

DRAFT**Video About Crow Collection.**SOME SUGGESTIONS FROM RUTH CROW  
OCTOBER 1997**Aims :**

1. To popularise the Crow Collection
2. To promote the Collection's value judgements, ie. human values not personal (individual) gain :- respect for the natural environment, need for world peace, recognition of the exploitive nature of capitalism.
3. To present principles for policies :- Involving people in collectives, urban solutions, cluster and connect, community control, conservation of the world's resources, finding areas of agreement between unions and community organisations, countering parochialism, promoting conviviality and artistic expression, seeking social solutions to personal problems (the personal is political), reducing patriarchal relationships in the family, to conserve community memory.
- 4 To present concepts which demonstrate the inter-connectedness between political issues, inferring that political action is just every day commonn sense.

**Form of the Video.**

An historical narrative based on six decades (1937 to 1997) with pauses between each decade marked by a refrain of bushland in the Dandenongs (with Ruth/Maurie/family/friends sometimes as real live people and at others as re-enactments). Background whistling. The refrain presents glimpses of personal life. These pauses are part of the story, allowing for a little romance, but not too much.

**Attention has been given to :-**

1. Showing the range of documents in the Collection
2. Using various ways of presenting the documents
3. Enabling people of different back-grounds to present information on the documents.
- 4 Presenting Ruth as part of a team
5. Making political action seem a natural way of living.

**Summarising the proposed script**

1. The refrain
2. The location of the Crow Collection
3. The pamphlet collection
4. The Refrain
5. The range of material... culture, children, peace
6. The refrain
7. The Manuscript Collection,.. urban issues,
8. Refrain
9. The documents on conservation, posters,
9. The refrain
10. planning for the future, project material from 1990s
11. Final refrain.

VIDEO  
NEVER  
MADEPROJECT  
BECAME

'HOPE'

VIDEO

## The Script

page 2.

### Scene 1.

**Purpose :-** *Introducing Ruth and Maurie Crow  
Setting the refrain theme.*

**Period :-** 1990s

**Location :-** the Dandenongs

**Presentation :-** Scene starts with whistling (footnote 1 of a cheery walking tune, (Dah, dah, dah, dah... dah dah dah dee....dah, dah, dee, dee,) Well known scenes from the Dandenongs and as whistling ceases Ruth is walking (down hill) through the trees. She sits down (on bank or stump) and explains how she met Maurie in 1936 at a Youth Camp ... "Youth What Next Against Fascism ?" and that they were married in 1937. Ruth could meet someone or she can talk to herself.. ie to a hidden audience. Scene ends with invitation to come to the Crow Collection Room

### Scene 2.

**Purpose :-** *Introduction to the VUT, (Footscray Campus ) and the Crow Collection Room.*

**Period :-** 1990s

**Location :-** Footscray Campus of VUT.

**Presentation :-** Video hones in on Ballarat Road, the VUT name, the library information desk and the Crow Collection Room door.

### Scene 3.

**Purpose :-** *The pamphlets as a special feature of the Collection.*

**Period :-** 1930s and 1940s

**Location :-** The Crow Collection Room.

**Presentation :-** A display on a table of 1930s pamphlets ... the Spanish War, anti-Fascism, but also include some documents on women; nutrition and unions. It will probably be best to have a librarian to explain why the pamphlet are useful etc, or we could have a labour historian, (footnote 2) At end of this section Ruth can refer to the booklet *Food Health and Income* and some cuttings from 1930/40s on nutrition and explain her first abiding interest in nutrition, referring to the wartime children's centre, and then linking this with table of 1940s documents which will display some of the Clerks Union documents so that Ruth refers to Maurie's involvement in unions.

### Scene 4.

**Purpose :-** *The refrain, refering to Ruth and Maurie's family relationships.*

**Period :-** 1940s

**Location :-** The Dandenongs

**Presentation :-** Whistling the same walking tune., this time with man and women with toddlers on their shoulders (footnote 3) walking away (with backs to viewers). Ruth explains that she and Maurie had considerable pressures on them so they regularly planned "thought picnics".. often catching the first train on a Saturday morning and going far, far way over the mountains. This refrain fades out with man and woman with 6 and 8 year olds and Ruth remarks something like "As our daughters grew to be too big to carry our walks deteriorated into dawdles in the Dandnongs".

Scene 5

**Purpose :-** to indicate the variety of documents in the Collection, emphasising culture, children, peace, women.

**Period :-** 1950s.

**Location :-** The Crow Collection Room.

**Presentation.** This section could include material from archival films on Peace (Footnote 4), childrens's dance groups (footnote 5) from UAW video (footnote 6). The documents can be described in a discussion with Ruth and some other person (footnote 7) but ends with display of some of the art work by children and some information about the Asian Children's Art Exchange (footnote 8).

Scene 6,

**Purpose :-** Repeating the refrain.  
Culture as an antidote to the cold war.

**Period :-** 1950s

**Location :-** The Dandenongs.

**Presentation :-** Whistling the same tune. Still photos of Junior Eureka League members in the Dandenongs (footnote 9)

Scene 7.

