

Transcription of Steve Gregson Interview 2 of 2

*Audio quality – bit of distortion and background noise particularly from 30mins onward.
Otherwise ok.*

Steve was a lorry driver for the textile industry for more than 30 years and gives an overview, as a very interested observer, of mills over a wide area including West Yorkshire and Lancashire, but also further South.

0:00:00

SG: That's the room that's working the machines. Yeah. Right, that, I know that's it. You just cannot get them, look at that. Now if you look on the back, it's like a stamp at the back, it's self-adhesive.

LMI: So what happened...?

SG: And what they used to do, when them girls I was telling you about earlier. When the girls would parcel these... you know when you go into a shop and you buy cloth and it's in a roll?

0:00:21

SG: Yeah. Well, it were like that but it were curtain lining. And when they'd parcel it all up and put this like ribbon around, they would wet this in a sponge like they used to do in the post office, and they would stick that onto the end of a bolt of cloth like that, so that they knew it was from the BDA.

LMI: That's stunning and it's really nice because they clearly emulated when you used to have a proper wax seal.

SG: That's right, a wax seal. Now when you go to the museum as well, as you go up the steps to go up to the next... go up the steps instead of the lift. As you go up, as you turn to go up one flight, you see this, you see one of these. It's on a big round red ring, it's exactly that but about 30 times bigger. And it's to commemorate something that happened in the war, to connect it with the BDA. So there's some... but it's a shame, I wish they could find them, you know. You just can't get them now.

LMI: It's incredible that you've managed to keep them in such good condition as well, because they're so fragile, aren't they?

SG: Yeah, they are. It's such a shame they lost them at the museum. I wish I hadn't given them so many.

LMI: Yeah.

SG: And I just thought 'Well look, they've all them display cabinets, they can put them in at side of a piece of cloth to say that's where it were dyed, or whatever it was. I'm mortified because every time I go and I walk past reception, they'll say 'Steve, I'm sorry.' But they knew what I'm going to ask them, 'Steve, we haven't found them.' I just wish I could have got the two lads' names. But when you hand something over on a reception you'd think, wouldn't you, that they'd say...

LMI: You'd think they'd have to keep a record of stuff for like... I don't know... just legal purposes,

SG: Well yeah

LMI: ...they'd have to leave a record of it.

SG: She says 'It could be on top floor,' she says 'believe it or not, on top floor we have that many items that we can't... we have to swap things around from time to time, there's that much...you know, it's like a storeroom. I said, 'I don't think they'll be up in a storeroom, them things.' I reckon they've put them down somewhere, and they've either gone in the bin accidentally or.... I were absolutely mortified, I really were.

LMI: Thank you. I'll before I go...

SG: Right, sorry.

LMI: It's all right I'll wait until after I finish... You were telling me earlier about the conditioning place, weren't you? and how you came in. Could you describe that again?

SG: Yes I would. Now, if you're familiar with Conditioning House on Canal Road in Bradford, I used to deliver there, and collect from there. Now it's a huge building, it's built in a square. And each floor is to do with wool. And they all had their own crane...getting back to the boxes... they all had their own crane, that came down and unloaded the lorries. Now you drove in one side of the building, through the door, and there were no turning round in the yard. Once you loaded up you could drive out of the door on the opposite side of the building. And it's still like that today, albeit they are now apartments. And I've got an invite to go back and have a look at them as apartments. I can't wait, because they've kept some of the features from when it was a mill. And they've kept it in with the design of the building, which is a godsend. And it's the same with Naylor Jennings at Yeadon; they've kept the boilerhouse door as a feature. The actual loading bay is part of an apartment. They've left the stonework that was round the loading bay. They've left that in. They've actually bricked it up and put a window in. It's somebody's apartment. I wish it were mine, because I've backed my lorry in there hundreds of times.

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LMI: And was it the Condition[ing] House that you said had all the three gantries?

