"UP THERE, CAZALY!" - THE LEGEND OF ROY CAZALY

IV Year History Honours Thesis

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"UP THERE, CAZALY!" - THE LEGEND OF ROY CAZALY

The air thin and pure, danger near, and the spirit full of gay sarcasm ... I no longer feel as you do: this cloud which I see beneath me, this blackness and gravity at which I laugh - this is your thundercloud ... Now I am light, now I fly, now I see myself beneath myself, now a god dances through me.

Friedrich Nietzsche
Thus Spoke Zarathustra

Up, up, and away! -

Superman's catchcry

I.

The Australian Football League printed an article in the program for the 1993 grand final match to celebrate the centenary of Roy Cazaly's birth.

"UP THERE CAZALY" - the legend lives on at this year's grand final. ... [F]ootball's most famous catchcry- and probably league football's best liked song ... will be featured between the finish of the State League grand final and the start of the main match.

But, who or what was Cazaly? He was a footballer, not a football team and this year celebrates the 100th anniversary of his birth.²

When there is an expectation of confusion about the categorical status of the subject of a discourse, one is perhaps entitled to wonder whether that subject qualifies as "legendary". One of the most curious features about the legend of Roy Cazaly, in fact, is the extent to which Roy Cazaly has disappeared from it. For the purposes of this thesis, I shall adopt a definition of a legend (as opposed to a myth, or a fable) as that part of folklore which a community has passed down by tradition and has accepted as historical. Having established that Cazaly was a person, rather than a collective identity, the commemorative article provides

² The Football Record, Volume 82, Number 26, September 25, 1993.
certain biographical information, including the dates of Cazaly's birth and death (due to a printing error, the program states that he was born in 1883) and the names of the League Clubs with which was associated, either as a player or as a coach. How do we know what we know about Roy Cazaly? Intriguingly, the authority which the centenary article cites is History itself.

... Cazaly wasn't a big man, standing at 180 cm (5ft. 11 in.) and weighing 79 kg (12st. 6lb) but as history reports, he had a big heart that seemed to pump oxygen into his lungs in unusually large doses to enable him to hover in the air and hold the "one handers."

The article closes with a liturgical echo.

These are the words by which we remember Roy Cazaly:

And the lyrics of *Up There Cazaly*, the song written by Mike Brady in 1979, as an advertising jingle to promote the game, are reprinted.

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3 Ibid.
Well you work to earn a living
But on weekend comes a time.
You can do whatever turns you on.
Get out and clear your mind.
Me, I like football, but there's other things around.
When you line them up together.
Footy wins hands down.

Up there Cazaly, in there and fight,
Out there and at 'em, show 'em your might.
Up there Cazaly, don't let them in.
Fly like an angel, you're out there to win.
Up there Cazaly, you're out there to win.
Up there and at them, don't let them in.
Up there Cazaly, show 'em your height.
Fight like the devil, the crowd's on your side.
Fight like the devil, the crowd's on your side.

Ironically, these words are of extremely limited utility if one's aim is to remember Roy Cazaly. The lyrics are a celebration of being a spectator. They draw a clear line between work and play. Well you work to earn a living. Despite the song's title, the person being addressed at the beginning of the song is not a person whose work to earn a living consists of playing football. However, the fact that the phrase is couched in the second person, means that there is a sense in which the listener is being addressed. Memories of the historical Cazaly have long since been overtaken by

4 Ibid.
Cazaly, the linguistic token which is always placed behind the imperative, "Up there, ____"; and this high-flying creature is you, and you, and you, and you, and you. The invented, linguistic Cazaly is called into service in ways which the historical Cazaly was not; most famously, perhaps, the invented Cazaly goes to war, but he has other attributes. For instance, he lives in Sydney, if the version of the song used by the Sydney Swans Football Club is any guide,

Up there for Sydney  
In there and fight  
Spirit of Cazaly  
The Red and the White ...

Cazaly, the token, is capable of changing gender. In 1979, shortly after the release of the song, an article in The Age described a young female footballer as "a true-blue Cazaly". Cazaly, the token, can be an Australian superpatriot, as in this passage from The Daily Mirror in 1978:

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5 The Age, "Girl Player's Football Debut was Shortlived," August 15, 1979.
Whenever Australians were embroiled in patriotic deeds, be it in peace or war, ["Up there, Cazaly!"] became a distinctive call of encouragement and a powerful weapon in the cause of camaraderie.\(^6\)

Alternatively, Cazaly, the token, can be made into an opponent of the dominant hegemony, as in Max Piggott’s reminiscences of growing up as a supporter of South Melbourne.

Listen to the old cry "Car’n the Bloods" or better still, the call to arms, "Up There, Cazaly", and you’ll understand why old men are crying [about the relocation of the South Melbourne Club to Sydney]. Cazaly was typical of the Irish Catholics, the pro-Mannix, anti-conscriptionist working class of South Melbourne in the 1920s and 1930s.\(^7\)

The purpose of this thesis will be to look at the ways in which the historic Cazaly intersects with the token Cazaly. My hope is that, by doing so, I will be able to cast an oblique light on the nature of Australian


society over the century (and a bit) since Cazaly's birth.
According to family legend, the name, Cazaly, is French and the original spelling of the name may have been a variant on the eventual pronunciation of the name, possibly Cazelet or Cazalett; there is even a version of the family legend according to which an ancestral Cazaly was involved in the French Revolution.8 (This individual may be Jacques Antoine Marie de Cazales, who attempted to form a party with Mirabeau, to urge the cause of reform without revolution). In any event, the Cazaly family had been based in England for some decades when its first members emigrated to Australia in 1856. These arrivals, the footballer's grandparents and a number of their children, settled in Ballarat, and, according to Elizabeth Shade, the Cazaly family historian, made an immediate impact on Ballarat society on account of their outstanding musical ability. A contemporary publication, Ballarat and Vicinity, noted

that "The whole of the family stand out conspicuously as being devoted to the study of music." The family's social fortunes, at this point, seem to have been prospering. In England, Roy Cazaly's grandfather, James Cazaly had been a book-keeper, but, in Australia, he set himself up comfortably enough to be able to describe himself as a gentleman. Cazaly's aunt, Catherine Cazaly, married William Little, one of the leading public men in Ballarat, and later the mayor of that town, in 1862. Little published a memorial pamphlet after her death in 1902, in which a sample of her verse was reproduced. Given the way in which her nephew's reputation should come to be linked to "up-ness," in the consciousness of many Australians, it is curious that Catherine Little's poem should have explored the topic of her death in terms of just this metaphor.

Or if on joyful wing
    Cleaving the sky,
    Sun, moon, and stars forgot
    Upward, I fly,
    Still all my song shall be,
    Nearer, my God, to Thee!
    Nearer to Thee!  

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9 Ibid. p. 110.
10 Ibid. p. 111.
Roy Cazaly's father, James Charles Cazaly, was born in 1842 in Stoke Newington in England, and emigrated to Australia to join his family, after their arrival, but also in 1856. In his youth, he was a physical instructor and a champion amateur oarsman. Unfortunately he fell into financial difficulties after speculating unwisely in a land boom and by the time he married Elizabeth Jemima McNee, a mid-wife and herbalist whose family had emigrated to Australia from Edinburgh, James Cazaly was working as a warehouse labourer.  

Roy Cazaly was born in South Melbourne in 1893. He was his parents' tenth and final child. He was educated at the Albert Park and Middle Park state schools and played football for the Albert Park Wesleys, a team made of boys who were attending the Albert Park Methodist Sunday

school. Much of his early coaching was provided by his elder brothers and by his father. It is an important element in the legend of Roy Cazaly that he trained himself in the art of taking high marks as a boy by leaping at a ball suspended from the roof of a shed, while practicing a system of breathing control, which, he believed, enabled him to stay in the air longer than other players. He played his first game in the Victorian Football League with the Carlton 2nd grade side, but after sustaining an injury to his shoulder, which was not treated because he was not a member of the senior team, he moved to the St Kilda Club. He played his first game of senior VFL football in 1910, aged only 16 years, thereby becoming one of the youngest players to have played VFL football.


As a young man, Cazaly worked in a butcher's shop and, later, as a motor mechanic. In 1913 he married Agnes Murtha. He was 21 when the first world war broke out. He did not enlist, but continued to play football through those years of the war in which the St Kilda club fielded teams in the competition. For the first 11 years of his career, he played as an amateur, probably to preserve his amateur status as an oarsman. He started playing football as a professional only after joining the South Melbourne team in 1921; but, thereafter, for most of the rest of his life, football would be Cazaly's chief form of income. Given that he would become easily the most famous South Melbourne player in the first hundred years of VFL/AFL history, it is ironic to note that Cazaly did not particularly wish to join the South Melbourne Club. He told an interviewer in 1941 that he was prevented from playing for his first choice of club, Carlton, by the League District rules of the time. South Melbourne obtained his services by swapping him for another player whose

\[15\] Counihan, op cit. pp. 41-42.
services St Kilda wished to obtain.\textsuperscript{16}

Cazaly played football with the South Melbourne club from 1921 to 1924, and from 1926–27. According to the legend, Cazaly's South Melbourne team-mate, Fred Fleiter, commonly known as Skeeter Fleiter, coined the cry, "Up there, Cazaly!" shortly after Cazaly's arrival at the club, to encourage him to leap into the air in rucking and marking duels. When I started researching this thesis, I hoped to locate the exact origin of the phrase's idiomatic life. I hoped my research would be able to indicate that at such-and-such a time (probably in 1921), at such-and-such a place (probably at the Lake Oval), the crowd took up the phrase for the first time. I was to be disappointed. I have looked at the match reports in \textit{The Age} and in \textit{The Sporting Globe} (after its establishment in 1922) for every game which Cazaly played for South Melbourne, as well as at a substantial amount of other football journalism from other newspapers of the era, including a further game-by-game check of \textit{The Herald} and \textit{The Argus} for each South

\textsuperscript{16} \textit{The Sporting Globe}, "Up There Cazzer!" August 13, 1941.
Melbourne game of the 1921 season, without finding a reference to the cry. In the absence of any other evidence, however, there is no reason to dispute Skeeter Fleiter's authorship of the phrase.

Australians tend to examine their sporting heroes in terms of their character traits. When the release of Mike Brady's song prompted one contemporary of Cazaly to reminisce about him, he stressed Cazaly's modesty above any of his achievements. Stan Veale, who went to school with Cazaly, wrote in to The Bulletin, to place it one record that,

I remember him as a most pleasant, placid, modest bloke, a good footballer, and very popular with us, his school and teenage mates.17

Despite the fact that nobody had accused Cazaly of having been immodest, when Jack Moriaty, a footballing contemporary of Cazaly's, was interviewed in 1979, he also emphasised Cazaly's lack of conceit.

I thought before [the 1924 Hobart Football Carnival] he was somewhat of a big-head, but that was wrong. He was a terrific bloke.\(^{15}\)

One would have to be in command of all the writing produced in Australia after 1921, to isolate the first appearance in print of the phrase, "Up there, Cazaly!" The phrase was firmly part of the Australian spoken idiom, however, by the beginning of the 1930s. Bob Pratt, the South Melbourne full-forward remembers the cry being applied to himself during the early 1930s.\(^{16}\) Perhaps more significantly, the phrase was already being used in non-football contexts. Bill Woodfull, the Australian cricket captain, reportedly used to call it to his fieldsmen on the 1930 tour of England.\(^{20}\)

As one of the things I wish to do in this thesis is to examine some of the resonances which the phrase has


held in the construction of Australian masculinity, it is worthwhile noting that Frank Huelin, in his memoir of itinerant travelling during the Depression, remembers the phrase being used, during the premiership of Jack Lang (not later, therefore, than 1932), in a pornographic context. The phrase appears in Huelin's description of an act at the Taree Show.

The girl posed provocatively, pirouetting and sending her skirt out horizontally from her body. The audience whistled appreciatively. The man, grinning hugely, strummed on the ukulele as his partner pranced, leapt and postured. Then, as a climax, the man sprang at her. They embraced fiercely and sank to the floor clutching in each other's arms.

The audience roared approval. Someone, evidently an ardent football fan from Melbourne, yelled "Up there, Cazaly." The curtain was tugged jerkily across the stage and the onlookers were left to their lusty imaginations.21

(Some fifty years later, in Bruce Beresford's film of David Williamson's play, The Club, the same sexual pun was implied, by the use of the song in a sequence in which a stripper is performing).

As the phrase took on a non-footballing life, the meaning of the phrase changed. In the 1930s and 1940s, the phrase referred to the fact of (or the imminence of) spectacular action, whether or not in a sporting context. By the 1950s, the phrase did not necessarily signal anything more than congratulation, or encouragement. In Ray Lawler's 1957 play, *The Summer of the Seventeenth Doll*, the phrase is used on two occasions, once as an incitement to gaiety,\(^{22}\) and, more importantly, as the message given to one of the play's leading characters by his former lover. In this context, the saying is implicitly addressed to a masculine figure at a moment of crisis for his masculinity.

