat is being challenged by a gun. The association baffles me, and may well baffle the audience. What is the association with the odd child in Caulfield. Is it my fate to be remembered only as a memory freak? That's what the opening suggests. I concede that it is dramatic, and fits in to the recurrent image of an audience in a cinema (Jones, 2016 'BJISOLT' Email to Garry Sturgess 27 January 2016).

Beyond Jones's agreement to cooperate, there was no compact of any sort. But there was a pattern of conduct, of respectful engagement, of preparedness to listen and review and consider and, if convinced, to change aspects of the film, not by direction but by 'agreement' (not that it was ever stated that way) or because it was simply the right thing to do or because it was neither here nor there. If Jones was concerned about factual inaccuracies, why would I not be too? If aspects of Jones's representation in the film made him uncomfortable and were neither here nor there to the film's purpose and they could be fixed, why not fix them?

Regarding Jones's appearance and his penchant for accuracy, I replied:

'I think we can mop all of this up by redoing the filming at a time that suits ...' (Sturgess, 2016 'Reply' Email to Barry Jones 28 January 2016).

An example of the way I handled Barry's more substantive points is set out through my email to him as follows:

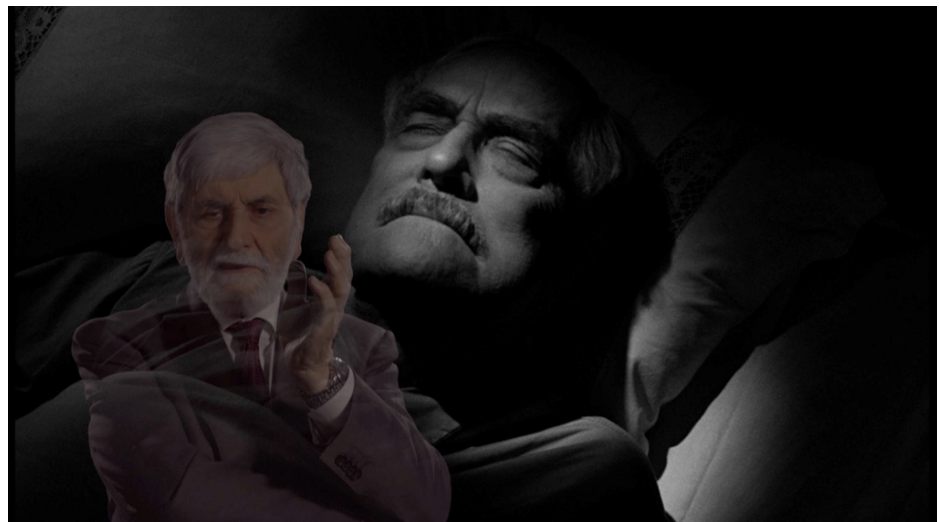
Mr Memory is both a reminder of your past exploits and a counterpoint to your breadth. If he is the passive figure then so much more does he stand in stark relief to your active intellectual engagement. Mr Memory is black and white, Barry Jones is all colour. Beyond that he is a dramatic device to stage your performances. He also introduces a classic Hitchcock film. The mirror scene maybe obscure but I don't think it is a non-sequitur. It is illustrative of you saying I'm not the one that's interesting, look to where I'm pointing. Turn me to the wall. But it's neither here nor there. It can go or it can stay. If it goes, there may be no need to cover the empty space. If there is, perhaps the new selection will work better or maybe set things off on another false footing.

Barry Jones as a memory freak? When making the Mr Memory selection, I was acutely aware of how you distinguish yourself from Mr Memory, your need for interest and context. But I didn't have you actually saying this, as opposed to writing it, and, in the end, I didn't see the need to clear it up. The rough cut is nearly two hours of making it clear to everyone, if they didn't know already, that you are far from reducible to a memory freak. But maybe we can cover this off when, if you're agreeable, we redo your pieces to camera (Sturgess, 2016 'Reply' Email to Barry Jones 28 January 2016)

A sensitivity to Jones's response to the film, however, did not confine my decision making, and this is made clear when it came to the ending, as is now discussed.

Ending Barry Jones

My aim was always to be clear, respectful, transparent and collaborative. As it was, the opening of the film changed dramatically and these points became moot. But a more fundamental difference lay ahead. To further extend the conceit of likening the method used in making *Barry Jones* to Scott Moncrieff's translation of Proust, Jones's point of significant disagreement with my translation of his life in film came with the end.



/m APRÈS UN RÊVE OP. 7, NO.1

/fc WILD STRAWBERRIES (1957) SLEEPING FIGURE of
Isak Borg REMINISCENT OF JONES

/s STRAWBERRIES(1957)

1:51:51

/ntc fi Barry Jones against the sleeping face of Professor Isak Borg (Victor Sjöström):

The recurrent, obsessive theme of my life has been an endless quest,

1:51:55

/ntc fo Barry Jones:

/nvo Barry Jones:

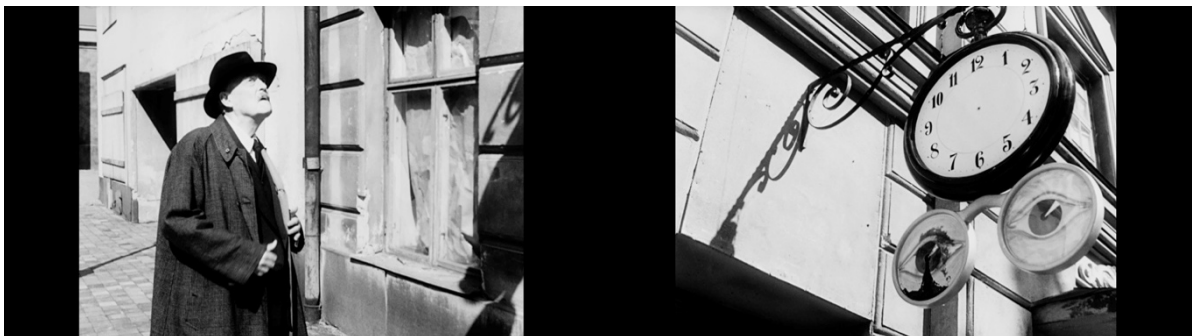
searching for meaning, waiting for God (or Godot), coming to terms with death, the entry and exit price of life.

This drew the following reaction from Jones:

Wild Strawberries is a great film and I thought that Victor Sjöström gave an outstanding performance. But the troubling dream sequence is a puzzling way to end *Barry Jones*. Isak Borg is lonely, isolated, bitter and time has become meaningless to him. That isn't me (Jones, 2017 'BJISOLT - Some Notes on Editing', Email to Garry Sturgess 12 October 2017).

It was a position Jones maintained from an earlier rough cut of the film and to which he had given me a detailed response on 27 January 2016. Since the point is significant, I quote his earlier words too:

I am particularly unhappy about this. The images from *Wild Strawberries* are very beautiful and it may well be Bergman's greatest film. But I am not Isak Borg (Victor Sjöström). The dream/ horror sequences don't fit my case study. I don't feel a desperate sense of isolation. There may be an irony in my (relatively late) vindication – the AC, election to four Academies, LNT, Fellowship at Trinity (Cambridge), the poetry nights, marriage, family and friends, (BJ)ISOLT (*Barry Jones In Search of Lost Time*) – need I go on? (Email to Garry Sturgess 28 January 2016).





In a clean-up email to Jones upon locking up the final version of the film – 'I wanted to fill you in about what I have and haven't done to the film since ... October' (at the NLA on Jones's 85th birthday on 11 October 2017) 'so that you will know what to expect when the film screens at Cinema Nova' (on 11 April 2018 for an Australian Republican Movement event) – I addressed Barry's disagreement with the film's ending:

I've thought about this quite a lot and nearly took it out. I agree that Isak Borg is not you. But in your film, he's not, for the purpose of the film, really Isak Borg either. He's someone roughly your age, dreaming (earlier, with your voice-over), walking audibly on cobblestones, stopping beneath a clock and staring up at it to find that it has no hands and that the fob watch in his pocket has no hands either. He, like you, like everybody, like the title of the film, is searching for lost time. To me, it provides unity, a conclusion, a circularity apt enough to end the film on. I thought in the end, where would the film be if I dropped it? It would be left in the rain of *Rashomon* with the preceding last words being: 'I can't understand it'. It provides a unity of sorts too but gloomier and more inconclusive.

Back to you, I think that you are left to make your own criticism of the ending. Even though the film is about you, you can walk away from it and say whatever you like about it. And I wouldn't argue with you except perhaps to make the points I'm making now. And any ending to the film would bring its own points of dissatisfaction.

Indeed, this is true of the whole film. There are 'zillion' ways to do it as you know and any one way invites as many criticisms as it might answers ([Sturgess, 2018 'BJISOLT - What I Have Done' Email to Barry Jones 22 March 2018](#)).

Our different interpretations continued into a Question and Answer (Q&A) session following the Cinema Nova viewing on 11 April 2018. During the Q&A, before a full theatre, Jones returned to his theme of Borg as a lonely, isolated, embittered figure who had lost faith in time. This was not Jones. My diary entry of 14 April 2018 records:

Jones hammed up an on-stage death (feigning a heart-attack or stroke) and said that if it happened he would die satisfied. He would in essence die happy and contented. I said that while Isak Borg's story was not his story, it did entail a journey that tipped him in and out of powerful childhood memories and there was film criticism indicating peace and resolution in his sleeping figure or certainly by the end of the film. The person in my/our film is a person roughly Jones's age who he, Jones, soliloquizes over and in the final scene we see Borg treading on uneven cobblestones in a Proustian reference while searching for lost time, with the clearest indication that it is an impossible quest being when he looks up at a street clock and finds it has no hands and similarly his fob watch. That

we can rifle through the past, revive it in snatches, in brief slithers of jumbled and faded, or even brilliantly reimagined, memory but it is beyond recapture as is time, a debate, an event, an encounter. And that while the person in the film is not strictly speaking Jones, he is Jones and everybody. Whatever I said, it seemed to have struck a chord with the audience. As for Jones, he said: 'I'm glad you're happy with the answer you've given ...'. Of course, I am rarely happy with the answers I give, they can always be improved upon and I'm sure I did not give off anything like a sense of self-satisfaction and, if I did, it was a look that certainly didn't reflect my feelings (Sturgess, 2018b 'Garry Sturgess Diary Entry' 14 April 2018).

Eleven days later on 22 April 2018 – again at a public viewing of the film at Cinema Nova and sitting next to my wife, Kim Rubenstein (who had conducted the earlier Q&A) with Jones next to her and with Jones's wife Rachel Fagetter on his right-hand side, all to the front of the theatre right under the screen and with the film on top of us and, in effect, pounding us with its collage of music, image and even vibration – Jones visibly heaved in his seat during the ending of the film with *Wild Strawberries* and Isak Borg being represented. My wife looked to Jones thinking for a dreadful moment that he was actually having a heart attack or stroke. But no, it was a physical reaction and engagement to what was happening on, and indeed beyond, the screen. Was it a moment of illumination, a sudden flash of cognition or recognition?

After the Q&A that followed and during which Jones was particularly animated (not now without speech) and during the meet and greet of well-wishers seeking him out, we went off to do a radio interview about cinema. It was in that context that Jones told me that he had changed his mind about the ending and that he now agreed with me. For Scott Moncrieff, the aspiration of the translator was 'to write a line that you know the original author would approve' (Findlay, 2015 Location 3207). But there may be a lapse in time between the initial translation and the author's acceptance of it, as happened with Jones where he swung from being very unhappy to a form of swooning agreement about the ending. In between lay the gauntlet run by translation in Sontag's 2002 St Jerome Lecture where she describes it as:

an ethical task, and one that mirrors and duplicates the role of literature itself, which is to extend our sympathies; to educate the heart and mind; to create inwardness; to secure and deepen the awareness (with all its consequences) that other people, people different from us, really do exist (2003).