SG: Yeah. They had... because it was built in a square... if you've been to Piece Hall in Halifax, it's similar to that. It's just like that. Now they had... to save the workers walking down the steps across the floor and back up again to the next floor they had three gantries, spaced out across the building. And they used to walk from one side to the other. Now they haven't been taken down, they've been used as a feature within the apartments, all painted up. And it looks absolutely superb. I can't wait for a visit there. I want to go now. I want to go and visit this. And they've all flowerpots in what was the yard where lorries used to... massive big flower pots, and all fancy. It's absolutely stunning. Now, getting back to the decline of it all, I'm a big fan of Fred Dibner, who was a steeplejack, who got the job then of knocking these mills down. And chimneys, mill chimneys. And you can see it on YouTube, some of his work. And he used to scale these mill chimneys, no safety harness. He'd put the ladders up himself upside, and walk up, and knock them down brick by brick. You can actually see it on YouTube. And they were demolishing one in Stockport, called Pear Mill, and each mill had the name of the mill in white tiles within the chimney. You could see them for miles as you were approaching. And each tower had the name of the mill in white bricks, and to see that coming down on TV... I've gone there, and it's all gone. It's quite sad. And he had the job of doing that. And he went to Blackpool on holiday, and he got asked if he'd knock this thing down. And his wife at the time wasn't right happy, 'cos he roped her into helping him to get scaffolding up on a rope up chimney. Aye, Fred Dibner. Yeah, I'm just trying to think of anything else. I think I've looked through all my books.

0:06:05

SG: I'll see if I've any more anecdotes before I...

[Reading glasses... Well I've had to buy about six pairs of pound one so I can find my best one, you know. we're recording now?]

LMI: We are.

SG: Right now, Salt's Mill, where we're doing this interview today, that was renowned for what they call 'Alpaca Wool'. It was a very expensive wool. And I've been to the mill to see it today, as it is now. And I'm absolutely amazed from seeing it as it was back then, when it was a working mill, and I've been and collected wool from this place. It's absolutely stunning, is the building now, it really is. I wonder if there was something else I was going to tell you and I've forgotten what it was now. It's gone. This is what happens when you get older.

LMI: We've all done that.

0:07:25

SG: Yeah, we have. As a finishing note, even though I'm retired now and I don't do it anymore, I still go around from time to time on my days off... well, if you get a day off when you're retired... going round visiting mills that I can. And museums connected with it. And

I've got some artefacts from the mills at home that I will never part with, that were part of my working life. And I won't ever part with them. Shuttles, bobbins, that I've just shown you. I'm really passionate about it all. So yes, I think that's just about it, I think. Unless there's anything else you want to know. I can't, you know, I think I'm exhausted, me. Because I've written down here what I, more or less, but your memory goes...

LMI: I'm gonna try to understand really quickly while we're still talking.

SG: I could mention about the museum where that lady said you could be a curator.

LMI: Yeah.

SG: Is that alright?

0:08:40

LMI: Absolutely.

SG: Right, where are we on again?

LMI: Yep, still running.

SG: On one of my visits to the Bradford Industrial Museum, I always go to the second floor, because on a Wednesday a gentleman comes, and he runs a loom. Because believe it or not, a lot of people don't know how cloth is woven. And he comes at 10 o'clock on a Wednesday, and he runs a loom so people can see all this. How it works. Now at the end of the building, on the wall...it's a massive overview of the weaving shed somewhere. There must be a hundred looms, and somebody's taken a photo from a gantry looking down at all the women in rows. And I always stand and have a look at that and reminisce. And there were an elderly gentleman and lady there, and I could hear them talking, and she said, 'Oh,' she said 'it's lovely. I'd love to have known what it was like back then with all this going on.' I said, 'Well I hope you don't think I'm earwiggling, but I can tell you what it [was] like.' And she went 'Really?' I said, 'Yeah, do you mind me telling...?' She said 'No.' I've been in them places, and like I said earlier, my overwhelming memory of all that is the noise. If you can hear one loom running somewhere, imagine that a hundred, a hundred and fifty times. And it was incredible. No wonder that they were deaf, and they lip read. I've seen them lip read in mills. And signing. And they knew what they meant. It was amazing. But a lot were deaf. I've spoke to people since then, when I'm out and about, if I'm out and about, and anybody says, 'Oh, I were a weaver.' 'Oh, you want were you.' Well, my daughter goes, 'Oh no, why's she mentioned weaving?' And she says, 'Some of my friends are deaf through working on a loom.' You know, because there were no health and safety.

0:10:45

LMI: I bet a lot of people were arthritic as well because of the practical things they were doing with their hands?

SG: Yeah, they were. They were.

LMI: What do you think, because you saw so many aspects of the process, what do you think the hardest job was, in terms of either being physically demanding or dangerous or...?