OLIVE: Here I've got a telegram for you. ...
BARNEY: Whadya know— it's from Nancy.
OLIVE: [tightly]: I guessed it would be.
BARNEY: [reading]: "Up there, Cazaly, Lots of love, Nance."\(^{23}\)


\(^{23}\) Ibid. p. 223.
While the phrase took on its independent life, and shifted its semantic weight, Cazaly's footballing career continued. After ending his playing career in VFL football in 1927, Cazaly played for, or coached, a long string of teams in the Victorian Football Association, the Victorian Football League and the Tasmanian Football League competitions (and even played two games for the North Shore side in the Sydney competition during the Second World War). He was still playing regular professional senior football for the VFA club, Camberwell, during the 1940 season, when he was 47 years old. Cazaly was himself the author of an Australian idiom, when he was responsible for changing the nickname of the Hawthorn Club, while coaching it in the 1943 season. Hawthorn had the poetic, Joycean, nickname of The Mayblooms. Cazaly replaced this with the fiercer

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(and aerial) name, The Hawks. He continued to play League football in Tasmania, with less regularity, into his fifties. When Cazaly played his last game, for the Newtown club in the TFL competition, in 1951, he was 58 years old! All up, then, his career in football stretched over an amazing 42 year period. Part of Cazaly's contemporary reputation, was based on this longevity in the game. In 1927, before Cazaly commenced his final VFL season, "Jumbo" Sharland said that he was, "known throughout Australia as one of the champions of the Australian game." In another article, the same journalist called Cazaly, "the marvel of Victorian

25 C.A. Wilkes, A Dictionary of Australian Colloquialisms, Sydney University Press, 1985. p. 212. The nicknames of teams reflect the way in which the mythology of football has become airborne in the last century. Of the eight foundation teams of the VFL competition, only Collingwood (The Magpies) and, arguably, St Kilda (The Saints) had nicknames reflecting flight. In 16-team 1996 competition, 8 teams had airborne nicknames (The Magpies, The Bombers, The Swans, The Saints, The Eagles, The Hawks, The Crows, and The Demons); this list includes three foundation clubs which changed their names from earthbound to airborne names.

football."

He is defying Father Time and his service as a senior footballer is in the vicinity of 18 years. Cazaly can ascribe his long service to his clean life. He does not drink or smoke, and generally looks after himself as regards regular sleeping hours.\(^\text{27}\)

Cazaly considered making a comeback to VFL football when he was coaching South Melbourne in 1937. P.J. Millard, a columnist for *The Sporting Globe* commented,

> Watching Roy Cazaly, South’s coach, at practice on Thursday, I marvelled at his form. Here was a man, past 43, and with something like a quarter of a century of strenuous football behind him, marking, kicking and dodging in the manner of a class footballer in his prime.\(^\text{28}\)

He also pursued various non-football careers. In 1925, for instance, while living in Minyip as the player/coach of that town’s team, he took over a fruit and confectionery business.\(^\text{29}\) Back in Melbourne, he

\(^{27}\) *The Sporting Globe*, "Father Time Does Not Deal Too Leniently With Footballers," September 17, 1927.


\(^{29}\) *The Minyip Guardian*, October 27, 1925.
studied muscular anatomy, the treatment of muscular injury and Swedish massage theory and in the 1930s he practiced Sister Kenny's controversial treatment of poliomyelitis, without charging fees, as well as working on the waterfront.\textsuperscript{30} Noel Counihan, perhaps anxious to promote his working-class credentials, mentions that during the Second World War, he was a negotiator on the behalf of his fellow workers while he worked at Johns and Waygood. Counihan also mentions, however, that Cazaly eventually stood, unsuccessfully, as a candidate for the Liberal Party in the Tasmanian seat of Denison in the 1950 Tasmanian state election.\textsuperscript{31}

Cazaly's reputation as a VFL footballer accumulated glory as it receded into the past. While professional footballers continued to play the game during both world wars, the withdrawal of clubs and players could not help but compromise the quality of play; as a result of this, there has been a tendency for historians to treat football between the wars as a more than usually

\textsuperscript{30} Counihan, op cit. p. 43.

\textsuperscript{31} Ibid. p. 43.
discrete era in sporting history. The wartime period, then, represented the crucible from which Cazaly's reputation emerged, not just as a champion of the past, but as "an Australian legend." The first indication I have found, in print, of the way in which Cazaly's fortunes had soared, occurs as a subordinate clause in a snippet in *The Sporting Globe Football Book*, of 1946:

Facts about Players ...

Few people know that Roy Cazaly, "Cazzer," now in Tasmania, and considered by some the greatest player of all time, was a promising oarsman with the South Melbourne Rowing Club.32

By 1952, Ward McNally could write that,

Probably no sportsman in the glittering history of Australian sport has so completely captured the popular imagination as the dashing high-marking Cazaly.33


Cazaly died in 1963. A feature on Cazaly in Sydney's *The Sun Herald*, written by "a special reporter in Melbourne," indicates the extent to which Cazaly had become a legend, but also the ambiguity of that legend. It claimed that "Roy Cazaly is to Australian Rules football what Babe Ruth was to baseball and Don Bradman is to cricket." 34 The article, however, finishes with what seems a rather back-handed compliment:

Although Cazaly the man may be forgotten and the sport he played may decline his name will live forever as part of the Australian idiom. 35

The 1979 release of the song "Up There, Cazaly!" by The Two Man Band (that is, singer and writer, Mike Brady, and arranger, Peter Sullivan) played an important part in sustaining the legend of Roy Cazaly. The song sold some 300 000 copies on release, making it, then, the largest-selling Australian single of all time.

34 *The Sun Herald*, "His Name Became the Soldier's Battle Cry ... Now Cazaly Faces Death," January 13, 1963.

35 Ibid.
Ironically, the "mighty roar" of the crowd which is featured on the record is actually the noise of an English soccer crowd.\textsuperscript{36} The controversy caused by Mike Brady's request to be paid for his appearance, duetting with Johnny Farnham on "Up There, Cazaly," at the 1979 grand final, carried distant echoes of the debates over professionalism that enlivened football discourse before the First World War.\textsuperscript{37}

\textsuperscript{36} The Bulletin, "Cazaly flies high on the hit parades," August 21, 1979; The Age, "Cazaly's up ... and away," August 25, 1979

\textsuperscript{37} The Age, "Farnham to sing at Grand Final," August 23, 1979; The Age, "Big men fly for a slice of the $10m," September 7, 1979; The Age, "'Cazaly' song man wants to be paid," 14 September, 1979; The Age, "Fair go, sport, it's our turn for a Flag!" September 29, 1979; The Age, "Grand final needs professional touch," October 2, 1979.
Articles about Cazaly are almost invariably accompanied by one particular photograph. (See illustrations accompanying this thesis). Kevin Taylor, the historian of the Sydney Football Club, is probably right to call it the most widely reproduced photograph of Australian football action; but he is incorrect in stating that it was taken in 1922.\textsuperscript{38} The image first appeared in the July 16, 1924, edition of The Sporting Globe, where it was captioned, "Cazaly (Sth Melb.) pulled down this wonderful one-hand mark against Essendon last week. Beckton (No. 3 Essendon) was quite non-plussed."\textsuperscript{38}

There are a number of things to say about this image.

To begin with, Cazaly is probably not taking a mark. Since, as the caption says, the only opposition player

\textsuperscript{38} Taylor, op cit. p. 32.

\textsuperscript{38} The Sporting Globe, July 16, 1924.
who appears to be in the vicinity is "non-plussed", and is not contesting the ball, there would seem to have been no particular need for Cazaly to have attempted a one-handed mark on this occasion. The position of his body is more consistent with an attempt to palm the ball down to a rover from a bounce-up of the ball or from a boundary throw-in after the ball had been kicked out of play. As the follower for the South Melbourne side, Cazaly was the team’s most regular contestant in such duels. Indeed, the phrase, "Up there, Cazaly!" was almost certainly first used in this context. The pattern of this part of play has changed substantially since the 1950s. Up until then, while a first follower, the punch-ruck or tap ruck, was involved in the actual contest to hit the ball out, a second follower, or shepherd ruck, would attempt to keep other players away from the ball.40 As we shall see, for the public of the 1920s, Roy Cazaly was as famous for forming part of a champion rucking combination, as he was for his individual play. This pre-1950s style of play,

obviously, meant that a team's followers had to spend much of the play in the proximity of one another. So it was that Fred Fleiter, while involved in shepherding for Cazaly, could call out the same phrase often enough for it to become well-known.

In 1979, after Mike Brady’s song had led to an increase in reproductions of this image, the question of whether Cazaly was marking or rucking in the 1924 photograph led to a controversy in the letters page of The Age. A quick survey of this correspondence shows the extent to which the legend of Roy Cazaly has had a single iconic image. S. Bywater of Tasmania wrote to The Age, pointing out that "Roy Cazaly's mark" had been taken left-handed.41 A reproduction of the photograph was captioned, "Cazaly's great left-handed mark." A second correspondent wrote in, alleging that S. Bywater subscribed "to what I suspect is a great Australian myth: ie that the fabled Cazaly was pictured holding a

one-handed mark," and favoured the explanation that the image had been snapped after a boundary throw-in. (The picture was printed again). Another correspondent, D.P. Maloney of Burwood, argued that the photograph was of a rucking contest, citing a caption which the photograph had borne in The Sporting Globe Football Book in 1946. Maloney went on to construct a rather curious argument which seems to suggest that the constant reproduction of the image had somehow been inimical to a true understanding of Cazaly:

The feats of Roy Cazaly are now legendary, particularly his ability to take one-handed marks. ... In view of his standing as one of the "greats" in the history of the VFL and the fact that this photograph would undoubtedly be published again thereby perpetuating his legendary feats, it would be unfortunate to continue to use this photograph as it has previously been used and not to expose its mythic pretensions.\(^{43}\)

D.P. Maloney, however, did not mention that the image in The Sporting Globe Football Book was not that version of

\(^{42}\) The Age, "Was it a kick or a throw-in?" September 15, 1979.

\(^{43}\) The Age, "Cazaly picture showed ruck skill," September 17, 1979.
the image which The Age, and most other newspapers and magazines, had published. What appears in The Sporting Globe Book is a rare reproduction of the "full" photograph from which the iconic image has been taken.44 In this complete version of the image, another South Melbourne player is visible. The player is identifiable from his guernsey number as "Skeeter" Fleiter," the inventor of the phrase "Up there, Cazaly."45 On the occasion of the original publication of the iconic image, the art department of The Sporting Globe cropped about a quarter of the space on the right hand side of the photograph so as to remove Fleiter. In subsequent republications, however, somebody has removed Fleiter in a rather more sinister way. At some point in time, an unknown person at Herald Pictures, the holders of copyright over the image, simply airbrushed the South Melbourne follower from the photograph, in the manner of a purged Eastern European leader.46 By turning Fred

44 de Lacey, op cit. p. 40.


46 A telephone interview with a representative of the pictorial library of The Herald-Sun, 20th September, 1995, revealed that the
Fleiter into an un-person of the VFL, as it were, this unknown person has echoed a wider process, in which the cry has been transformed from the service of teamwork, into a celebration of transcendent individualism.

A reproduction of the image in June 26, 1937 edition of The Sporting Globe marks a turning point in this transition. The image illustrated one of a series of interviews which the journalist, Hector de Lacy, (who would later be the editor of The Sporting Globe Football Book) conducted with Cazaly. On this occasion, the figures in the photograph have been abstracted from the background, so that they are, as it were, playing in front of tabula rasa. Fleiter is not only present on this occasion, but, according to de Lacy's caption,

"Skeet" is caught by the camera as he utters his famous cry, "Up there, Cazzer!"

Library did not hold the original image, with Fleiter present, in its files. Somebody has altered even the 1924 cropped version of the image, and all subsequent reproductions of same, to remove the tip of Fleiter's elbow, which ought to appear under Beckton's hand.

On the other hand, the action is presented as "a wonderful mark" and Cazaly, asked to provide the story behind the picture, obliges with an anecdote in which his Essendon opponent is made to ask him, "How the _____ do you do that?" to which Cazaly's reply is the litote, "I'm left-handed." \(^4^8\)

"The mythic pretensions" of the photograph are also dependent on another way in which the photograph has been and is regularly cropped. The image as it appeared in 1924 shows Beckton's left foot to be grounded. Once this co-ordinate has been fixed, it is clear that Cazaly, making his most famous leap, is not so very high in the air at all (there are, of course, hundreds, and probably thousands, of photographs of Australian Rules players taking marks on the shoulders of their opponents). Almost every reproductions of the image, however, crops the bottom of the picture, in order to suggest that Beckton is already airborne, and that Cazaly is sailing over him.