**Purpose :-** To draw attention to Collection 's manuscripts files,

**Period :-** 1960s

**Location :-** Crow Collection Room, near filing cabinets.

**Presentation :-** Retrieving filed material to show documents on urban action in the 1960s. <sup>11</sup> Contrast mega projects with neighbourhood plans. Display alternatives eg. Plans for Melbourne. Citizens Action for North and West Melbourne, Frayed Nerves and Freight Centres etc and the working papers relating to them. Also show beginning of community control, participation etc and changes in local government. (footnote 01). Archival films could be used. (Footnote 11)

Scene 8.

**Purpose :-** Passage of time - Changes in family relationships

**Period :-** 1960s

**Location :-** The Dandenongs

**Presentation :-** Background whistling with a man and women walking briskly, with backs to camera. The tune could be changed to the Scottish tune of The Far Cullins

Scene 9.

**Purpose :-** Relationship between the conservation of scarce national resources and urban planning.

**Period :-** 1970s

**Location :-** The Crow Collection Room

**Presentation** Wall board display of material from Radical ecology Conference, the material from "Seeds for Change" and so on.. Display of books such as "Less Energy and More Enjoyment". This scene could have no or very limited dialogue.. but background music such as Pictures at an Exhibition. ie musing music, with some young person mooching around room. (footnote 12).

Scene 10.

**Purpose :-** Refrain ...photo opportunity to get birds-eye view of the whole of the metropolis and to indicate the persevering character of Ruth and Maurie.

**Period :-** 1970s

**Location :-** West side of the Dandenongs (footnote 13).

**Presentation :-** Videoing from bottom of Dandenongs, looking up and gradually honing in on two older people (not that old, but about 65) scrambling up through the trees to the top. Then from the top the whole panorama. Finally video turns to Ruth sitting where she was in scene 1. She talks about utopian ideas, globalisation and need to find urban solutions, repeating an invitation to visit the Crow Collection.

Scene 11.

**Purpose :-** To show the on-going nature of the Crow Collection

**Period :-** 1990s

**Location :-** Crow Collection Room and a seminar room).

**Presentation :-** Display of projects files from the 1990s....., Children services, services for older people, housing, citizenship and participation etc, Consider showing a study group, in a seminar room, with issues for the millenium listed on butcher's paper with the words... the millenium, what next ? written on it . (footnote 14)

Scene 12

**Purpose :-** To show the continuity of life and struggle.

**Period :-** 1990s

**Location.:-** The Dandenongs

**Presentation :-** Ruth walking with a group of people of various ages etc. This could be a view of their backs, Music... full orchestra and singing. Bretch's Solidarity for example.... group fades into the trees

The End.

COMMENTS

1. The last two scenes have groups of people...of various ages and appearances .. this is to ensure that the video ends with enhancing a feeling of belonging... of doing things together, etc.

2. The recommended title is :-

**OVER THE HILLS AND FAR AWAY**

This implies an up-hill, on-going, struggle. .. but with enjoyment... the possibility of breaking through to a new vision.

### Footnotes

1. Three reasons for whistling...whistling wards off fear, Maurie was a *marvellous whistler*, (in a condolence letter to Ruth a friend from the 1930s stated that he could remember Maurie, "striding along, whistling Bach with great panache"). and whistling is seldom used (seldom heard these days, but was much more popular in 1930s) How will we find someone with a really good whistle? We may have to settle for a flute player, but it is hoped that there is a whistler some where.
2. Presenters could be Peter Love, or some other member of the Labour History Society.
3. As the family will be seen only from the back not much acting is needed. As regards this re-enactment, would it be possible for Crow grand-daughter and grand-son and 3 great-grand-children (2 toddlers and an eight-year-old, a nine or ten-year-old girl would be easily found from their friends) to do the re-enactment? The main reason for this suggestion is that the Crow grandson has similar thin, tall figure to Maurie's.
4. Archival films of an early Hiroshima Day march (probably 1962 or 63, includes a clip where I am interviewed as I march. For many years this was used by CICD to advertise peace rallies. I have a very good (newspaper) photo of Maurie, with peace banners, being accosted by police, which could be used if archival material not suitable.
5. Margaret Walker archives may be a fruitful source of film.
6. Shona Stephens made a video for the UAW in 1995. Some parts of this or some of the unused material, if available, may be useful.
7. Wendy Lowenstein, June Factor, Morag Loh may be able to present this segment.
8. Some excellent children's art (in colour) from various nations is in Collection.
9. Excellent quality photos available.
10. Presentation could be by Angela Munro, Christine Carolan, Colin Long etc
11. Crow Coll, video, made in 1992 may have some suitable material.
12. Preferably a young person browsing through documents
13. It may be useful to hone in on "old Coach Road" street name (Montrose).
- 14 This slogan can be linked by flashback to the slogan of the 1936 youth Camp... "Youth What Next?" (see scene 1)