SG: From what I saw, having a bit of a tour around the dye works, the actual dyeing process. Yeah, because they were handling chemicals. I'm not sure, but I think there were caustic soda involved at one point in one of the processes, you know. And to see them big vats, oh and the smell from them places, it were horrendous with it all, you know. But no, they were working with boiling water all the time, and they had all big rubber gloves on, and all kitted out. And it was fascinating to watch...I was mesmerised by it all. And then when the cloth came out of what they call the vats, with the dyeing, it'd come up out of the vats and over these big rollers, and it'd squeeze the water out. And then they'd go over what they call the dryers, and there were flames, there were naked flames, massive flames. And it used to go over and it used to dry the cloth. It was moving fast obviously, and it would go over and dry it, and take any bits of stray cloth off it and singe them off. And then it would go on to another process. And it were amazing to watch it all going off. And then it would go on to a big beam at the end, and wind on to a big beam. They weighed about 2 or 3 tonne these things, they were massive. And then they'd be taken off to be cut up into lengths for curtain lining, whatever length they wanted and then parcelled up and shipped out to wherever they wanted to go.

0:12:37

LMI: If you didn't drive the lorries, what job would you have wanted, or would have been best at do you think?

SG: I'd have been quite happy loading. Loading lorries, in loading bay. That would have been my thing. All I wanted to do...I've been into vehicles, I'm 70 now, and I've been into vehicles since I was 16. I got my first car when I was 16. I passed my test at 16. And my first car were £30. And over the 50 years I've had all sorts of cars, I've forgotten a lot of them...My memory's gone again. What did you ask me? Sorry.

LMI: So you said you'd be into loading.

SG: Oh yeah. So I've always been around vehicles, and I always wanted to drive lorries. I was lucky that I'd been with a company that long they paid for me heavy goods vehicle test, which I failed the first time. Not my fault, it were a taxi. I've got to tell you that. It wasn't my fault, but I got my own back when I passed. So people have said 'What did you want to achieve in life, Steve? I said 'I achieved what I wanted to do. I wanted to drive big lorries from a young age, and I did that.' And I've achieved doing the textiles over the years. I loved it and still do, if I'm honest.

0:14:01

LMI: It's been amazing listening to you.

SG: Really?

LMI: You can tell how much joy it's brought you and how passionate you are about it.

SG: It has. I really do miss the people. In fact, I've looked for people on Facebook, the ones I can't remember the names, that worked at the mill. And there's a bit of a coincidence... I've a friend who was a photographer, and we'd gone to watch some filming in Little Germany. They were making a war film about the Blitz. And there was a security man, and he said to me... I'd gone up one day to have a look, and he said 'I think I recognize...' 'Oh,' I said 'You won't recognize me.' He says, 'I do.' He said, 'You didn't used to drive a lorry for Naylor Jennings, did you?' Oh, my word! I said, 'Yeah, I did.' He said, 'I used to work in one of processing departments in dyeing...' 'You didn't!' I said. 'Well to be honest I can remember your name [face?] but I can't remember your [sur]name.' Well to be honest, there were that many people work there, you don't know them all.

0:14:56

SG: And oh, we had a right chat about the mills, and all of what he used to do. And I've found one or two people through Facebook. I know a lot of people say, 'Oh you don't want to go on, it causes problems.' which I've seen, but I've found a few people on that that I never thought I'd speak to again.

LMI: And hopefully if you come to one of our events as well, you'll either meet new people that you've met and always see something new.

SG: Well yeah, that are as passionate. And then we were looking at the mill, well, the mill that was, where there's new houses now, Naylor Jennings. And I said to my friend Stuart, at the time, I said, 'Do you know Ken, he were the manager in the making up department, he used to live across the road. And I can't remember which house it was.' So I had a rough idea, I said 'I'll tell you what, I'll take a chance, and I'll go and have a look.' And I knocked on the door. And as it happens, I'd knocked on the wrong one, they said 'Oh, he lives next door, does Ken.' They were alright about it, and do you know, that guy were over the moon. Now he were in charge of the... upstairs, in what they call the grey room, where they unpacked all the cotton bales and did what they had to do with them. And he says, 'Oh, Steve, it's lovely to see you, I haven't seen you for years.' And it was lovely to see that guy, and reminisce about the mill again, you know, and all that went with it. And I do, I really miss the people that worked there. I miss them a lot, you know. They were like a family. And to go be asked to go out on social events, you know, even though I were just a driver for them, that were nice, that. Respect to them, and it's great. I wish my family thought the same when I start going on about it. But yeah, you know, but thanks to my daughter seeing this, what we're involved with today, I'm glad she did, you know.