The tussle with Jones over the film's ending is a therefore a tale with two meanings – the iterative, dialogic method involved in translating Jones's life to the screen; and the demonstrable way in which the film viscerally connects to the viewer triggering deep emotional responses, even when, as in this case, the viewer is also the subject of the film. This is a vivid example of what this chapter has sought to explain about the particular

significance of *Barry Jones* in highlighting film's capacity to engender a deep emotional connection and visceral response from the viewer to the biographical subject and to the film world the subject inhabits and the emotional experiences of the subject. This aspect of film-going enlivens it pedagogically, as the different responses to the same film can be discussed and explored by viewers to deepen their understanding of the nuanced aspects of the lived experience. This happened in *Barry Jones* both for the subject and for viewers of the finished work. Tapping this emotional connection directly with Jones to dialogically calibrate draft versions of the film while in the making is important methodologically to inch closer to the interior Jones and thus eventually to the viewer's appreciation of what it might have felt like to be Jones at key junctures of his life. This enhances our understanding of the political being in chrysalis.

Conclusion

The exegesis, and this conclusion to it, represent an ending in reflecting upon the film *Barry Jones* - its motivations, making and meaning. But the conclusion is also a beginning in highlighting how film is an important methodology to be considered for political biography and is worthy of further research and investigation, particularly given *Barry Jones* is the first cinema release feature film of an Australian politician.

This exegesis explores how film has distinctive if not unique qualities for telling the story of political lives and *Barry Jones* set out to do this in Jones's case. My reasons for choosing Jones, my motivations for making the film, my choice of the film as a weighty, impactful medium, my discovery of films themselves as an 'indexological' insight into political lives and my initial methodological decisions are explained in Chapter One. Filming Jones in the style of *The Fog of War* and seeking a searching, ruminative, interior camera engagement with the subject featured from the start in my thinking about the kind of film I sought to make. The significance of Proust in Jones's reflections on childhood was also apprehended early but its place as a parallel narrative driver arose in the making, as did many iterative, intuitive decisions that I have endeavoured to unpack. The film in general picks its way in form and shape searching for new ways to reveal its subject and to encounter him on paths not always trod, seeking to capture Jones in a fresh light and with added emphasis.

In identifying *Barry Jones* as biography, Chapter Two of the exegesis engages with some of the literature around biography and highlights the value of film as a method of biography. The exegesis also identifies how the medium of film can alter, mould, move, animate and trick to life the stationary elements of Jones's life – photography, painting, drawing, cartooning, newspaper articles, headlines and other text-based archive as drawn out in Chapter Three. The archival insignia and atomized representations of Jones's life, enlivened by film, are part of the various elements brought together in the making of *Barry Jones* to better understand the motivations and seminal influences on Jones in his path to politics. In addition, *Barry Jones* shows how films and film culture contextualize political lives (the times, the era, the intellectual influences acting on them and the milieu in which they grew up). More specifically, *Barry Jones* foreshadows the powerful imprint of film upon political lives and how particular films can influence and move them. In Jones's case importantly, he identifies 'between the ages of five and nine, film had the greatest impact, and ... I could list more than

50 memorable films that I saw in quite a short period as a child' (Jones, 2008). In part, Jones learnt how to be who he is through film. While other politicians may not have been influenced to the same extent as Jones by film, like Bew drawing on books with Attlee, films can be drawn on by most people in marking, time-stamping and reflecting upon a politician's response to the world in which they are situated.

The exegesis centres on the meaning of *Barry Jones* – and film's unique attributes as a medium for exploring and portraying political lives. It distills from the making of *Barry Jones* film's singular qualities for political biography. Indeed, these qualities for revealing the political character are encapsulated as 'capture', 'contextualizing the political being', 'adding emphasis', 'emotional connection with the subject', 'thinking and feeling like the subject' and, when the subject is alive, the 'dialogical experience' in the making of a film biography. These are set out in this exegesis and summarized further below as a means of returning to the meaning of *Barry Jones* and as a base for future development of film biography.

Capture - capturing the political being orally and visually for archival preservation and use and for the end purpose of editing and shaping into a form that can be viewed simultaneously by a cinema audience is a powerful attribute of film. Capture also deals with film's role in binding together and enlivening the various elements by which Jones has been captured by other media throughout a lifetime of being a public figure – photography, painting, drawing, cartooning, news archive and, indeed, the means by which Jones captured himself through his many books, edited collections, articles, press club addresses, parliamentary speeches, book launches etc. Film is both a capturing mechanism in itself and an energiser of static materials. Often, for example, the photograph or likeness in a painting, cartoon or caricature is all we have. Pictures of Jones's childhood, adolescence and early adulthood are scarce. In these cases, film is enlisted to make the captured image go further – to elongate it, to linger over it, to make it 'say' something more - through closer inspection, animation, different placement and context, added music and sound and through mixing it up with moving footage. Film as a means of capture was considered in Chapter Three's explanation of the 'The Making of *Barry Jones*'.

Contextualizing the political being is also dealt with in Chapter Three as one of film's unique attributes as a medium for exploring and portraying political lives. Bew recapitulates Attlee's mental world by reference to what his subject read (2017). This exegesis has also

identified film as a method of calibrating the life and times of political figures. Films used in *Barry Jones* and those drawn from Jones's lists and reviewed in his memoir, all help to contextualize Jones's life. Some films are acted in by characters with a likeness to people in his world – his grandmother and father. One of the films even stars one of his neighbours, Louise Lovely. In addition, films are an important part of the popular culture of Jones's era and give us an insight into the world in which he lived and formed his views. More generally, films that politicians see through the formative years of their growing up are an index to their mental world. It is a mental world textured with film as both an impetus to politics as discussed in Chapter Two in the context of *Barry Jones* as biography, and as a lens on the times through which the politician moved.

Adding emphasis – The impact of cinema can work to emphasize and make clear points often buried in other media. It can work to crystalize and encapsulate the short story of a copious life often too sprawling to effectively communicate. Film assists by demanding greater economy and the question 'What's the short story of this (life)?' (Ondaatje and Murch, 2004, Location 1891) is ever present. Assisting to cut away the inessential is film's plasticity exemplified in the edit, a unique compression technique able to bend time and cut clutter while layering detail with multiple elements of thick description and effect. This quality is developed in Chapter Three .

Being the film's subject (in this case Barry Jones). Film's capacity to evoke what it might feel like to be someone else and to gain a sense-impression of what the world feels like through their skin is central to the meaning of *Barry Jones*. Two films suggested to me the approach - the grim realism and insight of *The Fog of War* (Morris, 2004) and the fantasy formulation of *Being John Malkovich* (Jonze, 1999). Craig, one of the principal characters in *Being John Malkovich*, is discomfited by the realization of seeing the world through another's being:

What's his name? That actor guy? What's happening? Am I inside him? Am I in his brain? Am I him? Is he me? Does he know I'm here? My brain is reeling! Is his brain reeling? (Kaufman, 1999, pp. 32–33).

Barry Jones sought that level of interiorization – using the medium of film, and the embedded artefact and 'indexology' of films, to glimpse the mind of Barry Jones – how he felt and thought, in particular during seminal periods of his life.

Dialogic Refinement – Using film as a biography medium for a living political figure provides a unique collaborative space for bringing biography ever closer to the subject's interior view of how things felt on the inside. This is achieved through back-and-forth discussion and engagement between the film maker and the subject during production, as discussed in Chapter Four. The published film also provides for dialogic engagement with audience members who have a same-time, same-place viewing experience and can be engaged to discuss the film systematically. The method of examining politicians through the lens of film and the use of relevant clips from films indexing and graphing the particularities of their life and times is one that can be extended beyond the present case. The form has important pedagogic advantages with same-time, same-place viewing followed by immediate discussion – and all within a manageable time-frame. Were the film to be replayed directly or thereafter, viewers would be watching exactly the same film in every particular. While books also have a permanency, they do not hold film's community, nor its 'all-at-the-same-time' delivery.

Barry Jones is therefore an instructive case-study for portraying and illuminating political lives. It was a deeply embedded exercise of long duration requiring the filmmaker to film Jones multiple times in multiple ways. The raw output of *Barry Jones* (and of future films constructed in this way) can also become a rich archive that can be interrogated by others for revealing ends and is available for multiple purposes by serious researchers and film makers with a different feel for where in the 'great ocean of material' is best befitted for inquiry. In addition, the film-viewing habits of political personalities are important markers of their life and times. The film diet of the nascent political life is suggested as a way of granulating the life and times of the biographed subject and their growing political awareness. Those films of particular impact can be looked at more closely for clues to the maturing fixed dispositions of the subject. The films themselves contextualize periods of the politician's life. They are channels for awakening milieu, cultural and intellectual climate, characters and events of 'times past'. Moreover, they can be used to present a flickering evocation of what it might have felt like to live at an earlier time and indeed what it might have felt like to be the political figure concerned.

Lost time, however, is unable to be relived or recreated in real time. Life goes on and a new crush of events and personalities press for attention: 'There is no end, but addition: the trailing/ Consequence of further days and hours' (Eliot, 1974, Quartet 3, 'The Dry Salvages',

II, verse 2, lines 2-3) What is called for then is compression and emphasis when searching for lost time or, translated differently, summoning glimpses of times past. The film, with *Barry Jones* as a model is suggested as the medium for this mission as its form is demanding of the short story of a life briefly told. But in showing more than telling, film can be thick with description unavailable to other media. A swift compression of image and sound can make a point and leave a lasting impression in a split-second. In order to spend any time at all on times past, however, we need to care. We need to be interested. The emotional connection struck by film as a medium makes us pay attention. Being made to care, we are more open to stumble through the doorway into another person's thoughts and feelings.

What it feels like to be another person requires in the first instance the film maker to strike closer to what the elements are to realize the political figure's interior life. This can only be achieved through dialogue between the filmmaker and the 'necessarily' living political being. It is a dialogue that requires drafts of the film to be presented to the biographed figure, in this case Barry Jones, to match, anticipate or stimulate recollection. This is what Murch earlier likened to dream therapy and the editor's presentation of images for agreement, disagreement or further gloss. This 'chip, chip, chipping away' dialogue between the film maker and the political being at some point crystalizes into an agreed or approximate essence that the finished film represents. The film then shifts from a work in progress to being the vehicle for a pedagogic dialogue involving a viewing audience.

The published film also provides viewers with a same-time, same-place cinema experience. Thereafter, they can be engaged with to discuss the film systematically. This is where film has important teaching advantages, providing the opportunity of a mediated forum for immediate discussion about the political being and the way film captured, portrayed, contextualized, emphasized and emotionally rendered them. The audience present can be polled, surveyed, questioned, examined and recorded about what it is the film brought to them and what they as individuals with their own life experiences brought to the film – what the audience shared as a group and what was more particular to them and the way they personally experience the world. As the film is unvarying, audience upon audience can be gauged in this way with raw material enough for multiple studies about political biography and film's place in political character formation and portrayal.

As has been done with *Barry Jones*, so too could this approach apply to other political figures in Australia and elsewhere, both to highlight the power of film in influencing movie-going embryonic politicians and as a means and a channel devoted to bringing a better understanding of the shape and shaping of political lives.

Appendix 1

Barry Jones Filmography

As explained in Chapter Three, through the use of films and the recording of their imprint upon Jones, and through the use of the time-bending mechanism of film itself as a medium of delivery, *Barry Jones* compresses Jones's younger life into 35 segments in an attempt to present the key elements forming and driving his character.