\(^{4^8}\) Ibid.
Paradoxically, Cazaly's face cannot be seen in the image that has done most to secure his fame. Chris McAuliffe has recently called attention to the manner in which "the elision of individual into archetype" is a characteristic of "serious" representations of footballers in Australian painting. McAuliffe points out that whereas Noel Counihan's caricatures of footballers for the Melbourne press, drawn between the wars and after, relied for their effect on comically exaggerated specificity of feature, the images of footballers in his paintings are faceless; while Fred Williams and John Brack either painted relatively unknown footballers, or constructed, not portraits, but composite images of players.49

A similar preference for archetypical images over specific ones is a characteristic of many legendary images. In the Australian context, it is particularly a feature of the art (both commissioned and non-

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commissioned) inspired by the mythology of Anzac. The legend of Simpson and the Donkey was a favourite subject, perhaps, not just because of the Christ imagery of the animal, but also because the donkey provided a prop which meant that the subject of the painting could not be mistaken, regardless of the model. In the same way, Ned Kelly's helmet, which artists could render as a totemic image of Australian-ness (or Irish-ness, or larrikinism, or criminality), meant that Kelly could both be recognised as an individual, and stand for a broader identity. The fact that Cazaly's arm happened to block out Cazaly's face from the angle at which the iconic image was taken, has meant that Cazaly, like Ned Kelly, or the man with the Donkey, can be both instantly recognisable and relatively anonymous. The pose in which he was caught has itself become the prop which has assured recognition for the image.
love.\textsuperscript{51} Part of the folk tradition of Transylvania is a
dance in which participants jump into the air in order
to make the crops grow tall.\textsuperscript{52}

In the opening decades of the twentieth century, there
was more celebration over the conquest of the air than
ever before. The key event in this shift in cultural
consciousness, of course, was the achievement of
mechanical flight; but the act of becoming airborne was
also brought into contexts not obviously connected with
the Wright Brothers. W.H. Downing's study of slang used
by the first A.I.F. indicates that Australian soldiers
used the phrase, "Air pocket," to denote "A place in the
atmosphere where the air is more rarified than the
surrounding strata."\textsuperscript{53} It is difficult to imagine
soldiers in previous conflicts having much cause to

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utilise this kind of imagery. The hideous conditions of immobility imposed by trench warfare gave a new value to the idea of being airborne. Flight also became a metaphor for modernity. In 1915, the young German Expressionist, Kasimir Edschmid writing of his love for the modern era, called it an historical moment characterised by "uncertainly, hanging in the air; so to speak- frantic raging life." \(^5^4\) In Australia, as elsewhere in the industrialised countries of the world, the greatest heroes of the era between the wars (with the possible exception of sporting identities) were aviators like Bert Hinkler, Charles Kingsford-Smith and Captains Smith and Ross.

The American sportswriter, Stephen Fox, has suggested that there are moments when professional sports "take to the air"

Taking flight is more risky, less in control. But up there the dangers and exhilarations rise together, higher penalties guarding higher rewards. The giddy joy of leaving the ground,

swooping and soaring beyond gravity, must also risk a crash.55

The way in which Fox applies this idea to American sports is outside the scope of this thesis. It would seem, however, that Australian Rules football even more literally exemplifies the idea of "lift off" than the invention of the "jump shot" in basketball.

Recent scholarship by Jim Poulter indicates a possibility that the high marking characteristic of Australian football was derived from a version of football which Australian aborigines played at tribal gatherings, throughout eastern Australia, decades before the codification of the Australian game. R. Borough-Smyth's 1873 book, Aborigines of Victoria, provides an account of the tribal game which draws on the observations of a European official in the 1840s.

The Marn-Crook, or game of ball ... is thus described by Mr Thomas. ... [A ball made of

oppossum skin] is thrown high into the air, and there is a rush to secure it—such a rush as is commonly seen at football matches amongst our own people. The tallest men and those who are able to spring to a great height, have the best chances in this game. Some of them will leap as high as five feet or more from the ground to catch the ball. The person who secures the ball kicks it again; and a scramble ensues.  

The obvious difference between Marn-Grook and European versions of football, is the absence of a territorial imperative. Without goal-posts or a try-line, there was no reason for play to head in any particular direction. Nevertheless, the manner in which the action of Marn-Grook anticipates the high marking of Australian Rules is very arresting.  

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57 Geoffrey Blainey and Bernard Whimpess both discount the possibility that the tribal game was a significant influence on the evolution of the Australian Rules, Geoffrey Blainey, A Game of Our Own: The Origins of Australian Football, Information Australia, Melbourne, 1990. p. 96. Bernard Whimpess, "Australian Football" in Wray Vamplew and Brian Stoddart (Editors), Sport in Australia: A Social History, Cambridge University Press, Cambridge, 1994. pp. 26-27. The argument of these historians is that "there is no
Other historians have argued that high marking was introduced into the Victorian Football Association game (before 1896, the elite level of competition) in the mid-1880s, as a result of the success Charles "Commotion" Pearson, an Essendon player of the time, enjoyed by leaping into the air to take the ball. In the most recent history of Australian football, Robert Pascoe goes so far as to assign a date to the innovation, asserting that Pearson invented the high leap in 1889.\(^5^8\) Unfortunately, Geoffrey Blainey's research into early Australian football clearly indicates previous instances of high-marking. Blainey quotes a warning by a journal called The Footballer, in 1876, which stated: "Jumping for marks is dangerous. I pray you avoid it."\(^5^9\) Blainey also records that in evidence" of Europeans adopting the Aboriginal play. Robert Pascoe believes that the idea is "not preposterous," citing the acknowledged adoption of games like lacrosse and recreations like surfing from indigenous cultures. See Pascoe, op cit. pp. 48-49.


\(^5^9\) Blainey, op cit. p. 69.
1877 a Carlton player named W. Bracken was reported as having made "a splendid mark high above his opponents' heads," and that in 1883, John Mills, a leading player in the Ballarat competition, died from internal injuries after he had "jumped to obtain a mark."\(^{61}\)

Charles Pearson, then, was not the first player to take high marks. Nevertheless, the manner in which the contemporary press reported his deeds is extremely interesting. According to The Argus, "While Mr Pearson takes risks with his rocket-like leaps into the air, who knows but that this may be a new revolution in high marking. What a thrill the game would become as a spectacle if all players tried out this new idea."\(^{62}\) Not everyone agreed. One spectator is reported to have said, "This new fangled idea in marking will ruin the game. People come to see football, not men leaping into the air."\(^{63}\) Another contemporary account of Pearson's

\(^{60}\) Ibid. p. 69.

\(^{61}\) Ibid. p. 70.

\(^{62}\) Atkinson, op cit. p. 164.

\(^{63}\) Ken Piesse, The Complete Guide Australian Football, Pan Macmillan, Sydney. p. 128
aerial ability is notable for the manner in which it emphasises the masculinity of high marking.

At East Melbourne ground on Saturday Mr Pearson, who was the outstanding player for Essendon, gave spectators many thrilling moments with his phenomenal leaps skyward. Ladies in the pavilion screamed for fear Mr Pearson would cause some serious injury to himself when he caught the ball high above the others but toppled down head first among the bunch.64

In the following years, high marking was continually singled out as an outstanding feature of the Australian game. Australian newspapers reported with satisfaction that Londoners watching an exhibition match staged by expeditionary forces during the First World War had been impressed by this aspect of the game.65 As controversy raged about the propriety of football continuing in wartime, "Old Boy" writing in The Argus asked his readers, "Who is the hero—the man who can follow for four quarters, or the soldier who, leaping into the sea from the boat, dashed for the Turkish

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64 Atkinson, op cit. pp. 164-165.
shore, and stormed the foothills of Gallipoli?"66 "Old Boy"'s choice of language, here, to describe the act of going into battle as "leaping", is at once an echo of Rupert Brooke's well-known line in the sonnet, "Peace" comparing soldiers with "swimmers into cleanness leaping" and an anticipation of the use of "Up there, Cazaly!" as a battle-cry.

The examination of this particular aspect of the game reached an unparalleled intensity during the 1920s. Articles with titles like "High Marking is One of the Greatest Assets of the League Footballer," "High Marking a Thrilling Feature of Football" and "High Marking is Exclusive to Australian Football" were a common feature, for instance, in The Sporting Globe67 while articles about individual players, whenever possible, would single out that player's ability to take high marks.

66 The Argus, "Football and War- Premiership Caps or War Medals?" June 11, 1915.
67 The Sporting Globe, "High Marking is One of the Greatest Assets of the League Footballer," April 21, 1923; "High Marking a Thrilling Feature of Football," May 13, 1925; "High Marking is Exclusive to Australian Football," May 19, 1926.
Cazaly's election as the one particular immortal of 1920s football has necessitated some curious phrasing by the historians of the game. For instance, Turner and Sandercoc, in *Up Where, Cazaly?* report that "Some say he [Cazaly] was the greatest Aussie Rules player between the wars"68 without nominating the identity of those some. Similarly, in his ADB biography of Cazaly, Noel Counihan's tribute summarises his career this way:

Cazaly was paid 6 pounds a week by South Melbourne and regularly played for Victoria. A critic eventually described him as the "greatest Australian Rules footballer" between the two World Wars.69

That the critic should be unnamed is significant enough, perhaps, but even more intriguing is the adverb, "eventually". Just as famous wits get credited with remarks which they did not make, so legendary sporting figures tend to have the achievements of others credited

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to them. Richard Stremski’s description of Dick Lee as a "freakish high mark" who was "possibly superior to Roy Cazaly"⁷⁰ would have seemed frankly ridiculous to the football public of the 1920s. There is little doubt that the majority of the football public of the 1910s and 1920s regarded Dick Lee, who played at full-forward (usually) for Collingwood from 1906 until 1922, as the outstanding player, and highest mark, of the era. "Kickeroo" nominated him as the greatest player participating in the Victorian side in the 1921 state carnival, and said that he stood as "a champion amongst champions"⁷¹ The contemporary press reported even the disappointed supporters of other teams being inclined to admit, "Lee stands alone."⁷² When he kicked the 600th goal of his career, The Herald reported that Carlton supporters joined in the cheering, "in admiration of a


⁷¹ The Herald, "Victoria will Meet S. Australia at Melbourne Tomorrow," August 12, 1921.

⁷² The Herald, "Players are Showing Improvement in Form", May 20, 1921.
fine sportsman and his success."

The Sporting Globe called him "the most photographed and most discussed player in Victoria," and said that he "enjoyed a reputation that would be the envy of any actor." A 1919 report from The Australasian, cited by Ian Turner and Leonie Sandercock, gives further indication that Lee was the first Australian Rules player to be recognised as "a star" in the sense of the word that Hollywood was about to create.

The idol of the crowd [is always] the man who does the actual scoring. In the language of the moving pictures, Saturday's game might have been advertised as Collingwood vs Carlton, featuring Dick Lee. Lee was the magnetic personality who held the crowd's interest from first to last.

A passage in the autobiography of the ornithologist, Alec H. Chisolm, provides a striking instance of the way in which some members of the 1920s crowds rearranged the

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75 Ian Turner and Leonie Sandercock, op cit. p. 84.
chronology of the game, in their post-World War Two recollections, in deference to the Cazaly legend. Chisolm remembered how, when he was a young man, seeing Lee play left him, "almost gasping with admiration," and compared Lee's ability to take high marks with the aerial skill displayed by champions of the 1930s. Chisolm's prose then takes a curious side-step:

Presumably Roy Cazaly, whose high leaps promoted the Australian battle-cry "Up there, Cazaly!" was in the same class as the players mentioned, but I did not know that pleasant personality until his retired days.

Of course, anyone who followed the game during Dick Lee's career would have had many opportunities to see Cazaly play; and anyone very curious about Cazaly, could have seen him playing VFA football until well into the 1930s. Perhaps the most interesting thing about this passage, however, is not that Chisolm felt obliged to account for failing to have a clear recollection of Cazaly's play, but that he, unconsciously, as it were,

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77 Ibid. p. 179.
moves the focus of his attention from Cazaly's play to his personality. This shift is characteristic of 1920s football journalism.

Two circumstances were of immense importance to the increased emphasis on individual players. Firstly, in 1912, players wore numbered guernseys for the first time, allowing players to be easily identified in play. Secondly, the fact that photographs of the players started to appear in the press after the war, in action and non-action shots, substantially aided the emergence of personality cults. Dick Lee was the chief beneficiary of these innovations, initially. His number for Collingwood, 13, became the most famous number of the era; while a remarkable photograph of Lee taking a mark above a Carlton pack, was reproduced far more often than the iconic image of Cazaly, until the second world war (see illustration accompanying this thesis).

While the press of the 1920s neglected to record the cry, "Up there, Cazaly!" it did record a good deal of

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Pascoe, op cit. p. 79.
the barracking that took place for other champion players of the era. The Richmond Crowd, for instance, was already famous by 1921 for their battle-cry, "Eat 'em, alive!" but the press also noted the way in which they cheered for individuals.

Among the crowd of more than 30,000, his name was heard more often than that of any other player, and every time they yelled "Jimmy Smith," it meant that the back man had the ball.79

(Recalling Richmond's 1920 premiership, the journalist Derby Clonard wrote in The Richmond Hawthorne Camberwell Weekly in 1931, that "The giants of the past must fade away into obscurity when they have ordinary names like Jim Smith and Charlie Brown. They are apt to be forgotten."80 He was right!)

We know that "Up there, Cazaly!" was first called out on


the ground, by a player, and was only later picked up by the crowd. This same process took place at other clubs beside South Melbourne.

Bill Cubbin's yell, "Come on, Harry!" could be heard all over the St Kilda ground. The call was for Harry Kuhl...⁸¹

Most often, the crowd reserved its cries for the taking of marks.

When I heard "Vallencia" shouted at Victoria Park on Saturday, I wondered who had been thus addressed. Delighted Carlton supporters were hailing [Harry] Vallence with this sobriquet. ... Some of his marks were very fine, and the roar of "Vallencia" was often heard.⁸²

Even decades later, heroes from the 1920s were remembered in journalism in terms of the crowd's response to them.

