**GROVER Cheryl**

**Introduction for the recording and the transcript.**

This recording is part of the oral history project carried out by the Suffolk Horse Society in 2013 with advice from Cambridge Community Heritage, and a generous grant from the Heritage Lotteries Fund.

In the recording you will hear the voice of Mrs Cherry Grover describing her memories of the Suffolk Punch heavy horse.

Cherry is an expert horsewoman, trainer, examiner and qualified farrier.

The recording was made by Juliet Pennell, a member of the Suffolk Horse Society.

The date of the recording was 5th may 2013 and it was carried out at her home in Yaxley.

The duration of the recording is about 35 minutes.

Juliet This is Juliet Pennell, interviewing Cherry Grover on the 5th of May, 2013, at Cherry’s home, at Yaxley, for Working Horses, Working Lives, Sharing our stories of the Suffolk Punch.

Cherry Right. Well I’m Cherry Grover. Born 12th of April, ’46, and I’ve been with horses all my life, practically, although my mother and father were dead against them.

Juliet But they bought you a pony?

Cherry They bought me as pony when I was eight, dead against their wishes, completely wild, and said that if I could ride it I could keep it, so I was determined, and so I rode it.

Juliet And from the pony you moved on to bigger horses?

Cherry Yes I then I had hunters, and then I had a cob which I then got into driving, and I drove the cob. But he’d never actually been ridden, he’d only be driven. So I drove him, and then broke him to ride, and actually won a lot of jumping competitions on him, even though he’d never been ridden. But I used to drive him, and I’ve driven him in a horse drawn ambulance at different events, and things.

Juliet And what about Suffolks, well, for heavy horses and Suffolks in particular? They came a bit later?

Cherry Yes, they came later. When I met Roger he had some Shires, and then we got... we bought some Suffolks, because we thought well as we was in East Anglia we should have Suffolks instead of Shires. Roger’s ambition was to drive a four horse team, so that’s what we then decided to do.

Juliet And your first four horses that you had, can you... oh!

Cherry That’s a long while ago. ‘Rupert’, I can remember buying a foal, ‘Rupert’, he was... bought him off Clifford Earle. He was one of our best Suffolks we ever had. We had... then we had a gelding called ‘Bacton’, who was another really good Suffolk. And we... ‘Bacton’ was the first gelding that we ever won a prize with at the Woodbridge Show, because nobody would put Mr. Saunders down. So Phillip Woodward at the Woodbridge Show put ‘Becton’ in front of Mr. Saunders, which didn’t go down very well with a lot of people. But he was a really good gelding. And then we... but then we had four geldings. Oh, I can’t remember all of them then. But ‘Rupert’ and ‘Boxer’, and ‘Duke’, and ‘Count’, and... oh, a lot.

Juliet And you broke them all in your.../

Cherry /Yeah, we broke them all in ourselves. They then went to... And then we started to do a bit of farm work with them, and we ploughed the land. And we used to go and plough all day, and mates from... who, in those days there were still chaps alive who had done a lot of ploughing, and we’d have sometimes three or four pairs ploughing all day.

Juliet And how much land were you farming with the horses?

Cherry We ploughed about eighty acres every year, all through the winter and then did spring work, and then, you know, grew potatoes, and Mangle for the horses, and grew barley, and oats and...

Juliet And everything was done with the horses: the harrowing, the/

Cherry We didn’t have a tractor. So everything... If we wanted to do a job then the horses had to do it.

Juliet Wow! And so bringing up everything in from the fields as well?

Cherry Yeah, cut it all... cut it all with a binder. We used to cut the corn with three horses on the binder, and then three horses at home... We used to be on the binder... That’s the hardest work for horses, on the farm, the binder. So we used to have them on for about two hours, then take them off, they would go home, and then three more would come and go on. And then you know, two hours those other three would come back again, so they had a break.

Juliet Goodness. So three horses on a binder, but a pair on a plough? Would you have had them...

