

# THE YORKER

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## In This Issue

AFL Club Songs – Their Origins and History  
Evolution of Handball

Treasure Hunts in the Old Pavilion

Twenty Pennants – Part 4, 1948/49, 1951/52 and 1958/59

# THE YORKER



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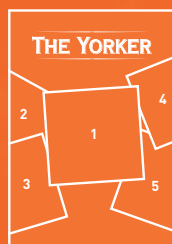
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*The Yorker* uses the Style Guide for MCC Library Publications. A copy of this can be viewed and downloaded from <http://tinyurl.com/mccyorker>. We always welcome submissions of articles and reviews for *The Yorker*, but please adhere to the new style.

Submissions can be made to The Editor, *The Yorker*, MCC Library PO Box 175 East Melbourne 8002 or via email to [library@mcc.org.au](mailto:library@mcc.org.au)

## COVER IMAGERY



1. 7" EP cover, *St Kilda Football Club*, Herald Privilege Record, c.1967. (Private collection)

2. 7" EP cover, *Hawthorn Football Club Song*, Fable Records, 1972. (Private collection)

3. 7" EP cover, *Demons Team Songs: Grand Old Flag - Demons Marching Song plus a Medley of Football Party Songs*, Talent City, 1961. (Private collection)

4. CD cover, *Theme song: Adelaide Crows: The Official Adelaide Crows Song*, Sony, 1993. (MCC Library Collection)

5. 7" EP cover, *Barry Crocker Sings Come on the Cats: The Official Song of the Geelong Football Club*, Geelong Football Club, c.1984. (Private collection)

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## Library News

The subject of the main article for this edition of *The Yorker*, that looks at the origins and development of AFL club songs, reflects the theme for the MCC Library's winter exhibition *Football in Song* (right). This will be on display throughout the 2014 AFL season.

The Library has received feedback from David Frith, author, collector and friend of the MCC Library who noted the error in the review of *Tibby Cotter* (*Yorker* 51); Cotter was the only Australian Test cricketer killed in the Great War, with Ross Gregory the only Australian Test cricketer killed in the Second World War. David informed us that, "so happens I spoke to Ross's fiancée over the New Year period. She is in a nursing home in Cairns and is blind (but impressively cheerful). She is the last contact with that wonderful little Victorian cricketer." Many thanks David, as the French philosopher Paul Ricoeur wrote, "to be forgotten is to die twice". This ANZAC Day we will stand to remember both Tibby beside his portrait in the Library and Ross beside his Test bat displayed in the Long Room.

We are pleased to announce that the price of *The Yorker* stays at \$10.00 per copy. However, from this issue the special discount price for MCC Members that collect one copy directly from the library rises to \$5.00, with all extra copies members purchase remaining at \$10.00.

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# Oom-pah, Brass and a Choir of Men

## AFL Club Songs - Their Origins and History

Music is a part of the theatre of AFL football. It greets the teams as they enter the field and serenades the winners after the final siren. There is no greater joy for supporters of AFL clubs than to launch into their club song at the end of a match when their side has triumphed.

The AFL recognises and encourages this by playing the winning team's song immediately the final siren has sounded, often a number of times. After a drawn match an absence of music adds to a feeling of incompleteness.

The use of music to accompany sport dates to ancient Greece where it was seen as integral to the festivities. During the 20th century it has become traditional for the host country's national anthem to be played at the beginning of major sporting events, and a number of national anthems for international sporting contests. But clubs have their anthems too and there is nothing uniquely Australian about this.

Perhaps the most famous sports club song is the Liverpool Football Club's *You'll Never Walk Alone*. It was originally from the Rodgers and Hammerstein 1945 musical *Carousel*, but it was the version sung by Mersey Beat band Gerry and the Pacemakers in 1963 that was adopted by Liverpool in the 1960s. The MCG reverberated with the song when it was sung by a crowd of more than 94,000 Liverpool fans in July 2013.

The game of Australian rules has a long musical heritage. Football-themed lyrical verses date from the 1870s and satirical football songs, often sung by players to an established tune for their own amusement, date from the 1880s and possibly earlier.<sup>1</sup> Many of the older AFL club songs were born of this need for players to entertain themselves on tours and at social events.

Satirical football songs are still popular. One of the higher profile football singer-songwriters is the Coodabeen Champions' Greg Champion whose extensive repertoire includes such titles as *Dermott Brereton is a Hood* and *Oh, The Port Boys Drive Toranas*. He also co-wrote *Club Song Clangers* which "tried to take the worst lines from each club song, and blend them into one song."<sup>2</sup>

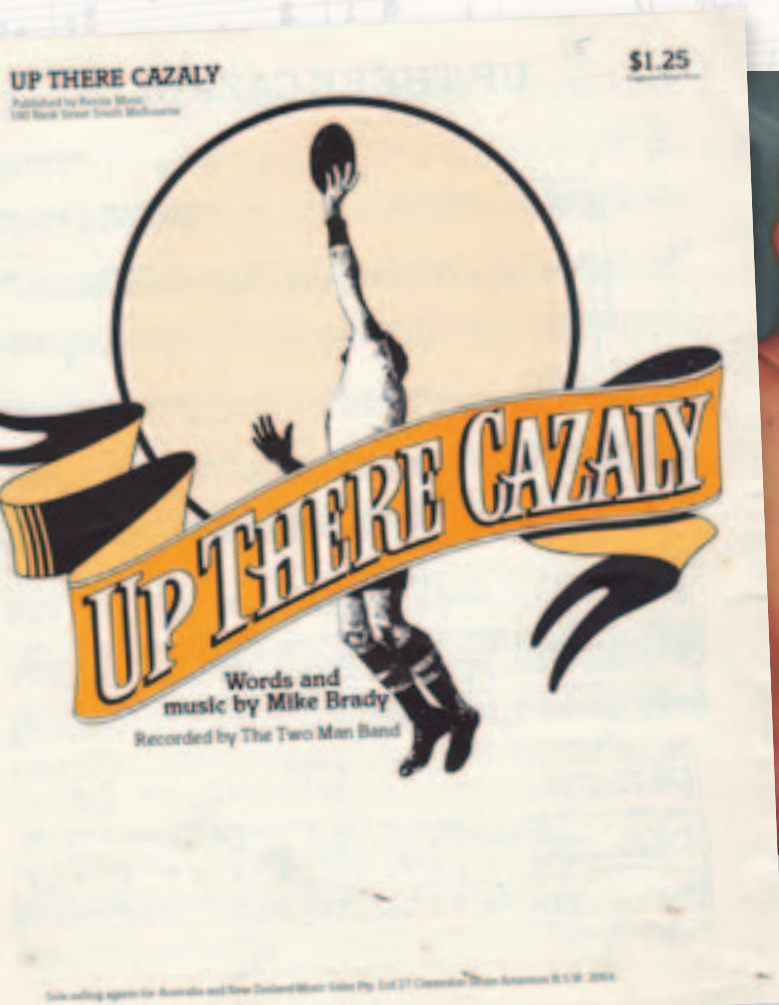


Private collection. All items and images that are unattributed in this article have been loaned from private collections.

The game was also celebrated in song during the Victorian era. In 1889 a song called *Football Fever* was published by W.H. Glen & Co. However, it was not until 1949 that an official anthem for football was released. The Australian National Football Council (ANFC), football's national co-ordinating body at the time, engaged Jack O'Hagan, the writer of *Along the Road to Gundagai* and *Our Don Bradman*, to compose the *National Football Song*.

Recorded by the baritone William Laird, its lyrics praised the game's skills and emphasised its Australian origins.<sup>3</sup> It was propaganda but it would not be embraced like football's unofficial anthem, Mike Brady's *Up There Cazaly*. Written in 1979 to promote football on Melbourne television station HSV-7, Brady sang of the spectator's experience, with sentimental lyrics, and an emotive arrangement and rendition. It sold more than 250,000 copies and was the biggest-selling Australian single released to that date.<sup>4</sup>

The recording and broadcast industries have been prominent in popularising AFL club songs. From the 1940s they were regularly broadcast throughout Melbourne on radio station 3KZ's "Kia Ora Sports Parade" hosted by Norman Banks and later Tony Charlton. After television was introduced in 1956, HSV-7 featured club songs on Ron Casey's "World of Sport" in the "Club Corner" segment.



St Kilda players (left to right) Lance Oswald, Roy Apted and Neil Roberts sing in the showers after a match. *Football Today* 1961. (MCC Library collection)

Musical score for Mike Brady's *Up There Cazaly*, the biggest selling Australian Football song. (MCC Library collection)

The Talent City record label released 7" EPs of club songs in 1961, and the jazz singer Graham "Smacka" Fitzgibbon with Frank Traynor's Jazz Preachers recorded them at the 3DB studios for the *Herald* newspaper in 1967. In April 1972 football club songs were released by Fable Records. Recorded by the Fable Singers at Bill Armstrong's studios in South Melbourne, they were used at matches and for TV and radio broadcasts and are possibly the versions with which many people are most familiar.

These "traditional" songs coupled club-themed lyrics with long-established tunes. Some olde-worlde lyrics and Fable's use of brass and all-male chorus singing gave the songs an impression of age that many did not really have. A few were less than a decade old when Fable recorded them. Nevertheless, some songs would be changed or subsequently replaced as traditional clubs were rebranded.

Most of these attempts to introduce new songs were unsuccessful. Modern arrangements and instruments do not fit easily into the club song genre established in the 1960s and 1970s. The Fable versions are the standards that many supporters have grown up with, they are laden with nostalgia and therefore successful alterations to club songs tend to be either subtle or necessary (such as a club's name change).

The club song is such an important part of AFL culture that as the league expanded into other states and new clubs joined the competition they too composed songs, often to original tunes. Today the club song is in many ways a marketing tool and a means to rally passionate barrackers. Some expansion teams have adopted songs that used electric guitars and synthesisers and had numerous verses. Consequently many proved unpopular if not embarrassing. The AFL's two newest clubs have chosen songs that respect the traditional club song genre.

In many ways the club song seems far removed from its origins as a means for players to entertain themselves. But, it is still the players who sing these songs with the most gusto after a win. It celebrates their shared achievement and bonds players to each other and to their club's heritage. Therefore, players are still active in shaping club songs. There are differences between the official recorded versions and those that players sing.

In some changerooms teams have sung an "old" version, while some have changed lyrics or added un-official lyrics like "Boom, boom, boom, boom" or "Cor-blimey" between lines, or raucous screams and cries of "Yeah!" at its end. Club songs are best sung brutally. Their machismo does not come from silly and aggressive claims in the lyrics, but the manner in which they're belted out. Harry Angus, the writer of the official Greater Western Sydney song described the footy club song genre as, "oom-pah, brass and a choir of men."<sup>5</sup>

**Trevor Ruddell, Quentin Miller and David Allen**

*With thanks to Darren Arthur, Peter Haby, Col Hutchinson and Mark Pennings for their assistance.*

## Adelaide

The Adelaide Football Club entered the AFL competition after just a few months' preparation in 1991. Its first song, *The Camry Crows March*, was named after its major sponsor. It was sung to John Phillip Sousa's *The Stars and Stripes Forever* (1896) and included Toyota's signature tune in the last line.



(MCC Library collection)

The lyrics consisted of a series of puns about opposition clubs before breaking into "Here we go, here we go, Camry Crows // Here we go, Camry Crows, here we go-o // We'll be there in the square nose to nose // Revvin' hard 'til the siren goes // We're the new boys with so much to show // Bringing greetings from ever-lovin' Adelaide // Gonna tread on a few people's toes // 'cos here we go, here we go, Camry Cro-ows!".<sup>6</sup> It took a few weeks for the players to memorise it but until then they largely resorted to "Here we go, here we go, here we go..." A number of opposition supporters dubbed them the "Earwigs".

Adelaide supporters were generally unhappy with the first song. As a result the club released *The Pride of South Australia* (right) in 1994. Adelaide CEO Bill Sanders wrote it to the tune of the *US Marines' Hymn* (originally from Jacques Offenbach's *Gendarmes'*

*Duet*, 1867). The second line was originally "We're the mighty Adelaide Crows" and it reached its current form in late 1997. The 1994 version was still played for a couple of years despite the alteration at some grounds including the MCG.

*We're the pride of South Australia  
And we're known as the Adelaide Crows  
We're courageous, stronger, faster  
And respected by our foes*

*Admiration of the nation  
Our determination shows  
We're the pride of South Australia  
We're the mighty Adelaide Crows*

*We give our best from coast to coast  
Where the story will be told  
As we fight the rugged battles  
The flag will be our goal*

*Our skill and nerve will see us through  
Our commitment ever grows  
We're the pride of South Australia  
We're the mighty Adelaide Crows*

## Brisbane Bears and Brisbane Lions

The Brisbane Bears (1987-96) had used two club songs in its 10-year history. Their first song *Beware the Mighty Bears* was sung by Mike Brady to an original tune. After the club unexpectedly defeated North Melbourne at the MCG in its first ever match in 1987, few of the players knew the song. The Bears' inaugural coach Peter Knights remarked: "That's something I'll probably never forget, singing the song in the rooms off a sheet of paper because it was so unexpected."<sup>7</sup>

*If you are a Queenslander then sing along with me  
We are the Bears on the road to victory  
All for one and one for all  
We'll answer to the call  
We're the greatest team of all*

*We're the fearless Brisbane Bears  
From the mighty northern state  
Our pride and guts and character are gonna make us great  
Sydney, Melbourne, Adelaide and Perth will know their fate  
When the Bears run out and roar*

[Chorus]  
*Brisbane Bears will live forever  
We will always stick together  
The 'Gabba is the place where people always come to see  
The greatest team of all*

*The whistle blows, the ball is bounced  
The crowd all give a yell  
And we will do our very best until the final bell  
And when the game is over we'll be closer to the flag  
We're the greatest team of all*

[Chorus]

In the 1990s Brisbane reinvented itself. Having changed its jumper in 1992, it also replaced its logo and much-maligned song in 1994. The lyrics of the Bears' second song, *Brisbane Bears Will Live Forever* (left), was sung to William Steffe's 1856 tune for *John Brown's Body* that became the basis for *The Battle Hymn of the Republic* ("Glory, glory, hallelujah!"). Three years after the adoption of *Brisbane Bears Will Live Forever* the club amalgamated with Fitzroy to become the Brisbane Lions.

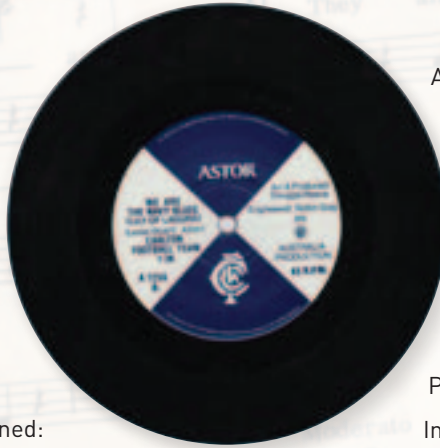
At the end of the 1996 season there was much ill feeling among many disgruntled Fitzroy supporters who saw the amalgamation with the Brisbane Bears as less a merger than a hostile takeover. Therefore, in 1997 the new Brisbane club adopted Fitzroy's Lions moniker and a similar jersey design. It also decided to embrace Fitzroy's song that was written to the tune *La Marseillaise* in 1952.

However, to reflect the new entity the lyrics (below) were amended by Jim Keays who had found fame with the band Masters Apprentices.<sup>8</sup> Two lines – "All for one, and one for all // We will answer to the call" – were taken directly from *Brisbane Bears Will Live Forever*. As happened with Fitzroy decades earlier the Brisbane Lions were later contacted by the French Embassy which had received a complaint about the Lions' use of *La Marseillaise*.

*We are the pride of Brisbane town  
We wear maroon, blue and gold  
We will always fight for victory  
Like Fitzroy, and Bears of old  
All for one, and one for all  
We will answer to the call  
Go Lions, Brisbane Lions  
We'll kick the winning score  
You'll hear our mighty roar*

## Carlton

Carlton used a number of songs during its early years. In the 1890s a group of Carlton supporters countered singing Essendon supporters with a song to the tune of *Little Annie Rooney*.<sup>9</sup> Not all were “official” club songs. Carlton was premiers in 1906 and the *Referee* newspaper explained: “...the barrackers chanted the Carlton anthem in strident tones that made up in volume what the war strain lacked in harmony.”<sup>10</sup>



In the late 1920s Carlton players seem to have amused themselves with a song called *The Old Blues*. It was sung to the tune of *John Brown's Body*, possibly better known as *The Battle Hymn of the Republic* (“Glory, glory, hallelujah!”). In 1935 a score called *Song of the Blues*, written and composed by Laurie Melrose, was promoted as Carlton’s “official song”.

The *Blueseum* website states that there are several claimants for the lyricists of Carlton’s current song (right). It nominates “the one arguably with the strongest claim” as Agnes Wright and her cousin Irene McEldrew. Agnes’ mother Dorrie was the sister of Dan Minogue, Carlton’s coach from 1929-34 and it appears the song was composed between 1929 and 1931.