This appendix sets out the decisions taken around the use of film throughout. There are 68 films excerpted in *Barry Jones*, often with multiple inserts chosen, and they are a constant feature in the making of *Barry Jones*. Appendix Four also explains the copyright principles upon which the excerpts were chosen.

This decision to weave in the films arose iteratively and in the wake of *The Fog of War*'s influential use of the cinematic format and of the camera peering into the mind of the subject. Important also was its weave of archive and narration and its focus on hearing directly from the subject. I also found *The Fog of War* useful as a means of negotiation between the filmmaker and the subject. It was something I could point to as an approximation of the sort of film I was intending to make.

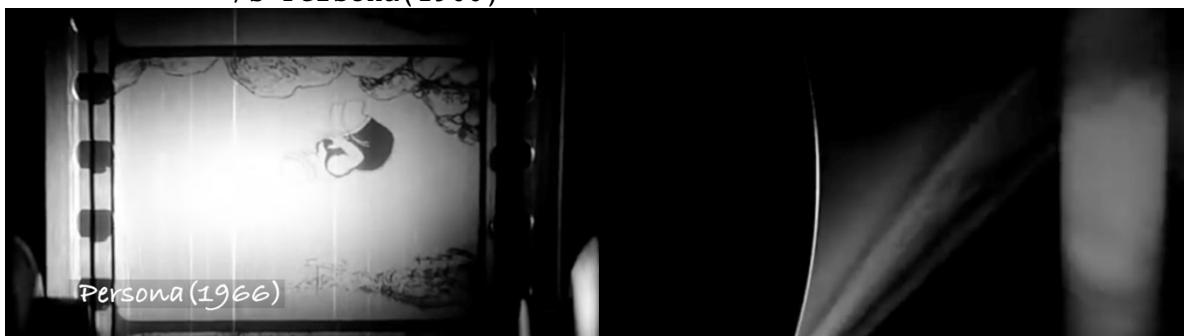
Beyond *The Fog of War*, the comedy-mystery *Dead Men Don't Wear Plaid* (Reiner, 1982) helped refine my approach. While an unlikely source of inspiration, its intertextual use of noir films to craft an entirely new narrative is closest to the way I conceived *Barry Jones* as interleaving films with Jones's narration and other archive and artefact to construct and represent the pivotal episodes of his younger life. Bergman's classic film *Persona* (Bergman, 1966) is glimpsed early in *Barry Jones* to illustrate his early engagement with film.

0:03:24

Persona

/fc PERSONA(1966)A PROJECTED IMAGE ON A SCREEN FOLLOWED
BY SPINNING FILM PROJECTOR

/s Persona(1966)



0:03:28

/nvo BARRY JONES:

One Christmas I was given a small projector made of
tin ...

0:03:32

/nvo BARRY JONES:

and wound by hand, and some small, short film strips and
began to understand the importance of editing ...

0:03:41

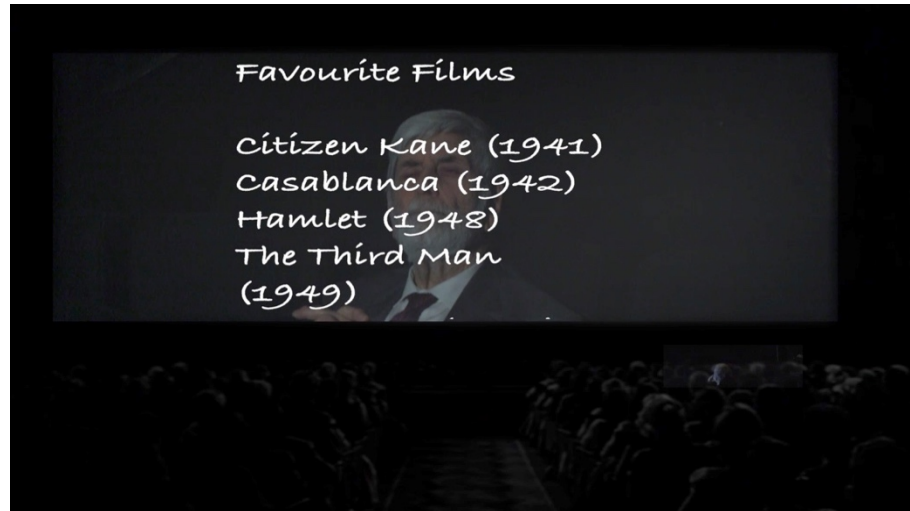
Persona



/fc PERSONA CHILD'S HANDS

/nvo BARRY JONES:
and montage.

Whereas *Persona* is used primarily to illustrate the narration, it is also used to define the milieu. '*Persona* is about film – its “own” (ultimately imitative) awareness of being a film and Bergman’s awareness that he is making a film' (Kawin, 1978).



Barry Jones deliberately carries forward this awareness of being a film from the first, opening with a spinning reel and filmstrip image fluttering over Jones as he sits in a picture theatre looking up at a scrolling list of his favourite films. Film and its techniques (the edit, intertitle, close-up, fade, etc.) are driven by film’s representation of movement:

The quality that most distinguishes film from other art forms, ... the element that most accounts for film’s magical quality, is that films, and the characters within them, literally move in time. It is this temporal dimension that stunned audiences at the end of the nineteenth century upon first encountering the flickering images on a screen, moving at sixteen frames per second (the threshold at which the image appeared to be truly in motion as opposed to a series of staggered still images). The fact that we follow characters as they move through time helps approximate lived experience in ways that are unique' (Ainslie, cited in Fried, 2017, p.xix).

The list of Jones’s favourite films flickering on the screen as Jones sits in a darkened cinema is drawn from his 561-page memoir (Jones, 2006), augmented by my request for favourite films since its publication.

Citizen Kane (Welles, 1941) American
Casablanca (Curtiz, 1942) American
Hamlet (Olivier, 1948) British
The Third Man (Reed, 1949) British
Rashomon (Kurosawa, 1950) Japanese
Wild Strawberries (Bergman, 1957b) Swedish
Paths of Glory (Kubrick, 1957) American
North by North-West (Hitchcock, 1959) American

The Leopard (Visconti, 1963) Italian-French
The Train (Frankenheimer, 1964) American
War and Peace (Bondarchuk, 1966) Russian
Belle de Jour (Buñuel, 1967) French
Last Tango in Paris (Bertolucci, 1972) French-Italian
Nashville (Altman, 1975) American
Hitler, a Film from Germany (Syberberg, 1977) German
The Tin Drum (Schlöndorff, 1979) German

Mephisto (Szabó, 1981) Hungarian
Jesus of Montreal (Arcand, 1989) Canadian
Caché (Haneke, 2005) French
The White Ribbon (Haneke, 2009) German
A Late Quartet (Zilberman, 2012) American

Burnt by the Sun (Mikhalkov, 1994) Russia
Mystic River (Eastwood, 2003) American
Blue Jasmine (Allen, 2013) American
Mr Turner (Leigh, 2014) British
Calvary (McDonagh, 2014) Irish, British

From the outset, *Barry Jones* signals the subject as a film about Barry Jones and a film about the impact of film on him. All the films listed are referenced in *Barry Jones* and all bar *The Leopard* (Visconti, 1963), *Last Tango in Paris* (Bertolucci, 1972), *Nashville* (Altman, 1975), *Mystic River* (Eastwood, 2003) and the more recent additions are excerpted. Other films pertinent to period, film criticism, illustration or of particular relevance are also excerpted. Examples include *The Lady Vanishes* (Hitchcock, 1938) because of Jones likening his grandmother to Dame May Witty, *Modern Times* (Chaplin, 1936), *The Great Dictator* (Chaplin, 1940), *Fantasia* (Algar and Armstrong, 1940), *One Hundred Men and a Girl* (Koster, 1937) and *Autumn Sonata* (Bergman, 1978) because of Jones's detailed film commentary. In total, there are clips from 68 films together with other archival footage. Those omitted could equally have been included and inclusions followed no hard and fast rules other than their contribution, within the acceptable time frame of a film, to advancing the dictates of the film – to portray the elemental forces shaping Jones's life and the push to politics.

Beyond listing his favourite films, Jones's memoir (Jones, 2006) thickens the film link with frequent references to particular films, their actors (Conrad Veidt, Charlie Chaplin, Diana Durbin, Leslie Howard, the Marx Brothers etc.) and characters. There are sometimes detailed reviews of classics that gripped him early and stayed with him. *Barry Jones* channels the tributaries of the memoir and makes film the main mechanism for reflecting upon Jones's life.

To explain further the use of films in *Barry Jones*, I have grouped many of the films excerpted in the film into general categories highlighting a practical example or, in some cases, examples from each category. Many of the films listed are relevant to several categories. The process of identifying films for use in *Barry Jones* meant auditioning and selecting from more than 100 hours of film, excluding those auditioned but not used. I first imported the films into Final Cut Pro (a software editing platform) in DVD format. Later, I re-imported the films in Blu-Ray format where available to enhance the quality of the projected image for cinema viewing.

Genre and Framing



Hitchcock's *Rear Window* (Hitchcock, 1954) features in Jones's list of favourite films and is widely acclaimed as a classic. 'Jeff' (James Stewart) (above) is a photographer in a wheelchair with a broken leg fighting boredom by observing with binoculars and camera neighbouring apartments seen from the rear window of his Greenwich village apartment. Classic film, binoculars and camera are used as capturing instruments to peer in on Jones and endeavour to catch glimpses of his interior life.

The Cameraman (Sedgwick and Keaton, 1928)
The Artist (Hazanavicius, 2011)
The Spy In Black (Powell, 1939)
Partie de Campagne (Renoir, 1946)

Metropolis (Lang, 1927)
Persona (Bergman, 1966)
Rear Window (Hitchcock, 1954)

Parody

1:00:35



Belle de Jour (1967)

News Archive

/fc BELLE DE JOUR. CATHERINE DENEUVE AS SEVERINE SERIZY, ALIAS BELLE DE JOUR ASCENDING STAIRS TO A HOUSE OF PLEASURE, A HIGH-CLASS BROTHEL TO SEVERINE AT 11 CITE JEAN DE SAUMUR.

1:00:37 /s BELLE DE JOUR (1967)

/ntc fi Barry Jones:
I was beginning to develop exotic tastes and often felt drawn to events and personalities far away from Australia and my own neighbourhood. I was not a natural romantic but from the age of 11 or so I had a rather guilty obsession with the morganatic wife of King Leopold III of the Belgians ...



Photography and filmed narration

North by North-West (1959)

1:01:44

/fc CARY GRANT REACHING OUT TO EVA MARIE SAINT
/s *North by Northwest* (1959)
/ntc fi BARRY JONES:
I sometimes dreamt about her. I wish that I could reach out and touch, even better, that she would reach out and touch me.