As I think back over those games I still hear the crowd cry:

⁸¹ The Sporting Globe, July 7, 1926.
⁸² The Sporting Globe, June 29, 1927.
"Freakie! Freakie! Freakie -- !"\(^3\) 

[Dick Lee] dragged the crowd to its feet, yelling like people possessed—"Dick! Dick! Dick-e-e-e!" as he backed his skill, his cunning, his daring (or should it be his magic) against obstinate forces ranged about him. That final "Dick-e-e-e!" was a scream of triumph ... \(^4\)

Football patrons bursting with enthusiasm like so many buds after a hard winter paid high tributes to their soldier players, who were doubly heroes. The strident shout of "CLOVER!" from One-Eyed Hill, as he raked down a towering mark, soon became to Carlton what "Up there, Cazaly!" was to South Melbourne.\(^5\)

The question which all this raises is not why "CLOVER!" or "Dick Dick Dick-e-e-e!" fell into disuse, but how it was that "Up there, Cazaly!" survived. In one way, of course, this is quite an easy question to answer. The other cries are player-specific in a way which "Up there, Cazaly!" is not. If the name was the most

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\(^5\) The Sporting Globe, "Horry Clover—A Star in His First Year," August 2, 1941.
important part of the call in the 1920s, it was the folk poetry of the imperative to which that name was attached, which ensured its survival. An article from the early 1940s underlines the rapidity with which the actual memory of having observed Cazaly's play disappeared as the cry entered the Australian vernacular. H.A. de Lacy began an appreciation of Cazaly in his "Unforgettable Characters in Football" series in 1941, by retailing an anecdote only related to football by the use of Cazaly's name. Quite in the manner of mythological characters, Cazaly has been turned into an animal.

Back of beyond, back of the Barcoo, an abo chased a buckjumper round a corral while his mate, Tommy, hung with knees and thighs to the heaving and pitching back of the untamed flea-bitten horseflesh dynamo.

Jerry chased him round and round, slapping the side of his leg with an old felt hat and yelling to urge the brute on:

"Up dere, Cazzer! Up dere, Cazzer! Don't know who dis plurry Cazzer is—up dere—up dere, you plurry beaut."66

66 The Sporting Globe, "Up There, Cazzer!" August 9, 1941.
Already, according to de Lacy,

[I]t's pounds to peanuts plenty who use the phrase could not tell you who "dis plurry Cazzer" was- fish, flesh or vegetable.  

This sketch employs conventions, drawn both from the low English stage (the characters are named Tom and Jerry) and from the American minstrel tradition. The significance of the fact that the anecdote features an aboriginal person, however, should be plain. There could be no easier way to stress the Australian-ness (as opposed to the South Melbourne-ness) of Cazaly, than to put the expression into the mouth of an indigenous person. The player who could "come out of nowhere" to take the high mark is suddenly coming out of the never-never. The majority of Australian legends have an outback setting. Here the Cazaly legend is placed in just that context.

Ibid.

There is no evidence (beyond the persistence of the famous cry) that the Victorian public of the 1920s, considered Cazaly as anything more than just one of many high marking players in the competition.

Cazaly had his detractors. In 1923, "Half-Back" in The Sun News Pictorial thought that the selection of Cazaly was a "weakness" in the Victorian team. "Why Cazaly ... has been chosen, only the selectors can answer." Other journalists failed to mention Cazaly in contexts where his subsequent reputation suggests he would have belonged. An article by "Jumbo" Sharland in The Sporting Globe in 1925 entitled "Who is Australia's Best Footballer?" considered the deeds of recently retired players like Dick Lee and the South Australian ruckman, Tom Leahy, but failed to mention Cazaly's name.

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88 The Sun News-Pictorial, "For the Return Match Against S.A. Critics Say that Vic.'s team is not Thoroughly Representative", August 10, 1923.
at all. In a similar exercise the following year, C.H. Gardner ("Leander") did not select Cazaly as one of the best eight footballers in the League, although he admitted that Cazaly remained "a match winner on his day."\(^9\)

In a 1923 article in *The Sporting Globe*, W.S. Sharland assessed the best marks in the VFL.

Clover and Duncan of Carlton, Tom Fitzmaurice of Essendon, Chadwick and Streeter of Melbourne, Lloyd Hagger of Geelong, Stan Molan and Bryant of Fitzroy, Dave McNamara and Gambetta of St Kilda, Roy Cazaly and Hando of South Melbourne, and Charlie Brown and Harry Curtis of Collingwood stand out from their fellow players. Of this number, Clover, Duncan, Chadwick, McNamara, Fitzmaurice and Hagger have always been well in the limelight for wonderful efforts in the air.\(^1\)

In 1925, an anonymous journalist, writing in the same magazine, failed to mention Cazaly at all.


\(^1\) *The Sporting Globe*, "Alex Duncan, of Carlton, is One of the Most Brilliant of High Marks," September 15, 1923.
The mention of such names as Beckton, Syd Coventry, O'Brien, McCracken, Cambetta, Chadwick, Fitzmaurice, Hagger, Rudulph, and Eicke as a few instances serves the purpose of illustrating the value of high marking.\textsuperscript{92}

Admittedly, in 1925 Cazaly was playing non-VFL football. Nevertheless, if he had been the outstanding high mark of his era, as he has become in the legend of his career, then one might have expected his name to be at least mentioned in this respect.

In the articles about high-marking, the gracefulness of the activity is constantly emphasised. As Chris McAuliffe's has argued, images of Australian Footballers in the painting of the time follow the lead of the popular press, in terms of subject matter, in a concentration upon high-marking, in which there is a "tendency to emphasise both the strength and grace of the players, endowing players with classic physiques and oddly effeminate postures."\textsuperscript{93} According to Leander, writing in \textit{Sporting Globe} in 1926, high marking had

\textsuperscript{92} \textit{The Sporting Globe}, "High Marking a Thrilling Feature of Football," May 13, 1925.

\textsuperscript{93} McAuliffe, op cit. p. 496.
developed a type of player not seen under any other code.

He is a big, agile man, who can spring off his feet and soar gracefully into the air to meet the ball.94

Leander, in fact, was so intent on emphasising the elegance of high marking, that he used a curiously gendered simile.

[I]t must be remembered that there are men in the game of medium height who are blessed with secure hands and a spring like a leopardess [my italics], who can come "from nowhere" and bring down a ball from double their own height. It is always the latter type that makes the crowds gasp and then cheer.95

In physical terms, Cazaly was a player of exactly this kind.

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94 The Sporting Globe, "High Marking is Exclusive to Australian Football," May 19, 1926.
95 Ibid.
"Leander" in a 1921 profile of Cazaly in The Herald, spoke of "his fine marking skill" and mentioned the fact of "his feats in the air sending the Southern supporters wild with delight."  "Kickeroo" described his play in a game against Essendon:

Cazaly played another brilliant game for South Melbourne. ... His high marking was beautiful and the crowd cheered him frequently. In the ruck he had a good and able assistant in Fleiter. Tandy roved with his customary effectiveness and attractiveness.  

And against Collingwood, later the same year:

But speaking of high marking, Cazaly's doings in the air were the cleverest of all. He was in splendid form and the ball seemed to stick to his fingers, for when he touched it with one hand he

96 The Herald, "Two Match Winning Factors in South Melbourne Football Team," July 9, 1921.
97 The Herald, "Fitzroy Train Their Energy For Defeat of Carlton," July 29, 1921.
would pull it in and secure the mark.  

Cazaly topped the voting in the category of follower in The Herald's poll of the best footballers of 1921. "Leander", commenting on the selection, said that,

Cazaly's play is distinguished by more than the usual amount of intelligence, supported by brilliant high marking. He has few equals as a mark.  

In legendary terms, there is a particular emphasis on one feature of Cazaly's ability to mark the ball: as well as being able to leap high, he could stay there. "The big thing about marking," wrote Cazaly, in 1937, is to be able to control yourself while your feet are off the ground," and suggested exercises to get young players "to float and turn in the air."  

As time has passed, writers have given this feature of his game an

98 The Herald, "Fight for the League Fourth Place Creates Intense Interest", September 2, 1921.


100 The Sporting Globe, "Cazaly Shows the Right Road for Junior Footballers", July 3, 1937.
increased emphasis. In fact, as the phrase, "Up there, Cazaly!" entered the idiom, explainative journalism about it sometimes seemed to suggest that Cazaly only ever went up, without coming down again. H.A. de Lacy recalled Cazaly in a 1941 article as "poised in the air, hung there as if his elbows were getting purchase for his hold on the air itself."\textsuperscript{101}

In a 1972 piece in \textit{Truth}, Jack Dyer, explaining that Cazaly was responsible for the introduction of "the hover," treated it as an explicitly magical phenomenon: "Scientists with their belief in the law of gravity can't comprehend the defiance of natural laws."\textsuperscript{102} A piece in \textit{The Daily Mirror} in 1978 stressed that Cazaly's "prodigious spring" gave him enough time "turn a complete circle" in the air.\textsuperscript{103} After the popularity of the song "Up There Cazaly" led to the widespread

\textsuperscript{101} \textit{The Sporting Globe}, "Up There, Cazzer!" August 9, 1941.


\textsuperscript{103} \textit{The Daily Mirror}, "Ruckman's Brilliant Tactics Learned by Running at Trees," June 9, 1978.
reproduction of the iconic image in 1979, Nicholson, the cartoonist for *The Age*, exploited the frozen-ness of the photographic and sketched images, with this aspect of the legend, by labelling a cartoon version of the iconic image, "Cazaly: A legendary figure famous for levitating in a vertical position whilst balancing a football in his left hand." In the AFL's centenary commemoration, as we have seen in the introduction to this thesis, one of the things which history is alleged to have recorded about Cazaly was his ability "to hover in the air."

There is some evidence that other players of the 1920s were also capable of "hovering". In a 1921 interview in *The Herald*, the Essendon defender, Roy Laing, said that he believed that the secret of high-marking lay in being in the air before the ball arrived. "Leander" reported that, "In his own words, he 'glides into the air and rests there for a second.'" Dick Lee may have been another "hoverer". According to Vic Thorpe, the St

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Kilda fullback who often opposed the Collingwood champion, Lee had a trick of "flying high into the air as if miles too early for marks. But he would stiffen himself and hang there as if suspended and down he'd bring the ball."¹⁰⁶ In a 1937 article, Roy Cazaly said that some of Lee's high marks "baffled description. He seemed to poise in the air high above us all."¹⁰⁷ Cazaly later provided alternative testimony, however, regarding Lee's ability to "sit".

I used to see Dick Lee of Collingwood and South's Bob Pratt go up. They were both phenomenal fliers, but I always felt they rose without getting a lift.¹⁰⁸

Cazaly attributes a superior excellence to himself, not in terms of getting high, but in terms of a technical understanding of how to stay there.


¹⁰⁸ Austin Robertson, Ocker: The Fastest Man Alive, Methuen Australia, Sydney, 1986, pp. 143-144.
I used to watch the flight of the ball perhaps more than the other fellow did and perfect timing, that deep breath and a natural spring, used to get me above him.\textsuperscript{109}

Austin Robertson confirmed this testimony:

Cazaly developed his unique leap by doing a lot of homework, physically and physiologically. He practiced by jumping at a ball strung high in his shed at home. He furthered his speciality by breathing heavily. He would take a deep break as he ran for the ball. He estimated that the average player had his feet only 18 inches to two feet from the ground when he was "up". Cazaly was certain it was his control of breathing that gave him extra height, often another two feet.\textsuperscript{110}

According to The Sporting Globe in 1937, Cazaly's coaching focussed on drills to give his player's "body control in the air" and "the ability to float after the ball."\textsuperscript{111} What seems to have been distinctive, then, about Cazaly, was not just that he flew higher for the ball than his contemporaries, but that he introduced a new aspect into high marking, by means of which he

\textsuperscript{109} Ibid. p. 144.

\textsuperscript{110} Ibid. p. 144.

\textsuperscript{111} The Sporting Globe, "Cazaly Shows the Right Road for Junior Footballers," July 3, 1937.
seemed to stay in the air longer than other players. Although we are forced, to some extent, to rely upon subsequent testimony to assert it, it does seem that Cazaly's ability to "hover" was a significant part of the impression which Cazaly made on the imagination of his generation. It must be remembered, however, that there is a double dynamic to this appeal to the imagination. By being up in the air longer, Cazaly exposed himself to more danger than other players did. Susan Gerraty's excellent 1991 thesis on football narratives of a slightly later period, "The Bloodbath Grand Final (and Other Stories)" ignores the gracefulness of football spectacle, to concentrate on the violence which is just as surely celebrated in descriptions of the game.\(^{112}\) The fact that physical peril is involved, as well as gracefulness, is crucial to the construction of high-marking as a masculine activity. "Up there, Cazaly/ In there and fight." In Cazaly's own reminiscences of the game, there is a constant focus on the dangers to which he was exposed.

The game had gone only ten minutes when, while I was extended in the air, I was hit full on by a big fellow. He hit me from the stomach to the head. The first thing I heard when I came to was a doctor saying, "Well, he's a hospital case."113

This day against Richmond I was in the air when I was punched deliberately, and the fact that I was on my way down through the air made the blow heavier.114

Cazaly even recounts an anecdote in which the rough-house play, high-marking, and literal nakedness are all conflated.