Agnes knew many of the Carlton players (several of them such as Soapy Vallence and Eric Huxtable boarded with her family) and they bemoaned the club’s lack of a theme song. So Agnes, Irene and possibly some of the players wrote *The Old Dark Navy Blues* to Leslie Stuart’s music hall tune *Lily of Laguna* (1898). Other claimants to authorship of the lyrics are Jeffrey and Anne Hales.<sup>11</sup>

The fifth line of the song is sometimes written “With all the champions they like to send up” instead of “...send us.” However, the lyric written on the wall of the Blues’ Princes Park changeroom in 1970 was “...send us”.<sup>12</sup>

In 1975 an alternative song called *Blue is the Colour*, a version of the English soccer club Chelsea’s song, was used but not retained for very long. When it was released on the Astor label the traditional theme *We are the Navy Blues* was on the B side (see left).

*We are the Navy Blues*  
*We are the old dark Navy Blues*  
*We’re the team that never lets you down*  
*We’re the only team old Carlton knows*  
*With all the champions they like to send us*  
*We’ll keep our end up*  
*And they will know that they’ve been playing*  
*Against the famous old dark Blues*

## Collingwood

The Collingwood Football Club was founded in 1892 and as early as 1893 there is a reference to Collingwood supporters singing a song titled *Go in Collingwood* that was penned by Jack Joyce.<sup>13</sup>



In 1906 one of Collingwood’s players, Tom Nelson, wrote the words of the Magpies’ current song *Good Old Collingwood Forever* (right).<sup>14</sup> Its tune was originally composed by Paul Barnes for *Goodbye, Dolly Gray*, a marching song from the Spanish-American and Boer Wars.

This is one of the oldest AFL club songs still sung regularly. It seems that as early as the 1920s Collingwood players added the term “Cor-blimey” between the fourth and fifth lines.

Historian Richard Stremski commented on the power of the line “Oh, the premiership’s a cakewalk” after the club adopted a Mike Brady version for a short time. Brady changed the last two lines to “There is just one team we favour // It’s the good old Collingwood”.<sup>15</sup>

Stremski noted: “The penultimate line was officially altered in 1983 because of its obvious untruth for a quarter of a century, but loyal Collingwood supporters refuse to accept any tampering with this part of their heritage and prefer to sing the original version.”<sup>16</sup> The term “cakewalk” indicating an easy achievement was derived from a popular dance developed in competitions by African-Americans at the turn of the 19th century, the prize for which was a large cake.

*Good old Collingwood forever*  
*We know how to play the game*  
*Side by side we stick together*  
*To uphold the Magpies name*  
*Hear the barrackers a shouting*  
*As all barrackers should*  
*Oh, the premiership’s a cakewalk*  
*For the good old Collingwood*

# Essendon

In 1889 there are references to Essendon supporters singing a song called *The Same Old Essendon* when their team scored.<sup>17</sup> These supporters gave rise to one of Essendon's early nicknames, the "Same Olds". Football historian Mark Pennings noted there was a group of supporters who would make up such songs. If these men didn't invent the tradition they probably popularised it.<sup>18</sup>



In July 1889 the group followed the team to Geelong and the *North Melbourne Gazette* wrote: "The red and black 'barrackers' assembled in great force, and took up their position in the grand stand, where they soon notified their presence by singing their 'famous war song', ...Several other songs were also sung in fine style, the choruses being well taken up. It was quite a revelation to the local residents, who spoke of them as 'an organised band of singing barrackers'. Their conduct was exceptionally good."<sup>19</sup>

The song seems to have been used for decades, though the nickname gradually faded into disuse after the Great War. In 1922 the *Essendon Gazette* recalled that Essendon supporters would join hands at the old East Melbourne Cricket Ground and sing it "with a vigor that made the rafters of the pavilion shake".<sup>20</sup>

*The same old Essendon we used to be  
The same old Essendon we are, you see  
You can take the straightest tip  
That we'll win the premiership  
Because we're the same old Essendon*

The current Essendon song is sung to the Ray Henderson tune *Sunny Side Up* from the 1929 musical of the same name. From 1957-66 a Melbourne television variety show called *Sunnyside Up* used the song as its theme. Apparently it was also played regularly by bands at Essendon functions and around 1959 a member of one of the bands decided to put appropriate club themed lyrics to it (below). The song was overwhelmingly approved by the club's board and fans alike. On March 3, 2014 Essendon bestowed honorary life membership on Kevin Andrews, one of the original co-writers of *The Bombers Fly Up*.

*See the Bombers fly up, up  
To win the premiership flag  
Our boys who play this grand old game  
Are always striving for glory and fame  
See the Bombers fly up, up  
The other teams they don't fear  
They all try their best  
But they can't get near  
As the Bombers fly up*

In 1980 Essendon released a "new official theme song" called *We're Called the Bombers* with music and lyrics by Marshall and Wayne Parker. Sales of the single were disappointing and *The Bombers Fly Up* returned in time for the club's 1984 premiership.

In 1999 the Bombers adopted a Mike Brady version of *The Bombers Fly Up* (below). It included two extra verses and the original lyrics (with minor modifications) became the chorus. The recording was heavily engineered and far from the quaint brass and male chorus of the Fable Records version that most supporters were familiar with. Mike Brady's *The Bombers Fly Up* was first played to 700 people at the jersey presentation dinner and was received positively.

However, it was met with incredulity by many Essendon supporters after the Dons' Round 1 victory against Carlton on March 25. The club blamed the MCG's sound system, and later promoted the song in the media and pleaded with supporters to give it a go. Within a month the administration had succumbed to the "overwhelming reaction". The old version was to be played as the players ran onto the ground and after a win, and the Brady version was reserved for club functions.<sup>21</sup>

*We've always had the passion and the iron will  
No-one doubts the courage of the boys from Windy Hill  
They may try to break our spirit they may try to get the best  
But the Bomber boys are flying high, they'll pass any test*

[Chorus]  
*See the Bombers fly up (up), up (up)  
To win the premiership flag  
Our boys who play this mighty game  
Always strive for glory and fame  
See the Bombers fly up (up), up (up)  
The other teams they don't fear  
They all try their best  
But they can't get near  
As the Bombers fly up*

*We're flying high to glory. Like the Bomber boys of old  
Reynolds, Hutchie, Coleman they were the fighting  
Bombers bold  
Bombers come out fighting and they'll fight 'til the end  
Bombers fight for victory they will never bend*

[Repeat chorus]  
*Watch the Bombers fly, watch the Bombers fly  
Watch the Bombers fly up (up), up (up), up*

Bomber supporters are attached to their song, but a player-imposed ban on singing *The Bombers Fly Up* helped inspire the team to the 2000 flag. Midway through the season Essendon were well into a winning streak. In order to focus their attention on the premiership and make the singing of the club song special, the players pledged not to sing *The Bombers Fly Up* until they won the premiership flag.

## Fitzroy

An early Fitzroy song was sung in response to Essendon barrackers in 1889. On September 14, Essendon supporters "burst forth with one verse" of *The Same Old Essendon* after a goal against Fitzroy. However, when the 'Rois equalised their supporters "sang something to the tune of 'Killaloe' as a sort of set off against the musical supporters of the other team."<sup>22</sup>



Like most clubs, players and officials often wrote ditties to entertain and celebrate. When Fitzroy won the 1944 premiership, officials, players, trainers and supporters gathered for a number of functions including a premiership dinner-dance at the club. Unofficial poet laureate Norm Byron wrote *Fitzroy's Premiership Song* [sic] and "copies of the words, sung to the tune of 'Great Day for the Irish' were sold for 3d to raise money for the club." It celebrated the team and their grand final victory against Richmond.<sup>23</sup>

But the song most closely associated with Fitzroy was written during the club's end-of-season trip to Western Australia in 1952. It was initiated by captain-coach Bill Stephen who suggested to some players that they should write a song during their two-night rail journey. For the tune Stephen nominated *La Marseillaise*, the French national anthem

originally composed by Claude Joseph Roget de Lisle in 1792. Stephen had been impressed by a scene in the film *Casablanca* when the French sang *La Marseillaise* to defy the Germans. Upon hearing a mention of *La Marseillaise*, Ken Ross said: "Oh, I know, the fighting song, the French fighting song." Stephen volunteered the first line and thereafter Ross, Don Furness, Neville Broderick, Kevin Wright, Col Davey and Jack MacGregor took turns contributing lines.

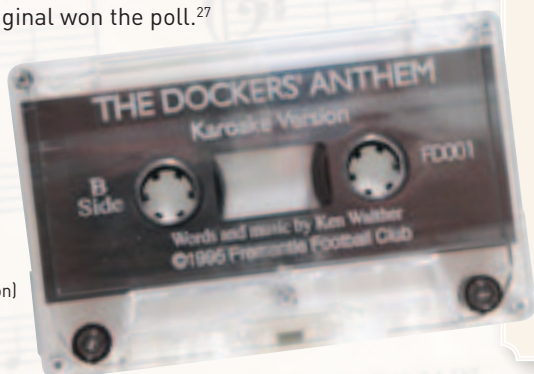
The early versions are subtly different to the one used from the 1970s to 1996 (below). The 1958 players' handbook and the 1961 Talent City version (left) used "team" instead of "boys" in the opening line, and the third and fourth lines were originally written in the past tense.<sup>24</sup> The French Embassy apparently contacted the club soon after it was written,<sup>25</sup> but it remained Fitzroy's anthem until its amalgamation with the Brisbane Bears after the 1996 season. Its echo lives on in the current Brisbane Lions' song.

*We are the boys of old Fitzroy, my lads  
We wear the colours maroon and blue  
We will always fight for victory  
We will always see it through  
Win or lose we do or die  
And in defeat we always try  
Fitzroy, Fitzroy  
The club we hold so dear  
Premiers we'll be this year*

## Fremantle

The Fremantle song was launched in July 1994 as Western Australia's second AFL franchise prepared for their debut the following season. It seems the advertising company attached to the club had determined that Fremantle's song was to be based on Igor Stravinsky's plodding *Song of the Volga Boatmen* (1917). They engaged experienced musical director Ken Walther to write lyrics and arrange a score. In an interview with the *Herald Sun* in 2010 Walther said, "I guess they didn't want a sea shanty... given that brief and to come up with a song that's catchy, it's a bloody hard ask. In my estimation it's not a bad song. It's a great song."<sup>26</sup>

After the 2011 season about 8700 Docker members voted on whether they should retain or change their club's song. They were presented with three alternatives and the original to choose from. Walther's alternative submission, a reworked faster version of the original won the poll.<sup>27</sup> Walther removed the Stravinsky-like chants that were forced upon him, got straight to the chorus and removed the second verse.



(MCC Library collection)

[Chant]

*Freo, heave ho! Freo, heave ho  
Give 'em all the old Freo, heave ho*

[Chorus]

*Freo, way to go!  
Hit 'em real hard, send 'em down below  
Oh Freo, give 'em the old heave ho  
We are the Freo Dockers!*

[Repeat chant]

*We're the rollers, we're the rockers  
We're the mighty Freo Dockers!  
We're gonna roll 'em and we'll rock 'em  
We're gonna send 'em to the bottom  
And if they get up, we'll do it again  
The Dockers stop at nothing - nothing*

[Repeat chorus] [Repeat chant]

*Dock dock Dockers  
Show 'em how we rock  
(Freo heave ho)  
Dock dock Dockers  
Show 'em how we roll  
Go Dockers, Go Go Go!*

[Repeat chorus]



## Geelong

Geelong's song from the 1950s was complex. In 1961, *Football Today* explained "The Geelong song has to be heard to be understood. The Secretary says: 'Our tune is associated with the melody applied to 'Out They Come' [A Wee Doech-n-Dorris – see North Melbourne], but as the song progresses the tune becomes 'Auld Lang Syne'."<sup>28</sup>



Players of the early 1950s were familiar with it and half-back flanker Russell Middlemiss is known to have sung this ditty to visitors to Kardinia Park. It's different to many official club songs in that it refers to social aspects of club life "at the bar", where no doubt it was sung many times.

*Out they come, out they come, out they come to play  
Just for recreation's sake to pass the time away  
Lots of fun, heaps of fun, all so merry and gay  
Geelong boys are hard to beat when they come out to play*

*So it's join in the chorus, sing it one and all  
Join in the chorus, Geelong are on the ball  
Good old Geelong, you're champions one and all  
And Geelong will be premiers, just you wait and see*

*Oh, you can't be unhappy if you sing, sing, sing  
Lift up your voices do  
Throw out your chest and hope for the best and sing, sing, sing  
We are a bonnie lot, and each one is a star  
And if you care to join us, you'll find us at the bar  
And if you care to join us, you'll find that we're all right  
For each one is a member of the bonnie Blue and White  
Should auld acquaintance be forgot, keep your eye on the  
Blue and White*

The tune of Geelong's current song was taken from Georges Bizet's *Toreador Song* from the opera *Carmen* (1875). The lyrics were rewritten in English as *Stand Up and Fight* by Oscar Hammerstein II for the 1943 Broadway musical *Carmen Jones*.

## Gold Coast

The Gold Coast Suns' song was written by Melbourne musician Rosco Elliot. He submitted a demo tape to the embryonic AFL franchise about two years before both the club and this song were formally launched on July 22, 2010 (the Suns debuted in the AFL in 2011). Elliot's tune remained but the words had changed. Staff and players were encouraged to contribute and Greg Champion, the Coodabeen Champions songwriter, was involved as well.



It is understood that the 1954 movie adaptation of *Carmen Jones* may have inspired a group of Geelong players, led by John Watts, to pen the club's current lyrics in 1963 (below). Watts, recruited from Western Australia, also wrote the songs for Perth clubs Swan Districts and East Perth.

*We are Geelong, the greatest team of all  
We are Geelong, we're always on the ball  
We play the game as it should be played  
At home or far away  
Our banners fly high from dawn to dark  
Down at Kardinia Park*

*So! Stand up and fight, remember our tradition  
Stand up and fight, it's always our ambition  
Throughout the game to fight with all our might  
Because we are the blue and white  
And when the ball is bounced, to the final bell  
Stand up and fight like hell*

Geelong has had some short-lived official songs, too. In 1982 Geelong coach Billy Goggin commissioned a new song. It was written and performed by Geelong supporter Barry Crocker and soon it became the club's official song with all profits from record sales going to the club. Crocker's *Come on the Cats* did pay homage to the old song as the phrase "We are Geelong" was used in the chorus. By 1989 the club had returned to *We are Geelong* as the official song. In the early 1990s (including the 1992 grand final) the players entered the field to an original song that used synthesiser and electric guitar called *The Cat Attack*.

Although *We are Geelong* had been the preferred song of most Cat supporters since the 1960s, Geelong's administration again sought a new club song in 1999. Believing *We are Geelong* was "out of date and uninspiring" they contacted Mike Brady and Geelong supporter Dennis Walter to write a new one. Ultimately the only change was an addition of the word "mighty" in the second verse. The line became "Because we are the mighty blue and white".<sup>29</sup>

Suns' chief executive Travis Auld said the players were asked to "Help us come up with something that's a real footy song. They all sat in a room, putting the words on the whiteboard and singing the different versions until they found one they liked. We think it's a beauty."<sup>30</sup>

*We are the Suns of the Gold Coast sky  
We are the one in the red, gold and blue  
We are the mighty Gold Coast Suns  
We play to win the flag for you  
Fight! Fight! Fight! 'Til we hold up the cup  
Run, run, run all the way  
We are the Suns of the Gold Coast sky  
We're the team who never say die*

## Greater Western Sydney

Greater Western Sydney's song *There's a Big, Big Sound* was submitted to the club by Harry Angus, a member of Australian band The Cat Empire. It was released in early 2012 for the club's inaugural AFL season to a little criticism. Some thought that the tune was old fashioned. However, Angus was respecting the history and tradition of footy club songs.

He told the *Herald Sun* on February 17, 2010 that "Sheeds [inaugural Giants coach Kevin Sheedy] and the GWS players see *Yellow And Black* [Richmond's song] as the benchmark. They asked for the same energy in their theme... I walked a fine line of not copying, but using things that are typical. It's a footy song. It's a sound. It's got a marching beat, it's got men, it's upbeat.



Sure, it's not rock 'n' roll, but the traditional footy song is its own genre... I wanted to pay respect to the history of the game with structures that are timeless – a bit of oom-pah, brass and a choir of men. I didn't want to be modern. If you chuck electric guitar all over your footy songs, the way some clubs have, it might sound modern now, but in 10 years' time, it will sound dated."<sup>31</sup>

*Well there's a big, big sound  
From the West of the town  
It's the sound of the mighty GIANTS  
You feel the ground A-SHAKING  
The other teams are quaking  
In their boots before the GIANTS  
We take the longest strides  
And the highest leap  
We're stronger than the rest  
We're the Greater Western Sydney GIANTS  
We're the biggest and the best  
And we will never surrender  
We'll fight until the end  
We're greater than the rest*

## Hawthorn

Before the official club song was written a number of songs had been sung by Hawthorn players. One of these was based on *Sons of the Sea* [see Western Bulldogs] and this may be considered an unofficial club song. It now forms the first half of the *Confreres Victory Song*, the song of Hawthorn's Coterie Support Group. The players sang the song with linked arms and would bob up and down on the line "Bobbing up and down like this".