Belle de Jour (Buñuel, 1967)

North by North-West (Hitchcock, 1959)

The Tin Drum (Schlöndorff, 1979)

Superman and the Mole Men (Sholem, 1951)

North By Northwest (Hitchcock, 1959)

The Blue Angel (Sternberg, 1930)

All Quiet on the Western Front (Milestone, 1930)

Annie Hall (Allen, 1977)

The Train (Frankenheimer, 1964)

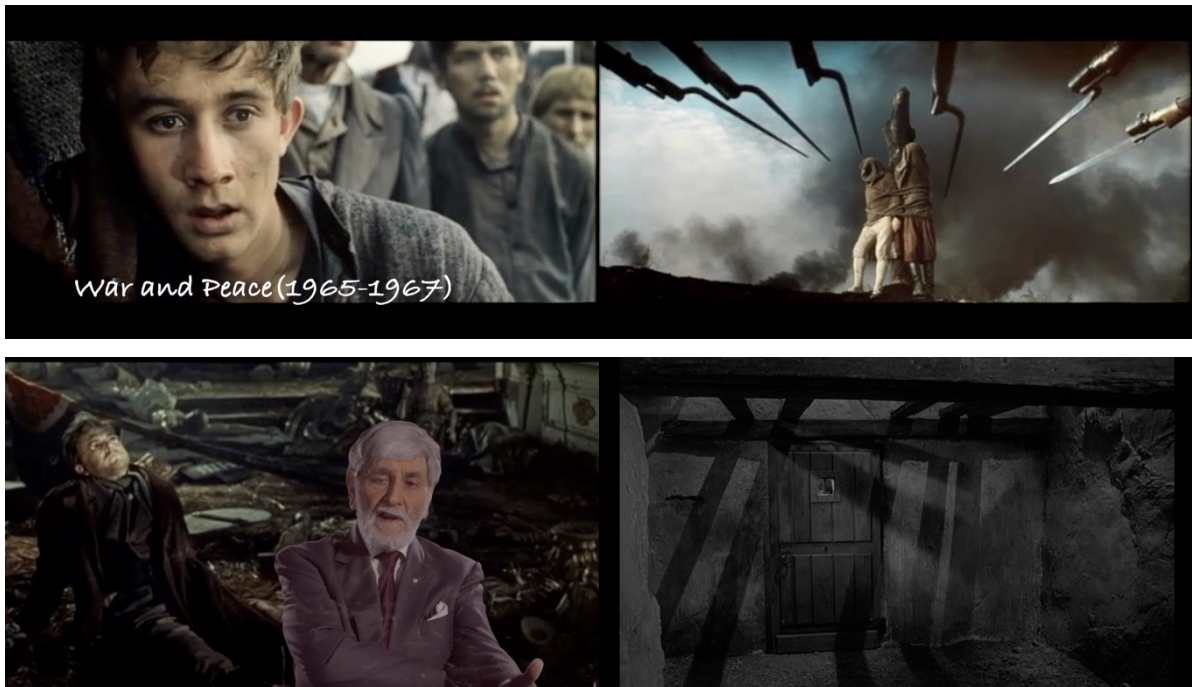
Psycho (Hitchcock, 1960)

12 Angry Men (Lumet, 1957)

The Last Man Hanged (Fitz-Gerald, 1992)

Foreign Correspondent (Hitchcock, 1940)

Illustration and Theme



The Thirty Nine Steps (Hitchcock, 1935)

Amadeus (Forman, 1984)

Time Regained (Ruiz, 1999)

Burnt by the Sun (Mikhalkov, 1994)

Kiss of Death (Hathaway, 1947)

The Third Man (Reed, 1949)

Paths of Glory (Kubrick, 1957)

War and Peace (Bondarchuk, 1966)

The Train (Frankenheimer, 1964)

Night Train to Munich (Szabó, 1981)

Film Criticism

Our Hitler: A Film from Germany (Szabó, 1981)

Dr. Ehrlich's Magic Bullet (Dieterle, 1940)

Jesus of Montreal (Arcand, 1989)

Modern Times (Chaplin, 1936)

Fahrenheit 451 (Truffaut, 1966)

One Hundred Men and A Girl (Koster, 1937)

Fantasia (Algar and Armstrong, 1940)

The Story of Mankind (Allen, 1957)

Mephisto (Szabó, 1981)

The Great Dictator (Chaplin, 1940)

Triumph of Will (Riefenstahl, 1935)

Casablanca (Curtiz, 1942)

Death of a Salesman (Schlendorff, 1985)

The Thief of Bagdad (Berger, Powell, 1940)

They Shall Have Music (Archie, 1939)

Autumn Sonata (Bergman, 1978)

Quiz Show (Redford, 1994)

Slumdog Millionaire (Boyle, Tandan, 2008)

War and Peace (Bondarchuk, 1966)

Il Divo (Sorrentino, 2008)

The Last Outlaw (Jones, 1980)

All About Eve (Mankiewicz, 1950)

Citizen Kane (Welles, 1941)

Hamlet (Olivier, 1948)

Hitler, a Film from Germany (Syberberg, 1977)

Jesus of Montreal (Arcand, 1989)

Likeness and Resemblance

0:18:37



/p FILM POSTER OF THE FILM THE LADY VANISHES

/ntc BARRY JONES:

As Nanna aged she looked like Dame May Whitty, the actress who played Miss Froy in Alfred Hitchcock's film *The Lady Vanishes*.

The Lady Vanishes (Hitchcock, 1938)

The Time Machine (Pal, 1960)

Jewelled Nights (Lovely and Welch, 1925)

In Search of Lost Time



Day for Night (1973)

Day for Night (Truffaut, 1973)

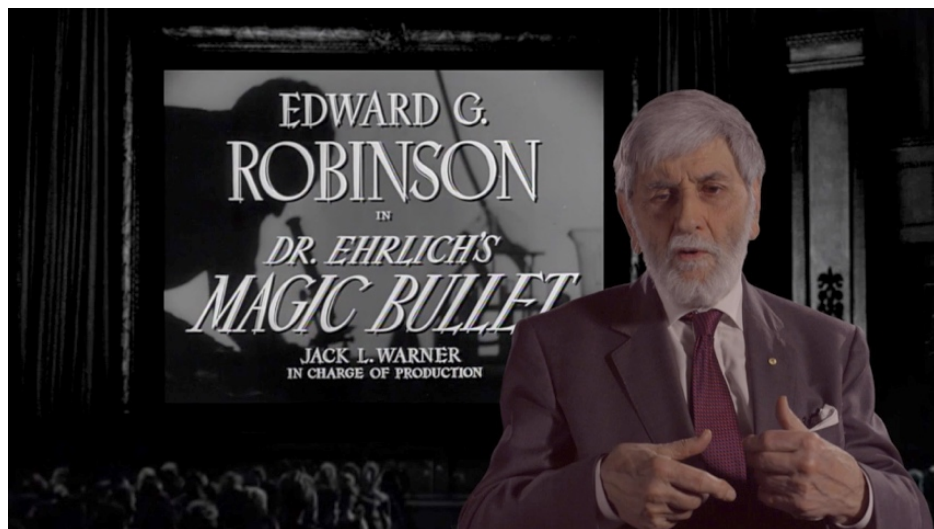
Rashomon (Kurosawa, 1950)

Wild Strawberries (Bergman, 1957b)

Time Regained (Ruiz, 1999)

Dating and Depicting Events

33:55

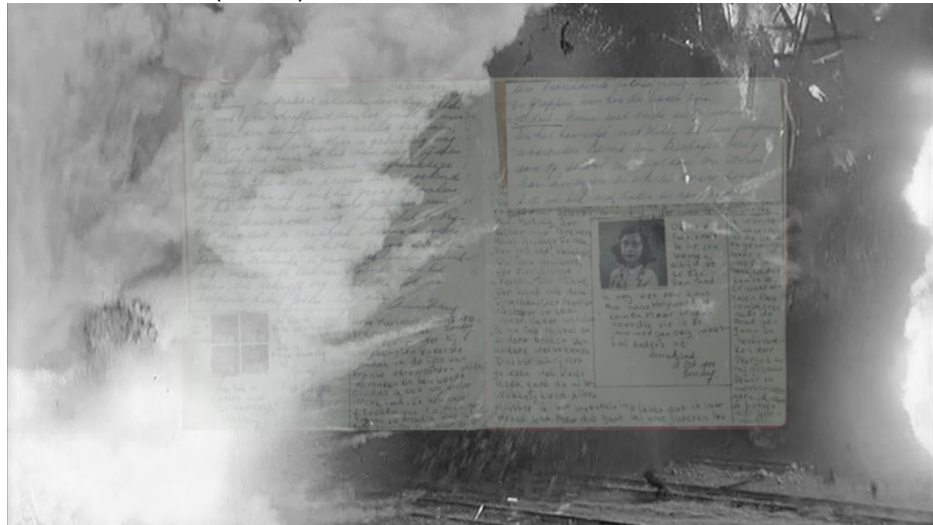


/ntc BARRY JONES:

The first film I went to on my own, was Warner Brothers *Dr. Ehrlich's Magic Bullet*. It seemed an odd choice for a small boy but the combination of Magic and bullet in the title might have proved irresistible.

53:28

/s THE TRAIN(1964)



/p Transparency Anne Frank War Diary

/c Chamberlain

/c Stalin

/c Churchill

/nvo BARRY JONES:

I began to keep a war diary of cartoons of Chamberlain, Hitler, Stalin and Churchill

Progressing the Story



/fc flash of images from *Fantasia* where a rampaging Tyrannosaurus Rex is pursuing herds of weaker dinosaurs, driving them from their grounds.

40:02

/fc *Fantasia* continuing images of fright and flight
/nvo BARRY JONES ON HIS OWN FAMILY'S FLIGHT FROM ADVERSITY:

In May 1938, we moved to a flat in Manor Grove Caulfield, the 10th move in eight years of marriage.

Re-enacting character

29.43

/s A King In New York 1957

Headmaster (Phil Brown):
And here are your Majesty, we have an infant
phenomena. A remarkable child of 10. He's
quite an historian, editor of our school
magazine.

King Shahdov (Charlie Chaplin):
Oh, very interesting.

Headmaster:
This, your Majesty, is Rupert our young
editor.

King Shahdov:
How do you do Rupert?

Rupert Macabee (Michael Chaplin):
How do you do?

King Shahdov:
Sit down. And what's that you're reading?

Rupert:
Karl Marx.

King Shahdov:
Surely you're not a Communist?

Rupert:
Do I have to be a Communist to read Karl Marx?



Headmaster: Rupert!

Mapping social milieu

28.38



/fc *Death of a Salesman*

/nvo BARRY JONES:

My father's world was that of Willie Loman, so well captured in Arthur Miller's *Death of a Salesman* in 1949 and movingly portrayed by Dustin Hoffman in the 1985 television film.

Sculpting Emotion

1:48:57



/fc *TIME REGAINED* (1999) MARCEL LYING ON HIS BED JUST STARING AT THE CEILING

/s *TIME REGAINED* (1999)

/nvo BARRY JONES:

After the execution I went home and traumatised
lay on the bed all day. I could hardly. Bear to
imagine the feelings of Ryan's mother, his wife,
his children ...

Appendix 2

This appendix is included to identify further research possibilities flowing from linking films with biography. In reviewing the literature around film and biography, I determined there were other politicians who were significantly influenced by film in the push to politics, and some of that preliminary material is included in this appendix to identify a further research inquiry flowing from this film.

The Push to Politics, some internal examples

Adolf Hitler

In Hitler's case, the specifics of the films that moulded and influenced him, even those most favoured by him as a consumer, are hard to pin down (Niven, 2018). But his known 'seemingly limitless consumption' of films (Niven, 2018, Location 185) gives Jones's theory about Hitler grafting elements of Chaplin's persona added plausibility and makes it more likely too that Hitler's devouring of film culture was habitual from earlier days and that among those films were flashes of inspiration. Whatever their impact on him personally, he certainly understood the power of film as a moulder and shaper of political opinion. In functional terms, he favoured the pictorial over written communication:

In a much shorter time, at one stroke I might say, people will understand a pictorial presentation of something which it would take them a long and laborious effort of reading to understand (Hitler, 2014 p. 285).

Niven reveals film as Hitler's 'hidden passion' and distils its imprint upon him:

More than Goebbels, Hitler believed feature film directors should be given a chance to make documentary films. Real events were to be filmed not just with the right dose of propaganda, but also with the aesthetics and dramatic techniques of feature film so that the political message could be conveyed to maximum effect (2018, Location 147).