I was covered with blood, and a weird sight. The game went on and I flew for a high mark. ... Somebody grabbed at my pants and tore them off me. But nothing could stop me. Had I been more rational, I would have noticed those torn trousers. But no, I knew nothing but getting that ball.115

113 The Sporting Globe, "How We Stopped the W.A. Rough-House," April 24, 1937.
115 The Sporting Globe, "Roy Cazaly Tells of Football Ring-In with $500 Pounds at Stake!" May 1, 1937.
At the same time that Roy Cazaly was introducing his high-marking techniques to the Victorian public, Vaslav Nijinsky, his near-contemporary (b. 1889), was performing on the ballet stages of Europe. Ramsay Burt has argued that Nijinsky is the key figure in the re-introduction of male ballet as a popular high art form, and that Nijinsky initiated and developed representations of masculinity that have dominated ballet through the twentieth century.\textsuperscript{116} Without Nijinsky, then, it would hardly have been possible for anyone to compare footballers to dancers. (It is worthwhile remembering, too, that at just the same time, actors in the cinema, who had previously been anonymous players, were emerging into the new status of "stardom"; and that acrobatic leaping was the trademark of Douglas Fairbanks, the first great male movie star). There is a particular point of similarity between Nijinsky and Cazaly, to be found in the area of technical innovation. The same physical motif is present in the spectacles which the two men provided.

and which became, in their various ways, emblematic of male prowess. Like Cazaly, Nijinsky hovered. "The climax of his art," wrote Rebecca West, "was his jump. He leapt high into the air and stayed there for what seemed several seconds."\(^{117}\) Contemporary critics described Nijinsky's leap at the climax of Le Spectre de la Rose as "a levitation"\(^{118}\) In Tamara Karsavina's autobiography, the ballerina recounts an anecdote about Nijinsky which strikingly echoes the language of Cazaly and the other "hoverers" of Australian Rules football in the 1920s:

"Somebody was asking Nijinsky if it was difficult to stay in the air as he did while jumping; he did not understand at first, and then, very obligingly: "No! No! Not difficult. You have to just go up and then pause a little up there."\(^{119}\)"

Notwithstanding this protest, and whether he wished it or not, the physical effort which Nijinsky put into his

\(^{117}\) Ibid. p. 81.


\(^{119}\) Ibid. p. 25.
ballet is as much part of his legend, as that expended by footballers is a part of theirs. One of the most famous images of Nijinsky is Cocteau’s drawing of him, after a performance of Le Spectre de la rose, in which he is shown slumped in a chair, holding a glass of water and being fanned down.\textsuperscript{120} Bronislava Nijinska wrote of the hard work that went into creating the spectacle of seeming effortlessly, of "how many transitions, how many nuances, there were during the course of his leap. These transitions and nuances created the impression that he never touched the ground."\textsuperscript{121}

In Rites of Spring: The Great War and the Birth of the Modern Age Modris Eksteins has formulated an ingenious argument, according to which the production of Le Sacre du printemps which Nijinsky choreographed in 1913, being "a celebration of life through ritual death" is a symbolic anticipation of the ways in which modernism would react to and be shaped by the Great War which was about to engulf Europe.\textsuperscript{122} Eksteins notes that

\textsuperscript{120} Burt, op cit. pp. 79-81.
\textsuperscript{121} Ibid. p. 81.
\textsuperscript{122} Eksteins, op cit. p. xiv.
Stravinsky's original title for the ballet was The Victim. We will return to the manner in which such events as dancing, or football games, can be appreciated in sacrificial terms in the conclusion to this thesis. For the moment, I would like to draw attention to Eksteins' description of the crowd's reaction to the first production of Le Sacre du printemps. Of course, one is accustomed to thinking of football crowds yelling out, but the description which follows may be one worth keeping in mind, as we move to a consideration of football crowds who went to see Cazaly play: when Stravinsky's music was drowned out by its audience, apparently, Nijinsky stood on a chair in the wings, shouting instructions to his dancers.

The image of the dancers dancing to the noise of the audience is wonderful, and telling. The audience was as much a part of this famous performance as the corps de ballet.\textsuperscript{123}

\textsuperscript{123} Ibid. p. 13.
The phrase, "Up there, Cazaly" is an unusual idiom, in that its creator is known. The first person to say it was Harold Fleiter. But the phrase only became idiomatic, when it was taken up by the crowds supporting the South Melbourne teams of the 1920s.

Two aspects of sports spectatorship became far more important in the 1920s than they had been in previous decades: 1). Individual football players were recognised and constructed as heroes, to a greater extent than ever before. 2). The crowd itself was examined as a collective identity in an unprecedented way.

This thesis, obviously is more concerned with the first point than with the second, but since the crowds are the agents who construct heroes, it is necessary to look in some detail into that collective identity.
As we have seen, an advance in photographic technique was one of the crucial preconditions for the post-war cults of heroic players. As the picture supplement became a staple of journalism, sporting images, and particularly the spectacular images of Australian football marking contests, became a staple of picture supplements. It should not be forgotten, however, that the camera was turned onto the spectators, as well as onto the players. The Sun News Pictorial for instance, appeared for the first time in 1923. Week-in, week-out, its Monday morning back-and-front page wrap around featured photographs of VFL and VFA play from the weekend. There also was, however, always at least one photograph of the men and women in the crowd. The presence of mass spectatorship legitimised the newsworthiness of sports coverage, and those people who had attended the games must have liked looking out for themselves. Typical captions for this kind of early photo-journalism, were of this kind:

(3) A high leap by Makin (Melbourne) with Haines (M.) watching beneath him. Clover and Toole, of Carlton, are on the right. (4) Mothers and daughters barracking

124 The Sun News Pictorial, June 25, 1923.
Less often, but occasionally, the crowd themselves were the news.

(1) Portion of the huge crowd at North Melbourne that saw 'Scray down the Villagers in the second Association semi-final. (2) So large was the crowd at South, where the home team gained a place in the four ... that the fence was burst, and mounted troopers had to be employed to keep the crowd from encroaching on the playing area.\(^{125}\)

During the 1920s, more of the population of Melbourne attended games of football than ever had before, or ever would again. R.K. Stewart has drawn figures from VFL annual reports which indicate that in 1923, an average of 0.1% of Melbourne's then population of 870,000 people went to see a game of VFL football, every week. Ten years later, only 3.5% of the population regularly attended home-and-away games, and attendance rates, since then (expressed as a percentage of the population) have continued to decline.\(^{126}\) Of course, one cannot

\(^{125}\) The Sun News-Pictorial, September 17, 1923.

infer from these figures that there was a falling-away in the audience for football. The introduction of the new technologies of radio, in 1922, and television, in 1956, meant that fans did not necessarily have to attend games to follow them. In the early 1920s, however, a football game was a shared experience for a mass of people, all of whom were observing and responding to one another, at the same time and in the same place.

Who were they? Pre-war World War I descriptions of football crowds often emphasised the way in which, as the game slid into professionalism, it attracted a "lower" class of spectator.¹²⁷ By the end of the war however, the centrality of football in working-class culture was taken so much for granted, that it was the presence of middle-class supporters that tended to attract mention. The Age described the likely crowds for the 1922 season in these terms:

Tens of thousands of civil servants, clerks, business girls and factory workers will form the component parts of the great throng. In addition, the numerous body of professional men, captains of

¹²⁷ Turner and Sandercock, op cit. p. 65.
industry and other leading citizens who are no less thrilled by the deeds of their favourites than those in more humble walks of life will be found probably in greater numbers than ever before lending countenance to the sport.\textsuperscript{128}

The question of gender is central. These crowds were assembling to watch men play sport. There were more men than women in those crowds and Richard Holt's argument about English soccer spectators during this period may be applied to Australian football crowds. Holt claims that professional football was about "maleness" rather than "manliness": that is, that the working class had imbued their favourite sporting spectacle with peculiarly masculine value system, which expressed, in a kind of Geertzian deep play, those values which the members of the crowd wished to see in themselves. "Interfused with the ideas of territory, grace and drama was an ideal masculinity." According to Holt, this predominant masculinity resisted the value system of muscular Christianity, in favour of "toughness and

\textsuperscript{128} The Age, "Season Opens Tomorrow- Stirring Contests Likely- Huge Attendances Expected", April 26, 1922.
Holt's argument does capture an aspect of the truth, but it seems to me that he oversimplifies the case. The conceptions of masculinity to which he refers did certainly compete with one another, but in a more complex and dynamic way.

For one thing, from very early on, a significant minority of the crowd was female. In the years from 1893 to 1922, for instance, between one-eighth and one-third of the season ticket holders for the Collingwood Club were women. This ratio was probably mirrored at other clubs. In 1912, an article in *The Argus* stated that there were three classes of spectator: "Young men, other men, and that bright and beautiful sex without which the world would be so peaceful and so dull." After 1922, the VFL abolished women's tickets, making it

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130 Stremski, op cit. p. 52.

more difficult for historians of the game to generalise about the number of women in attendance, but press reports would seem to indicate that football was more, not less, popular amongst women in the 1920s than before. According to The Age's coverage of the opening of the 1921 season:

The huge throng that packed the Richmond ground was typical of the rest. It boiled and seethed with excitement from start to finish. Men were in the majority—men from factories, offices and workshops, and counters, and banks—men, indeed, representing all works of life. But there were hundreds of women too, many of whom seemed to know as much about the teams as their male companions.132

The Herald also noted the large numbers of women in attendance.

Men, and women, too—for women are almost as keen patrons of the game as are men—hastened home to prepare for the excitement of the afternoon... St Kilda and South Melbourne met at the South Kilda ground, in the presence of an excited throng.133

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132 The Age, "The Football Crowd—Opening of the Season Welcomed," May 9, 1921.
133 The Herald, "Football Season Opened—Great Crowds Witness Matches," May 7, 1921.
Despite the presence of substantial numbers of women at matches, male spectators often doubted the ability to read the play. A colour piece on football crowds, printed in 1912 in *The Argus* raised the question in the following terms:

> In the shadow of the ladies' stand one observes that cornflower blue and that newer, more artistic, cobalt shade, toned with grey, are going to be fashionable this spring. A chrome yellow bunch of feathers "carries" from the blue symphony like the French horn from amongst the violins. There are ladies, too, in the enclosure, where the patient "bobites" shifts from foot to foot. One faints and is taken out by a constable. The ladies do not seem very interested in the game. Their attention wanders. They talk to each other and ask maddening questions of their brothers and other male victims.\(^{134}\)

This attitude survived the war. The women whom Janet McCalman interviewed for her study of working-class life in Richmond between the wars recalled that their husbands, boyfriends and brothers all assumed that they would understand football in a different way, because

\(^{134}\) *The Argus*, "The Voices of the Crowd", September 30, 1912.
they had not played it. In the early 1920s, when a young woman was the winner of a competition conducted by The Herald to choose the best footballers of the year, the newspaper reported this as "an outstanding fact". Match reports in The Minyip Guardian, during Cazaly's year as player-coach at club, probably give a good indication of the place of women as supporters of minor-league football; the match reports often end with a small paragraph stating that the ladies "deserve great credit for the satisfactory way in which they catered for the public." 

Women may have been at the matches, but report after report indicates the way in which maleness and masculinity featured as the subject of an important aspect of football narrative. The journalist for The Argus who, as we have seen, thought that women went to


137 The Minyip Guardian, "Wimmera District Competition Opened- Great Enthusiasm Shown", May 12, 1925.
football games to display fashionable colours, took
notes of the varieties of male costume.

The young men who formed the larger portion of the
vast crowd, ranged from the beautiful young
gentleman who wore the very latest thing in
clothes, the latest shade of perfumed socks, and
shoes with pretty laces tied in a bow, to the
strident hoodlum from Moray-street, where the
flying angels once inhabited. This futile person
wore a red-and-white ticket in his hat.\footnote{138} 

The journalist here, of course, was not just analysing
clothes. He or she was echoing a widespread concern
with the culture of spectatorism. "As the ball went to
and fro their heads turned, obedient, as the glowing
faces of the sunflower turn to the sun."\footnote{139} The
Bunthorpe-figure and the Moray Street hoodlum are both
representatives of the ways in which middle-class
Australians believed Australia might decline, if it
continued to develop a passive sporting culture. The
portrait of an effeminate barracker, in particular, is a
striking demonstration of those fears, before

\footnote{138 The Argus, "The Voices of the Crowd", September 30, 1912.}

\footnote{139 Ibid.}
Australians "proved" themselves on the battlefields of World War One.

To put it glibly, in the post-war years, the suspicions of effeminacy having proved groundless, the discourse moved to criticism of the other representative figure, the larrikin. Once more, it did so in terms of his masculinity.

Unfortunately many weak men failed to grip the reins of their passions and disgraceful scenes followed. Players were struck down, and barrackers threw sewer language, verbal filth and stones at the umpires. It is a pity that such persons failed to assert their manhood and forgot to realise that there is neither profit nor honour in being vulgar, dirty, filthy or profane.140

Journalists commonly took a stance of direct moral instruction. Football journalism in The Age, particularly, was often written in a tone like that which a headmaster might have adopted when speaking to recalcitrant boys.

The barracker should not forget that the tongue is but the bucket that dips into the well of our natures and brings to the surface what is there—poison, slime, or wholesome refreshment.  

Given that the principal purpose of these articles was to be celebratory, it is striking that they could sometimes read as indictments of Capitalism, in which football appears as a panacea to the evils of working conditions in a modern industrial society.

Melbourne is football obsessed. ... To the industrious toiler working at fierce blood-red furnaces, to the hundreds of shut-in machinists, tailoresses, shopmen and factory hands, to the supple fingered typists forever seated before the moving keys, to the busy city man and to those with the eternal grind of mental exercise and battle, football is bringing exhilaration, wonderful refreshment and recreation.