Lander approached his friend Jack O'Hagan, who had also composed *Along the Road to Gundagai* and, less famously, the ANFC's official *National Football Song* in 1949. According to club folklore Lander and O'Hagan wrote the first draft on a napkin over lunch. It was O'Hagan's idea to put the lyrics to the Broadway tune *The Yankee Doodle Boy* composed by George M. Cohan in 1904 and later popularised in the 1942 film *Yankee Doodle Dandy*.

*We're a happy team at Hawthorn  
We're the mighty fighting Hawks  
We love our club, and we play to win  
Riding the bumps with a grin (at Hawthorn)  
Come what may, you'll find us striving  
Teamwork is the thing that counts  
One for all and all for one  
Is the way we play at Hawthorn  
We are the mighty fighting Hawks*

*Sons of the sea  
Bobbing up and down like this  
Sailing the ocean  
Bobbing up and down like this  
We will build the ships my lads  
Bobbing up and down like this  
But you can't beat the boys of the Hawthorn team  
Bobbing up and down like this*

The current song *We're a Happy Team at Hawthorn* (right) was instigated by club president Dr Sandy Ferguson in 1959. In their book *One for All*, Harry and Michael Gordon wrote that Ferguson was impressed how Melbourne's song created some momentum for their success. Therefore, he asked long-time supporter and the club's honorary solicitor, Hartwell George "Chick" Lander, to organise a club song.

O'Hagan donated the sum paid for his lyrics into the players' end-of-season trip fund.<sup>32</sup> In the 1970s the song was recorded with the line "Teamwork is the thing that talks" instead of "Teamwork is the thing that counts". The version with "counts" was printed in the 1960 annual report and has remained the official version.<sup>33</sup>

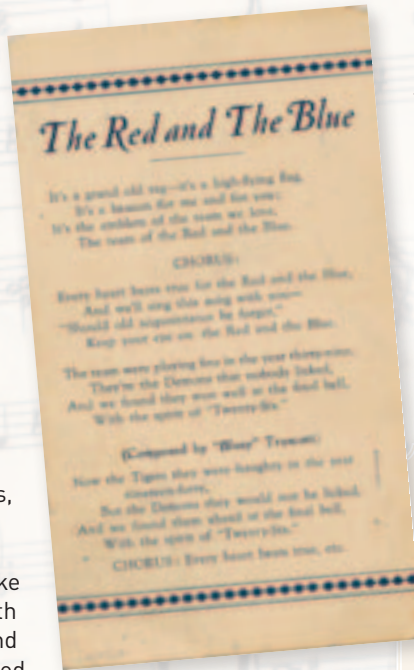
In 1996 Hawthorn and Melbourne members voted on whether their clubs should amalgamate. Proponents of the merger also released a song that drew on the tunes and lyrics of both clubs. Three of the more interesting lines were "One for all and all for one // Two will make us stronger // Keep your eye on the mighty Melbourne Hawks". On September 16 Hawthorn members voted against the amalgamation and the proposed anthem became redundant.

## Melbourne

It is believed that the lyrics for Melbourne's club song were written by prominent supporters J.O. Smith and Frank Lonie. It was based on the patriotic American tune *You're a Grand Old Flag* (1906) by George M. Cohan. In her book named after the club's song *The Grand Old Flag*, Lynda Carroll noted that players first sang it on Melbourne's tour of Tasmania in 1912.<sup>34</sup>

The second verse refers to the club's 1926 and 1939 premierships, and was probably first sung on October 11, 1939 at the club's Complimentary Premiership Smoke Social. It is lore that club hero Keith "Bluey" Truscott drafted the second verse. However, he definitely drafted a third verse that commented on the Demons' 1940 premiership. *The Red and the Blue*, as the song was called in transcripts from the era, is subtly different to that used today (see above).

The lyrics for *It's a Grand Old Flag* on Melbourne's 1949 "Kia-Ora Sports Parade" program only transcribed the first verse and chorus, but it uses the current wording. This is also the basis of



(MCC Museum collection, M2480)

the Melbourne Cricket Club's song, although most MCC sections and interest groups refer to the MCC colours, "the red, white and blue", and not "the red and the blue."

During the 1950s the football club's annual reports included just the first two verses but reversed "for me and for you" in the second line. Instead it was a grammatically correct "for you and for me". The current wording (below) largely resembles that used in annual reports since 1960, but some traditionalists (as well the 1961 Talent City recording and players as late as 1996)<sup>35</sup> use the 1950s version.

*It's a grand old flag, it's a high-flying flag  
It's the emblem for me and for you  
It's the emblem of the team we love  
The team of the red and the blue*

[Chorus]

*Every heart beats true, for the red and the blue  
As we sing this song to you (what do we sing?)  
Should old acquaintance be forgot  
Keep your eye on the red and the blue*

*Oh, the team played fine in the year Thirty-Nine  
We're the Demons that no one can lick, lick, lick  
And you'll find us there at the final bell  
With the spirit of Twenty-Six, Six, Six*

[Repeat chorus]

## North Melbourne

The original lyricists of the North Melbourne club song are unknown. It is sung to the tune *A Wee Doech-n-Doris* (1911) by popular Scottish singer/composer Harry Lauder. The spoken preamble was adapted from the words of Rev. T. Hilhouse "Toso" Taylor's 1890s nationalistic music hall song *Australia or Heart to Heart and Hand to Hand*. North's current song, *Hearts to Hearts* (below) is very similar to that used before the 1960s.



In the last half-century a few lines of *Hearts to Hearts* changed regularly. In 1961 *Football Today* transcribed the song largely as it appears today,<sup>36</sup> but their 1966 annual report shows the second line of the second verse had changed to become "We train so hard, we play the game, we must win every day".

By the 1970s the last two lines of the song had also changed to "Good old North Melbourne, we're champions by the score // North Melbourne will be striving onwards to the four". This referred to the old Page-McIntyre final four system that determined the premiership until 1971.

A 1975 version of the last two lines was "Good old North Melbourne, we're champions by the score // North Melbourne will be striving onwards to the fore (five)." It used a spelling of "fore" that conveyed improvement rather than the number "four". The bracketed five was a reference to the McIntyre final five finals system introduced in 1972.

In the 1980s and 1990s the second line of the second verse returned to "Just for recreation sake to pass the time away", and the last line of the third verse was changed annually to note the current season. For example, "Good old North Melbourne, we're champions you'll agree // North Melbourne will be premiers in 1996".

In the period when North Melbourne played as the Kangaroos (1999-2007), the club dropped the first two verses and amended the remaining verse to be consistent with the club's branding from 2000 (it was tried at the club's home games in Sydney in 1999).<sup>37</sup> It became "So join in the chorus and sing it one and all // Join in the chorus, the Kangaroos are on the ball // Good old Kangas, we're champions you'll agree // The Kangaroos will be premiers, just you wait and see." In 2006 the club reverted to its old/current "North Melbourne" lyrics.

*Hearts to hearts and hands to hands  
Beneath the Blue and White we stand  
We shout, God bless our native land -  
North Melbourne, North Melbourne*

*Out we come, out we come, out we come to play  
Just for recreation sake, to pass the time away  
Lots of fun, heaps of fun, enjoy yourself today  
North Melbourne boys are hard to beat when they come  
out to play*

*So join in the chorus and sing it one and all  
Join in the chorus, North Melbourne's on the ball  
Good old North Melbourne, we're champions you'll agree  
North Melbourne will be premiers, just you wait and see*

## Port Adelaide

When the Port Adelaide Power entered AFL competition in 1997 it was unable to use the Port Adelaide Magpies (SANFL) club song. The traditional Port Adelaide football song (below) was based on the *Notre Dame Victory March* and as a result it shared a tune – and many lyrics – with the Sydney Swans’ song.



*Cheer, cheer the black and the white  
Honour the Magpies day and by night  
Lift that loyal banner high  
Shake down the thunder from the sky  
Whether the odds be great or be small  
We'll come out and win overall  
While our players keep on fighting  
Onward to victory*

To find a song the Power held a competition. The winning entry was titled *The Power to Win* (below) and was composed by South Australians Quentin Eyers and Les Kaczmarek, the original bass player with the band Cold Chisel. It was popular enough to top the South Australian charts in 1997.

[Chorus]  
*We've got the Power to win  
Power to rule  
Come on, Port Adelaide aggression  
We are the Power from Port  
It's more than a sport  
It's the true Port Adelaide tradition  
We'll never stop, stop, stop  
'Til we're top, top, top  
There's history here in the making  
We've got the Power to win  
We'll never give in  
'Til the flag is ours for the taking  
POWER!*

*With our tradition so strong  
We can't go wrong  
We're the Alberton crowd  
Port Adelaide proud  
And the heroes are those  
Who've earned the right  
To wear the silver, teal  
And black and white  
And the Port supporters  
Standing tall  
True believers  
One and all*

[Repeat chorus]

## Richmond

Perhaps the earliest song dedicated to Richmond was published in *The Richmond Guardian* on September 1, 1888 by "A.D." (possibly Arthur Davis) to the tune *Four Jolly Smiths*. It was the first of many about the club between that period and the 1940s. Most Richmond songs before World War II celebrated Richmond players, and sometimes particular matches, such as *The Song of the Tiger Hunt* that recounted Richmond's 1921 semi final win against Carlton.

The *Richmond War Song* that was published in *The Richmond Australian* on August 13, 1904 may be considered a first attempt at a Richmond club song, although it was apparently never sanctioned by the club and its popularity is unknown.

On August 6, 1948 Richmond's Social Committee presented the "Kia-Ora Sports Parade and Variety" at the Melbourne Town Hall. The program included the lyrics to *Richmond's Theme Song* that was sung to the tune of *Champaign Charlie* and included a reference to then captain-coach Jack Dyer.

Later a song called *Onward the Tigers*, sung to the tune of *Waltzing Matilda*, was released as a single on the Talent City label in 1961 (above). Both use the Richmond cultural signposts "yellow and black" and "eat 'em alive" while *Onward the Tigers* referred to "Tigerland" as well.

But such songs were apparently unknown to the players of the early 1960s. In 1962 Richmond committeeman Alf Barnett was embarrassed during an interstate trip when "other teams got up and sang their songs in front of all these people and Richmond got up and... they all ummed and ahed and soon started singing *Barefoot Days*."<sup>38</sup>

Barnett confided in Jack Malcomson, a performer at the Richmond Football Club's Pleasant Sunday Mornings, who then wrote *We're from Tigerland* (below) on King Island the following week. He used the tune *Row, Row, Row* by William Jerome and Jimmie V. Monaco from the Broadway show *Ziegfeld Follies* of 1912.

As early as the 1970s the fourth line was often mistakenly sung as "Risking head and skin" instead of "Risking head and shin". Unfortunately the mistake has been included in many transcripts of the lyrics. Now widely regarded as the most rousing club anthem by Richmond and non-Richmond supporters alike, the club presented Malcomson with honorary life membership in 2001.



*Oh, we're from Tigerland  
A fighting fury we're from Tigerland  
In any weather you will see us with a grin  
Risking head and shin  
If we're behind then never mind  
We'll fight and fight and win  
For we're from Tigerland  
We never weaken 'til the final siren's gone  
Like the Tiger of old  
We're strong and we're bold  
For we're from Tiger  
- YELLOW AND BLACK  
We're from Tigerland.*

## St Kilda

Before they adopted their current song, St Kilda players sang their own version of John A. Glover-Kind's 1907 British music hall tune *I Do Like to be Beside the Seaside*. Unlike the original song, St Kilda's lyrics (below) were somewhat pessimistic as they suggest the Saints believe that their club is unlikely to be *this year's* premiers.



*Oh I do like to be beside the seaside  
Oh I do like to be beside the sea  
And down at the junction there's a football ground  
And that's where the Saints all hang around*

*So let's give three cheers for old St Kilda  
For next year the premiers they may be  
Though it's not yet in the bag, we've got hopes of  
winning the flag  
Beside the seaside, beside the sea  
Though it's not yet in the bag, we've got hopes of  
winning the flag  
Beside the seaside, beside the sea*

In 1965 St Kilda moved to Moorabbin and away from the Junction Oval mentioned in their old song. For a brief time St Kilda players sang *We are the Saints - the Red-Blooded Saints* to Sigmund Romberg's tune for *Stout Hearted Men* from the operetta *The New Moon* (1927).<sup>39</sup>

But, known since its earliest days as the Saints, it seems natural that St Kilda would adopt *When the Saints Go Marching In* as their song during the mid-1960s. The original song was a hymn by Luther G. Presley (lyrics) and Virgil Oliver Stamps (music) that became popular in the 1920s as a jazz tune.

*Oh when the Saints go marching in  
Oh when the Saints go marching in  
Oh how I want to be with St Kilda  
When the Saints go marching in*

*Oh when the Saints go marching home  
Oh when the Saints go marching home  
Oh how I want to be with St Kilda  
When the Saints go marching home*

In 1986, St Kilda began rebranding itself the Southern Saints. The club also enlisted Mike Brady to write a new song for the club titled the *Southern Saints Fight Back Battle Hymn*. The old song was expanded with three original verses added and the first four original lines becoming a chorus (after the second and third verses).

The new chorus removed any reference to St Kilda with "I want to be there at Moorabbin" substituted for "Oh how I want to be with St Kilda". Some of the new verses included memorable lines such as "We chase 'em when they're hot, we hit 'em when they're not // And we're loyal to our mates 'cos we're the Saints". The amendments lasted into the 1990s but the Saints have long since reverted to the traditional first four lines.

## Sydney (South Melbourne)

Before the 1960s South Melbourne's club song was based on the Gene Autry tune *Spring Time in the Rockies* (1937). Believing their theme needed to be more aggressive, in 1961 the Swans applied for and gained permission from the University of Notre Dame to use its fight song, the *Notre Dame Victory March* (music by Rev. Michael J. Shea, words by John F. Shea, 1908), a tune popularised in the 1940 movie *Knute Rockne - All American*. The words (below) are attributed to Swans' supporter Larry Spokes.<sup>40</sup>

*Cheer, cheer the red and the white  
Honour the name by day and by night  
Lift that noble banner high  
Shake down the thunder from the sky  
What though the odds be great or small  
South will go in and win overall  
While her loyal sons are marching  
Onwards to victory*



In 1982 the club moved to Sydney and Mike Brady reworked his football anthem *Up There Cazaly* into a Sydney Swans club song called *Up There for Sydney*. It greeted the Swans in their first match as a SCG tenant and it would accompany the players as they entered the field into the 1990s, including the 1996 grand final. During the 1990s the club reverted to the pre-Sydney *Cheer Cheer the Red and the White* version albeit with "Swans" replacing "South" in the sixth line.

## Western Bulldogs (Footscray)

There is a reference to a Footscray song called *Three cheers for the Red, White and Blue* (below) from as early as 1920, but it may be much older. There is an account of a similarly titled song in 1898 and in a 1933 booklet celebrating the club's 50<sup>th</sup> anniversary, Footscray president Dr Kevin A. McCarthy referred to this song as the "refrain they used to sing nigh on fifty long years ago."<sup>41</sup>



*Three cheers for the Red, White and Blue  
Success to our colours so true  
Wherever you may go we will let you all know  
We belong to the Red, White and Blue*

In 1935 Footscray decided to foster "community singing". It sought to record club "battle songs" and play them at Footscray's Western Oval for barrackers to sing along with. It was hoped that the songs such as *Bulldogs' Chorus* and *Come on Bulldogs* would, "arouse enthusiasm among the spectators and inspire the team".<sup>42</sup> The lyrics of *Bulldogs' Chorus* were written by Ralph McKay (club treasurer), who with Clarrie Carlton (club secretary) wrote the tune based on *Down South*. It was broadcast on 3DB on Friday evening June 29, 1935 and *The Sunshine Advocate* noted that "it looks like being formally adopted".<sup>43</sup>

However, the song that became synonymous with Footscray was *Sons of the 'Scray*. The song was based on the sea shanty *Sons of the Sea*. The Footscray version was printed on a menu for a club function as early as 1954.<sup>44</sup> By the 1980s the lyrics differed slightly from those decades earlier, such as the 1961 *Football Today* version (below).

*Sons of the 'Scray  
Red, white and blue  
We will come up smiling  
Whether we win or lose  
Others build their teams, my lads  
And think they know the game  
But they can't beat the boys of the Bulldog breed  
That made old Footscray's name*

Still, new verses were suggested by Mike Brady and the chorus was made more aggressive. Instead of smiling win or lose it was, "We'll come out snarlin' // Bulldogs through and through", and instead of others building their teams and thinking they know the game it was "Bulldogs bite and bulldogs roar // Remember fifty-four". Under Charlie Sutton's presidency in the early 1980s the club officially recognised the changes to the chorus and Mike Brady sang them at the Western Oval alongside Sutton. "Remember fifty-four" referred to Footscray's one and only VFL/AFL premiership year, when Sutton was captain-coach.

Another change was made to the song in the aftermath of 1989. This was a traumatic year for the club as only a court injunction and a popular fundraising campaign prevented Footscray's absorption within Fitzroy. Soon after these events "Remember eighty-nine" replaced "Remember fifty-four". Footscray historian Darren Arthur described this change as a celebration of the club's survival, but mere existence was not something to aspire to and the "Remember fifty-four" line returned.<sup>45</sup>

The latest *major* alterations occurred in 1997 when Footscray became the Western Bulldogs and references to the "west" replaced "the 'Scray" and "Footscray", and "Remember fifty-four" was replaced with "We give our very best" to rhyme with "west". The number of changes may have been few but the sentiment was profound reflecting the rebranding of the club.