But it was not only the reach of the films themselves – it was the whole cinema world that lured Hitler. It was the allure and aura of all the elements film-making itself - the cinema spaces, studio facilities, glamour of directors and actresses - all were mobilised to 'promote Nazism'. For Hitler and Goebbels, the cinema was not just about entertainment, it was also a political space'. It was about mobilizing cinema 'to immerse audiences in the sight and sound of Hitler' (2018, Location 197-210).

The segment of *Barry Jones* called *The Great Dictator* excerpts Leni Riefenstahl's *Triumph of Will* (1935) with Hitler in an open car saluting thronging, adoring crowds. It was one of

Riefenstahl's three rally films commissioned by Hitler – *Victory of Faith* (1933) *Triumph of the Will* (1935) and the 1936 Berlin Olympics chronicle *Olympia* (1938). The films demonstrate film's capturing qualities but also film's ability to roil and stir emotions. In *Triumph of the Will* the glamour of the medium wraps its content. Thomson writes of its opening at the Ufa-Palast am Zoo on March 28, 1935.

The front of the theater had been dressed by Albert Speer, the official Nazi architect. After a series of ovations, Hitler presented Leni with a bouquet on the stage. The press called the film "A Symphony of the German Will." The Party paper said it was "the greatest film we have ever seen." In the first three weeks in Berlin, a hundred thousand people saw the picture. It broke box office records all over Germany ... (2013, p. 102).

This is complex terrain undoubtedly, with issues of populism, polemic, manipulation, and cheap emotion always lurking as they are in all mediums. To Thomson, 'No political leader had so grasped a mass medium to create his reputation'. Others, though, had earlier grasped its possibilities, with Lenin famously declaring film 'the most important of all the arts' (von Geldern, n.d.; Suber, 2006, Location 829). Stalin feverishly demonstrated its truth with Montefiore calling him 'an obsessional movie-buff', obsessed too with supervising Soviet output, even vetting films from his summer dacha Zelanaya Roscha.

Stalin personally controlled a 'Soviet Hollywood' through the State Film Board, run by Boris Shumiatsky with whom he had been in exile. Stalin did not merely interfere in movies, he minutely supervised the directors and films down to their scripts: his archive reveals how he even helped write the songs. He talked about films with his entourage and passed every film before it was shown to the public, becoming his own supreme censor (2014, Location 829).

Montefiore also reports Stalin in 1934 having 'already seen the new Cossack "Eastern" *Chapaev* (Vasilev and Vasilyev, 1934) and *The Jolly Fellows* (Aleksandrov, 1934) so often he knew them by heart' (2014, Location 3296).

Putin's Path

The contemporary Russian President Vladimir Putin is a gripping example of the power of film to capture the imagination of a character in formation and engrave it with a future direction. Myers plots Putin's path in *The New Tsar: The Rise and Reign of Vladimir Putin* wherein he cites the movie adaption of a popular patriotic espionage novel, *The Shield and the Sword* (Kozhevnikov and Bearne, 1973), as enticing Putin to spycraft and changing 'his childhood dreams to become a sailor, as his father had, or maybe a pilot' (2016, Location 305).

Now his dreamscape featured him as the hero-figure Major Aleksandr Belov, the Soviet secret agent and undercover Nazi Johann Weiss in the prelude to the Great Patriotic War. For the book had become a more than five-hour film. Myers gives this account:

It was the most popular movie in the Soviet Union in 1968, a black-and-white homage to the secret service—to what had by then become the KGB. Vladimir Putin, then almost sixteen, was enchanted. He and his friends watched the movie repeatedly. More than four decades later he could still remember the lyrics to the film’s sentimental theme song, “Whence Does the Motherland Begin”. “What amazed me most of all was how one man’s efforts could achieve what whole armies could not” he recalled ... “One spy could decide the fate of thousands of people (2016, Location 293-305).

Indeed, the film that lured Putin was a state-directed endeavor to modernize the KGB and remake its image (2016, Location 305). As such, Putin is but one of a suite of examples whose life could well be granulated according to films viewed and their influence. This may have a growing relevance in a shrinking reading culture. And it may bring a research interface closer to media forms exerting the most influence on the formation of political lives.

In a revealing comment, Attlee once remarked that "rank and file" novels were a better indicator of the mood of a nation at any given time than the supposed classics or epoch- defining books (Bew, 2017, p. 21).

It maybe that popular films have replaced the 'rank and file' novelists and may have done so too among those people choosing politics. As a research method it may have broader application than literature as a way contextualizing political lives.

Ben Bradlee

America too breeds leaders enamoured with film. The 37th President of the United States President Richard Nixon’s love of films is well known and shared with other Presidents, from John Kennedy’s installation of a film projector in the White House to Ronald’s Reagan’s projection of his Hollywood acting career into the Presidency. But it is not Nixon directly that I focus on here, rather it is the role of film in shaping the career of his nemesis at *The Washington Post*, its film-enamoured editor Ben Bradlee. Bradlee is a fascinating study in politics pursued by other means – journalism. This is where film enters the frame in his case and with the long-time outcome of finally engulfing or certainly helping to engulf Nixon’s Presidency. Here the role of film is in the magnetism it cast on the younger Bradlee. He recounts it his memoir, *A Good Life: Newspapering and Other Adventures* (1997), and, importantly, in the film *The Newspaper Man: The Life and Times of Ben Bradlee* (Maggio, 2017), based on the memoir and which Bradlee narrates. I say *importantly* as it is

the film that first brought the story to my attention and, as is often the case, seared it there for future storage. In both accounts, book and film, there emerges a psychiatric account of Bradlee who (just turned nineteen and in his sophomore year at Harvard) had voluntarily submitted himself for 'The Grant Study of Adult Development' examining the factors which 'led to intelligent living'.

It is a fascinating report that Bradlee openly unearths but, more to the point, it is here that we learn of Bradlee's life-changing brush with film. To quote from the psychiatrist's report about Bradlee:

. . . he often cries rather openly in a movie . . . he often puts himself right into the shoes of the actors and actresses, and . . . he enjoys this. He states, too, that he has a strong desire and emotional feeling toward [the film] *A Foreign Correspondent*. As a matter of fact, he has seen this picture four times and is looking forward to seeing it again. He feels that a foreign correspondent is one of the most 'romantic' and 'glamorous' persons that live today. He is looking forward to doing this sort of work. My general impression is that this boy has a rather immature, emotional, and romantic outlook on what he wants to do (Bradlee, 1997, p. 3).



Still from *Foreign Correspondent* (1940). A man has just fallen from a building.

Immature, emotional, romantic . . . maybe but with little doubting the power of film to ignite his own career as foreign correspondent, *Newsweek* reporter with the unique poll position as next-door neighbour and friend of JFK, editor of *The Washington Post* at the time of the *Pentagon Papers* and then, even more sensationally, at the time of Watergate, the Nixon Presidency and its inglorious end. Bradlee's story also illustrates the power of film to project upon itself with Bradlee himself becoming a major film story – his part being played by Jason Robards in *All The President's Men* (1976) and Tom Hanks in *The Post* (2017). And when we

reflect on film's ability to *infinitely progress* one may think only of the many careers created from the caul and thrall of Watergate and the filmography it gave rise to.

John Howard and Jiang Zemin

This method of looking at film as an insight into a politician's world reaches far beyond Jones and the cases so far discussed. The mental world of Australia's second-longest-serving Prime Minister (1996–2007) John Howard is also shaped and influenced by film and it forms a continuing motif in Howard's life too, as it does with others. Indeed, Howard's grandfather is believed to have started 'the first motion picture show in northern New South Wales, at the Caledonian Hall in Maclean' (Howard, 2010, Location 142). Election night 1949 when Robert Menzies became Prime Minister for a second time and ended Labor's eight-year dominance under Curtin and Chifley is indelibly wrapped in Howard's memory with film. It is mentioned in his autobiography and in his Menzies book (2015) (later presented as a two-part television series (Nasht, 2016)). The more detailed account is in the Menzies book and his television rendition features Howard in a picture theatre re-enacting this scene. After the Howard family voted, Howard aged 12 went with his parents and an older brother Bob to:

the local picture theatre, the Mayfair. As was the custom, we saw two full-length feature films, this time *Command Decision*, an American World War II movie starring Clark Gable and Walter Pidgeon, and *Strange Bargain*, a tale of a suicide made to look (rather clumsily) like a murder for insurance purposes. American war films proliferated at that time. They had been produced for the massive home market, and they naturally created the impression that the United States had won the war almost single-handedly. During the screening of the film, a slide appeared, saying simply, "L-CP takes early poll lead" (2015, Location 115).

The great gift Howard found when making *Menzies* was the priceless colour footage Menzies filmed on his home movie camera on trips abroad as Prime Minister. Robert Menzies, Australia's longest-serving Prime Minister with his 'biographer', John Howard, second longest serving Prime Minister, enlivened his overseas trips as Prime Minister by carrying a movie camera, an invaluable archive that Howard plundered in the Menzies documentary, as others have done (Howard, 2015).

Howard mentions in *Lazarus Rising* Jiang Zemin's (President of the People's Republic of China 1993 to 2003) 'fascination with old Hollywood and other Western Movies' and how he had concluded the Shanghai APEC meeting's gala dinner in 2001 with the tune of "Auld Lang Syne". Asked by Howard and his wife Janette about the reason, he replied: 'Remember the ending of *Waterloo Bridge* when "Auld Lang Syne" was played?'. As Howard notes,

Waterloo Bridge was a 1940 movie starring Robert and Vivian Leigh (2010). While this is politics with a light touch, film as prompt or push to politics is not isolated. While pinning motivation is a problem path, there is enough indication in the above accounts of films tipping people's lives to politics or to paths leading to politics. As such it is a useful avenue of future research.

Appendix 3

Filming in the making of *Barry Jones*

This Appendix sets out the filming undertaken (save for some episodes of *Pick-a-Box* immediately below that are stored in the National Film and Sound Archive, Canberra) for the making of *Barry Jones*.

It covers the period 2011-2017 inclusive:

- Television archive, including *Pick-a-Box*, available through the National Film and Sound Archive. (Jones appeared in 208 episodes of *Pick-a-Box* although his eight years of *Pick-a-Box* appearances have largely disappeared, with, of course, some surviving gems.)
- Three days of filmed narration in the State Parliament of Victoria (19 - 21 March 2014)
- One day of filmed narration in the Arc Cinema at the National Film and Sound Archive (24 May 2017)
- Filmed biography workshop ANU School of History where Sturgess and Jones discussed *Barry Jones* and the use of film and oral history in political biography (25 May 2017)
- Filmed launch of *Dictionary of World Biography* (B. O. Jones, 2016). (28 November 2013)
- Filmed *Late Night Live* (ABC Radio National) at ANU with Phillip Adams interviewing Barry Jones about the *Dictionary of World Biography* (B. O. Jones, 2016) (28 November 2013)
- Filmed Barry Jones launch at ANU of *The Human Capacity For Transformational Change: Harnessing The Collective Mind* (Brown and Harris, 2014)
- Filmed Barry Jones launch of *Woman War Doctor: The Life of Mary De Garis* (Lee, 2014) (1 June 2014)
- Filmed meeting of Barry Jones with Gough Whitlam (20 April 2012)
- Filmed Barry Jones interviewing Elizabeth Ann Macgregor, Director New South Wales Museum of Contemporary Art (MCA) about *The Clock* (Marclay, 2010) (18 April 2012)
- Filmed interview with Barry Jones at MCA about indigenous art and the death penalty (18 April 2012)

- Filmed interview and filming National Gallery of Australia (Date?)
- Filmed *Politics in the Pub* featuring Barry Jones (22 April 2012)
- Filmed viewing of at the National Gallery of Australia Renaissance Exhibition (18 March 2012)
- Partly filmed oral history recorded for the National Library of Australia 19 August 2011
- Hansard and parliamentary sound and vision.