The same report provides a description of the barracking of South Melbourne supporters:

With the bounce the concentrated excitement of some 30,000 spectators found expression in a

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141 The Age, "Premiership Matches Tomorrow", May 4, 1923.

142 The Age, "Essendon Unvanquished", May 21, 1923.
continual roar like the Southern Ocean rollers crashing on the Australian coast.\textsuperscript{143}

The crowd could be looked at in other terms. After all, a football game was a weekly event where society displayed itself to itself. "Leander," in The Sporting Globe welcoming the opening of the 1926 season, struck a nationalistic note.

\textit{[Melbourne] is the home of the game evolved in Australia and as truly national as the bloom of the wattle or the laugh of the kookaburra.}\textsuperscript{144}

The choice of language here is interesting. The game has not been "invented," in Australia, it has "evolved" here. As the article goes on, "Leander" continues to use Darwinism as a metaphor for football. Throughout the season, the players will struggle, "until the fittest triumph and the prize is won."\textsuperscript{145} When this kind of language is fused with the concern of many in

\textsuperscript{143} Ibid.  
\textsuperscript{144} The \textit{Sporting Globe}, "The Time of the Footballer Has Struck- and All is Ready for the Pray," April 28, 1926.  
\textsuperscript{145} Ibid.
the 1920s over spectatorism, the effect is arresting.

The crowds want entertainment and willing spirits provide it. Under no code has the weakling or the decadent a place, for football demands above all that its active participants must be perfect specimens of physical and moral manhood. Criticism may be and sometimes is, levelled at those who only look on, but all cannot indulge in so strenuous a pastime, even though there were arenas for all who should. These do the next best thing by providing the sinews of war and cheering the warriors on. 146

At the beginning of the 1923 season, "Forward" echoed Kipling's If, telling readers of The Age that players should remember that football "is a man's game, and they should play it as men, and keep their heads in the temperamental crises that are sure to develop." 147 In 1925, "Qui Vive", writing in The Sporting Globe, after expressing the opinion that Australian football was "the most democratic of all games", said that "every form of football has an inherent quality that appeals to the natural virility of the race." Because it is a "robust

146 Ibid.

game", it is "a fine training in manliness." In 1926, Maurice Collins, a pre-war player emphasised that, "We must remember that it is not a parlour game. It is a game for strong men."  

As Michael Oriard points out, in connection with the application of similar rhetoric to American football, the equation of "manly attributes" with the "element of danger" is highly consistent with the philosophy of social Darwinism.  

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149 The Sporting Globe, "The Cause of Foul Tactics in Football- And the Remedy," August 7, 1926.

Probably the most important event in the survival of the Cazaly legend is the adoption of the phrase, "Up there, Cazaly" as a battlecry by members of the Australian infantry in the Second World War. The earliest authority for this usage is the second edition of Sydney Baker's *A Popular Edition of Australian Slang*, which appeared in 1943. Since then, however, it would hardly be an exaggeration to say that every source comments upon the usage, as a battlecry by Australian soldiers. The use of the cry by soldiers has been the legitimating force in the creation of the legend. Cazaly was not the only professional sportsperson from the 1920s to be commemorated in a battlecry. Japanese troops, meaning to demoralize their American counterparts, used to call, "To Hell with Babe Ruth!"\(^{151}\) If this call was a provocation, and if "Up there, Cazaly!" was an

inspiration, this reflects the extent to which spectator
sport had become a mirror for national self-
consciousness.

A connexion between War and Football has always existed. One theory about the origin of football is that the game was originally played with a human head, "whose blood," according to Dennis Brailsford, "would be held to make fruitful the fields of the victors."\(^{152}\) Tom Wills's famous 1858 letter to Bell's Life in Victoria, suggesting the creation of an Australian football club had a codicil in which Wills argued that, "if it is not possible to form a football club," then the young men of the colony should form a rifle-club as "they may be called upon to aid their adopted land against a tyrant's band."\(^{153}\) Richard Stremski, the historian of the Collingwood Football Club, records that players from that club who served in the Boer War, "climbed the ramparts in South Africa shouting the Magpie warcry of


\(^{153}\) Blainey, op cit. p. 18.
the era: 'Rick, rick rick, rickety. Dick, dick, dick, housla! Whoo! Whoo!' "154 Australian soldiers in the First World War used the phrase, "to get a guernsey" as a euphemism for going into combat."155 The guernsey of the South Melbourne club, bearing the colours of St George was perhaps particularly susceptible to a martial interpretation. Audrey Blake recalled using stiff-backed cardboard cut-outs of the South Melbourne players of the 1920s, instead of toy soldiers.156 Max Piggot remembered that, between the wars, "As kids, my generation knew [the South Melbourne team] as the blood-stained angels, their red and white guernseys revered warriors' tabards."157

Cazaly was twenty-one at the outbreak of the First World War. He did not volunteer to join the armed forces. Elizabeth Shade's genealogy of the Cazaly family reveals that a cousin of his, Walter Charles Moore, went

154 Stremski, op cit. p. 57.
155 Wilkes, op cit. p. 203.
157 Piggot, op cit. p. 310.
overseas to fight in the Boer War, and in 1901, died, as a result of wounds received at the battle of Kwaggahoe, aged twenty-four. Moore, in fact, according to The South Melbourne Record was the first member of the Imperial Contingent to die from gunshot wounds (and, given that Federation was a very recent event, he would have been, technically, the first Australian to be killed in this manner). This tragedy would almost certainly have had particular resonance in Cazaly's childhood home. Of course, one cannot recover the closeness or otherwise of these two families at the turn of the century, but Moore had not only lived in Albert Park before volunteering for the South African War (a public memorial, in the form of a drinking fountain, was erected to his memory in South Melbourne), he was also a prominent local footballer, having represented both the South Melbourne and Essendon clubs.\(^{15}\) In his last letter home, to a friend, Moore referred to the war, not with obvious irony, as "the game they wanted us to do." The use of sport as a metaphor for war, conceived of, in these terms as "the greater game", was, of course,

\(^{15}\) Shade, op cit. pp. 89-90.
extremely widespread in recruitment for the 1914-18 war. One likes to imagine that those families that had had a proleptic experience of the grief of losing a family member in wartime, at least, recognised the fatuity of this imagery.

I have already alluded to various instances of people re-arranging their memories in order to accord with the requirements of the Cazaly legend. The most striking instance of this, in respect to Cazaly, however, is the way in which some recollections have moved the invention of the cry backwards in time, in order to recruit it, as it were, for patriotic service in the Great War. In Jim Shepherd's 1987 book, *Great Moments in Australian Sport*, the caption to a reproduction of the iconic image, claims that the catchcry "became famous worldwide when used by diggers in both world wars." Nicholas Mason's *Football*, which is generally reliable in its scholarship, departs substantially from the truth in its version of Cazaly's

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As the Australian and New Zealand troops left to fight for their Empire in 1914, the current hero was a tall Tasmanian ruckman named Roy Cazaly, playing in the Victorian Football League for South Melbourne. His great skill was the powerful springing leap to a high ball, which he then palmed down in true ruckman style to his waiting colleagues. His name and his leaping caught the imagination of all Victoria, and as the War began "Up there, Cazaly" was the catchphrase of the moment—so potent, indeed, that "Up there, Cazaly" endured as the battle cry of the Anzac troops in the appalling Gallipoli Campaign of 1915.\textsuperscript{160}

The idea that members of the first AIF should have used the catchcry, indeed, seeped into the memories of older Australians. In 1979, the release of the song, "Up There, Cazaly!" reminded Jack Moriarty, a Fitzroy and Victorian player, and a contemporary of Cazaly, that the phrase had been a war cry in the first war.\textsuperscript{161}

As a member of the St Kilda side in 1914, Cazaly was one

\begin{itemize}
  \item \textsuperscript{160} Nicholas Mason, Football! The Story of all the World’s Football Games, Temple Smith, London, 1974. p. 92.
  \item \textsuperscript{161} The Age, "Jack's still kicking on into the eighties", August 29, 1979.
\end{itemize}
of the players affected by the frantic patriotic remodelling of the Club's uniform. Until 1914, the St Kilda side played in red, black and yellow uniforms. To avoid identification with the German Imperial cause, the Club played out what remained of the 1914 season after the outbreak of war with large Union Jacks pinned to the front of their uniforms. Thereafter, the club colours were changed to red, black and white. "Observer" in The Argus reported that "deep silence greeted their appearance," at the opening match of the 1915 season, "as the colours of gallant Belgium showed up strongly." A reporter for The Argus, in 1917, described a football game played behind the battle lines of the Western Front between teams of officers and non-commissioned officers.


But the saddest and the most realistic touch of all lay behind the goal-post on the southern end. It was a small heap of earth—the grave of dead soldiers—with the simple but sublime superscription "To Unknown British Heroes".164

By calling the grave "a realistic touch," the reporter manages to cast into doubt the fatal nature of the war. This casual evocation of stage-scenery, merits the kind of analysis which Paul Fussell has given to theatricality as an aspect of writings on Great War.165

For the purposes of this thesis, perhaps a more important feature of the above passage is the "unknownness" of the dead warriors with whom the footballers are associated. Robert Pascoe's examination of the way in which the Anzac legend provided a new framework for the understanding of football in the post-war years stresses the democratic nature of both legends. "[F]ootball perpetuated the distinctively Australian notion that the nation's military heritage belonged to the foot soldier, not to the officers."166

166 Pascoe, op cit. p. 93.
On the occasion described by The Argus's writer, appropriately enough, the NCOs (6.0) defeated the officers (2.2). The participation of the "other ranks" was also noted: they were the spectators.

Meanwhile, back in Australia, notoriously, patriotic middle-class community leaders made a concerted effort to bring about a "voluntary" abandonment of sporting fixtures, and especially football, on the grounds that spectatorship was interfering with enlistment. "Old Boy," writing in The Argus, cast the issue explicitly in terms of the debate about professionalism which had shaped so much of the discourse about the game in the preceding two decades.

It is professional football that people object to. No one desires to see all sport stopped; but there is no doubt that the fascination of premiership football, with its emoluments, is great. ... If [the VFL] were to declare that until the end of the war all games must be played on an amateur basis by men who have, for one or other reason, not been able to enlist, there could be no objection.167

167 The Argus, "Which Game—War or Football?", January 21, 1916.
L.A. Adamson, the headmaster of Wesley College and founder of the Melbourne Amateur Football Association, made a widely-publicised and hotly debated speech in which he suggested that all patriotic Germans needed to do, to strangle the Australian war effort, was subscribe to the funds of our professional football clubs, and so support our paid gladiators to perform in the League or Association Circus, instead of joining the colours. ... Why not Iron Crosses for the premiers instead of medals?" 

On the same day that The Argus printed the text of this speech, it also printed a letter from a St Kilda man or woman, signing himself or herself, "SPORT", who felt "that we should not, under present conditions, be paying men to kick footballs for our amusement this season" and enclosed the price of yearly membership for a football club as a donation to the Belgian Relief Fund. 

There were some attempts made to make the continuation

\[168\] The Argus, "Football and War - Position of Professionals", April 22, 1915.

\[168\] The Argus, "To the Editor of The Argus", April 22, 1915.
of professional sport during the Second World War into the same issue it had been in the First World War. For instance, both General Thomas Blamey and Arthur Fadden, as the leader of the opposition, singled out young men attending football games as unpatriotic. In We Were the Rats, Lawson Glassop's 1944 novel about the Tobruk campaign, there is also rhetoric reminiscent of some First World War propaganda:

Did you know that every Sunday morning some of the boys go up to the cemetery the engineers built out near the Bardia Road? They observe a minute's silence for the fellows injured in Saturday's football games at home. Bitter, isn't it?

For the most part, however, there seemed to be a consciousness, during the Second World War, that another attempt to shut down sport would unnecessarily alienate the workers who were fighting the war, or contributing to it at home. Both Robert Menzies and John Curtin spoke out in support of the continuation of football.


171 Lawson Glassop, We Were the Rats, Angus and Robertson Ltd., Sydney, 1944. p. 165.
In the Second World War, the importance of class in the resolution of this issue was openly debated. In late 1941, Bruce Hogg, a League delegate and returned soldier wrote an article for *The Sporting Globe* which was, notably, as forthright in its defence of professional sport as its detractors had been in the editorials of the last war:

Footballers are entertainers, and as such are entitled to payment for the entertainment they give. ... [I]f 1 pound per week is going to act as a deterrent to [the enlistment of] footballers, should we not endeavour to ensure that university graduates, graduating during the war period, do not receive employment at high salaries, which also would be likely to act as a deterrent. ... It is strange that criticism of this nature always comes from the affluent classes. I hate saying it, but I am afraid that they do not appreciate the tremendous value of this 1 pound per week to a young married man endeavouring to make his way in the world. Were the criticism generally to spring from the working classes, who of their own experience appreciate the immense value of such an increment, it would carry far more weight with me.¹⁷²

During the First World War, *The Bulletin* had consistently advocated the continuation of sports, and

continued to do so during the Second World War; nevertheless, there was a very striking shift in the rhetoric it employed. In the 1914-1918 war, The Bulletin argued that football had utility in keeping young men fit, until such time as they should enlist; in 1940, there was a spectre haunting the Sporting Notions column:

[The closure of the competition] might be done in Russia, where organised football is an important ingredient of the Communist millennium, but it has no chance in Melbourne. Professional footballers are the most revered class in the community and are accorded far more consideration that artists or writers. Footscray, Carlton and Collingwood would not miss a heartbeat if every artist or writer in the country were conscripted, but any interference with a star forward would cause a sort of revolution.¹⁷³

As Robin Gerster has pointed out, two of the defining texts of Australian second war literature feature professional footballers as major supporting characters.¹⁷⁴ In both Eric Lambert's The Twenty

¹⁷³ The Bulletin, 1 May, 1940.