*Sons of the west  
Red, white and blue  
We'll come out snarling  
Bulldogs through and through  
Bulldogs bite and Bulldogs roar  
We give our very best  
'Cause you can't beat the boys of the Bulldog breed  
We're the team of the mighty west*

In 2007 veteran Bulldogs player Bob Murphy noted that "in every one of my senior team victories we have sung 'Bulldogs FIGHT and Bulldogs roar'" – not "Bulldogs bite and Bulldogs roar". Club president David Smorgon commented: "I agree, 'fight' is the better word. That the boys use that word and not 'bite' means the change has pretty much happened already, so if the recommendation is made to the board I'm sure we will be only too happy to have it made official."<sup>46</sup> The current version on the Bulldogs website uses the word "bite".

## University

The University Football Club participated in the Victorian Football League (now AFL) from 1908-14. The *Melbourne University Magazine* had a number of poems by students dealing with the University Football Club's time in the VFL. The club held a number of smoke nights where the program included group and individual songs. An excerpt from one of the poems is right.

*With best of morals I imbue  
The lines of this, my closing stanza  
You in the outer ground, and you  
Who look on from the member's stand, sir  
If you must barrack, then should be  
Your war cry, 'University' <sup>47</sup>*

## West Coast

The West Coast Eagles entered the then Victorian Football League (now the AFL) as the competition's sole Western Australian club in 1987. The club's first song was written by Adelaide-born musician/producer Kevin Peek. Peek had trained as a percussionist at the Adelaide Conservatorium of Music and was a former guitarist with the British progressive rock band Sky.



In the mid-1980s he settled at Roleystone, south-east of Perth, where he recorded *We're the Eagles*. Written in collaboration with his studio team of Trevor Spencer and Boyd Wilson (who was the singer for the recording), the lyrics (right) reflected a "west against the rest" football world view.

In 1995 the song was re-engineered by Ken Walther, who had been involved with the lyrics of Fremantle's song. It largely preserves Peek's music but the verses were jettisoned and the song was transformed into three choruses.

*For years they took the best of us  
And claimed them for their own  
But now we've got them back again  
Our Eagles have come home*

[Chorus]

*We're the Eagles – West Coast Eagles  
And we're here to show you why  
We're the big birds, kings of the big game  
We're the Eagles, we're flying high*

*For years we learned the lessons  
And we learned them very well  
Now we've added West Coast magic  
And we'll give you very hell*

[Repeat chorus]

*So watch out all you know-alls  
All you wise men from the east  
You'll get more than just a footy game  
You'll get a West Coast Eagles feast*

[Repeat chorus]

*We're the big birds, kings of the big game  
We're the Eagles, we're flying high*

# Football in Song

The MCC Library's major winter exhibition celebrates *Football in Song*. It is on display throughout the 2014 AFL season in the exhibition cabinets on either side of the Frank Grey Smith Bar, Level 3, MCC Members' Reserve.

### End Notes

- 1 "Original Song, East St Kilda Football Club", *St Kilda Telegraph*, June 19, 1880. This song was written by "One of their players" to the tune *The Babies of the Block*.
- 2 "Club Song Clangers", *Greg Champion*. <http://gregchampion.com.au/club-song-clangers/> viewed March 10, 2014.
- 3 The lyrics of O'Hagan's *National Football Song* were reproduced in "Our Grand Game set to Music", *Daily News* [Perth], June 29, 1949, p.17.
- 4 "Fable records", *Milesago: Australasian Music & Popular Culture 1964-1975*. <http://www.milesago.com/Industry/labelsframes.htm> viewed March 11, 2014.
- 5 Nui Te Koha, "GWS's Russian-like team song is defended by writer, Harry Angus", *Herald Sun*, February 17, 2012. <http://www.heraldsun.com.au/sport/afl/gwss-russian-like-team-song-hits-the-right-chord-with-our-experts/story-e6fr19jf-1226273789774> viewed March 6, 2014.
- 6 The first Adelaide club song used the spelling "till" instead of "til".
- 7 Jon Pierik, "Suns can win and Bear it", *The Age*, April 1, 2011, p.18.
- 8 Jim Keays also wrote the Melbourne Victory (A-League) song. In comparing the processes Keays said: "It's good to start with a clean slate at Victory. With the Lions, everyone who'd been a follower since 1912 wanted a hand in writing the words." Suzanne Carbone and John Mangan, "Anthem in Major Key", *The Age*, August 11, 2005, p.24.
- 9 *Sporting Standard*, June 30, 1891. viewed March 11, 2014.
- 10 *Referee*, September 26, 1906, p.10.
- 11 <http://www.bluesum.org/tiki-index.php?page=Club+Song>, viewed March 6, 2014.
- 12 *Football Life*, May 1970, p.23.
- 13 *Herald*, May 24, 1893.
- 14 Thomas Nelson was recruited from Williamstown and played three games (0 goals) for Collingwood in 1906.
- 15 Noel Delbridge, *Up there Mike Brady*, Coulomb Communications, Port Melbourne, 2004, p.192.
- 16 Richard Stremski, *Kill for Collingwood*, Allen & Unwin, Sydney, 1986, p.58.
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# Lost on Handball

## The Evolution of Football's Handicraft

**Australia's indigenous game is uniquely unconventional in its 360°-style of play, wild free-flowing pace and oval-shaped field. Aussie Rules' uniqueness is partly why it has transcended traditional borders and infiltrated devout rugby regions. The sport's brutality and simultaneous artistry are two of its most endearing qualities.**

Yet, the game is not without its vagaries, which consistently divide the fans, players and media hordes. Football's rule book elicits more varying interpretations than the French Revolution. No other action infuriates a crowd more than the umpire's interpretation of the handball. While the question of "what constitutes a handball" has finally been clarified in the game's official laws, an umpire or a raging fan's interpretation remains inconsistent – as always!

In 1953 the *Football Record* explained: "Nothing is more calculated to incense the public than a rule which allows of a slack interpretation."<sup>1</sup>

To understand why the handball continues to rile supporters and remain an underappreciated skill in our game, we must trace back the defining moments and prominent figures that contributed to its evolution.

### What the Rules Said

On May 17, 1859 the rules of the Melbourne Football Club were determined at the Parade Hotel. The rules stated were simple, but not definitive in nature.

According to the Autumn 2009 edition of *The Yorker*, Melburnians wanted a code that was easy for novices and people from a variety of football backgrounds to comprehend.

Leaves from football's May 1859 rules. Rule 10 states that the ball, "...may under no circumstances be thrown" (MCC Archives collection)

What Melburnians perhaps didn't expect from their new code was a set of rules that invited varying interpretations. While modern athletes study film and complex analytics to gain a competitive advantage, footballers in the 19th and early 20th century massaged the rules to their favour.

One of the game's seemingly most unambiguous rules was number 10: "The Ball, while in play, may under no circumstances be thrown." However, its simplicity raised questions.



Graham "Polly" Farmer, possibly the best exponent of handball in the 1960s. *Footy Fan*, August 8, 1961. (MCC Library collection)

The rule was difficult to police throughout the game's early years. The interpretations between footballers, umpires and leagues were inconsistent, and players adopted questionable, if not mischievous, tactics. Players and clubs exploited the rule's loophole by handing the ball to other players and slapping, punching and knocking the ball on.

On May 17, 1877 the Victorian Football Association (VFA) was formed at Nissen's Café primarily to facilitate intercolonial football matches. But, it was also an opportunity to address problems with the code and amendments were made to the rules. In 1877, Rule 10 was altered for the first time to read: "The ball while in play may, under no circumstances, be thrown or handed to a player."

Handing the ball to a teammate was now illegal but the rule's ambiguity remained and ultimately failed to address the primary concern – what constitutes a "throw"? Hence, players continued to implement varieties of "handplay", which was another term predominantly used in pre-VFL days for any disposal of the ball by hand. Also, the term "handpassing" was not a part of football expression until the VFL came into existence.

Early sightings of the "handball" were sporadically reported in newspapers, and it was South Melbourne that probably introduced the tactic now commonly recognised as handball.<sup>2</sup> On June 17, 1889 *The Geelong Advertiser's* report of South's match against



Geelong typified the handball's early mystique: "[South] adopted previous tactics which had outwitted their opponents, and gave an eye-opening exhibition of handball, running with the leather until about to be checked, and then punching it on to another player on the same side, and in that way avoided the risk of being secured by a Geelong player."

From the late 1870s onwards, the game of football swiftly changed. As clubs grew wealthy and the recruiting search broadened, teams' tactics became increasingly sophisticated. In many ways, the handball was born from players challenging the concept of the "throw".

They were aided in this endeavour by the fact that there was no definition of the term "hand-ball" in the rules until November 1910. It was defined as "...when a ball is firmly held in one hand and knocked with the other". But the clarification lasted for just the 1911 season.

In August 1911 the Australasian Football Council (AFC – later the Australian National Football Council) ruled that from 1912 the legitimacy of a handball was left to the umpire's discretion. What was or was not a throw was again not explained. It was not until the AFC met in August 1924 that a fair handball was defined as: "The ball to be clearly held in one hand and knocked with the other hand clenched".

The amendment was rolled out for the 1925 season and was aimed at eliminating the "flick pass", striking the ball with an open hand.

### The Flick Pass and Throw Ball

The fluid motion of a clenched fist striking the ball did not always define the handball. Until 1925, and between 1934 and 1965, the flick pass was legally allowed, and in some instances was the players' weapon of choice. However, it could resemble a throw, particularly if the hand that supported the ball was not stationary.

Football's law committees have historically placed great emphasis on controlling the game's speed. Today, the AFL implements an interchange cap to slow down the game and minimise injury risk. In contrast, the last century's flick pass incited fast play and slick ball movement.

Was the flick pass a blight on the game? The issue certainly polarised players, spectators, media and administrators. Ultimately, the question comes down to which perspective you seek as gospel. State league delegates to the Australian National Football Council (ANFC), the national governing body that met to discuss and enforce the rules of the game, did not always rally in favour or in opposition to the rule's slack interpretation of the handball.

A Victorian delegate, Melbourne's C.H. "Harry" Parkin, aggressively proposed that throw ball be introduced in 1935. Unfortunately for the Melbourne Football Club, Parkin's proposal was rejected by 24 votes to two. According to *The Argus* (August 24, 1935), his proposal argued that the two-handed throw would eliminate the confusion on the "throwing the ball" rule as well as any doubts about the flick pass. Melbourne's proposal was neither new nor shocking. As the secretary of the ANFC, Con Hickey, concluded: "...this question has come up before the council

year and year and it has never received support. Our game is a game of football, not of handball." Well, Mr Hickey might get quite a shock if he peered into today's game!

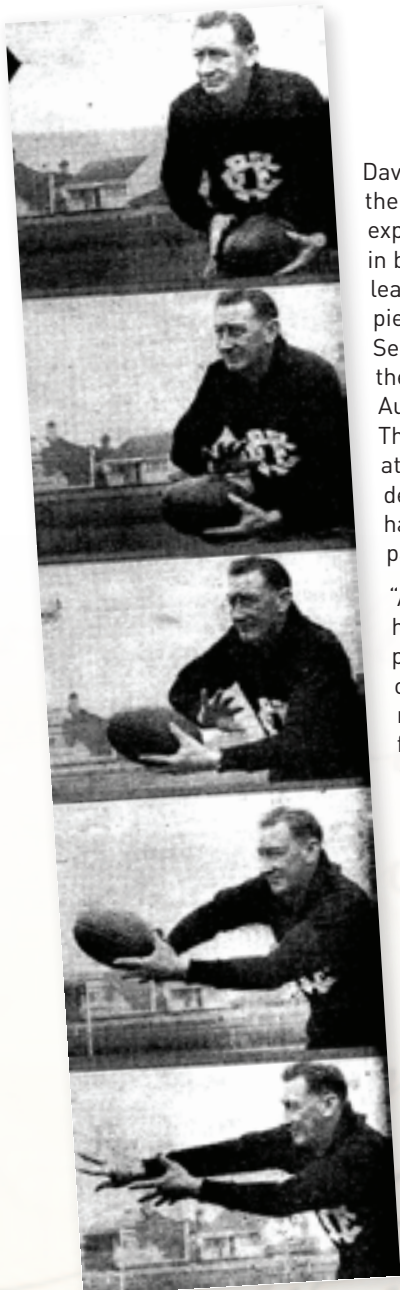
The *Football Record's* publisher and Victoria's ANFC delegate in 1938, Geelong's George Cathie, adamantly opposed blatant throwing that had been introduced that season by the non-ANFC body the Victorian Football Association (VFA), yet supported the flick pass. He sensed that indiscriminate throwing betrayed the fundamentals of Australian Rules football and that any 'mug' could toss the ball.

For better or worse, conflicting opinions and competing agendas contributed to the game's endless rule interpretations. Some coaches exploited the flick pass while others forbade the open-hand handpass lest their team be penalised for throwing. In 1964 a meeting of all 12 league coaches agreed not to use the flick pass. On July 27, 1965 a meeting of the ANFC in Melbourne defined handball as we recognise it today, "...clearly holding the ball with the one hand and striking it with the clenched fist of the other."

Importantly, throwing the ball was never made legal under the ANFC rules although it had been suggested (and voted down) at its meetings since the Edwardian era. However, the VFA did deem the throw legal between 1938 and 1949, if the ball was thrown by both hands beneath the shoulders and above the knee in a forward motion. This rule was later adopted by some leagues in country districts such as Bendigo and even by the Associated Public Schools of Victoria.



Richmond's captain-coach Jack Dyer (right) instructs Claude O'Brien, a VFA "throw ball" recruit on a legal "clenched fist handball". *Sporting Life*, July 1948. (MCC Library collection)



Fitzroy coach Len Smith demonstrates the flick pass in 1961. (MCC Library collection)

Dave McNamara, regarded as the greatest early 20th century exponent of kicking the football in both the association and the league, wrote a thoughtful opinion piece in *The Sporting Globe* on September 8, 1928. He discussed the “slipping” of standards in Australia’s indigenous game. The former St Kilda star forward attributed the game’s so-called demise to the tinkering with the handball rule in 1925 (the flick pass was outlawed until 1934):

“According to the present handball law, he has got to punch it cleanly off the palm of one hand. In many cases he never has time to do it. The old flick of the ball enabled a player to get rid of it like a flash and the ball would be away like lightning before most people realised what had happened.”

Furthermore, McNamara argued that a chorus of past and present players shared his opinion that the clenched fist handball was *not* football. Again, if the flick pass is really just a subtler variation of the throw, the following question could be posed: what is the game of football?

Perhaps football’s beauty is its brilliantly quirky and undefined nature. Yet, to what extent does our desire to watch a furiously fast-moving game cheapen the code’s integrity or penalise undeserving teams?

*The Herald’s* Alf Brown reported that Fitzroy secretary Ward Stuchbery blamed the handball rule’s lack of clarity for the Lions’ failure to make the 1961 finals: “Players were worried when they were penalised and to a large degree it cost them a place in the four.”<sup>3</sup>

Fitzroy’s 1961 team earned the nickname of the “Fitzroy Flickers”. Ironically, Fitzroy coach Len Smith conceded during the season in *Football Today* that “If Fitzroy is to make the final four, we must be allowed to play our own style of football, using our own style of hand-passing.”<sup>4</sup>

Interpreting the handball law and policing the flick pass consistently caused more chaos than harmony in the football community. Ultimately, as football became more professionally minded, making the sometimes-impossible distinction between the flick pass and the throw eventually triggered the flick pass’ permanent ban in 1965.

As *Football Today’s* John Balfour-Brown articulated in 1961: “Nothing in football – within the last few years, at any rate – has created such controversy as the flick.”<sup>5</sup>

### State Rivals: Victoria v South Australia

Many South Australians argue that their state is responsible for modern-day handball’s innovation. On the other hand, the Victorian football community contends that celebrated moments, such as the 1970 grand final, had greater historical impact on the attacking handball’s development.

Particularly in the first half of the 20th century, using handball as an attacking ploy was somewhat of an afterthought. So, who should we credit for modernising the handball? As in all history, context is crucial.

Sometimes innovation is bred from overwhelming adversity. For Jack Oatey, a legendary coach of South Australia’s Sturt Football Club, he found inspiration in a string of defeats at the hands of the mighty Port Adelaide Football Club.

South Australians assert that Oatey implemented an unusual emphasis on quick-moving handball to counter the men of Alberton’s primitive zone (Port Adelaide won 10 premierships in 15 years by the end of 1965). The results were even more unusual. Sturt won five consecutive premierships (1966-70).

To a certain extent, Sturt’s handball rate during its premiership streak can be slightly overstated. In fact, Sturt averaged approximately 30 handballs per game. However, Oatey’s defining legacy (certainly in South Australia) isn’t found in dull statistics, rather, it’s seen in today’s coaching.

Renowned South Australian football journalist Michelangelo Rucci best summarised Oatey’s legacy: “Oatey could never claim to be the first man to thrust a fist upon an Australian football, but he was the first to see how it could become the game’s most potent weapon.”<sup>6</sup>

The pioneer of the handball in Victoria is not so clear. However, what is evident is that Victorians scoff at the suggestion that they stole Jack Oatey’s idea when the Vics played Sturt in post-season Champions of Australia matches in 1968-70.