Appendix 4

Excerpt from Legal Opinion on Copyright

shaun miller lawyers

media and entertainment law

shaun miller lawyers Pty Ltd

abn 89 146 116 038

537 malvern road
hawksburn victoria 3142 australia

p.o. box 1276
hawksburn victoria 3142 australia

t +61 3 9823 1435

e shaun@shaunmillerlawyers.com.au

w shaunmillerlawyers.com.au

Liability limited by a scheme
approved under Professional
Standards Legislation.

18 March 2018

We have been asked to give our opinion on whether or not [*Barry Jones in Search of Lost Time: A Film Story*] is lawful under Australian copyright law to include short excerpts of film clips from an array of feature films in the Film without attaining copyright clearance from the copyright owners of those feature films.

Prima facie, if one were to include film clips from feature films in the Film, the respective copyright owners of those feature films would have to provide their authorised permission (via a Licence Agreement) for this to occur. Without such authorised permission, the inclusion of film clips from feature films would breach the copyright of the respective owners of copyright in those feature films.

However, pursuant to the *Copyright Act 1968* (Cwth), in certain circumstances, such copyright permission does not have to be attained from the respective copyright owners of the feature films. These circumstances are known as the “fair dealing” exceptions to having to attain copyright permission – they are called “fair dealing” exceptions because the law considers that certain uses of copyright material have an overwhelming benefit to society such that that overwhelming benefit supersedes the benefit to society of according copyright protection to that material.

One of the “fair dealing” exceptions to having to attain copyright permission from the copyright owner is that of “criticism or review”. The law considers that there is an overwhelming benefit to society for copyright materials to be critiqued or reviewed.

The words “criticism” and “review” are words of “wide and indefinite scope which should be interpreted liberally” and extend to “the thoughts underlying the expression of copyright works or subject matter”: *TCN Channel Nine Pty Ltd and Network Ten Ltd* (2001) 50 IPR 335 per Conti J (at para [66]).

The film clips from feature films that are included in the Film are strongly arguably done so, in a holistic manner, in the context of “criticism or review” of those film clips. The inclusion of the film clips in the Film are done so in order to juxtapose various aspects of Barry Jones’ life against those film clips. In that sense, there is an effective “commentary” on those films clips. In the Film, the film clips are pondered upon and assessed vis-a-vis making the connection of various aspects of Barry Jones’ life to the film clips.

Furthermore, there is a homage being made in relation to the way in which the film clips are included in the Film. In that sense, the homage is a type of “criticism or review” of the film clips.

This strongly arguably results in a holistic “criticism or review” of the films clips in the Film. Therefore, on a liberal interpretation of the “fair dealing” exception of “criticism or review”, the inclusion of the film clips in the Film most likely falls within the “fair dealing” exception of not having to attain copyright permission from the respective copyright owners in the feature films from which the film clips are derived.

It must also be stated that several of the feature films from which the film clips are derived are no longer in copyright due to the feature films falling outside the duration of copyright protection. In those cases, the feature films are in the so-called “public domain” and therefore there is no requirement to attain copyright permission to include film clips from those feature films in the Film.

Shaun Miller

Bibliography

All films are denoted with a star * and, to avoid messy url addresses, can be accessed via the IMDb (Internet Movie Database) website through a simple search at: https://www.imdb.com/?ref_=nv_home.

Emails, text messages and diary entries relied upon in the exegesis are referenced within the text and do not appear in the bibliography.

- Abrams, L., 2016. *Oral History Theory*, Second edition. ed. Routledge, Taylor & Francis Group, London ; New York.
- *Aleksandrov, G., 1934. *The Jolly Fellows* also known as (aka) *Moscow Laughs*.
- Alexander, P., 2009. *Marcel Proust's Search for Lost Time: A Reader's Guide to Remembrance of Things Past*, 1st Vintage Books ed. ed. Vintage Books/Random House, New York.
- *Algar, J., Armstrong, S., 1940. *Fantasia*.
- *Allen, I., 1957. *The Story of Mankind*.
- *Allen, W., 2013. *Blue Jasmine*.
- *Allen, W., 1977. *Annie Hall*.
- *Altman, R., 1975. *Nashville*.
- Anson, S., 1991. *Hawke: An Emotional Life*. McPhee Gribble, Ringwood, Vic.
- *Antonioni, M., 1966. *Blowup*.
- *Arcand, D., 1989. *Jesus of Montreal*.
- *Archie, M., 1939. *They Shall Have Music*.
- Arklay, T., 2006. 'Political Biography: Its Contribution to Political Science', in T Arklay, et al (eds) *Australian Political Lives: Chronicling political careers and administrative histories*, ANSOG monographs. ANU E Press, Canberra
- Armfield, N., 2005. *Keating! The Musical*.
- Arrow, M. (2019) *The Seventies: The Personal, the Political, and the Making of Modern Australia*. Sydney, NSW, Australia: NewSouth.
- Aufderheide, P., 2007. *Documentary Film: A Very Short Introduction*, Oxford University Press, Oxford ; New York.
- Australian Archives, Australian Heritage Projects, 2001. *One Destiny!: The Federation Story*.
- Bach, S., 2008. *Leni: The Life and Work of Leni Riefenstahl*, First Vintage Books Ed. ed. Vintage, New York, NY.
- Barnouw, E., 1993. *Documentary: A History of the Non-Fiction Film*, 2nd rev. ed. ed. Oxford University Press, New York.
- Barthes, R., 2010. *Camera Lucida: Reflections on Photography*, Pbk. ed. ed. Hill and Wang, New York.
- Batchen, G., 2011. *Photography Degree Zero: Reflections on Roland Barthes's Camera Lucida*. MIT Press, Cambridge, Mass; London.
- Bateson, M.C., 1989. *Composing a Life*. Plume, New York, N.Y., U.S.A.
- Bazin, A., Gray, H., 1960. *The Ontology of the Photographic Image*. Film Quarterly, University of California Press 13, 4–9.
- Bazin, A., Gray, H., 2005. *What is Cinema?* University of California Press, Berkeley.
- Beattie, K., 2004. *Documentary Screens: Non-Fiction Film and Television*. Palgrave Macmillan, Houndmills, Basingstoke, Hampshire ; New York.
- *Berger, L., Powell, M., 1940. *The Thief of Bagdad* (1940).
- *Bergman, I., 1957a. *The Seventh Seal*.
- *Bergman, I., 1957b. *Wild Strawberries*.

- *Bergman, I., 1966. *Persona*.
- *Bergman, I., 1978. *Autumn Sonata*.
- Berry, D. (Ed.), 1998. *David Lloyd George: The Movie Mystery*. University of Wales Press, Cardiff.
- *Bertolucci, B., 1972. *Last Tango in Paris*.
- Bew, J. 2016. *Citizen Clem: A Biography of Attlee*. London: riverrun, an imprint of Quercus Editions Limited.
- Biggins, J., 2019. *The Gospel According to Paul*.
- Bilbrough, P., 2015. *Givers, Takers, Framers: The Ethics of Auto/biographical Documentary* (PhD). Victoria University.
- *Bondarchuk, S., 1966. *War & Peace*.
- Bongiorno, F. 2017. *The Eighties: The Decade That Transformed Australia*. Black Inc. Carlton, Vic.
- Botton, A. de, 2006. *How Proust Can Change Your Life*. Picador, London.
- *Boyle, D., Tandan, L., 2008. *Slumdog Millionaire*.
- Bradlee, B., 1997. *A Good Life: Newspapering and Other Adventures*. Touchstone, London.
- Brett, J., 2017. *The Enigmatic Mr Deakin*. The Text Publishing Company, Melbourne, Victoria.
- Brett, J., 2007. *Robert Menzies' Forgotten People*, New ed. ed. Melbourne University Press, Carlton, Vic.
- Brown, V.A., Harris, J., 2014. *The Human Capacity for Transformational Change Harnessing the Collective Mind*. Routledge, London.
- *Buck Jr., J., 1973. *I.F. Stone's Weekly*.
- Bullock, A., 1998. *Hitler and Stalin: Parallel Lives*, 2nd edition. ed. Fontana Press, London.
- *Buñuel, L., 1967. *Belle de Jour*.
- Burns, K., 1990. *The Civil War*. Television.
- Burton, G., 2008. *Infamous Victory: Ben Chifley's Battle for Coal*. Television.
- Butler, K., 2018. *Barry Jones: In Search of Lost Time – a Film Story*.
<https://fillums.com.au/2018/05/19/barry-jones-in-search-of-lost-time-a-film-story-2017/>
- Butt, P., 2008. *The Prime Minister Is Missing*. Television.
- Cambridge University Press (Ed.), 2011. *Cambridge Essential English Dictionary*, 2nd ed. ed. Cambridge University Press, Cambridge ; New York.
- Campany, D., 2008. *Photography and Cinema, Exposures*. Reaktion Books, London.
- Caro, R., 2013. *Robert a. Caro's Years of Lyndon Johnson Quartet Bundle*. Random House,
- Caro, R.A., 2019. *Working: Researching, Interviewing, Writing*, First edition. ed. Alfred A. Knopf, New York.
- Caro, R.A., 1975. *The Power Broker: Robert Moses and the Fall of New York*. Vintage Books, New York.
- Carrière, E., 1893. *Lady Leaning Her Elbows on a Table*. Painting.
- Chandler, G., 2012. *Cut by Cut: Editing Your Film or Video*, 2nd ed. ed. Michael Wiese Productions, Studio City, CA.
- *Chaplin, C., 1940. *The Great Dictator*.
- *Chaplin, C., 1936. *Modern Times*.
- Chubb, P., Spencer, S., 1993. *Labor In Power*. Television.
- Clarke, P., 2013. *Whitlam: The Power and the Passion*. Television.
- Connelly, J., 2012a. *Music in Marcel Proust's A la recherche du temps perdu*. Orris Publishing, Hingham, MA.
- Connelly, J., 2012b. *Music in Marcel Proust's ! À la recherche du temps perdu ! A Playlist ! Resource*.