0:16:45

LMI: Well you're the ideal candidate.

SG: Thank you.

LMI: I thought, oh thank goodness that I get to interview him because we won't be short of things to talk about!

SG: No, the thing is, things keep coming to mind. But it's a long time...like I say, it's what...40 year ago? Something like that. You know, I mean, I were on lorries 36, but my first say 20... and then as it sort of petered out, we did little bits, but not like we used to do. And then we just carried on as a haulage company, delivering steel, whatever, you know. So yeah, and I'll tell you what I tell the people I speak that listen to me about all this, 'They were the best working days of my life, and I would go back to it tomorrow.' I loved it. I did.

LMI: You don't work a day of your life if you're doing what you love doing.

SG: No, you don't. It's not like going to work is it? Like I said earlier, in the early... in the '70's when I worked from Brighthouse, it was so easy-going. Nobody bothered once you were out. You did what you had to do, and when you came back, nobody was bothering you. And it was great. I'd have gone to work for nothing. I enjoyed it that [much]. I couldn't wait to get to work next day. And that's sad to say, but it is the truth. So yeah, and I often look to see if that metal plate is still there with the ticks on, to say we were at café. That were us code for drivers. One tick we with one driver, three you were lucky we were all together for us breakfast. Until we got caught! So yeah.

0:18:11

LMI: Thank you. Well, if you think of any more stories we'll meet again.

SG: Yeah, that would be great.

LMI: I can take you to Lister Mills and we can go to their cafe.

SG: Oh wow.

LMI: That's all been renovated.

SG: Has it? I haven't been there. Has it?

LMI: Because it's been split into there's apartments. There's like an event space where I did a writing workshop. And they've kept all of the different floors, and you can see... they've put glass panelling in, and everything.

SG: Oh right.

LMI: And then there's also like a community hub space at the very front, and they've got a brand new café, and that's where we did one of the drop-ins as well. It's got different rooms... so the room we were in was called like the Silk Room, or something because that's...

SG: Oh wow.

LMI: So we can go there and we can go to the café, and if you find anything in the next couple weeks we can do round two.

SG: Yeah, well I'll tell you a quick story about that before part two. Something else has just come to mind. As I mentioned earlier, when I used to do the Midlands - Nottingham Leicester, Derby. Leicester, as I said, were renowned for hosiery. Now over the years I'd heard the term sweatshops mentioned but never quite knew exactly what it meant until I actually went to Leicester and went to some of these factories where they were making garments. And there were women in these rooms, working more or less next to each other. And the steam that was coming off these steam pressers, when the garments were... they had to press them before they were packed to go out. And the steam that was coming off these pressers, you could hardly breathe sometimes. It was just one mass of steam. And there were rows and rows of these women on these steam pressers working them, pressing cloth, pressing the garments before they went out. And I can see now where the term 'sweatshop' comes from, because that's exactly what they were. Sweatshops.

LMI: Those conditions must have been so hard to work in.

SG: It was just an everyday thing. They didn't think anything about it, you know. But you always think that things are going to stay the same... And to be honest, I was mortified when I found out that some of the mills were closing... it were declining, I really was, because if it had still been going I would have still been doing that job, I loved it that much. I really did. So, yeah, but if I do think of anything else I'll keep... you know, we can do that. But I always say to people, you've already answered it before I even mention it, when I say to people, 'I hope I haven't bored you to death, waffling.' They're like, 'Oh no you haven't, Steve.' I say, 'Well, I'll give you part two next time.' And they go, 'I'm looking forward to it.' I says, 'you won't be.' I don't know if I told you on the telephone, my daughter, she says 'Dad, on your headstone,' I thought, 'Blimey, I'm still vertical and above ground!' She says, 'I'm going to have engraved on your headstone, "Steve - 'Can I just tell you this' - and in brackets (Have you got three hours?!)' Because when you start, you never stop!' And I'm renowned for, if we go shopping as a family in Leeds, she'll say, 'Dad, try not to get...if you do, we'll see you back outside River Island in an hour. And I'm usually still there, if I get chatting with somebody, you know.