Most Victorians embrace Hall of Fame Legend Ron Barassi as the vanguard of the attacking handball. Who can forget Carlton’s champion comeback against Collingwood in the 1970 VFL grand final? I’m sure that neither fan base can!

Yet herein lies the difficulty in declaring who bears the greater credit. Fitzroy’s Len Smith and Geelong’s Western Australian ruckman Polly Farmer, are also regaled in folklore as handball pioneers.

The Western Australian Hall of Champions’ website proclaims Farmer as a revolutionary with his ability to “feed the handpass out to running players” and “handballing while still airborne.”<sup>7</sup>

On the other hand, Barassi, who is often at the centre of the argument, declares Len Smith as the father of modern football. In the 1960s Smith preached swift ball movement by foot and hand to his Fitzroy and Richmond teams.

# HANDBALL

Handball is a valuable skill which must be mastered with both hands. The law states: "The ball must be held with one hand and hit with clenched fist of the other hand". The ball is pointed at the target. Strike the ball with your clenched fist, slightly below the point where the four seams meet. At the moment of impact, the grip on the ball is relaxed and the punching arm follows straight through behind the ball, and in line with the target. The hand holding the ball can be moved in any direction, but the ball must be held firmly until it is struck. The ball must not be thrown up or juggled, before being punched. Handball can be used defensively when you are tackled or under pressure, or as an attacking skill to open up or create play.



An excerpt from *Skills of Australian Football*, a National Football League (formerly the ANFC) instructional poster c.1978. Contrary to the accompanying text, North Melbourne footballer Barry Cable is photographed striking the football above the seam – rocket handball fashion. (MCC Library collection)

Amazingly, Len's method of using attacking handball came about as a counter to the power football featured by Melbourne under the coaching of his brother Norm. In 1961's *Football Today* magazine, former umpire Alan Nash paid tribute to Len Smith by declaring that Len's handball methods could be the future of the game.

If we strip back the parochial bias and acknowledge that football wasn't always one uniform national code, we'll discover that there are multiple personalities and moments that popularised the handball.

## The Rocket Handball

The prolific author espousing many opinions, Kevin Sheedy, fashioned the rocket handball during his latter Richmond playing days. The rocket handball, which rotates backwards in an end-to-end drop punt-like fashion, is designed to achieve considerable distance and speed. Its best exponents can accurately drive the Sherrin over 30 metres in a streamlined trajectory.

In the 1970s the rocket handball invention typified the changed perception regarding handball's place in the game. No longer was it purely a last resort or quirk. Instead, it became an attacking option that could slice up slower opposition. However, in many ways the rocket handball remains an underappreciated skill. Hawthorn's Sam Mitchell, who is perhaps today's finest exponent of it, rarely receives credit for his craftiness and handball skill.

## State Of Play: Some Things Never Change

When the rules of the game were drafted at the Parade Hotel in 1859, William Hammersley, James Thompson, Thomas Smith and Tom Wills could never have predicted that ambiguity surrounding the legitimacy of the handball would still be prevalent 155 years later. Some such as Thompson were against the ball being handled at all.

Newspaper articles critiquing the handball rule seem to be rehashed every few years. Without the journalist's name or the article's published date, there would be little means of predicting the article's origin.

On May 2, 1953, the *Football Record* reported that the umpires' coach at the time, Bill Blackburn, contended that the umpires had great difficulty in making the distinction between a genuine handpass and a throw. The article adds: "Nothing is more calculated to incense the public than a rule which allows of a slack interpretation."

Veteran sports journalist Tim Lane wrote a very similar article in *The Age* over half a century later on June 24, 2012! Lane opens his piece with: "The laws committee should apply itself to the matter of what constitutes a legitimate handball." Haven't we heard this all before? In fact, umpires' director, Jeff Gieschen conceded on radio in 2012 that the lines between what is legal and illegal on the field have become blurred.

Some things just never change.

Today's so-called "modern game" is forever changing. From rolling zones to defensive flooding, coaching tactics are growing more complex and innovative every year. No one truly knows how we'll define AFL football in 25 years. In 2010, Geelong's kick to handball ratio was an incredible 1.04 kicks for every handball. Very few pundits could have predicted such a spike in handball numbers at the turn of this century. What we do know is that the handball, once an afterthought, has been transformed into a mighty attacking weapon for teams to create space and maintain possession.

## Michael Collins

### Endnotes

- 1 *Football Record*, May 2, 1953.
- 2 Personal correspondence with Mark Pennings.
- 3 "Lions – 'Lost on handball', *The Herald* (Melbourne), December 8, 1961.
- 4 "Fair go for the Fitzroy flickers", in *Football Today*, Herald and Weekly Times, Melbourne, 1961 pp.62-63.
- 5 *ibid.*
- 6 Michelangelo Rucci, "A tribute to Jack Oatey", *South Australian Football Budget*, March 18-19, 1991, pp.18-19.
- 7 [http://www.wais.org.au/other/hallofchampions\\_detail.php?ID=79](http://www.wais.org.au/other/hallofchampions_detail.php?ID=79) viewed March 21, 2014.



# Treasure Hunts in the Old Pavilion

## The Faked Photograph

This photograph (right) was intended to depict me in the process of rummaging through a variety of items which had been in storage in the attic of the north tower of the 1928 members' stand.

This was part of a program of searching in many nooks and crannies around the MCG during the 1980s, in attics, under grandstands, in old storerooms and so on.

Much of today's invaluable archival material and memorabilia was rescued in this way. In the photograph I am depicted in my Sunday best, with collar and tie, sitting in the attic carefully reading a document presumably found there.

Nothing could be further from the truth. Access to the attic was up a ladder, through a manhole into the total darkness of the place. The photographer's flashlight made it look otherwise.

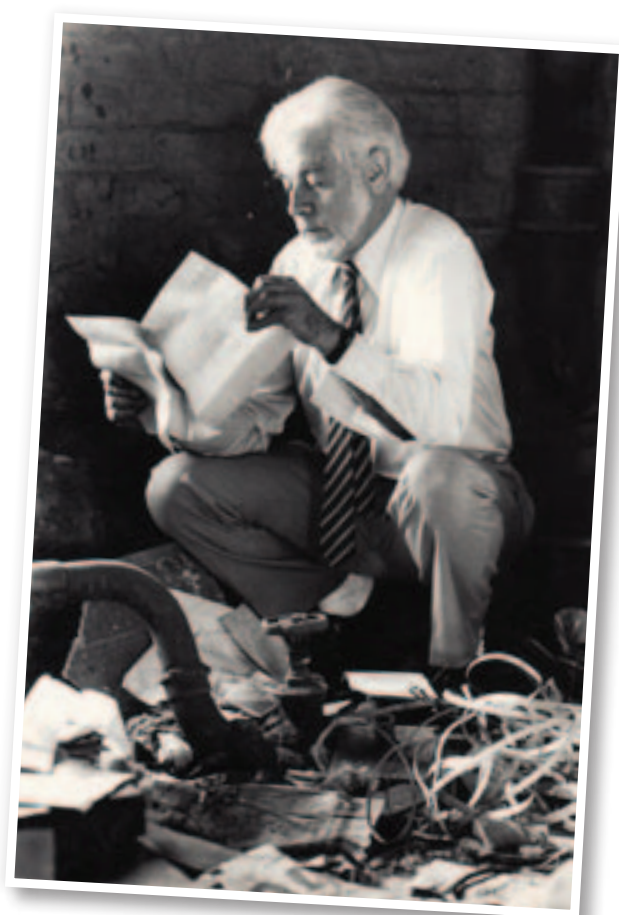
Stan Bird and I would first change into working clothes and overalls and, armed each with a hand torch, grope our way over water pipes, around tanks, old boxes and the like as well as heaps of junk left by the workmen who had installed or repaired the fixtures and equipment there.

Fossicking by torchlight was very rewarding but sometimes heartbreaking. Only archival items in containers could be salvaged, otherwise the items would simply crumble to pieces when disturbed.

One agonising instance was when I came across the leather cricket bag used by "Stork" Hendry – a real Eureka find. I called Stan over and between us we started to pick it up, whereupon it completely disintegrated into thousands of dust-like pieces.

After working there for a few hours we were dirty and grubby all over, and so we would have a hot shower in one of the old dressing rooms in the Pavilion.

At the time, the library, museum and MCC guides were the responsibility of vice-president Colin Spargo (responsible for house affairs) and vice-president Donald Corder (arena). Bill Gray (museum), George Westcott (guides) and myself (library) would have regular meetings under Colin's guidance.



During one of those meetings he told me how he had explored in the attic of the south tower and had retrieved several items of memorabilia. This led to our venture into the northern attic.

Needless to say, Bill Gray was neither fit enough nor had the physique to climb up ladders and through manholes. Old storerooms were more in his line and his claim to fame was his discovery of the original rules of Australian Rules football. But that's a story for another time.

**Rex Harcourt**

## “W.W.A.” Pads Up

The tradition of uncovering treasures in storage around the Third Members' Pavilion, referred to by Rex in his article above, continued right up to the removal of items in 2003 in preparation for the pavilion's demolition.

During this clearing some items were located in the "Flag Room" underneath piles of old international flags. These included a pair of old cricket pads. Museums Manager Gillian Brewster had been notified of the find and I was invited to inspect them in situ to see if they held any significance. The Flag Room was located directly behind the wall where the fabric print of the Henry Burn painting of the opening international cricket match of 1862 hung in the old Members' Hall. It was accessed from a doorway near the old Bullring Bar, up some steps then around a series of narrow corridors.

Upon inspection of the pads the initials "W.W.A." were discovered written in thick black ink on their back. My immediate thought was they once belonged to Test captain, MCC player and committeeman Warwick Windridge Armstrong. By coincidence Gideon Haigh, the biographer of Armstrong was undertaking research in the MCC Library. Gill and I collected Gideon, took him through the maze of corridors and showed him the pads. To everyone's great delight he confirmed that the initials were indeed in Warwick's handwriting! The pads were quickly reunited with the shirt and boots that Armstrong had donated to the club.

**David Studham**



Jack Iverson being congratulated by his Melbourne team mates during the 1951/52 season. Left to right: John Solomon, Clive Fairbairn, Ron Hill, Barry Stevens, Iverson, Max Haysom, Jim Symons. It is likely that this shot was taken after Iverson had taken a match-winning 6/16 in the semi-final against Northcote. (Private collection)

# Twenty Pennants:

## The Melbourne Cricket Club's First XI premierships since the commencement of District Cricket

Part 4 — 1948/49, 1951/52 and 1958/59

**The fourth instalment in the series traces the progress of the Melbourne Cricket Club's First XI from the end of its golden era in the late 1930s to its first post-World War II premiership in 1948/49 and its two premiership successes in the following decade.**

After winning its fourth consecutive premiership in 1937/38, the club's First XI suffered a marked decline in 1938/39 when it slipped to 10th place. The reasons are not hard to find. Bill Ponsford had retired at the end of the previous season and skipper Hans Ebeling played only three matches before a work transfer to the country brought an end to his distinguished career, while state players Keith Rigg, who captained Victoria this season, and "Chuck" Fleetwood-Smith managed only nine matches between them. On top of this, Lisle and Vern Nagel (who replaced Ebeling as captain) both missed many matches. The one bright spot was the batting of Percy Beames, whose 661 runs at 60.09 included a highest score of 231 not out against University.

The appointment of Rigg as captain in 1939/40 brought about a sharp improvement, however, and under his attacking leadership Melbourne went close to winning another flag. Finishing the home-and-away programme in second place, Melbourne beat North Melbourne by four wickets in a tight semi final clash after trailing by 76 on the first innings and went on to play Fitzroy in the final. In that match, Melbourne seemed poised for victory when it passed 200 with only four wickets down in reply to their opponent's 231, but an inexplicable batting collapse which saw six wickets fall for just 14 runs left Fitzroy winners by the narrow margin of seven runs on the first innings.

Lisle Nagel enjoyed an exceptional season in which he captured more than half the wickets taken by Melbourne's bowlers. His tally of 86 wickets at 13.37 has been exceeded only once, by Carlton's Fred Freer who took 88 wickets in the war-time season of 1943/44. Norman Ley, who had played in

the winning 1936/37 final but missed selection next year, also enjoyed a fine season, making 818 runs at 45.44, the highest aggregate in the competition.

The 1939/40 season was the last season of official competition before the war, although an unofficial program was conducted over the next five seasons. With enlistments taking a heavy toll of the club's playing strength, Melbourne generally finished well down the table, its best season being 1943/44, one of two war-time seasons in which one-day matches were played instead of the normal two-day fixtures. Melbourne reached the semi finals, but was easily beaten by Carlton after being bundled out for 67. Much interest in that match centred on whether Percy Beames could score the 10 runs he needed to become only the second player after Carlton's Tommy Warne<sup>1</sup> to score more than 1000 runs in a pennant season, but he was dismissed for a duck by Jack Baird in the opening over.

Beames, who was able to play regularly during the war-time seasons because his work in the oil industry was classified as a reserved occupation, took over the captaincy in 1941/42 and was a prolific runscore, compiling 809 runs at 67.33 in 1942/43, 990 at 45.00 in 1943/44 and 810 at 81.00 in 1944/45.

Normal competition resumed in 1945/46 when Melbourne finished the home-and-away season in third place, only to be outplayed by Essendon in the semi final, losing by an innings and 102 runs. By now, only four players – Beames, Fleetwood-Smith, Ley and Joe Kinnear – remained from the 1930s premiership teams.



Former North Melbourne player George Meikle was the highest runscore with 473 at 31.53, although Beames, who captained Victoria as well as Melbourne this season, headed the batting averages. Fleetwood-Smith, who had not turned out since 1939/40, was the leading wicket-taker with 34 at 21.41 but this was his last season with the club. Sadly, his career ended under a cloud, as he lived up to his erratic reputation by not turning up on the last day of the semi final. In eight seasons with Melbourne, he had taken 151 wickets at 18.62.

In a major loss for the club, Beames retired after the opening match of the following season in order to take up a career in sporting journalism with *The Age* newspaper. In an outstanding career with Melbourne he scored 7638 runs at 47.44 with 20 centuries, an aggregate exceeded only by Warwick Armstrong to that time. Lisle Nagel who had not played since making a solitary appearance in 1941/42, was appointed captain in place of Beames for the 1946/47 season, but his comeback was short-lived, as he took part in only two matches. His tally of 468 wickets, a club record at the time, came at just 14.73 runs apiece and included 47 five-wicket hauls. He and his identical twin, Vernon, who retired in 1940/41, captured 733 wickets between them at just under 16 runs apiece.

After narrowly missing the finals in 1946/47, Melbourne fared better the following season when it finished the home-and-away program in top place, only to lose to Carlton in the final. This match marked the last appearance by Kinnear who, after joining Melbourne from Carlton in 1933/34, had taken 278 wickets at 19.73 with his slow left-arm orthodox spin. He had been a member of the club's four consecutive premierships XIs in the mid-1930s, and was the last of the 20 players from those sides to appear in the First XI.

By 1948 Melbourne had acquired an impressive array of newcomers to replace the long list of departed players. The most experienced was Meikle, who joined in 1943/44 after having played 117 matches for North Melbourne. A highly capable top-order batsman and leg spinner who played seven matches for Victoria from 1937/38 to 1940/41, he proved a fine acquisition.

Several high-quality batsmen joined during the war years although none was able to play regularly until after the cessation of hostilities. Harcourt Dowsley, who first played in 1939/40, was already an experienced player as he had previously spent three seasons with the now-defunct Colts XI. He took over as

captain in 1947/48 and led the 1948/49 premierships side.

Jack Green, who joined the club from Brighton in 1940/41, was another accomplished batsman. He succeeded Dowsley as captain in 1950/51. Another good batsman was Collingwood footballer Mac Holten, who first played in 1943/44. He excelled in the 1947/48 final when he top-scored in both innings with 71 and 113, but dropped out early in 1948/49 after moving to Wangaratta following his appointment as captain-coach of the local football team.<sup>2</sup>



Colin McDonald. A splendid opening batsman who scored 3107 runs at just under 40 in 47 Tests from 1951/52 to 1961, he captained the 1958/59 premierships side and was also a member of the successful 1948/49 team. (MCC Museum collection, M14432)

By far the most accomplished new batsman, however, was Colin McDonald. A brilliant schoolboy cricketer at Scotch College, he made his First XI debut as a 16-year-old in 1944/45 but did not play regularly until 1947/48. That season he scored 623 runs at 56.63 to become the highest runscore in the competition, thereby confirming the promise that eventually saw him earn 47 Test caps.

By now, Colin's brother Ian was also a regular member of the side, having joined in 1946/47 after playing four seasons at University while completing his medical studies. An excellent wicketkeeper and capable batsman, he gave fine service to the club as well as keeping wickets for the state from 1948/49 to 1952/53.

Arguably the most important recruits were Jack "Dasher" Daniel and Clive Fairbairn, two outstanding pace bowlers who for more than a decade formed one of the most effective opening bowling combinations in the competition.

Daniel joined as a 17-year-old from Brighton in 1940/41 and was soon drafted into the First XI, although war service meant that he did not play regularly for several seasons. A genuine all-rounder, he was also a highly capable middle-order batsman and remains Melbourne's leading wicket-taker in District cricket.