Cherry Yeah, they’re a pair on a plough, ten inch furrow, and you’d play roughly an acre a day, but you’re hard pressed to plough an acre a day. But we... It was quite light land where we were. It actually took us three years to get our land back so that that was nice to work with horses. It was panned down a bit, but... and very hard. So but once it got, you know, back to how it should be, then it was lovely work with the horses. There is nothing better than ploughing with a pair of horses.

Juliet And how many... what was the most horses you had in the stable at any one time for working?

Cherry We had... we had about sixteen at one time, when we... when we had a... showed a six horse team, because you have to have spares, and that. And then... But they used to come and go. But what we used to do is, go out and buy all the colts that we could buy, so a lot of these sixteen horses were young horses as well. And we’d buy all the colts right off the mother, and bring them home, put them in yards, or winter them... winter them out as long as we could, and then put them in yards. And then at two year old they were all broken in as [?entires], and then we would see which ones may keep as stallions, or the... and then we’d keep them, and cut the others, and they would go to work. And then you would keep working them, and then some of them would... You know, the best ones we’d keep for the team, and the other ones would just go to work, or sell them on to go to work.

Juliet And did you break horses for other people as well?

Cherry Yeah, I did break horses for other people. And when you... We broke a lot of horses in; Shires, Percherons, Clydesdales, Riding horses, and we always had four hours to be broken for other people. It’s seriously hard work. Very dangerous. And the trouble is, when you do it professionally people will sell you horses... to send you horses that erm... you know, they’ve had a go at, and then they say, ‘Oh no, well the Clarks will break that in, we’ll send that to them...’ And some of them weren’t too easy. But we managed to get through, and I’m still here to tell the tale. *[laughs]*

Juliet And did you work the stallions once you... I mean you said... colts were broken in, so.../

Cherry /All the colts were broken in, yeah, at two year old and they all worked. Yeah, they were just broken in, and did light... very light work, and then they were turned away, and got back at four, and see which ones were the best. [?Harningbeck] Henry was a classic example, because we had him, we bought him, and then at two year old we kept looking at him and think, oh I don’t know, I don’t think we ought to cut him. And then Adams wanted a stallion at the time, so they bought him as a two year old to keep as a stallion. So that’s... you know, that’s how we used to go on. Keep the best ones, and cut and work the other ones.

Juliet But you had stallions yourself? You had a stallion?/

Cherry /Yeah, we had... we bought... then bought ‘Rowhedge Count’ the 2nd], when poor George Coulson died. We wouldn’t have never had him if poor old George hadn’t have died. We bought him as a two year old at the Rowhedge sale. That was a funny episode, because the auctioneer, it was a dispersal sale, and the auctioneer ran him up. And then kept running him after we’d dropped out, thinking we’d come in again, and then got landed with him. So then he was in a serious muddle, because he hadn’t actually sold him, and that was a dispersal sale. So then we got... we... you know, he came after us, so we got him sort of worth the money. And we took him home, and of course he was Supreme Champion for five, six years. He was an absolute beautiful horse, the best, and he got struck by lightning, which absolutely broke my heart.

Juliet Yeah.

Cherry When he was nine. Nine. He got struck by lightning.

Juliet So I mean a huge amount of work, working the farm with the horses, breaking horses, and looking after the horses.

Cherry Yeah. Yeah, we had... And we’d... in those days you trained girls for... to work with horses, and when they came to you the government gave a little money, and then they went one day a week to college, and then they came and did work experience with us, so that sort of helped. So that was the mundane work got done, you know, getting the horses in, grooming them, and all that sort of thing, because when the horses were broken in we always had... most days we took them out twice a day, because I’d only got six weeks to break them. So they used to come to us raw, and in those six weeks they had to go in chained single, both sides, on the pole both sides, and then in shafts. So...

Juliet In six weeks.

Cherry In six weeks. And there wasn’t many that we didn’t have more than six weeks.