0:21:33

SG: But no, I'm not just saying it, but I've had people...I told you about the old lady in the café, didn't I? In Leeds, I think I told you. It's nowt to do with textiles but I were in Briggate

and there's a little Greggs, and I needed, I was getting a headache, I needed a caffeine fix. And I went in, and I'm sat having my dinner, and it's only a small one, there's only three, and I heard a voice, not directly to me, just in general, I heard a voice say 'Excuse me, young man, do you mind,' And I looked, 'who does she, who does she [mean]?' She says 'No, I mean you.' Well, she were in my good books to start with.'

0:22:05

SG: She said... I bet this lady, I bet she was mid to late '80s, really frail. She said, 'I was just wondering, would you mind if I tried to squeeze...?' 'Oh,' I said, 'bring your cup of tea and your sandwich and you come and sit with me, love. It's not a problem at all. I'll fit you in.' And you know, she poured her heart out to me. She says, 'What it is,' she said, 'I've had my first utility bill. It's doubled and I daren't stop in and put my lights or my gas on.' She said 'I'm riding round on buses from morning till night. Because I'm worried about getting my bills. I don't know that I can afford them.' And you know, in all fairness we were there for about 45... Oh, she got off lightly with 45 minutes [from] me, I can tell you. She got off light. She said, 'Can I just say thank you very much for letting me sit with you, you have made my day.' If I've made somebody's day through having an half hour, 45 minutes, that's my good deed done for the day. And you know I pass there sometimes, and I look to see if I can see her, to just go in and say 'Look, is everything alright? I'm the *young man* you spoke to that time when you came in, you know. Is everything ok?' Because I'd visioned, you know yourself, a lot of elderly people are proud, like my friend who doesn't want to walk. And they get lonely, and they're sat with their shoulders around them. And I've known people pass away through being frozen, through just sat the day...

LMI: It's so sad.

SG: It's sad. And I often look for her and say, 'I'll go and say hello if I see her.' But I haven't seen her since. And I didn't even know her. But you know, it's nice to be nice, we've had enough crap over the last three years, with one thing and another, and it is, 'it's nice to be nice'. And I've had people actually say to me when I'm going, I always say, 'I hope I haven't bored you.' 'No, Steve, it's been nice to have a chat, a nice conversation, and it's been lovely listening to your stories.' I've had that said, and you know, if it has, that's good.

LMI: I've been looking forward to [talking to you], you've been my favourite to interview. Don't tell anyone!

0:24:07

SG: I won't. But yeah, like I say, it's nice to be nice. And when you get talking to people, there's a lot of lonely people out there, you learn a lot.

LMI: [You don't realise] the connections you can make until you talk to people.

SG: Well, just as an aside to that, you've just brought something else [to mind]. I were in a cafe yesterday in Wakefield, Gregg's in Bus Station. And I was talking to a guy that lives in Wakefield, and I was telling him how I was coming here. He says, 'Well you know he wasn't born in Bradford, Sir Titus?' I said 'No I didn't, I thought he was...' He was actually born in, I think he said Peel Street in Wakefield. Now I didn't, I said 'Well do you know I'm glad you've told me. I didn't know that. I'll have to Google it...' He says, 'Yeah I'm sure it was Peel Street or Bank Street,' he said 'But he was born in Wakefield. And he had a mill, and then it was getting that big, he had a bigger mill built because it wasn't big enough to do with what they had to do. So he had the big one built.' I said 'Well you're telling me something now. I'll have to Google it to make sure it's right.' But no, I'm willing to listen to people (if they can get a word in!) You know, if it's owt to do with all this, or anything in general, I'll listen, because I've an interest in all sorts, you know. Old lorries, I don't like the modern lorries, but a lot of vintage lorry rallies, not so much. My main passion is like I said, the 1950s American scene, with that big car we've got. And I've plenty I can fill my day in retirement. Every day, and I'm up at four, like I say, every day. I just love it. Life's for living. And I'm up and about all over. But I'll do that, if anything else comes to mind I'll write it down, and if we can meet up at some point, again, and do Lister's. Because I didn't actually know that that had been... It isn't advertised is it that? Or...?