Fairbairn, a country boy from Kyabram, joined the ground staff at the age of 18 in 1937 but army service (he was a Rat of Tobruk) meant that he did not make his First XI debut until 1946/47. Next season, he and Daniel were the two leading wicket-takers in the competition. A fine leader, he succeeded Green as captain in 1953/54 and gave a lifetime of service to the club which was recognised in 1992 when the Albert Ground pavilion was named in his honour. Between them, Daniel and Fairbairn captured 860 wickets at 19 runs apiece.

For the 1948/49 season Melbourne welcomed several new players, including Barry Stevens, a stylish 19-year-old batsman from Wesley College, who became the only player to appear in each of the club's first three post-war premierships, and John Cooper, an experienced left-hander from Brighton, who had scored a century in the 1947/48 Sub-District semi final.

The most notable newcomer, however, was another ex-Brighton player, a tall, lumbering, heavily built 33-year-old who had taken up the game seriously only two years earlier. A detailed account of Jack Iverson's unique methods and his spectacular rise from obscurity to the Australian Test team lie beyond the scope of this article. Readers wishing to learn more about his extraordinary career are urged to consult Gideon Haigh's award-winning biography, *Mystery Spinner*. A few facts will suffice.

Born in 1915, Iverson attended Geelong College where he showed little aptitude for sport, although he played a few games for the Second XI. After leaving school he played little or no cricket until, while stationed with the army in New Guinea during the war, he developed a fascination with spin bowling after taking part in some informal matches with his unit. Possessing long and powerful fingers, he discovered that by holding a cricket ball between his thumb and middle finger, which he folded back to the palm, he could impart exceptional spin by flicking his middle finger straight.

Having practised his unique brand of bowling in his garden at home after the war, he ventured to the Brighton Cricket Club at the start of the 1946/47 season where, after troubling some of its senior batsmen in the nets, he was offered a place

in the Third XI. He was soon promoted to the firsts, and by the end of the season had captured 38 wickets at low cost. Next season he was a sensation. Proving to be almost unplayable, he topped the Sub-District competition's bowling averages with 79 wickets at 10 runs apiece and was largely responsible for Brighton winning its first premiership for 22 years.

### The 1948/49 Premiership

This season saw the admission of a new club, Footscray, which meant that the system of "bye" matches, which had operated since the demise of the VCA Colts XI in 1940, now ceased. Under this system, the District team with the bye each round had played a Sub-District team, with the results counting for premiership points in both competitions.

Melbourne's "bye" opponent in 1947/48 had been Brighton, whose side included Jack Iverson, and although he took only two for 62 his bowling greatly impressed the Melbourne players and ultimately led to his invitation at the end of the season to join the club.

Despite winning its ninth District premiership, Melbourne experienced a curiously patchy season, losing no fewer than six of its 13 home-and-away matches and only just scraping into the four. Then, at various stages in its semi final and final contests against highly fancied opponents in Carlton and South Melbourne, it appeared in almost hopeless positions but was able to stage uphill fights to win both matches.

The magnificent bowling of "mystery" spinner Iverson had much to do with the team's success. In his first season in senior company he captured 64 wickets at 12.06 and was easily the leading wicket-taker in the District competition. His remarkable record throughout the season is worth recording in detail:

Opponent	Figures
Footscray (Albert Ground)	2/17 & 0/4
Hawthorn-East Melbourne (Glenferrie)	1/11 & 3/26
Prahran (Albert Ground)	5/27
Fitzroy (Albert Ground)	4/26
Richmond (Albert Ground)	6/79
Northcote (Northcote Park)	3/67
St Kilda (Albert Ground)	3/44 & 4/34
Collingwood (Victoria Park)	7/6 & 2/66
North Melbourne (NMCG)	0/56
Essendon (MCG)	0/11
University (Univ Oval)	5/26 & 0/12
South Melbourne (MCG)	0/49
Carlton (MCG)	5/105
Carlton (Princes Park) semi final	3/20 & 6/27
South Melbourne (MCG) final	5/59

Opening bowlers Clive Fairbairn and Jack Daniel also enjoyed fine seasons, taking 83 wickets between them, while spinner George Meikle lent useful support with 22 wickets. Ian McDonald, who became Victoria's regular keeper this season, completed 28 dismissals. Among the batsmen, only Jack Green (541 runs at 33.81) and Meikle (406 at 27.06) exceeded 400 runs.



1948/49 premiership side.

Standing: N.W. Smyth, R.H. Teasdale, R.B. Stevens, J.B. Morgan, J.B. Iverson, J.E. Cooper, K.R. Sutherland, L.A. Badrock.

Seated: C.C. McDonald, J.G. Green, B.M. Lynch (vice-capt.), H. Dowsley (captain), G.S. Meikle, J. Daniel, C.L. Fairbairn.

Insets: I.H. McDonald, R.M. Holten, W.N. Ponsford.  
(MCC Museum collection, M559)

Melbourne's first opponent was Footscray. It proved an unhappy introduction for the newcomers, as they were bundled out for 67, with Fairbairn taking 6 for 37, after which Colin McDonald and Mac Holten overhauled their score without loss.<sup>3</sup> In his first appearance in senior ranks, Iverson took two wickets, both the result of stumpings by Ian McDonald. In the next match, Melbourne gained an outright win over Hawthorn-East Melbourne who had been semi-finalists in the previous season. Fairbairn was again to the fore, taking 7 for 28 in the first innings, while in the second Daniel took four wickets and Iverson three.

Thereafter Melbourne won only five of its 11 remaining home-and-way fixtures. Its best winning sequence occurred directly after Christmas when in successive matches it defeated Collingwood, North Melbourne, Essendon and University. The first of these wins was the result of an exceptional bowling feat by Iverson.

Batting first on a good wicket after winning the toss, Collingwood seemed comfortably placed when it passed 70 with only two wickets down before Iverson, in a spell of 6.6 (eight-ball) overs, captured 7/6 to send Collingwood crashing from 2 for 78 to 94 all out. A solid 74 from Colin McDonald ensured Melbourne gained an easy first innings win, its first for more than two months.



Jack Iverson practising at the Albert Ground.  
(MCC Museum collection, M14800)



A century by George Meikle (115 in 179 minutes, 6 fours) against his old club set up a solid win over North Melbourne in the next match after Melbourne had been set 255 to win. The only other hundred recorded during the season was a wonderful innings of 223 not out by Jack Green against University two games later. He batted for only 245 minutes and struck 24 fours, and remarkably his innings was made out of a total of 9/309. In reply, Iverson took 5/26 to dismiss the students for 105.

Losses in the last two rounds meant that Melbourne was dependent on results of other matches to stay in the four but fortunately the sides immediately below it, Fitzroy and St Kilda, both lost to lower-placed clubs in the final round, enabling it to hang on to fourth place.

Having been well beaten by South Melbourne and Carlton in the last two home-and-away games, Melbourne had to play the same sides in the finals. Defending premiers, Carlton, was its semi-final opponent. Sent in to bat on a rain-affected wicket at Princes Park, Melbourne was bundled out for only 107 with John Leehane, who bowled unchanged, capturing 6/35. Only skipper Harcourt Dowsley, with a well-made 36, resisted for long.

Facing Carlton's strong batting line-up, Melbourne's attack, headed by Daniel, Fairbairn and Iverson, fought back brilliantly and by stumps Carlton had collapsed to eight for 94. Amid great tension when play resumed on the following Monday, Melbourne claimed the last two Carlton wickets for the addition of just 6 runs.

Having gained an unexpected first innings lead of 7 runs, Melbourne began its second innings confidently before the introduction of leg-spinner Gordon Carlton checked its progress. At one point he had figures of 5/20 as, despite a good knock from Green (41), Melbourne's score slumped to seven for 130.

From this point it made another spirited fight back, as valuable contributions from Daniel (26), Barry Stevens (32) and a hard-hit 27 not out from Iverson at number 11, which remained his highest score for the club, lifted the score to 202. Set 210 to win on the final day, Carlton made only 127. Iverson, although

suffering from influenza, proved a match-winner, taking 6/27 from 13.3 overs to give him match figures of nine for 47. He was well supported by Daniel, who took 5/39 and 2/45.

Melbourne's opponent in the final, which was played at the MCG, was South Melbourne, a strong combination which included two members of the 1948 "Invincibles", Lindsay Hassett and Ian Johnson. Batting first on an easy wicket, South struggled against accurate bowling by Daniel and Iverson, and only a fine innings of 122 by Hassett saved it from collapse. At seven for 109, it looked unlikely to make a competitive total but Barry Scott, the former Victorian and NSW fast bowler, then joined Hassett and the pair took the score to 163 by stumps without further loss.

On the second day, Hassett and Scott took their stand to exactly 100 in 161 minutes before the former fell to Fairbairn. In an exceptionally watchful innings, Hassett took 242 minutes to reach his hundred and batted in all for 302 minutes, hitting seven fours and two fives.

Remarkably, after surviving five deliveries from Iverson at the start of his innings, Scott did not have to face a single delivery from the spinner for the remainder of his long stand with Hassett, so skilful was the latter's manipulation of the strike. Iverson then claimed the last two wickets to finish with excellent figures of 5/59 from 33.6 overs on a slow pitch which did not suit him.

In reply to South Melbourne's 224, Melbourne made a wretched start. Colin McDonald fell for a duck with only one run on the board and Dowsley, Meikle and John Cooper all fell in quick succession, leaving Melbourne in serious trouble at four for 40 by stumps. Next week, Meikle and Barry Stevens put on 55 for the fifth wicket before Meikle, who batted confidently to make 43, and Ian McDonald fell in quick succession to Johnson. At this point, with Melbourne's score standing at six for 95, the match looked as good as over.

Then came a change in the weather, and with it a dramatic change in the course of the match. Persistent showers, which made the ball soft and slippery, turned the balance in favour of the batsmen as South Melbourne's bowlers lost effectiveness in the damp conditions.

**1948/49 FINAL**

**MELBOURNE v. SOUTH MELBOURNE**

Played at Melbourne Cricket Ground on March 26, April 2 & 9, 1949.  
Melbourne won on first innings. Toss: South Melbourne.

South Melbourne		Melbourne	
S. E. Holder b Daniel	4	K. W. Aldenhoven b Iverson	1
E. O. Holder c Stevens b Daniel	2	R. B. Scott c I. H. McDonald b Iverson	30
B. Howard c I. H. McDonald b Daniel	21	J. Eichhorn not out	3
* A. L. Hassett c I. H. McDonald	122	J. W. Wilson c I. H. McDonald b Iverson	1
b Fairbairn	122	B. B. S.	11
J. L. Chambers c Fairbairn b Iverson	15		
J. Halliwell c I. H. McDonald	43	1/3 2/14 3/48 4/67 5/99	224
b Fairbairn	14	6/105 7/109 8/209 9/219 10/224	
I. W. G. Johnson bow b Iverson	2		
Bowling: Daniel 25-6-63-3; Fairbairn 18-3-41-2; Iverson 33.6-11-59-5; Meikle 12-1-50-0.			
Melbourne		South Melbourne	
* J. E. Dowsley bow b Johnson	8	B. M. Lynch c Chambers b S. E. Holder	65
C. C. McDonald c Johnson b Scott	0	C. L. Fairbairn c & b Hassett	16
J. G. Green c Johnson b Wilson	14	J. B. Iverson not out	9
G. S. Meikle bow b Johnson	43	B. I. B. S. abt	5
J. E. Cooper bow b Wilson	7		
R. B. Stevens b E. O. Holder	96	1/1 2/19 3/23 4/38 5/93	291
+ I. H. McDonald bow b Johnson	2	6/95 7/140 8/261 9/271 10/291	
J. Daniel; Hassett b Wilson	26		
Bowling: Scott 11-2-43-1; Eichhorn 10-1-32-0; Wilson 26-10-59-3; Johnson 31-7-101-3; Hassett 2-0-22-1; E. O. Holder 1-0-8-1; S. E. Holder 1-0-11-1; Chambers 1-0-8-0.			
Close of play scores: 1st day — SM 7/163 (Hassett 84, Scott 14); 2nd day — Melb 4/40 (Meikle 11, Stevens 0).			
Umpires: A. N. Barlow & R. J. J. Wright.			

**MELBOURNE 1st XI AVERAGES 1948/49**

Batting & Fielding	M	I	NO	R	RS	Ave	100	50	CA/100
C. C. McDonald	10	13	2	324	76*	29.81	—	2	6
G. S. Meikle (vice-capt)	15	16	1	406	135	27.06	1	1	5
R. B. Stevens	12	13	2	273	96	24.81	—	1	9
R. M. Holten	4	5	1	93	43*	23.25	—	—	5
J. Daniel	15	15	2	287	77	22.07	—	1	7
H. Dowsley (capt)	12	14	0	270	93	19.28	—	1	4
J. E. Cooper	14	16	2	250	83	17.85	—	2	6
B. M. Lynch	13	15	2	215	65	16.53	—	1	6
C. L. Fairbairn	14	12	6	72	16	12.00	—	—	8
N. W. Smith	3	4	0	45	22	11.25	—	—	10/4
J. B. Iverson	15	12	6	53	27*	8.83	—	—	4
K. R. Sutherland	4	5	0	44	19	8.80	—	—	1
I. H. McDonald	12	12	0	87	29	7.25	—	—	13/13
R. H. Yandale	3	4	1	21	20	7.00	—	—	0

Also batted: L. A. Badrock (1 match) 23 (at 1); J. B. Morgan (2 matches) 27, 0 (at 1); W. N. Peacock (1 match) 0 (at 1).

Bowling	O	M	R	W	Ave	Best	50	100*
C. L. Fairbairn	205.4	18	743	47	16.25	7/28	3	—
J. Daniel	233	35	766	36	21.27	5/39	1	—
G. S. Meikle	110.3	6	513	22	23.31	5/22	1	—

Also bowled: L. A. Badrock 10-0-47-1; J. E. Cooper 1-0-2-0; H. Dowsley 4-0-33-0; J. G. Green 3-0-6-0; J. B. Morgan 1-1-0-0; R. B. Stevens 26-7-0-145-4.

	Runs	Wks	Ave
Total for	3090	180	17.16
Total against	3180	182	17.43



Stevens and Daniel put on 45 for the seventh wicket to take the score to 140, still 84 short of South Melbourne's total, but then Stevens and Bernard Lynch flayed the by now impotent attack in a remarkable eighth-wicket partnership which put on 121 in only 86 minutes.

The teenaged Stevens, who had struggled during his first hour at the crease, compiled a match-winning 96 (233 minutes, 12 fours) while Lynch, an experienced former opening batsman who had made only 150 runs at 12.50 for the season prior to the final, drove powerfully to make 65 in only 92 minutes with eight fours.

There was a double triumph for Melbourne this season as the Second XI, under the captaincy of veteran batsman Charlie Gardner, who had been a member of three First XI premierships sides in the 1930s, won its first premiership for 18 years. Stars were batsman Keith Sutherland (543 runs at 43.25), spinner Lance Badrock (58 wickets at 13.67) and pace bowler Ross Batten (35 wickets at 13.54).

\* \* \*

Over the next two seasons Melbourne experienced mixed fortunes. In 1949/50 it reached the final for the third season in a row but lost heavily to Hawthorn-East Melbourne. Electing to bat first, Melbourne managed only 192, in reply to which the Combine ran up a total of 378 after openers Tommy Graham (120) and Ross Caithness (63) put on 188, still the record first-wicket partnership in District/Premier finals.

Daniel and Fairbairn each captured 55 wickets for the season, but Iverson, who could play only five times because of representative calls,<sup>4</sup> won the bowling average with 21 wickets at 11.23. Colin McDonald, who transferred to University next season and did not return until 1956/57, won the club's batting for the second time with 449 runs at 40.18.

Following the retirement of Harcourt Dowsley,<sup>5</sup> Jack Green took over as captain in 1950/51 but Melbourne won only four matches and slipped to 10th place. Daniel enjoyed an excellent season in which he headed both the batting and bowling tables with 485 runs at 34.64 and 34 wickets at 18.94, but most other players had below-average seasons. Iverson, whose fairytale career continued when he played in all five Tests in this summer's Ashes series and headed Australia's bowling averages with 21 wickets at 15.23, was able to play only twice.

### The 1951/52 Premiership

As in its most recent premiership season of 1948/49, Melbourne won seven home-and-away matches, including one outright, and suffered six defeats which proved just sufficient for it to finish in fourth place. Its somewhat brittle batting was strengthened this season by the inclusion of two experienced batsmen in Max Haysom and John Solomon.<sup>6</sup>

Thirty-year-old Haysom, who had made his First XI debut with the Colts in 1939/40, was a very capable middle-order batsman who had subsequently played with Hawthorn-East Melbourne and University, while Solomon had spent the past three seasons at St Kilda.

As in recent seasons, bowling proved the side's strong point, with Daniel and Fairbairn both enjoying excellent seasons. They took 91 wickets between them, Daniel finishing with 47 victims and Fairbairn 44. The best of Daniel's four five-wicket hauls was his 7/47 against Prahran, while Fairbairn's best return of 6/19 was recorded against Footscray.