Juliet And you were working as a farrier at this... at this time, doing a bit of farriering.

Cherry Yeah, we was... we was shoeing horses. Rog... That was... shoeing was our main living, horses I’m afraid you don’t make a lot money out of. Shoeing was our main living, and Roger then took his exams and got his... he got a fellowship with the [?09.38] company of Farriers. And so we set up a shoeing business, and I used to go around helping him. And in those days the Suffolks were shod with bevels, most Suffolks were shod with bevelled shoes. And we used to go on the few days before a show, put the set of bevels on, and then polish them all up, take hours to do the job, and then after the show we used to go on the Sunday or the Monday, after a Saturday show, and take the bevels off, and put the flat shoes back on again, and the set of bevels would last the horse all season, going on and off when they showed. Because nearly everybody showed in bevelled shoes in... when we first started.

Juliet And what were the horses feet like with the shoes on and off, with the Suffolk?

Cherry Well, you know they... they did suffer a bit, but the... you know, they weren’t shown like... you know, like if they went to the Suffolk perhaps the shoes would stay on again by the Norfolk, because that wasn’t long, you see. So you know, you erm... but you didn’t want to wear your bevels out, because they all used to be handmade. I’d be striker, which is on the sledgehammer, and then... and they were all hand bevelled. So that was a serious amount of work. And all these shoes were polished, and [?raft], and... But we took a pride in it, and... you know, and because the Suffolk Society brought out the thing with, you know, classes for the best feet, and there was a two pound prize for the farrier, which was... *[laughs]* which was a lot of money. So we used to try and win that. And it was pride to win the best feet.

Juliet And do you think it helped improve the Suffolks’ feet, bringing the class?

Cherry Yeah, it did. Yeah. There aren’t many Suffolks today with bad feet. And they were known for bad feet, they were known for Shelly... Shelly feet, and they used to crack and break. But there aren’t many Suffolks like that now. They are... That has improved the feet.

Juliet Yes. And with... when... I mean you talk about winning the foot classes, but with your horses, what sort of things did you show your horses in the teams?

Cherry We showed them in hand, and we did single, pair, four and six horse team. And we had... we did show four at length. We did that at the Royal Show, just as a sort of demonstration, and we actually went round the Royal Show ring, and we didn’t lead them, and we didn’t drive them, that was all done by word, with a whip over the crest. And you tapped it for going right, and you tapped it the other side for coming left.

Juliet And what, in terms of...

Cherry And talked to them.

Juliet Talked to them. And with a working... if you were working horses you’d use four at length for what sort of jobs when you’re working them?

Cherry Well they were... mostly four at length were pulling big timber jobs, you know, where they really needed strength to pull heavy timber out. That’s what they were mainly used for. But this was just purely demonstration. We had a big load on, we had George Poole’s wagon, and we loaded it actually with corn, so that did make them look like they were working. So that was good, that did look good.

Juliet And if you had four abreast, I know you said that you’d shown four abreast, and again in a working context, that would have.../

Cherry /Well, you have four abreast... We used to do quite a bit of work with four abreast at home on... and you’d have a big wide gang of harrows behind them, and so you’d get over a lot more work. I mean you could do twenty acres with four horses, with a really big wide gang of harrows behind them. But... And as the saying is, it’s better to have one extra horse and keep going, than have lesser number, and have to keep stopping and resting them. So you... We had four, and we had the horses, so we used to have... you know, do a lot of four abreast, and... And we used to do the... we used to spread the muck with the four horse team, and that would just... that would school the horses for the team job as well, you see, so standing, and standing about. I think this is one thing that’s missed today, people say ‘Oh, you used to do all this’, but our horses were actually worked. And so when they went to a show that was really nothing to them, they knew the job, and they’d be... they’ve have been at work in teams at home, and you know, in tandems, and... you know, where we had big loads of bales, and things, where we’d have in [?charge], and one in front. And they knew the job.