Thousand Thieves and Lawson Classop’s The Rats in New Guinea, the professional footballer is treated as a kind of superman. Moreover, both function within their texts as characters without inner life who, nevertheless, may be relied upon to do the right thing. As such, their presence stands as a reproach to the protagonists of the two texts, both of whom are worried that their intellectualism has alienated them from the common people.

[Brian Grenner] was not only a giant of a man; he was a giant of the Victorian Football League; and that meant he was worshipped and reviled, praised and condemned, deified and vilified.\(^{175}\)

Classop directly appropriates the Cazaly legend, saying of his character that pre-war crowds had called "Up there, Bri-an!" "as he rose like a graceful bird for a spectacular high mark."\(^{176}\)

I will examine Grenner’s fate in the final chapter of

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\(^{176}\) Ibid. p. 15.
this thesis.
IX.

Place has been crucial in the creation of the Cazaly legend.

Ward McNally reeled off place names, in his consideration of the legend:

"Up there, Cazaly!" - a cry that his spectacular brand of football put into a hundred thousand throats on playing fields from Albury to Hobart, and from Hobart to Perth.

All along the battle zones of the Middle East, from Alexandria to Tobruk, "Up there, Cazaly!" was the battle-yell ... On the streets of Cairo, and also in England, ... "Up there, Cazaly!" was the greeting.177

Sporting teams are usually given the name of a particular place. In Sport and the British, R.J. Holt has regretted the way in which this fact is usually overlooked as "too obvious to mention."178 As late as

177 McNally, op cit. p. 39.

178 Holt, op cit. p. 150.
the mid-1920s, however, it was by no means inevitable that place should be the defining characteristic of football team. Before the First World War, a University team competed in the VFL competition, and had an important symbolic value in the strident debates of that time over the issue of payment for players, as the team most committed to the preservation of lilly-white amateurism. In 1924, there was a serious proposal, sponsored by John Wren, to bring a team representing Victoria's Public Service into the VFL competition. This proposal won the support of The Argus which asserted that "the team would have a strong following of the right type of sportsman." One is entitled to read a certain amount of class consciousness between these lines. Of the three teams that actually were admitted into the competition in 1925, North Melbourne and Footscray had been leading clubs within the VFA competition, and had strong supporter bases; the third club, Hawthorn, which represented a more middle-class

constituency, was not a strong club, then or for many years afterwards; even when the club became a dominant force on the field, it struggled (and struggles) to attract a viable number of supporters. Craig Dunn, in his thesis on the campaign by the Hawthorn Football Club to secure entry into the VFL competition, quotes from *The Hawthorn Citizen* during the early 1920s.

You are first a Britisher and loyal to your empire. Secondly, an Australian by adoption if not by birth ... Thirdly, you are a suburban resident, and it is a question which you have to ask yourself, "Am I loyal to the suburb in which I live?" In other words, "Am I loyal to myself?" 180

It is reasonable to suggest that many members of more working-class suburbs distributed their loyalties in the reverse order. A number of studies have indicated the close association between working-class identity and suburban identity. 181 The new mass communication

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181 For instance, McCalman, op cit. passim; Wendy Lowenstein, *Weevils in the Flour: An Oral Record of the 1930s Depression in*
technologies of radio and television, and the mobility given by working people by motor-vehicle ownership, have helped to break down the close community loyalties which existed earlier in this century. The case of Australian football gives some evidence for a certain residual primacy of suburban loyalties over urban or state loyalties, since the club competition, played between suburban teams, has always attracted and continues to attract larger and more emotionally involved crowds than those that attend representative games. The legend of Roy Cazaly, however, shows the capacity of local heroism to ripple outward, so that Cazaly is, by turns, a South Melbourne hero, a Victorian hero, and, finally, an Australian hero. The enormous mobilisation consequent to the circumstance of war, of course, and the need for national symbols, substantially aided the process of diffusion.

The idea of local heroism was important in the 1920s, in a footballing context, in a way it would not be in subsequent decades. There was still a presumption that

most players would be recruited from within the territory they represented. All of the football teams, South Melbourne included, paid particular took particular pride in those players who had been born and bred within the district. "South Melbourne have a habit of attracting to their team players who are imbued with a strong sense of local patriotism," wrote "Leander" in a 1922 article in The Sporting Globe about Fred Fleiter, the "author" of "Up There Cazaly". "Fred Fleiter has seen red and white since he was born in Albert Park almost within sight of the ground on which he now plays. He has lived and played football in Albert Park all his life."\textsuperscript{182} A number of other players of this era were complimented on belonging to the South Melbourne team on exactly the same basis.

[Bob] Allison was born and has lived all his life within a few hundred yards of the South ground. He has watched the Red and Whites from infancy and now that he is one of them, he is, above all, a loyal clubman.\textsuperscript{183}

\textsuperscript{182} The Sporting Globe, "South's Vigorous Follower", July 22, 1922.

\textsuperscript{183} The Herald, "Some Footballers Who Are a Tower of Strength to Their Team," May 21, 1921.
In 1923, The Sporting Globe reported that "South's managers ... believe that the lad who has been nurtured in the red and white atmosphere is a far more valuable club man than the imported player who is out to get all he can from football, no matter which club accepts his services."  

Cazaly was accommodated into this discourse of suburban pride, despite having played for a decade for another club. "Cazaly was bred and born in South Melbourne," wrote Leander in The Herald in 1921, "so that it is only natural that he should be playing in his own district." To get around the awkward fact of his career at St Kilda, he is portrayed as a former naif. "When he began with St Kilda he was only 16 years of age and the only

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previous experience of football he had had was with the Albert Park State School team and with the Middle Park Wesleys in a Church competition." Later tributes to Cazaly often focus on intensely local details, like the plight of the groundsman for the South Melbourne club taught his parrot to screech "Up there, Cazaly!" after Cazaly had left the club.

The idea that the legend belonged particularly to the Lake Oval was still present in 1979, when Noel Bushnell in The Age described the South Melbourne press box:

At South, where the showers are cold and the terraces are uncluttered with roofs or seats, you're up there with Cazaly and in there and at 'em.

As the legend took on national significances, however,

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186 The Herald, "Two Match Winning Factors in South Melbourne Football Team," July 9, 1921.


the idea somehow arose that Cazaly had been born in Tasmania. This corruption is present in some of the tributes printed after the song, "Up There, Cazaly!" was released, and has even crept into reference works like Rigby's *Encyclopedia of Australian Sport*.\(^\text{139}\) Such confusions are integral to the process of legend-making. Those people who wish to use a legend for any purpose of their own, can do so more readily if the facts surrounding an historical incident or identity are somewhat confused. By telling variants of a story (including a biographical story), they perpetuate the legend. In fact, it might be argued that the legend is nothing more than the sum of such narratives. By 1979, the legendary Cazaly had been turned into enough of a Tasmanian that an oil painting of the iconic image was used on the cover of the TFL's centenary publication.\(^\text{140}\) (The artist, Brian Clinton, has left out Skeeter Fleeter, but has distributed a number of extra figures around his canvas. In this version of the iconic image,


South Melbourne—wearing an anachronistic guernsey—are playing against Carlton, rather than Essendon).
In recent literature, perhaps the most influential model for understanding the connection between sports and religion is that set forth by Allen Guttman in his "From Ritual to Record." Guttman contends that, in primitive cultures, sports had a primarily sacred and ceremonial significance; in such societies, "The contest was itself a religious act."\(^{191}\) Whether or not one agrees with Guttman's thesis, it is worth noting that Masculinity was often an important aspect of these religio-sporting events. Amongst the Timbira males of Brazil, for instance, all males were required to participate in organised athletics contests at least one time between puberty and marriage; while because of the sacred nature of the ancient Olympic games, women were not only not allowed to participate but were even forbidden to spectate at them.\(^{192}\)

\(^{191}\) Allen Guttman, "From Ritual to Record" in Hoffmann, op cit. p. 149.

\(^{192}\) Ibid. pp. 144, 147.
According to Goodman, over time, sports ceased to be a means of worship. The secularising tendency of Greek civilisation tended to reduce the role of sport to a part of the ordinary life of the polis, and this move was accelerated by the Romans, who (like the English and Anglo-Australian middle-classes before the Great War) "believed in physical fitness for the ulterior end of warfare." Moving to the modern era, Guttman argues that whatever one thinks of "the passions, the rituals, and the myths of modern sports," there remains a "fundamental contrast" with primitive and ancient sports.

The bond between the secular and the sacred has been broken, the attachment to the realm of the transcendent has been severed.

Hardly anyone who has looked at the subject of football, and the behaviour of football crowds, in particular, however, has been able to resist drawing an analogy with religious experience. Richard Holt has argued that,

193 Ibid. p. 148.
194 Ibid. p. 149.
while it would be absurd to view football as a spiritual system of belief, the behaviour of certain communities is such as to "come close to the more restricted definition [of religion] offered by Durkheim, namely a set of beliefs and practices through which a society collectively worships an idealised form of itself."\(^{195}\)

David Sansone has argued with Goodman's thesis, on the basis that its secularisation model is predicated on dubious assumptions about the "primitiveness" of ancient societies. Certainly, there has been an unfortunate tendency to use the terms "religion" and "ritual" interchangeably in attempts to provide a historical anthropology for sport.\(^{196}\); Sansone offers an alternative, and, I think, intriguing definition of sport, that it is (and has always been) "the ritual sacrifice of physical energy."\(^{197}\) For the purposes of

\(^{195}\) Holt, op cit. p. 261.

\(^{196}\) Ibid. p. 18.

my argument, that themes of (masculine) gracefulness and sacrifice are encoded within the call, "Up there, Cazaly!" the fact that the Sansone's definition of sport can be extended to forms of dance is actually advantageous, rather than a problem with the definition.198

If Sansone's definition is a workable one, then, of course, we have to understand the appropriation of the language of religion to the description of sporting culture as a series of metaphors. And, I think, that is this is precisely how we'd understand such imagery. Not many Australians put down "Collingwood" or "Essendon" as their religion on their census forms. The persistence of these metaphors, however, particularly in the literature of Australian football, shows that followers of the sport have always invested their observance of the rituals of football with a sense of profundity.

Specifically, Australian writers (and journalists) have

198 Ibid. p. 35. p. 48.
applied the themes of sacrifice and rebirth associated with religious festivals to their descriptions of football.

Perhaps the best known football poem is Bruce Dawe’s, "Life-Cycle." Dawe explicitly draws a connection between Australia’s sacrifices in war with the perspective of the football crowd, by appropriating a famous line from Laurence Binyon’s poem, "To the Fallen" and applying it to the spectators at a game:

They shall not grow old as those from the northern states

... grow old

Further on in the poem, the idea of ritual rebirth appears once more. According to the poet, the players compete:

So that mythology may be perpetually renewed and Chicken Smallhorn return like the maize-god in a thousand shapes, the dancers changing
But the dance forever the same ... 198

The same connection with ritual sacrifice features in another Dawe poem, "The High Mark":

the leap into heaven,  
into fame into legend  
-then the fall back to earth  
(guernseyed Icarus) 200

The narrator of Barry Oakley's football novel, "A Salute to the Great McCarthy," puts it this way:

You didn't just play for Warwick, you stripped, bared the flesh and were nailed to a board. You had Warwick written up and down you in blue and white stripes, once a week, to suffer and die and rise again; you represented your tribe. 201

In Lawson Glassop's novel The Rats in New Guinea, shortly before the character, Brian Grenner, a champion VFL footballer is killed, he holds a conversation with

198 Bruce Dawe, "Life-Cycle" in Fitzgerald and Spillman, op cit. p. 42.

200 Bruce Dawe, "The High Mark" in ibid. p. 225.

"They tell me you Victorians take football seriously."
"'Seriously' is a mild word for it, Mick. It's a religion not a sport."

A few pages on, the narrator and another soldier discovers Brian's body. The other soldier, Clarrie, has been established earlier in the novel as a keen spectator of football, and as an admirer of the dead soldier in particular.

I saw blood on Clarrie's hands and knew it had not come from his own wound.

This narrative move, of the personal experience of sacrifice, is directly juxtaposed with the (absent) crowd's image of the footballer. Glassop seeks to emphasise the finality of the wartime death, but does so, ironically enough, by evoking the anticipated rebirth after a ritual sacrifice in professional

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203 Ibid. p. 124.
football.

He must have sprawled on the football field like that a hundred times after he'd gone up for a mark, I thought irrationally. He'll get up in a moment and go on with the game.  

In David Williamson's *The Club*, when the star recruit likens himself a character in Greek mythology, it is not to one of the Gods, but to Achilles, who went to war with the pre-knowledge of his death.

JOCK. Glorious mark you took in the second quarter. You just seemed to go up and up.

GEOFF. I felt like Achilles.

JOCK. Who's he?

GEOFF. A Greek guy who could really jump.  