The enigmatic Iverson, troubled by a sore ankle and continually undecided whether to keep on playing (he appeared only once

for Victoria this season and dropped out of Test cricket), still managed to take part in eight of the 15 matches and comfortably won the bowling average with 36 wickets at the miserly average of 9.08. After missing the first four matches while recovering from ankle surgery, he bowled brilliantly to take 6/69 against defending premiers Hawthorn-East Melbourne in his first game back and later took 6/19, including a hat trick, against University.

The batting was less strong. Only one century was scored during the home-and-away season, an even 100 by Haysom in a losing cause against Collingwood, the first of seven hundreds he compiled for his new club.

Solomon, who spent much of the season in the seconds, batted well in the finals to finish with 297 runs at 33 and head the batting averages, while three players exceeded 400 runs – Stevens 454 at 30.26, Ross Speechley 408 at 25.50 and Daniel 408 at 24. Speechley, a 30-year-old opener, had first played in 1941/42 but had appeared only infrequently for the First XI prior to this season.

Melbourne's outright win was recorded against Northcote in the opening round. After Daniel had taken 4/36 and 7/59 to finish with match figures of 11 for 95, Melbourne, having been asked to make 152 runs in 137 minutes won off the last possible delivery to gain outright points. In an exciting finish, Stevens scored three off the last ball to give his side victory by two wickets. Thereafter the team lost as many matches as it won, but despite losing its last two home-and-away games it managed to qualify for the semi finals.

Melbourne's semi final opponent was second-placed Northcote, which gained the upper hand on the first day when it dismissed Melbourne for 194, with only Solomon, who compiled a patient 50, making a substantial contribution. Late in the day, however, Daniel struck a crucial blow when he dismissed Northcote's star batsman Des Fothergill for 12. After a blank second day because of rain, Northcote appeared the likely winner as it reached 3/94 when play resumed on the third. However, a deadly spell by Iverson then changed the course of the match. After failing to take a wicket in his first five overs, he finished with figures of 6/16, including a devastating 5/5 off his last three overs as Northcote collapsed to be all out for 126.



1951/52 premiership side.

Standing: G.A. Collins, I.R. Huntington, R.H. Teasdale, W.N. Ponsford, R.P. Hill, M.R. Haysom, J.H.M. Symons, L.A. Badrock, R.S. Faulkner.

Seated: R.O. Speechley, I.H. McDonald, J. Daniel (vice-capt.), J.G. Green (captain), C.L. Fairbairn, R.B. Stevens, J.C. Solomon.

Insets: J.B. Iverson, B.M. Lynch.

[MCC Museum collection, M2162.1]



## The 1958/59 Premiership

The eleven that took the field in the 1958/59 final was one of the strongest in the club's history. Two members of the side, Colin McDonald and Lindsay Kline, took part in that summer's Ashes series, McDonald with 519 runs at 64.87 being by far the outstanding batsman of the series. In addition, Neil Crompton, Ian Huntington and Colin Guest were regular members of Victoria's Sheffield Shield team during the summer, while two others, Barry Stevens and Geoff Longney, had appeared at Shield level previously.

Three members of the 1958/59 premiership XI remained from the successful 1951/52 side, Stevens, Huntington and Max Haysom – while McDonald, who had missed the 1951/52 season because he was playing with University at the time, had played in the 1948/49 premiership side.

The 1958/59 season saw the return of Huntington, who had spent the previous six years with University following his brilliant First XI debut in the 1951/52 final. An important newcomer was Colin Guest, a highly regarded 21-year-old fast bowler who had taken 52 wickets (and scored 516 runs) for Kew in 1957/58 to win the E.A. Goss Trophy as the best player in the Sub-District competition. Guest did so well in his first District season that by Christmas he had become a regular member of the state side.

Colin McDonald was appointed captain. He had played very little for the club since 1949/50, having spent six seasons with University before returning in 1956/57. Representative commitments, however, restricted him to only two games that season and he, as well as Kline, could not play at all in 1957/58 as they were touring South Africa with the Australian XI. Experienced top-order batsman Max Haysom was named vice-captain.

Haysom was one of only four members of this season's premiership side never to play at first-class level, the others being Angus Mackay, Ian Jones and Brian Watson. Mackay, a capable opening batsman, had represented University before making his First XI debut for Melbourne in 1956/57, while fast bowlers Jones and Watson had made their initial First XI appearances in 1955/56 and 1956/57 respectively.

After a few games in 1955/56, Jones made a spectacular return to the firsts when he replaced Fairbairn for the second match of the 1957/58 season. Playing against Footscray at the Western Oval, he captured all 10 wickets in the home side's first innings, to finish with figures of 12.4–2–37–10. He is one of only four bowlers to accomplish this feat at District first XI level, and 56 years later, remains the last to do so.<sup>9</sup>

By winning 11 games and losing only once, Melbourne finished a close second to St Kilda at the conclusion of the home-and-away program. Its consistent record was made all the more meritorious because of the frequent absence of leading players through Test and interstate commitments. McDonald missed nine of the 13 home-and-away games, Kline seven, Crompton six, Huntington five and Guest four. Haysom captained the side in the absence of McDonald.

The side's best performance was against Collingwood in mid-November, when it won outright by 10 wickets on the first day of a scheduled two-day game. Collingwood was routed for 37 and 47, Guest taking 6/7 in the first innings and Jones 6/5 in the second.

The only loss was by two runs on the first innings to Richmond in the second last home-and-away round. Veteran Bill Johnston, who was playing in his second-last District game, was Richmond's hero when he dismissed the last two batsmen without conceding a run.

In the semi final Melbourne was untroubled to beat Carlton, which had won the previous two District premierships. Batting first, it overcame a middle-order collapse to make 228, Mackay top-scoring with 63. Carlton never threatened this total, crashing to 5/31 by stumps and being eventually dismissed for 143 on the second day, with Jones (4/46) taking the bowling honours. In the other semi-final, St Kilda beat Hawthorn-East Melbourne by three runs. In a thrilling finish, the last wicket fell to a catch on the boundary from the fourth last ball of the day.



1958/59 premiership side.

Back: G.S.W. Howarth, G.W. Longney.

Centre: B.J.D. Watson, P.G. Bailey, I.C. Gribble, C.E.J. Guest, J.H.M. Symons, G.G. Hammond.

Front: A. Mackay, C.N. Crompton, M.R. Haysom (vice-capt.), C.C. McDonald (captain), L.F. Kline, R.B. Stevens, I.H.W. Jones.

Insets: I.R. Huntington, J. Crawford.

(MCC Museum collection, M121)

The final, against St Kilda at the Albert Ground, provided many tense moments. Sent in to bat in humid conditions, Melbourne was soon in serious trouble against a strong attack. McDonald departed early, and although Mackay and Haysom put on 44 for the second wicket, the eighth wicket fell with only 76 runs on the board.

Stevens and Watson then gave their side a glimmer of hope by adding 50 in a dogged ninth-wicket stand, but despite their efforts Melbourne was dismissed for the meagre total of 131. Stevens, a veteran of Melbourne's previous two premierships, batted with great determination to make an unbeaten 40. Ironically, before the match, following a run of low scores, his place in the team had been in some doubt.

### 1958/59 FINAL

#### MELBOURNE v. ST KILDA

Played at Albert Ground on March 26, 30 & April 6, 1959.  
Melbourne won outright by 122 runs. Two St Kilda.

Melbourne		St Kilda	
C. C. McDonald & Stephen G. Hocking	3-0	Laxton & Lynch	18
A. Mackay & Laxton & John Edwards	17-0	McDonald & Lynch	36
M. R. Haysom & Lynch & Hocking	10-0	McDonald & Lynch	24
C. N. Compton & Young & John Edwards	1-0	McDonald & Lynch	42
L. R. Huntington & H. H. H. H.	2-0	McDonald & Lynch	34
R. B. Stevens not out	1-0	McDonald & Lynch	25
C. R. J. Guest & Alexander & Hocking	5-0	Steady & Lynch	16
L. F. Kline not out	1-0	Steady & Lynch	0
G. W. Longney & H. H. H.	0-0	Steady & Lynch	20
R. J. D. Watson & Lynch	1-0	Steady & Lynch	16
L. H. W. Jones & Hocking	1-0	Steady & Lynch	0
B. J.	1-0	Steady & Lynch	21
1/11 2/30 3/100 4/100 5/70 6/70	101	1/104 2/101 3/111 4/110 5/121 6/120	280
7/70 8/70 9/120 10/110		11/104 12/104 13/104 14/104 15/104	
Bowling First Innings - Hocking 10.7-1-31-4, John Edwards 11-0-34-2, McDonald 11-0-47-2, Lynch 1-0-10-1, Patterson 2-0-3-0, Guest 10.0-0-21-1, H. H. H. 10.0-0-21-1, Jones 15-0-46-1, H. H. H. 20-1-71-2, Lynch 18.2-0-40-0.			
<b>St Kilda</b>			
John E. Edwards & Kline & Jones	2-4	Mackay & Jones	4
M. R. Haysom & Jones & Watson	12-0	Huntington & Jones	42
R. G. Patterson & Jones	7-0	Jones	3
J. M. Madigan & Longney & Kline	0-0	Longney & Kline	20
L. W. Alexander & Longney & Kline	0-0	McDonald & Jones	3
G. Steady & Kline	0-0	Longney & Kline	10
M. R. Longney & Guest	0-0	Steady	10
C. W. J. Jones & Kline	0-0	Kline & Kline	1
F. M. Hocking & Stevens & Watson	0-0	Steady (2), S. W. Haysom & Jones	4
J. E. H. H. & Compton & Kline	0-0	Kline & Watson	0
John M. Edwards not out	4-0	not out	13
L. H. W. J.	7-0	Steady	7
1/7 2/30 3/30 4/30 5/30 6/30	110	1/20 2/10 3/10 4/10 5/10 6/10	400
7/10 8/10 9/10 10/10		11/10 12/10 13/10 14/10 15/10	1000
Bowling First Innings - Guest 11-0-28-1, Jones 11-0-28-2, Kline 18.4-0-41-0, Watson 1-0-0-2, Second Innings - Guest 7-0-27-0, Jones 11-0-47-0, Kline 9.3-1-34-2, Watson 6-1-24-2.			
Close of play scores: 1st day - M. R. C. 150 (Young 11, Lynch 0), 2nd day - M. R. C. 110 (Huntington 30, Steady 1).			
Dismissed: M. J. Steady & B. J. Wright.			

### MELBOURNE 1st XI AVERAGES 1958/59

#### Batting & Fielding

	M	I	SOI	R	HS	Ave	100	50	CS/30
M. R. Haysom (vice-capt)	23	16	4	505	101*	42.08	1	1	5
C. C. McDonald (capt)	6	4	0	247	104	41.74	1	1	3
L. R. Huntington	10	12	3	560	99*	46.66	1	2	6
J. H. M. Symons	6	6	1	176	90	35.20	1	1	6
A. Mackay	12	16	1	481	114	32.06	1	2	3
R. B. Stevens	15	12	3	236	68	26.22	1	2	9
P. G. Bailey	12	11	3	189	79	23.62	1	1	8
C. N. Compton	9	11	1	236	80	23.00	1	1	4
C. E. J. Guest	11	10	2	120	36	15.00	1	1	5
L. H. W. Jones	13	8	5	38	12	12.68	1	1	4
B. J. D. Watson	15	9	3	61	16	10.74	1	1	5
G. W. Longney	15	13	0	117	28	9.00	1	1	20/6
L. F. Kline	8	8	1	37	25	5.28	1	1	7

Also batted: J. Crawford (1 match) 0; L. C. Gribble (7 matches) 0, 0, 20\* (at 4); G. G. Hammond (6 matches) 0, 14\*, 13\* (at 3); R. F. Morrison (3 matches) 8 (at 3). Did not bat: G. S. W. Howarth (1 match).

#### Bowling

	O	M	R	W	Ave	50	100	100M
L. F. Kline	80.2	13	263	24	10.95	3/34	3	1
R. B. Stevens	56.6	7	165	15	11.00	7/40	1	1
C. E. J. Guest	137.6	22	378	30	12.60	6/77	1	1
L. H. W. Jones	138.7	22	493	37	13.32	6/5	2	1
B. J. D. Watson	118.7	10	443	33	13.42	8/34	2	1
L. C. Gribble	36.3	1	175	8	21.87	5/43	1	1

Also bowled: P. G. Bailey 4-0-19-1; C. N. Compton 3-0-23-2; G. G. Hammond 10-0-45-1; M. R. Haysom 3-2-1-0; L. R. Huntington 5-0-53-1; G. W. Longney 1-0-3-0; C. C. McDonald 2-1-8-0; A. Mackay 3-0-16-0; R. F. Morrison 3-0-0-0; J. H. M. Symons 2-0-0-0.

	Runs	Wkts	Ave
Total for	2951	115	25.66
Total against	2189	100	21.87

St Kilda appeared well placed when it commenced its innings late on the first day, but it too struggled and by stumps had slumped to five for 50, Jones having taken the first two wickets and Kline the next two. When play resumed on Easter Monday, Guest claimed an early wicket, but left-hander Bill Young,<sup>10</sup> who had batted from the start of the innings, and veteran keeper "Torchy" Laxton then became associated in a grim seventh-wicket stand which carried the score to within 20 runs of Melbourne's total.

With St Kilda seemingly on the verge of gaining a first innings lead, Watson, who had been used sparingly, captured the important wicket of Young, and with Kline capturing the last two wickets Melbourne managed to obtain a slender first innings lead of five runs. Kline finished with 5/43 off 18.4 overs and was well supported by Jones, who bowled tightly to finish with 2/39 from 18 overs.

With all its top-order batsmen making useful contributions, Melbourne gave a improved display in its second innings and by stumps on the second day had reached 201 for the loss of four wickets, to place it in a relatively secure position. When the match resumed on the following Saturday it lifted its score to 280, Huntington ending up as the top-scorer with a patient 54 in 142 minutes. Forced to chase 286 in 192 minutes to win, St Kilda hit out in a brave attempt to reach the target, but was dismissed for 160 in just 144 minutes, leaving Melbourne winners by 125 runs. Jones, with 6/67, took the bowling honours.

Melbourne's success was principally due to the excellence of its attack, with all its regular bowlers averaging under 14 runs per wicket. Kline, from limited appearances, headed the averages with 24 wickets at just under 11, but the bulk of the work was carried out by the pace trio of Guest, Jones and Watson, who between them captured exactly 100 wickets at a mere 13 runs apiece. Longney with 35 dismissals (29 catches & 6 stumpings) gave excellent support and was the leading wicketkeeper in the competition.

The 1958/59 season was dominated by bowlers, the average of just 15.47 runs per wicket being easily the lowest ever recorded. Only six hundreds were scored by batsmen from all clubs throughout the summer of which three were recorded

by Melbourne players – Haysom scored 101 not out against Footscray, McDonald 104 against Northcote in the Cup Day round and Mackay 114 against South Melbourne in the first game after the Christmas break. Remarkably, Mackay's 114 was the overall highest First XI score for the season.

Haysom was the only batsman in the competition to make more than 500 runs, and he deservedly won the club's batting average with 505 runs at 42.08. Mackay, with 481 runs at 32.06 was the second -highest runscore overall, and the only other Melbourne batsman to exceed 400 runs for the season.

With such a capable group of players, it appeared likely that Melbourne would win more premierships in the following seasons. This proved not to be the case, however, and despite regular semi finals appearances, the club did not manage to win another First XI pennant until 1972/73. That 14-year gap represents the longest premierships "drought" in the club's history.

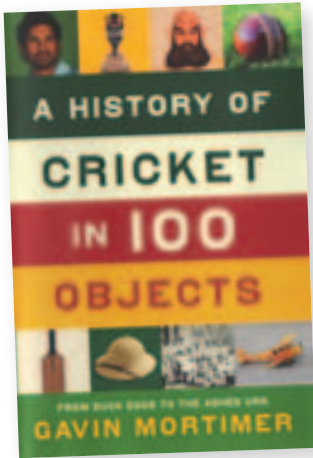
To be continued.

### Ken Williams

#### End Notes

- Warne scored 1011 runs for Carlton in 1898/99.
- Holten made 1543 runs at 30.86 in 54 appearances for the club. After moving to Wangaratta, he scored heavily in local cricket and represented Victorian Country XIs against England touring sides in 1950/51 and 1958/59. In 1960/61 he played for the Prime Minister's XI against the West Indies at Canberra. He held the seat of Indi in the House of Representatives for the Country Party from 1958 to 1977 and was Minister for Repatriation in 1969-72. Later he was Administrator of Christmas Island.
- Footscray did not have long to wait long for its first District success as it beat a strong Fitzroy side which included three Harvey brothers less than a month later. It won another three games later in the season.
- In an impressive start to his first-class career, Iverson captured 46 wickets at 16.60 in seven Sheffield Shield games for Victoria, making him the highest wicket-taker in Australian first-class that season. At the end of the season he was a member of the Australian "B" team that toured New Zealand, where he was again the leading wicket-taker.
- In his eight seasons at Melbourne, Dowsley made 1963 runs at 24.53.
- Solomon, who played until 1958/59, changed his surname by deed poll to Crawford in 1955.
- All three players gave fine service to the club. Green made 3391 runs at 28.98, Fairbairn captured 375 wickets at 18.46 and Daniel, who remains the club's highest-ever wicket-taker, took 485 wickets at 19.49. He also made 4399 runs at 25.13.
- In his 42 matches for Melbourne, Iverson captured 178 wickets at the extraordinarily low average of 10.54. No fewer than 62 of Ian McDonald's 131 dismissals for Melbourne resulted from stumpings, a testament to his skill when standing up to spin bowlers.
- The other players to take all 10 wickets in District cricket firsts are Don Blackie (10/64 for St Kilda against Fitzroy in 1926/27), Percy Wallace (10/61 for Prahran against Carlton in 1928/29) and Laurie Nash (10/35 for South Melbourne against Prahran in 1937/38).
- Young was better known as a sharp-shooting full-forward for the St Kilda Football Club, kicking 274 goals in a 94-game career from 1956 to 1961.