LMI: No, I mean I didn't know before to be honest, but because this writing workshop was there I kind of knew of it. And so I went to this writing workshop, which was in one section of it, and then a week or two later we had one of the Lost Mills drop-ins at the Manningham Community Centre, which is on the other side of it. And I walked in, and I thought 'Gosh this is incredible, this space.' Because I was chatting to the guy that, I think he was either the manager of the cafe, he'd taken over it anyway, and he was saying all the stuff they'd done. And as I was chatting to him, a woman was sat in the café, and she said, 'I hope you don't mind me interrupting,' but she said, 'I heard you [were] doing the Ghost Mansions.' I said 'Yeah.' And she said, 'What do you mean by that?' And I said, 'Well, we're talking about a lot of the big mansions that were funded by the families that owned the mills in the area.'

SG: Right, I get you.

LMI: And a lot of them went to rack and ruin.

SG: Yeah, yeah.

LMI: 'And also,' I said, 'From a personal perspective, my nanny is *obsessed* with the supernatural and paranormal.'

SG: Oh!

LMI: And I said, 'If anybody had any stories or inklings or weird happenings that happened in the mills, because there's so much...there's a very special energy in these sorts of places.'

SG: I should imagine there is, yeah.

LMI: And I said, 'You know, just from a personal perspective, I'd love to hear about it.' And she said, 'That's really interesting because we are organizing.... we are in the works of doing some things, to do with the paranormal and the mills and the ghost mansions.' I said, 'Can I give you my number because I want to know.'

SG: No.

LMI: And I thought, 'Well that's so interesting.' She said, like, 'It's only if you are genuinely interested.' And I said, 'Absolutely I am.' I'm not someone that's going to come and take the piss or whatever.

SG: No, I know what you mean.

LMI: I'm interested in it.

0:27:48

LMI: So yes, we were chatting. But it's beautiful, because they've made it so that it's like different function rooms. So there are events and live music and art exhibitions. But then they've got this cafe that's open to the public. And... I can't remember what else is there now... but where I had the workshop there's a theatre, and there's a recording studio. And it's absolutely... it's very similar style to how they've done this kind of, you know, with glass and the exposed brick and all of them. But you can look out into the square of, you know. how there's like....and I wouldn't have... from the outside it doesn't look like... *you'd* recognize it as a mill, [but] someone that didn't know the mills... It just looks like a beautiful historic building; it just looks like a conventional mill. So, it's just amazing to go inside and see the height of the ceilings. And everything like that. So we'll have to go and...

SG: Well, I used to go to Lister's Mill. I used to go to Whitehead's at Laisterdykes, that's gone. it's all houses. I passed on the bus a couple of weeks ago. Oh, to see it now with houses on. It's so sad that all these places have been demolished. And the people who were involved in demolishing them, they won't have give two hoots about what it was. They were there to demolish it, and that were it. But it's like my friend said, 'Yeah, but Steve, they can't preserve every mill that was ever there. They can't just preserve every mill because somebody is passionate about it.'

0:29:24

LMI: A lot of them were demolished in the '80s and '90s, and just left demolished in the years when they were, it wasn't like they were demolished and renovated into something new. Obviously here, and Lister Mills and a couple of exceptions, have had a lot of money invested. But the structure and the quality of the building back then was exceptional. And what they've replaced it with are - cheap infrastructure; and made for profit; and no characteristics. I don't think people would mind if some of the mills have been maintained, and obviously made into apartments, but having kept the features that, like you said, for the conditioning house, but when it's just been completely flattened to the ground and all that again, that is very much a pity.

SG: It is. Well, at the moment I'm trying to find out about... getting back to Naylor Jennings and the guy, the site foreman, I told him [you?] yesterday if I had any photos... He says, 'Oh Steve, have you any photographs of how it used to be when it were a working...?' 'Yeah, I have some with lorries parked in the yard and lads up the loading stood in the [hall]?' 'Oh,' he says 'Do you think you can come back at some point and show us photos. I'd love to see them.' Because it's all new housing now. I've got them on my phone.

LMI: At some point I might see whether your daughter or, if you... with your permission... we'd credit them if you'd give us permission, because we are on the search for photographs.

0:30:54

SG: Are you?

LMI: Absolutely, because we're working with some photographers that have done drone footage of the abandoned mills and mansions. We've got some footage of Dalton Mill before it was burned down. But we're really struggling to find footage from the era of when it was a working mill, working mills... If you have those and you are willing to...

SG: Yeah, yeah, with pleasure, they are going to good use, I don't mind at all. I mean, I have them on my phone, but I have thousands... we do car shows and I have thousands of American cars, and if I am out and about, I just take a photo.