- Conway, J.K., 1999. *When Memory Speaks: Reflections on Autobiography*, 1. Vintage Books ed. ed. Vintage, New York.
- Cullen, R., 2018. *The Scribe*. Television.
- Curriculum Corporation (Australia), 1997. *One Destiny- the Federation Story*.
- *Curtiz, M., 1942. *Casablanca*.
- Damoussi, J., Reynolds, R. (Eds.), 2003. *History on the Couch: Essays in History and Psychoanalysis*. Melbourne University Press, Carlton, Vic.
- *Dawley, J.S., 1923. *Lincoln, Man of the People*.
- *DeForest, L., 1924. *Abraham Lincoln*.
- Degas, E., 1875. *Daughters Crossing the Place de La Concorde*. Painting.
- Dickson, C.Z., Barlow, J.F., 1981. *Clinicopathological Conference. Two Cases of Severe Anemia Ending in Death*. S D J Med 34, 23–28.
- *Dieterle, W., 1940. *Dr Ehrlich's Magic Bullet*.
- Doherty, T., 2015. *Hollywood and Hitler: 1933 - 1939*, Paperback edition. ed. Columbia Univ. Press, New York.
- *Eastwood, C., 2003. *Mystic River*.
- Ebert, R., 2003. *McNamara Takes Turn In Hot Seat*. Festivals & Awards. URL <https://www.rogerebert.com/festivals-and-awards/mcnamara-takes-turn-in-hot-seat>
- Ebert, R., 2004. *The Fog of War*. RogerEbert.com. URL <https://www.rogerebert.com/reviews/the-fog-of-war-2004>
- Edwards, J., 1996. *Keating: The Inside Story*. Viking, New York.
- Eliot, T.S., 1974. *Four Quartets*, 8. impr. ed, Faber paper covered editions. Faber and Faber, London.
- *Elvey, M., 1918. *The Life Story of David Lloyd George*.
- Encyclopaedia Britannica, inc (Ed.), 2007. *The New Encyclopaedia Britannica*, 15th ed. ed. Encyclopaedia Britannica, Chicago.
- Falk, A., 1985. *Aspects of Political Psychobiography*. *Political Psychology* 6, 605–619. <https://doi.org/10.2307/3791019>
- Fell, J., Callenbach, E., Dellabough, R., 1981. *Autobiographies and Biographies*. *Film Quarterly* 34, 48–50. <https://doi.org/10.2307/1212170>
- Findlay, J., 2015. *Chasing Lost Time: The Life of C.k. Scott Moncrieff: Soldier, Spy, and Translator*, First American edition. ed. Farrar, Straus and Giroux, New York.
- *Fitz-Gerald, L., 1992. *The Last Man Hanged*.
- *Ford, J., 1939. *Young Mr. Lincoln*.
- *Forman, M., 1984. *Amadeus*.
- Foschini, L., 2011. *Proust's Overcoat*. Portobello Books, United Kingdom.
- Francis, R., 2002. *Gough Whitlam: In His Own Words*. Television.
- Franck, C., 1886. *Sonata in A major for Violin and Piano*.
- *Frankenheimer, J., 1964. *The Train*.
- Freeman, E., 2010. *Hawke*. Television.
- Freud, S., 2002. *Leonardo Da Vinci a Memory of His Childhood*. Taylor & Francis e-Library, London.
- Freud, S., 1936. Freud, S. (1936). *Letter from Sigmund Freud to Arnold Zweig, May 31, 1936*.
- Freud, S., Bullitt, W.C., 1999. *Woodrow Wilson: A Psychological Study*, American presidents series. Transaction Publishers, New Brunswick, N.J.
- Fried, W., 2017. *Critical Flicker Fusion: Psychoanalysis at the Movies*, Confederation of Independent Psychoanalytic Societies boundaries of psychoanalysis series. Karnac, London.
- *Gance, A., 1927. *Napoleon*.

- George, A.L., George, J.L., 1964. *Woodrow Wilson and Colonel House: A Personality Study*, Dover books on history and history of culture. Dover, New York.
- Goya, F., 1814. *The Third of May 1808*. Painting.
- Grant Street Theatre, 1980. *The Golden Years of Gough*.
- Greenspan, C., 1994. Review of *Bio/Pics: How Hollywood Constructed Public History*. *Journal of Film and Video* 46, 47–49.
- Greenstein, F.I., 2014. *Personality and Politics: Problems of Evidence, Inference, and Conceptualization*.
- Halberstam, D., 1994. *The Fifties*, 1st Ballantine Books ed. ed. Random House Pub. Group, New York.
- Halberstam, D., 2001. *The Best and the Brightest*. Modern Library, New York.
- *Haneke, M., 2005. *Caché*. *Haneke, M., 2009. *The White Ribbon*.
- *Hathaway, H., 1947. *Kiss of Death*.
- Haverty Rugg, L., 2006. *Keaton's Leap: Self-Projection And Autobiography In Film*. University of Hawai'i Press Vol. 29, No. 1, Self-Projection And Autobiography In Film (Winter 2006), v–xiii.
- *Hazanavicius, M., 2011. *The Artist*.
- Henderson, G., Menzies, R., 1998. *Menzies' Child: The Liberal Party of Australia*. HarperCollins, Sydney.
- *Hitchcock, A., 1935. *The Thirty Nine Steps*.
- *Hitchcock, A., 1938. *The Lady Vanishes*.
- *Hitchcock, A., 1940. *Foreign Correspondent*.
- *Hitchcock, A., 1954. *Rear Window*.
- *Hitchcock, A., 1959. *North by Northwest*.
- *Hitchcock, A., 1960. *Psycho*.
- Hitler, A., 2014. *Mein Kampf: My Struggle*, Originally Entitled Four and a Half Years of Struggle Against Lies, Stupidity, and Cowardice.
- Hobbs, J., 2007. *Curtin*. Television.
- Holroyd, M., 2002. *Works on Paper: The Craft of Biography and Autobiography*, A Little, Brown book. Washington, D.C.: Counter Point.
- Howard, J., 2010. *Lazarus Rising*. HarperCollins, Pymble, N.S.W.
- Howard, J., 2015. *The Menzies Era*. Television.
- Howard, J., Albrechtsen, J., 2015. *Howard Defined*. Television.
- Indick, W., 2004. *Movies and the Mind: Theories of the Great Psychoanalysts Applied to Film*. McFarland, Jefferson, N.C.
- Izod, J., Dovalis, J., 2015. *Cinema as Therapy: Grief and Transformational Film*. Routledge, East Sussex ; New York, NY.
- James, C., 2016. *Gate of Lilacs: A Verse Commentary on Proust*. Picador, London.
- Jodrell, S., 2008. *Menzies and Churchill at War*. Television.
- Jones, B., 1968. *The Penalty is Death* Capital Punishment in the Twentieth Century Retentionist and Abolitionist Arguments with special Reference to Australia. Sun Books, Melbourne.
- Jones, B., 1982. *Sleepers, Wake! Technology and the Future of Work*. Oxford University Press, Melbourne ; New York.
- Jones, B., 1992. Research Interview with Barry Jones for *Labor In Power*, Australian Broadcasting Corporation.
- Jones, B., 1995. *Sleepers, Wake! Technology & the Future of Work*, New ed. ed. Oxford University Press, Melbourne ; New York.
- Jones, B., 1996. *David Hockney, Multi-Image Photographic Portrait*.
- Jones, B., 2006. *A Thinking Reed*. Allen & Unwin, Crows Nest, NSW.

- Jones, B., 2016. *Dictionary of World Biography*. ANU ePress, Canberra.
- Jones, B., Sturgess, G., 2011. *Barry Jones Interviewed by Garry Sturgess in the Old Parliament House Political and Parliamentary Oral History Project* [sound Recording].
- Jones, I., 1980. *The Last Outlaw*. Television.
- *Jonze, S., 1999. *Being John Malkovich*.
- Jordan, C., 2003. *Movies and the Reagan Presidency: Success and Ethics*. Praeger, Westport, Conn.
- Karpeles, E., 2017. *Paintings in Proust: A Visual Companion to in Search of Lost Time*, First paperback edition. ed. Thames & Hudson, New York, New York.
- Kaufman, C., 1999. *Being John Malkovich*. Film script.
- Kawin, B.F., 1978. *Mindscreen: Bergman, Godard, and First-Person Film*. Princeton Univ. Press, Princeton, NJ.
- *Keaton, B., 1924. *Sherlock Jr.*
- Kendall, P.M., 2019. *Encyclopaedia Britannica*. Biography.
- Kessler-Harris, A., 2009. *Why Biography?* *The American Historical Review* 114, 625–630.
- Knowledge Nation Taskforce, 2001. *An Agenda for the Knowledge Nation* [electronic Resource] / Report of the Knowledge Nation Taskforce. Chifley Research Centre.
- *Koster, H., 1954. *Desiree*.
- *Koster, H., 1937. *One Hundred Men & A Girl*.
- Kozhevnikov, V.M., Bearne, C.E., 1973. *Shield and Sword: The Career of Johann Weiss, the Soviet Agent in the Nazi Secret Service*. Mayflower, St Albans.
- Kris, E., 1956. *On Some Vicissitudes of Insight in Psychoanalysis*. *International Journal of Psychoanalysis* XXXVII.
- *Kubrick, S., 1957. *Paths of Glory*.
- Kuhn, A., 2013. *VD Propaganda, Dr. Ehrlich's Magic Bullet, and the Production Code*. *Film History* 25, 130–137. <https://doi.org/10.2979/filmhistory.25.1-2.130>
- *Kurosawa, A., 1950. *Rashomon*.
- La Nauze, J., 1965. *Alfred Deakin - A Biography - In Two Volumes*. Melbourne University Press;
- Lane, A., 2009. *Men of Mystery*. New Yorker.
- *Lang, F., 1927. *Metropolis*.
- Langdale, A., Münsterberg, H. (Eds.), 2002. *Hugo Münsterberg on Film: The Photoplay; a Psychological Study and Other Writings*. Routledge, New York.
- Lasswell, H.D., 1986. *Psychopathology and Politics*, Midway reprint. ed. ed. Univ. of Chicago Press, Chicago.
- *Lean, D., 1962. *Lawrence of Arabia*.
- *Leigh, M., 2014. *Mr Turner*.
- Little, G., 1973. *Politics and Personal Style*, Nelson Australia Paperbacks. Thomas Nelson (Australia), Melbourne.
- *Lovely, L., Welch, W., 1925. *Jewelled Nights*.
- Lukas, C., 2001. *Directing for Film and Television*, Rev. ed. ed. Allworth Press, New York.
- *Lumet, S., 1957. *12 Angry Men*.
- *Maggio, J., 2017. *The Newspaperman: The Life and Times of Ben Bradlee*.
- Malcolm, J., 1982. *Psychoanalysis, the Impossible Profession*, 1st Vintage Books ed. ed. Vintage Books, New York.
- Malcolm, J., 1990. *The Journalist and the Murderer*, 1st Vintage Books ed. ed. Vintage Books, New York.
- Malcolm, J., 1995. *The Silent Woman: Sylvia Plath and Ted Hughes*. Vintage Books, New York.

- Malcolm, J., 2002. *In the Freud Archives*, New York Review Books classics. New York Review Books, New York.
- Malcolm, J., 2004. *In the Freud Archives*. Granta, London.
- *Malle, L., 1981. *My Dinner with Andre*.
- *Mankiewicz, J.L., 1950. *All About Eve*.
- *Marclay, C., 2010. *The Clock*.
- *Marker, C., 1966. *Si j'avais quatre dromadaires*.
- Marr, D., 1992. *Patrick White: A Life*. Knopf : Distributed by Random House, New York.
- Masters, D., 2008. *The Howard Years*. Television.
- Masters, D., 2015. *The Killing Season*. Television.
- *McDonagh, J.M., 2014. *Calvary*.
- McFarlane, B., 2016. *The Brief Encounter that goes on and on....* Inside Story. Film Review.
- McFarlane, B., 2018. *Citizen Jones*. Inside Story. Film Review.
- McGinn, C., 2007. *The Power of Movies: How Screen And Mind Interact*. Vintage Books, New York.
- McGowan, T., 2015. *Psychoanalytic Film Theory and the Rules of the Game, Film theory in practice*. Bloomsbury Academic, An imprint of Bloomsbury Publishing Inc, New York ; London.
- McNamara, R.S., VanDeMark, B., 1996. *In Retrospect: The Tragedy and Lessons of Vietnam*, 1. Vintage Books ed. ed. Vintage Books, New York.
- *Mikhalkov, N., 1994. *Burnt by the Sun*.
- *Milestone, L., 1930. *All Quiet on the Western Front*.
- Monaco, J., 2009. *How to Read a Film: Movies, Media, and Beyond: Art, Technology, Language, History, Theory*, 4th ed., completely rev. and expanded. ed. Oxford University Press, Oxford ; New York.
- Moore, G.M., 1984. *The Absent Narrator of Proust's Recherche*. The French Review Vol. 57, No. 5, 607–616.
- Morgan, I.W., Palgrave Connect (Online service), 2011. *Presidents in the Movies: American History and Politics on Screen*. Palgrave Macmillan, New York.
- Morris, E., 2014. *Believing Is Seeing: Observations on the Mysteries of Photography*, Paperback ed. ed. Penguin Books, New York, NY.
- *Morris, E., 2004. *The Fog of War*. Sony Pictures Home Entertainment.
- Muhlstein, A., 2015. *Monsieur Proust's Library*. Other Press, New York.
- Munch, E., 1893. *The Scream*. Painting.
- Murch, W., 2001. *In the Blink of an Eye: A Perspective on Film Editing*, 2nd ed. ed. Silman-James Press, Los Angeles.
- Myers, S.L., 2016. *The New Tsar: The Rise and Reign of Vladimir Putin*, Alfred A. Knopf, New York.
- Nasht, S., 2016. *Howard on Menzies: Building Modern Australia (2016)*.Television.
- National Library of Australia, n.d. *Biographical cuttings on Barry Owen Jones, Politician*, containing one or more cuttings from newspapers or journals.
- Neidich, W., 2003. *Blow up: Photography, Cinema, and the Brain*. D.A.P./Distributed Art Publishers ; UCR/California Museum of Photography, New York : Riverside, California.
- Niven, W.J., 2018. *Hitler and Film: The Führer's Hidden Passion*. Yale University Press, New Haven.
- O'Brien, K., 2013. *Keating: The Interviews*.Television.
- *Olivier, L., 1948. *Hamlet*.