(There is a strong echo of this dialogue in Ray Lawler's *Kid Stakes*, his 1975 prequel to *The Summer of the Seventeenth Doll*, relating directly to the subject of this thesis: 

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204 Ibid. p. 124.

NANCY. Well, up there, Cazaly.
BARNEY. Looks like we don't have no choice. [He kisses Nancy ... Barney breaks off in mid-kiss to ask:] Who's Cazaly?
NANCY. Footballer we got down here. Real high flyer.
BARNEY. That's me, all right. Way up above the ruck.)

Alan Hopgood, who named the footballer who is the main character of his play, And The Big Men Fly, Achilles Jones, describes him in the production notes as "simple, in the sense that the word originated, centuries back, when it meant 'blessed', as in the case of a hermit or holy man." In the play's opening dialogue, Achilles is compared both to "Cazaly" and to "a Greek God" and there are numerous other references to mythology through the course of the play, in which the footballer is compared to Atlas, to Hercules and to the Homeric Achilles.

To see the way in which the Cazaly legend is an aspect of all this, one only needs to look at the way in which

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207 Ibid. pp. 59, 79, 91
the language of sacredness was invoked, over and over, in 1979, after the release of the song, "Up There, Cazaly". Wendy Nilsom of The Age credited the song with giving people goosebumps, making their hair stand on end, and stirring their emotions.\textsuperscript{208} John Hepworth, writing in The Age on the eve of the 1979 grand final commented on the way in which the proposed singing of the song would contribute to the event's "unique status in being at least equally as much a spiritual experience and revelation of the folk soul as it is a sporting experience."\textsuperscript{209} The pre-match entertainment before the grand final in that year juxtaposed themes of communal religiosity with those of personal danger. David Williamson noted that "a choir so vast that it took ten minutes to file on to the ground," sang "celestial counterpoint" to Johnny Farnham's rendition of "Up There, Cazaly", while a number of parachutists in club colours dropped out of the sky.\textsuperscript{210} A correspondent to

\textsuperscript{208} The Age, "Cazaly's up ... and away," August 25, 1979.

\textsuperscript{209} The Age, "Fair go, sport- it's our turn for a Flag!" September 29, 1979.

\textsuperscript{210} The Age, "Curtain up on the big show," 1 October, 1979.
The Age wrote of her expectations of the event, saying that, "the grand final is no longer a football match."

As this spectator put it, "I wanted a spiritual experience, darn it!" Another correspondent was so taken with the idea of the communal singing, that he or she seriously proposed that the name of the sport should be changed to Cazaly. "This is the name unmistakably connected with Aussie Rules and the Cazaly song has become such a hit it will be sung at this year's Grand Final and probably those of the future."

The particular paradox of the Cazaly legend is this: What is one to make of a cry that only emerges slowly, from out of the babble of the crowd, and celebrates, of all things, a moment of transcendent individualism? This thesis has suggested that the cry carries a counter-suggestion of danger. If there is triumph, up there, there is also peril. Australians made their prominent aviators into heroes, not only because of their mechanical expertise, but because there was always

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a chance that they might not return from a given flight. I contend that the use of "Up there, Cazaly" as a cry
and battlecry became legendary because it captured and echoed the same kind of self-conscious heroism. It is a collective recognition of the beauty of (other people's) audacity.
PICTORIAL APPENDIX


Page 6. Until the Second World War, this photograph of a high mark by Dick Lee was almost certainly the most reproduced image in Australian football. Scott Palmer and Greg Hobbs, *100 Great Marks*, Sun Books, Melbourne, 1974.


Page 9. Roy Cazaly breaks down individualism, *The Sporting Globe*, April 21, 1937. In fact, the legendary Roy Cazaly has been made to fit into a discourse of individualism.
### Six Teams Have Claims on League Title

The Sporting Globe, Wednesday, July 16, 1924

A Close Call

A Spirit Game

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**Results of Games**

<table>
<thead>
<tr>
<th>Team</th>
<th>Played</th>
<th>Won</th>
<th>Lost</th>
<th>Drawn</th>
<th>Points</th>
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<tr>
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<td>10</td>
<td>8</td>
<td>1</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Easterns</td>
<td>10</td>
<td>6</td>
<td>2</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
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<td>10</td>
<td>7</td>
<td>2</td>
<td>1</td>
<td>21</td>
</tr>
<tr>
<td>Northeasterns</td>
<td>10</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td>18</td>
</tr>
<tr>
<td>Souths</td>
<td>10</td>
<td>5</td>
<td>4</td>
<td>1</td>
<td>15</td>
</tr>
</tbody>
</table>

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**Flying Followers**

Welcome the Westerners, the Easterners, the Centrals, the Northeasterns, and the Souths to the next game of the league. The Westerners have won 8 games, lost 1, and drawn 1, giving them 25 points. The Easterners have won 6 games, lost 2, and drawn 2, giving them 20 points. The Centrals have won 7 games, lost 2, and drawn 1, giving them 21 points. The Northeasterners have won 6 games, lost 3, and drawn 1, giving them 18 points. The Souths have won 5 games, lost 4, and drawn 1, giving them 15 points.

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**Unpleasant Display at Carlton**

The Spirit of the Game was evident as the teams competed on the field. The game was intense, with both teams displaying their best efforts. The Westerners and the Easterners were particularly fierce in their表現, with the Westerners managing to score a late goal to secure a narrow victory.

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**Umpire's Report**

One spectator remarked that the game was the most exciting he had ever witnessed. The players were evenly matched, with both teams displaying their skills and strategies. The game was marked by a few tense moments, but the umpire managed to keep the peace, ensuring a fair play. The Spirit of Sport was on full display, with players showing sportsmanship and respect for their opponents.

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**Conclusion**

The game was a close call, with the Westerners emerging as the winners. The Spirit of the Game was evident, and the teams displayed their skills and strategies. The game was a testament to the passion and dedication of the players, and the Spirit of Sport was on full display.
Perfect hit-out to rover—"Cazzer" Roy Cazaly, now of Hobart, uses his fingers to push the ball to his rover Mark Tandy. The Cazaly, Flecher, Tandy trio stood out for ruck combination. Cazaly, left-handed, was an adept at feeding a rover.

(See Opposite Page)
League football's best loved catch-cry is "Up there Cazaly", so how can you compile a marking gallery without the legendary Roy Cazaly. Cazaly's contribution to the game was enormous, as he was associated with three League teams — St Kilda as a boy at 16, South Melbourne and later with Hawthorn as non-playing coach. He also pried his football wares in Tasmania. But it was the famous Cazaly phrase associated with his high marking that is best remembered. South team mate of the 1920's Fred Fleiter started crying "up there Cazza" everytime the champion flew. It caught on with Victorian crowds, and then with troops in World War II. *Herald picture.*
A CENTURY OF TASMANIAN FOOTBALL
1879 - 1979

By Ken Pinchin
Edited by Allan Leeson
A wonderful one-handed mark made by Roy Cazaly against St. Kilda. His left hand, his greatest asset in football—has gathered the ball from the air. The Essendon player is Norman Beckett and the Southernner "Skeet" Fletier.

"There it is caught by the carcass as he ustes his famous cry, "Up there, Cazzer.""

Returning this mark Roy says: "Norman Beckett looked at me and then said, 'How the—do you do that?' Oh, I replied, 'I'm left-handed'."

**BILLYARDS**

South Yarra Move On

The second half of the South Suburbs premiership challenge between South Yarra and North Melbourne was won by Yarra, kicked at the end of the first half, 0-1, with the score there for the first time. In the final game, South won, North Melbourne led in both games. The winner was 2-0, with the score there for the first time. In the final game, South won, North Melbourne led in both games.

**TIGERS—AND TIGERS!**

Fresh from the land of real no-rating Tigers—he is on a great holiday from India. Frank Tarrant, quite at home in the city, didn't come in for this game.

**FRANK TARRANT**

Just as Richmond are Carlton's bêtes noires, so in recent years have Tarrant and Bob Bick. In the last ten seasons, for instance, Richmond have beaten Carlton by nine points. The Tigers were not able to prevent Tarrant from playing in the premiership.

**WHEN THEY LAST MET**

When League teams opposed the Flinders, the match was met, on the same grounds in August 1, 1936, result: Flinders 13.13 (91) defeated Carlton 14.13.4 (97). The last time the Flinders met, North Melbourne in North Melbourne, was 12.10.73 (83) against Geelong 12.9.78 (86).

**THEIR HOOOOO**

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**WILL THEY MEET?**

When League teams opposed the Flinders, the match was met, on the same grounds in August 1, 1936, result: Flinders 13.13 (91) defeated Carlton 14.13.4 (97). The last time the Flinders met, North Melbourne in North Melbourne, was 12.10.73 (83) against Geelong 12.9.78 (86).
The legendary Collingwood full forward Dick Lee is marking the ball in a match against Carlton in 1914 Collingwood. Others in the picture are “Doc” Seddon (No. 26), Ted Brown (Carlton — 14), Brian Rush (Coll.) and Paddy O’Brien (Carl. — 10). The picture was taken with a stationary tripod camera by a Herald photographer situated 40 yards from the incident.

In taking the mark, Lee broke his ankle strap and boot lace. On removing his boot he kicked a goal on 45 yards out. Lee topped the VFL goal kicking list eight times and twice he shared the honor. — The Herald picture.
Stars of the twenties, Wells' Football Book 1923
Above left: Roy Cazaly, South Melbourne
Above centre: Wels Eicke, St Kilda
Above right: Harry Clover, Carlton
Left: 'Skeeter' Fleiter, South Melbourne

A row of high markers in Victorian League Football
Left to right: Tom Fitzmaurice (Geelong), Basil McCormick (Richmond), H. ('Goosey') Alexander (South Melbourne), Albert Chadwick (Melbourne),
Joe Harrison (Essendon), J. Tarbott (Fitzroy);
drawn by Melbourne Punch cartoonist Diek Ovenden,
9 July 1925
ESSON
Football
At Its
Highest
Peak!

The Sporting Globe, Saturday, July 3, 1937

Cazaly shows the
RIGHT ROAD FOR
JUNIOR FOOTBALLERS

By ROY CAZALY

Roy Cazaly concludes an entertaining series of articles with some advice to young players. From a man with 26 years' experience in football, and still a force in the game, we can find Cazaly's hints particularly valuable towards developing their play.

...more to come...

THE GAME AND THE MEN

By P. J. Millard

EYES ON PERTH

Perth, charming city on the
Prettiest Convoying

eaves River, will shortly be

the football capital of Australia for

the annual Carabool Cup, which
can be won by any team in the

Northern Territory. The game
will be played under the rules of
the Australian Football Association and
will be a Test match between

the two teams from the Western

States and the Northern Territory.

Throw The Chest Up At The Ball

Take advantage of your position to

throw the chest up at the ball. This

is a move that will be useful in

tight situations. By throwing the
chest up, you create space for
yourself and make it easier for

your team mates to play the ball.

HOSPITALITY CITY

Unusual places, officials and

spectators are among the many
to be enjoyed during the games.

There are very few places to eat
in the town, but there are some

good restaurants in the vicinity.

When they last met?

A very interesting game was

played last year, and it is

expected that this year's

games will be just as
close. The record of

previous meetings is

very close, with the

Western States

winning the

final game last year.

Body Control In Air

A very useful move is the

body control in air. This

allows you to control the

ball in the air and make

it easier for your team

mates to play the ball.

Deliberate Result

For best results, try to

score deliberately.

Straight Drop And

Straight Drive

The problem of tackling is all

important, and it is

essential to be able to

jump and tackle cleanly.

The Will To Drive Yourself

If you are going to

score, you must

have the will to

drive yourself.

The Will To Drive

Roy Cazaly encourages young

players to develop their

will to drive themselves.

Seymour In

To the absence of Seymour

Henderson, there is an

interesting exhibition, 100

stalls, with the added

attraction of a huge

showground. The showground

is to be located on the

outskirts of the town, with

many attractions in

the grounds.

TEN YEARS AGO

Football was played

on New Year's Day

ten years ago.
Stage is Set For 1937 Football Hop

CAZALY tells them HOW

South Melbourne went the 1937 football present. As an entrance to build up their team they used for their old champions, Roy Cowd, who was coaching at Traralgon.

"Give them football in Melbourne, they want little else," an overseas visitor said. "It is entirely correct, but he was close to the truth. Melbourne loves its football, and on Saturday the people will have a further demonstration of their fondness for it when the ball will be bonged on at 2.30.

Long away matches have been banned for this day, waiting for the third quarter to arrive. And there will be half-time lunch, too, and it would mean a breaking up of teams.

Two good footballers won't be easy to understand, as they have the year. And the 1937 season will be as good and splendid. There are seven clubs, teams that have been developing with the council's permission will have all to the games they can pull in.

Placing The League Teams

The league is not out of the question. It is not. The teams have been developing with the council's permission will have all to the games they can pull in.

N.S.W. Favorites For King's Cup

AAA TOOK: Former Kings' Cup winners and selectors will give a great deal of attention to the King's Cup. The teams will be selected from the most successful of the district teams.

NSW Selectors

NSW selectors are further evidence of their own successes. The selectors will not only pick the best team, but make sure that each district is represented.

"League Is Not Out Battery The Assoc-

UK

LONDON: British footballers of the League have expressed a desire to see the League. The game has been running out of interest and its popularity must be in question. The English Football Association has been formed to take care of the game in England.
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