LMI: We will either sit, or you and your daughter, or something, and we will organise that. Because that would be absolutely phenomenal.

SG: I'll even ask my friend Stuart, who's a photographer, and he'll do it because he's in the house a lot now. I might ring him tonight and say 'Look, if I send you some photos over off my phone...' because he loves doing stuff like that, you know. Do you know he sent me a birthday card, I always get a birthday card off him, and inside, he's done one and it's, it were in 2000, my last birthday and he's done... in each corner of the card inside, he's got one main photograph of me on lorries, on a lorry, and then he's got different from like... 1997 or whatever it is, as I've grown up in different pictures, with different vehicles. I'll ask him if

he'll do it - if he'll put me like, um... sort me some out and enlarge them into proper focus. He can do all that.

LMI: Or even... whatever you can manage. Even just the digital copies would be amazing. Whatever you could manage and is the most convenient for you.

0:32:31

SG: Oh yeah, it's not a problem.

LMI: It would just be stunning to see them.

SG: Yeah.

LMI: And to know that you've... because we've got a song where we don't know who's taken the photos.

SG: Oh, right.

LMI: And it's lovely to be able to credit people and know that you took that because you were actually a part of that community.

0:32:47

SG: That's right, yeah.

LMI: And part of the workforce.

SG: Yeah, and do you know I'm glad I did, because it's gone forever.

LMI: Yeah, and there's not many pics, many people won't think...when you're at work you don't usually think 'I'll take a photo.'

SG: No, you don't. And it's nice to see a photograph as it was. I can see it now, looking down the yard with two lorries, both drivers, and three of the loading lads stood down that yard. And to see that photograph today where it's flower beds laid down middle, and all these apartments down yard. It's absolutely fabulous to see. Well, it is, but it isn't, if you know what I mean.

LMI: It's bittersweet, isn't it?

SG: Bittersweet, yeah. But I'm glad I took photos as I went round, I really am. I just wish I'd taken a few round Leicester when I was doing them hosiery factories. Where they're working on knitting machines. I mean some of them knitting machines they were as long as this building.

0:33:40

LMI: It's just incredible isn't it? The engineering required as well is so underrated. And to think about how, because obviously parts nowadays... things like machinery... it's so hard to get replacement parts, because people buy stuff new. But the quality and the weight of some of the pieces in our infrastructure is just incredible.

SG: It is, you're right. And to actually see it working. I mean, the noise of the shuttle going backwards and forwards. There's a stick - you'll have seen one - there's a stick at the end, and as the shuttle goes back, there's a stick at one end - it's on a leather strap - and a cog turns, and it knocks this stick, and it sends the shuttle back. And the noise that that's made, and this is going on continuous. And I keep saying, but to hear that over 150 times all going at once...

LMI: I bet that rings in people's ears when they went home from work.

SG: Yeah, well I think a lot of them ended up with tinnitus, through that. And that disease you get on your lungs, I can't think of the name, is it emphysema? No, can't remember the name now, but I know somebody who passed away with it. And he were breathing that dust in all the time. Funnily enough, it was Graham at Naylor Jennings. I was shocked when I found out he passed away. And he wasn't that old, and it was breathing all the dust in.

0:35:02

LMI: Yeah, I think a lot of people looking back will probably claim a lot of their health problems due to the mills.

SG: Yeah, yeah. But yeah, it is, it's sad. But, on a good note, it's nice to see that these places like this, the Bradford Industrial Museum, Quarry Mills at um... they have a load of looms in Lancashire, I can't think of the town now, but Quarry Mills, they have a lot of working... have you been? Do you know it?

0:35:31

LMI: Someone else that works on the project, she is a partner for a lot of museums. She does heritage things. And so, she was telling me about the museum. And she was saying it's a bit difficult to get to unless you can drive, because you're in the middle of nowhere. But she was saying how stunning it was, and how well preserved everything is.

SG: It is, we've been a couple of times. Now, another one in Derbyshire, at a place called Matlock, there's one called Arkwright's Mill. If you Google Arkwright's that's an interesting affair about Arkwright's Mill. But that's sort of... it's bizarre because you're in Matlock and all of a sudden, this huge building appears, and it's Arkwright's Mill, which I think they've kept that as a museum type thing. But yeah.

0:36:17

LMI: They're going to close now so I'm going to wrap this up.

SG: Right.

LMI: Thank you so [much].