- Ondaatje, M., 1993. *The English Patient*, 1st Vintage International ed. ed. Vintage Books, New York.
- Ondaatje, M., Murch, W., 2004. *The Conversations: Walter Murch and the Art of Editing Film*, 1st pbk. ed. ed. Knopf, New York.
- Ormonde, P., 1981. *A Foolish Passionate Man: A Biography of Jim Cairns*. Penguin Books, Ringwood, Vic., Australia ; New York, N.Y., U.S.A.
- *Pal, G., 1960. *The Time Machine*.
- Perks, R., Thomson, A. (Eds.), 2016. *The Oral History Reader*, Third edition. ed, Routledge readers in history. Routledge/Taylor & Francis Group, London ; New York.
- *Pike, A., 2008. *The Chifleys of Busby Street*. Ronin Films. Pike, A., 2017. Barry Jones In Search of Lost Time.
- Pike, A., 2019. Barry Jones & Busby.
- Pincus, E., Ascher, S., 2012. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*, Fourth edition. ed. Plume, New York, New York.
- Pinter, H., Losey, J., Bray, B., Proust, M., 2000. *The Proust Screenplay: À La Recherche Du Temps Perdu*. Grove Press, New York.
- Piotrowska, A. (Ed.), 2015. *Embodied Encounters: New Approaches to Psychoanalysis and Cinema*. Routledge, London ; New York.
- Powell, B.A., 2004. *Robert Mcnamara, Errol Morris Return to Berkeley to Share Lessons Learned from 'Fog of War.'* UC Berkeley News.
- *Powell, M., 1960. *Peeping Tom*.
- *Powell, M., 1939. *The Spy in Black*.
- Proust, M., 2003. *In Search of Lost Time*, Set. Random House Pub. Group, New York.
- Rank, O., 2013. *The Myth of the Birth of the Hero: A Psychological Interpretation of Mythology*. Read Books Ltd., Alcester, Eng.
- *Redford, R., 1994. *Quiz Show*.
- *Reed, C., 1940. *Night Train to Munich*.
- *Reed, C., 1949. *The Third Man*.
- *Reiner, C., 1982. *Dead Men Don't Wear Plaid*.
- Reinhart, M.S., 2009. *Abraham Lincoln on Screen: Fictional and Documentary Portrayals on Film and Television*, 2d ed. ed. McFarland, Jefferson, N.C.
- Reinhart, M.S., 2012. *Abraham Lincoln on Screen: Fictional and Documentary Portrayals on Film and Television*.
- *Renoir, J., 1946. *A Day in the Country*.
- Renza, L.A., 1988. *Review of Introspection in Biography: The Biographer's Quest for Self-Awareness*. *Biography* 11, 79–85.
- Report of the House of Representatives. Standing Committee for Long Term Strategies, 1995. *Report of the Inquiry into the Workforce of the Future* (Parliamentary Paper No. 124). Australian Parliament, Canberra.
- Rhodes, R.A.W., 't Hart, P. (Eds.), 2014. *The Oxford Handbook Of Political Leadership*, First Edition. ed. Oxford University Press, Oxford, United Kingdom.
- *Riefenstahl, L., 1933. *Victory of the Faith*.
- *Riefenstahl, L., 1935. *Triumph of Will*.
- *Riefenstahl, L., 1938. *Olympia Part One: Festival of the Nations*.
- Rodden, J., 2012. *George Orwell*. Salem Press, Ipswich, MA.
- Rodden, J., 1989. *The Politics of Literary Reputation: The Making and Claiming of "St. George" Orwell*. Oxford Univ. Press, New York.
- *Rosen, P., 1924. *The Dramatic Life of Abraham Lincoln*.
- Rosenbaum, J., 1997. *Movies as Politics*. University of California Press, Berkeley, Calif.
- *Ruiz, R., 1999. *Time Regained*.

- Schlöndorff, V., 1985. *Death of a Salesman*. Television.
- *Schlöndorff, V., 1979. *The Tin Drum*.
- Schultz, C., Miller, G., 1983. *The Dismissal*. Television.
- Sebag Montefiore, S., 2014. *Stalin: The Court of the Red Tsar, Phoenix (an Imprint of The Orion Publishing Group Ltd)*
- *Sedgwick, E., Keaton, B., 1928. *The Cameraman*.
- Shakespeare, W., Crowther, J., Shakespeare, W., 2003. *Hamlet, No fear Shakespeare*. SparkNotes, New York.
- Shakespeare, W., Mowat, B.A., Werstine, P., 2014. *The Tragedy of Hamlet, Prince of Denmark*. Simon & Schuster Paperbacks, New York.
- *Sholem, L., 1951. *Superman and the Mole-Men*.
- Skidelsky, R., 1994. *John Maynard Keynes*. Penguin Group, New York.
- Skidelsky, R., 2005. *John Maynard Keynes, 1883-1946: Economist, Philosopher, Statesman*. Penguin Books, New York.
- Solomon, G., 2001. *Reel Therapy: How Movies Inspire You to Overcome Life's Problems*.
- Sontag, S., 2003. *The World as India*. The Times Literary Supplement.
- Sontag, S., 2008. *On Photography*, Reissued. ed, Penguin modern classics. Penguin Books, London New York Toronto.
- *Sorrentino, P., 2008. *Il Divo*.
- *Spielberg, S., 2012. *Lincoln*.
- Staiger, J., 1992. *Interpreting Films: Studies in the Historical Reception of American Cinema*. Princeton University Press, Princeton, N.J.
- *Sternberg, J. von, 1930. *The Blue Angel*.
- *Stone, O., 1995. *Nixon*.
- Stove, R., 2018. *Barry Jones In Search of Lost Time - A Film Story*.
- Strachey, L., 2008. *Eminent Victorians*. Wilder Publications, Radford. VA.
- Strangio, P., 2002. *Keeper of the Faith: A Biography of Jim Cairns*. Melbourne Univ. Press, Carlton South.
- Sturgess, G., 1977-1988. Sturgess, Garry. N.d., *Garry Sturgess Collection* NLA [sound Recording].
- Sturgess, G., 1980. *Prime Minister - a Six-Part Series About the Office of Prime Minister*. ABC Radio National.
- Sturgess, G., 1986. *Judging The World: Law and Politics in the World's Leading Courts* – 6-part series ABC Radio National.
- *Sturgess, G., 2016. *Barry Jones In Search of Lost Time* 3rd Complete Rough Cut.
- Sturgess, G., Chubb, P., 1988. *Judging the World: Law and Politics in the World's Leading Courts*. Butterworths ; W. Heinemann, Australia : Richmond, Vic.
- Sturgess, G., Jones, B., 2019. *Barry Jones In Search of Lost Time - A Film Story*. The Script.
- Suber, H., 2006. *The Power of Film*. Michael Wiese Productions, Studio City, CA.
- *Syberberg, H.-J., 1977. *Hitler - A Film from Germany*.
- *Szabó, I., 1981. *Mephisto*.
- Tarrant, G., 2015. *Cinema: From the Silent Screen to the Hollywood Blockbuster*.
- The American Heritage Dictionary of the English Language, 2016. . Houghton Mifflin, Boston.
- Brett, J., 2003. *The Tasks of Political Biography*, 2003 Chapter in History on the Couch. Melbourne University Press, Carlton, Vic.
- Thomson, D., 2013. *The Big Screen: The Story of the Movies and What They Did to Us*. Thomson, D., 2014. *The New Biographical Dictionary of Film*, Sixth edition. ed. Alfred A. Knopf, New York.
- Thomson, D., 2015. *How to Watch a Movie*, First edition. ed. Alfred A. Knopf, New York.

- Toomey, C., 1993. *The Republic of Oz*. Television.
- Torrens, N., Sturgess, G., 2009. *Liberal Rule: The Politics That Changed Australia*. Television.
- *Truffaut, F., 1966. *Fahrenheit 451*.
- *Truffaut, F., 1973. *Day for Night*.
- Tuchman, B.W., 1982. *Practicing History: Selected Essays*, 1st Ballantine Books trade ed. ed. Ballantine Books, New York. Tuchman, B.W., 1985. *Practising History: Selected Essays*. Macmillan, London; Basingstoke.
- *Vasilev, S., Vasilyev, G., 1934. *Chapayev*.
- *Vertov, D., 1929. *Man with a Movie Camera*.
- *Visconti, : Luchino, 1963. *The Leopard*.
- *von Donnersmarck, F.H., 2006. *The Lives of Others*.
- Wallace, C., 2015. *The Silken Cord: Contemporaneous 20th Century Prime Ministerial Biography in Australia & Its Meaning* (PhD). ANU, Canberra.
- Walter, J., 1980. *The Leader: A Political Biography of Gough Whitlam*. University of Queensland Press, St. Lucia, Queensland.
- Walter, J., 1980. *Studying Political Leaders from a Distance: The Lessons of Biography*. *Political Psychology* 2, 150–167. <https://doi.org/10.2307/3791011>
- Walter, J., 2006. *The Utility Of Short Lives*. *Biography* 29, 329–337.
- Walter, J., 2014. *Biographical Analysis*. Oxford University Press.
- *Weir, P., 1989. *Dead Poet's Society*.
- *Welles, O., 1941. *Citizen Kane*.
- *Welles, O., 1946. *The Stranger*.
- Wikipedia, <https://en.wikipedia.org/wiki/Biography>. *Biography*.
- Williamson, D., 2000. *The Great Man*. Play
- Wollen, P., 1972. *Signs And Meaning In The Cinema*, New and enl. [3d ed.]. ed, Cinema one, 9. Indiana University Press, Bloomington.
- *Wood, S., Franklin, S., 1939. *Goodbye, Mr. Chips*.
- Woolf, V., 2013. *Orlando: A Biography*, Wordsworth classics. Folio Society, London.
- Young, S.D., 2012. *Psychology at the Movies*. Wiley-Blackwell, Chichester, West Sussex ; Malden, MA.
- Zacks, J.M., 2015. *Flicker: Your Brain on Movies*. Oxford University Press, Oxford ; New York.
- Zhang, D., 2012. *A Lens for an Eye: Proust and Photography*. *Representations*, University of California Press 118, 103–125.
- *Zilberman, Y., 2012. *A Late Quartet*.

Film Script

Barry Jones In Search of Lost Time – A Film Story Film Script submitted as separate PDF attachment.