# Book Reviews

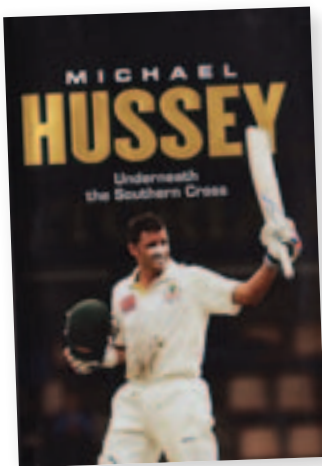


Gavin Mortimer  
***A History of Cricket in 100 Objects: From Duck Eggs to the Ashes Urn***  
Serpent's Tail: London, 2013  
ISBN: 9781846689406

A couple of years ago I read Neil MacGregor's *A History of the World in 100 Objects*, Allen Lane 2010. This was a superb book to show off the fine collection of the British Museum. It was originally a radio production and later was made into a television show by the BBC. I suspect that this has given Gavin Mortimer the

impetus to do something similar with cricket. He has already done so with football in *The History of Football in 100 Objects* with Bill Mann, Profile Books, 2012.

This book is a slightly quirky history of cricket using different objects to focus on different events significant to the development of the game. He outlines the history of the LBW law. He tackles the issue of Muralitharan's bowling action very well, being even-handed in his appraisal of the controversy, and leaving the reader to come to his or her own conclusions.



Michael Hussey  
***Underneath the Southern Cross***  
Hardie Grant Books (Australia):  
Richmond (Vic), 2013  
ISBN: 9781742706573

In 2005, Michael Hussey – at the age of 30 – was belatedly selected for the Australian Test team. He performed quite brilliantly, so much so that after 18 Tests he was averaging 80. In his first Test at the MCG, against South Africa, he and Glenn McGrath posted 107 for the last wicket, Hussey progressing from 27 to 122 while McGrath lingered on 11. It was a lasting

thrill for all present, including my then 10-year-old daughter, Cassie, on her very own Test debut.

His book, *Underneath the Southern Cross*, conveys a great story of persistence despite an almost perpetual self-doubt and an insecure psyche. This continued to dog him right through his career of 79 Tests, both in off-field issues such as his feelings of self-consciousness as a physically immature teenager at the Under 17 National Championships and when competing on-field on the international stage facing Dale Steyn in Durban.

He was born into a close and loving family, with sporting pursuits encouraged by athletic parents. However, as he says on page one, "For as long as I played cricket, I was never sure, deep down, if I was good enough." Regarded throughout his career as a very decent, humble and unpretentious person who kept out of controversy, the reader is left with the feeling that the wonderful career that ensued was achieved at quite some toll.

It did give him the opportunity to raise previous throwing incidents, but he declined to do so. He also explains quite succinctly the Duckworth-Lewis method and how it came to be adopted.

In his introduction he says: "No doubt some will question our object selection the way they might question Kevin Pietersen's shot selection as he lofts a catch to deep square leg on 97." And this: "We accept that some will disagree with our final choice of objects, but then isn't questioning selectors' decisions one of cricket's core appeals?"

So, I would question the use of a bottle of whisky to talk about Warwick Armstrong, although he went into the whisky industry after he retired from cricket. In my opinion his massive shirt, which is kept in our museum, would be a much more appropriate object for "The Big Ship".

Objects I do like are the Statue of Maharaja of Bhupinder Singh complete with cricket bat by his side, Denis Compton's Pot of Brylcreem and the calypso record by Lord Beginner celebrating Ramadhin and Valentine.

For someone with no knowledge about the history of the game this would not be a bad starting point. For people with a good knowledge of the history of the game, debating the object selection could be an amusing pastime.

**Jim Blair**

This became more pronounced with a family of four and various health issues while maintaining a frenetic schedule both here and overseas, with constant travel, accommodation issues and numerous relationships to deal with in the pressure-cooker team environment.

Early in his career, Allan Border – coaching Australia A on a tour of Scotland and Ireland – alluded to the idea that a 15-minute net session could not equate to six hours of batting in the middle. Instead of taking such advice in jest, Hussey set about enduring simulated match practice in the form of three two-hour sessions with specifically timed breaks in between to reflect a day's play.

This typified his dedication, along with his fitness and preparation, which ultimately paid great dividends for him personally and the team as well as his sobriquet "Mr Cricket". The above may suggest a somewhat dour, humourless character, but Hussey is able to convey an appealing self-deprecating sense of humour through his humility.

He met his wife, Amy, at university where both were studying education. She was leading a tutorial on personal health – particularly on PMT – for teachers and Hussey was one of only two males in the room. He quickly made it abundantly clear that he had no knowledge of the subject, and suffered her wrath as she declared him "just another uneducated male".

When she agreed to a date, it was a shaky start. Amy's identical twin sister answered the door. Hussey's greeting? A muttered: "You must be the other one." He only made matters worse when he refused to reveal his surname, for fear of appearing to big-note himself. As it turned out, she had not even heard of him.

Perhaps Hussey's biggest career highlight was receiving a letter from Justin Langer noting that: "It's my great honour and duty to hand over the team song to you." It was the ultimate peer

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recognition of Hussey's tireless efforts and dedication to the team, forming the basis for the book's title.

Overall, it's an enjoyable book by a much respected and popular sportsman. The reader really gets the sense that they are experiencing the highs and lows of Hussey's career and almost his psychological wellbeing!

If searching for a flaw, perhaps chapter headings and an index would have made for an easier reference.

**Edward Cohen**



**Talking Cricket. The Game's Greats in Conversation with ESPNCRICINFO**

The Walt Disney Company  
(India): Mumbai, 2012.  
ISBN: 978 93 82656 14 2

This book is a collection of the transcripts of 22 extended question-and-answer interviews conducted with some of the world's best-known cricketers of the post-war era. The interviews were first published in either the *Wisden Asia Cricket* or *Cricinfo* magazine or on the

ESPNcricinfo website during the decade from 2002 to 2012.

They were selected for republication because they are considered to be the best interviews featured in the "Talking Cricket" section of these publications.

When *Wisden Asia Cricket* was born in 2001 so was a feature called "Talking Cricket". Following this, nearly every issue of the magazine, which became *Cricinfo* four years later, featured a long discursive interview with a major cricketer. When it was decided to focus on a digital platform, "Talking Cricket" became a regular feature on the ESPNcricinfo website.

Each interview in the book is broadly focused on a theme. They include Barry Richards on batting, Allan Donald and Michael Holding on fast bowling, Ian Chappell on Australianism, Wasim Akram and Waqar Younis on swing bowling, Anil Kumble on spin, Jonty Rhodes on fielding, Simon Taufel on umpiring, and four interviews on captaincy with Mark Taylor, Nasser Hussain, Mahela Jayawardene and M.A.K. Pataudi.

Although great names from across the eras are featured – from Frank Tyson and Garry Sobers to Virender Sehwag and Mahela Jayawardene – there is generally a contemporary bias, the interviews with Bill Lawry, John Wright and Tyson focusing on their more recent exploits in commentary and coaching rather than on their playing careers.

While the book offers little more than the reproduction of a number of previously published interviews, it does bring together in one volume some of the wisdom, insights, anecdotes and humour of a selection of cricket's finest modern practitioners.

It is likely, therefore, that it will be enjoyed by fans of the game who want to learn more about the thoughts of some modern-day greats on cricket's many crafts. In general, the questions and answers are insightful and will help the fan gain a deeper appreciation of how the modern player prepares for, thinks about and plays the game.

**Ian Wilkinson**



Paul Kennedy  
**Storm Cloud**  
 Hardie Grant Books: Richmond (Vic), 2013  
 ISBN: 9781742705989

Paul Kennedy's *Storm Cloud* scrutinizes the rise, fall and rise again of Melbourne Storm, this city's National Rugby League (NRL) franchise. Founded in 1998 the Storm can boast Rugby League's highest on-field achievements in its short history. However, it has incurred the code's heaviest sanctions – including stripping the club of its 2007 and 2009 premierships. The book is more than a club history. It is a

critique of modern sports governance.

The Storm's story is unique. Rugby League is very much a minor football code in Melbourne and Kennedy touches on titbits of Melbourne's Rugby League history, such as the England v NSW Rugby League match at the MCG in 1914. He links the foundation of the Melbourne Storm with the 1990s battle over Rugby League broadcasting between two rival media corporations. It was resolved with News Ltd and the Australian Rugby League (ARL) becoming equal partners in the new NRL competition in 1998.

News Ltd invested financially in the NRL and several Rugby League clubs, including the Storm. Kennedy explains that News Ltd would fund the new Melbourne team while John Ribot would manage operations, merchandising and sponsorship, using his family company Valimanda. Once profitable it was envisaged the team would be sold.

Another factor in the Storm's creation was the AFL's expansion into the Rugby League heartlands of NSW and Queensland. Therefore, Rugby League administrators such as Ribot were eager for a presence in Australia's second largest city, the epicentre of the AFL.

Rugby League also adopted some of the AFL's club equalisation schemes to even up the competition. One such measure was a salary cap that was introduced in 1990. However, salary cap breaches were soon widespread. Clubs were repeatedly fined, including the Storm. They admitted their indiscretions and paid the penalties. However, nothing has been discovered that was as confronting as the salary cap breaches exposed on April 22, 2010.

Kennedy details how it was done and who was involved, but he also provides the context for the breaches. The initial Storm team comprised players from New Ltd's defunct Super League clubs. The club's rise was meteoric, winning the premiership in its second season. It generally developed its own juniors, often at Ribot's North Brisbane club rather than purchase established stars. To retain the players Storm nurtured, and ensure Melbourne was attractive to them, an AFL management model was followed. News Ltd CEO John Hartigan appointed experienced AFL club executive Brian Waldron as the Storm's CEO in 2005.

Apparently Waldron's brief was to be profitable, but he was also told if he breached the salary cap he would be fired. Waldron seems to have failed on both counts but he was not fired. He resigned the day before the revelations, having accepted the position of CEO of the Melbourne Rebels Rugby Union team. Kennedy examines the processes by which the salary cap was breached in detail. However, were Waldron and the Storm hierarchy solely responsible? A former News Ltd employee claims News' culture was about outcomes no matter

how they were achieved. And should News have been aware? After all it was funding the extra player payments, albeit through third parties.

Kennedy also examined NRL CEO David Gallop's "good sense of process." The sanctions against Storm were made immediately after the meeting with the club's delegates which was contrary to rules. Greg Inglis' contract negotiations and who was present at them still raise questions.

The NRL penalised the player agents but exonerated Storm coach Craig Bellamy and the players. The players trusted those who looked after their interests. Kennedy's account of Bellamy's philosophies and coaching style alone is worth the read, as is his description of Bellamy's attempt to inform his players of the situation. The team rallied. Supporter reaction was superb, a factor which lifted Storm for the challenges ahead.

Bellamy used the remainder of the 2010 season to experiment and plan for the following years. This resulted in a minor premiership in 2011 and a premiership in 2012. Frank Stanton, a former Storm CEO said Bellamy's "work ethic is what makes the club what it is."

Kennedy's persistence in investigating the deception and complexities under Waldron's watch is remarkable. Kennedy acknowledges those who provided firsthand accounts, and produces a thought provoking work. Kennedy asks how far will someone go to achieve ambitious goals, and what gives the human spirit the courage and energy to reinstate lost respect and credibility? A great and informative read.

**Lesley Smith**

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Françoise and Serge  
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Montgermont  
**Tour De France: Official  
100th race anniversary  
edition**

Quercus: London, 2013  
ISBN: 9781782064145

“Le Tour de France.”

It now seems that for most Australian sports fanatics this annual event in June and July ranks with Wimbledon, the Lord’s Test Match and, of course, Aussie

Rules. If you cannot be there, what better than watching the event on television into the early hours of the morning during our winter months. Just remember, you may have to go to work the next day.

This 336-page epic is a gem in so many ways. It has been produced to celebrate the 100th staging of the Tour De France (remembering that the Tour started in 1903 but 10 years were lost to World War I and II). So there have been 100 stagings of the race but sadly this amazing book does not involve last year’s 100th winner Chris Froome. Obviously it was published prior to the conclusion of that race. Not a good start (pardon the pun!).

The first two years involved the rider Maurice Garin who won the first in 1903 and was disqualified in 1904. It is here that I query the writers on their facts regarding his disqualification period, but enough of the negativity.

Henri Desgrange claims the title of originator of the Tour de France and while a former cyclist himself he certainly demanded incredible feats of endurance during those early years. Cyclists would race at night time, have to change tyres or be mechanical geniuses themselves, arrange their food (often racing into cafes for a little wine or beer) while coping with all dangers.

One rider confessed to having in his food bag (musette) a daily supply of 30 cubes of sugar, prunes and raisins. Obviously sugar for energy but I would rather not comment on the other food substances! Could it be that all these “home remedies” eventually helped lead to high-tech drug taking?

The Yellow Jersey (maillot jaune) was brought in after quite a few years and it just so happens that this was the same colour as the newspaper l’Auto that Henri Desgrange controlled. An early entrepreneur, for sure. The Pac de Prince was the finish line for many years before moving to the Champs Elysee.

Each year is colourfully accompanied by a map of the tour. The most incredible photographs enhance each race. In fact, these photographs, particularly of the early years, tell of the drama, the horror of the race and the victory of the riders, the terrain, the celebrations and the agony and ecstasy. And, worst of all, the doping. Nothing is hidden.

The kings of the Tour – Coppi, Bartali, Anquetil, Hinault, Merckx, Indurain and LeMond – are all there. The fanaticism that is the Tour de France is perfectly highlighted by Diario who writes that “Anquetil was to cycling what Mozart was to music.” Belgian Eddie Merckx (the Cannibal) was supreme and clung to that yellow jersey throughout his races. Then we had that eight-second win of Le Mond and the glamorous Spaniard, Indurain.

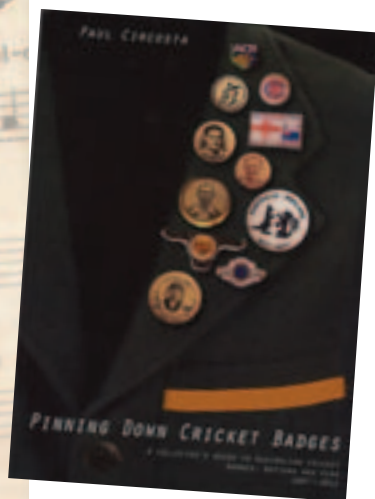
There is the high-tech drug taking, the cyclists who risked not only their lives but their reputations and earlier accolades. We read of Armstrong, Landis and Contador to mention just a few, and the deaths during Tours are registered with dignity.

Australia has a strong representation in words and pictures, among them Sir Hubert Opperman, Phil Anderson, Robbie McEwen and our own 2011 winner Cadel Evans.

There are pages and pages of statistics for the purists and mention is made of the 100th staging schedule, but as noted before, the actual race won by Chris Froome is not there.

Despite my few complaints, I do recommend this book very highly and will purchase a copy for myself. It shows just how global the Tour de France has become since that very first race in 1903.

**Peta Phillips**



Paul Circosta  
**Pinning Down Cricket  
Badges: A Collector's Guide  
to Australian Cricket Badges,  
Buttons and Pins 1897-2011**

Bookkeeper Publishing:  
Brisbane, 2013  
ISBN: 9780987234346.

To date, the collector of Australian badges has had lean pickings when it comes to reference books on the subject. Paul’s book is a welcome addition to the field and, as he has chosen cricket badges, it broadens its appeal because it is well known

that cricket is one of the most popular collecting subjects.

As the subtitle indicates, items covered run the gamut of cricket badges from the 1896/97 Test tour featuring the 13 England tourists and one umpire to the current “Big Bash” series, thus providing the collector with detailed information on well over a century of these interesting, informative and evocative little gems of cricket history.

This profusely illustrated publication provides:

- A history of the evolution of cricket badges
- A detailed section on badges featuring Don Bradman
- A potted history of Australian badge manufacturers
- An excellent listing of individual badges with useful data
- A section on cricket badges issued outside Australia
- Two indexes – one for badges and another for the players featured
- A glossary, bibliography, sources and acknowledgments section.

There are three pages devoted to badges produced for the Melbourne Cricket Club. Badges issued for testimonials and by picture theatre companies during the 1930s are also covered.

This 202-page book is well presented, reader friendly, extremely well indexed and I am sure it will soon find its way onto the shelves of the relevant section of the cricket collecting public.

**Eric Panther**