Juliet So when you went to the shows you were able to put them into some special sort of... the London bus, you mentioned, and the [?Pantechnicum], where you were putting horses that you’d worked into another situation, and they could...

Cherry Yeah, they didn’t... they didn’t seem to worry about it at all. I mean when I look back now, I think to myself I must have been absolutely crazy. Because one job I used to do was the Lord Mayor’s Show in London, every year, for Colmans, and we was there once, standing behind John Parker, and this band got on the top of the bus. And I looked round, and I said, ‘Are you intending to play?’ this... this band. ‘Oh yes’, he said. I said, ‘Well you just hang on a minute mate’, I said, ‘’Because I don’t know whether these horses are going to put up with this band’. It was the drums, it was everything. So I said, ‘You just go steady when you start that up’. At any rate, they start up. By the time we’d got round the Lord Mayor’s thing in London, that’s a long... quite a long way, they didn’t take any notice at all, and they were full force, with this band. And it’s unbelievable really, what they will put up with.

Juliet But have you had any times where things haven’t gone quite right?

Cherry Yeah I’ve had... I’ve had... I’ve been lucky really. When I’ve been... I haven’t had too many times that when I’ve been out with the horses luckily, when things have gone wrong. I did have once, where the horses got hung up, and pulled the bridle off. And I’d got a load of children on, and they did take off. But that was in a... that was in London, in a big park, and I was lucky, where there was some trees, and I managed to guide them, and they stopped, and I jumped off, and got the bridle back on, and away we went. So I was lucky. But that doesn’t always happen like that. I’ve had some horrendous accidents at home, breaking these horses. But I’ve been lucky when I’ve been out with them.

Juliet And you’ve been to some pretty special places with horses, and done particular things, with...

Cherry Yeah, well I did four abreast on the harrows doing the musical drive, which they did, you know, quite reasonably spectacular. And then we had four abreast, Young’s Brewery had four abreast. And we actually did a musical drive, we led it, and with ten pairs behind us. And we led the musical drive and we did that for the Queen at Windsor. We stayed at the Royal Mews at Windsor, very luxury it was. They were in stalls. The horses were all tied up in stalls, tiled mangers, tiles all round them, brass pull out bars at the back, tap for every horse, very luxury it was.

Juliet And you stayed in the Royal Mews as well?

Cherry Yeah, we stayed up in the... you know, the sleeping quarters above the stables, so that was quite something. That really... you know, it was lovely. And we did the musical drive in the dark, you know, under floodlight for the Queen. She... And one thing which... Heaven only knows why, but she requested that all the horses at Windsor were taken down to the castle, not braided, luckily, by six o’clock in the morning, not braided, but driven down, as they would be in the musical drive. So I had to have mine four abreast. Nothing behind them, but we just drove them on long reins, and we had to drive them past the castle, and the Queen waved at us from the castle, and then we went back. That’s her request. *[laughs]*

Juliet And you’ve taken... I mean you’ve done other big shows, and special events. I think you mentioned Olympia.

Cherry We’ve been... yeah, we’ve had the horses at the Christmas shows at Olympia. I’ve had... I did Dick Whittington there with ‘Rupert’ in a tumbrel. And then we had a six horse team at the Royal International at Birmingham, and we did a sort of demonstration with Samuel Smith’s eight horse team. And that was... And we also had a horse in a tumbrel there. So for a week at the Royal International at Birmingham, that was flat out. We went in the ring twice with a six horse team, and twice with a horse in a tumbrel, for the whole week. And that was just flat out.

Juliet Yeah. And you’ve been... I think you’ve been in a film as well, or worked advising on films.

Cherry Well, we’ve done a lot of... quite a bit of film work. We did Akenfield, and then we did a lot of work with Dick Joyce, and Bygones, years ago, when Dick Joyce did the Bygones programme on East Anglia. He came down ours a lot, and did the harvest film, and Bygones films. And he did... he came down and put a lot of what we did in the archives, that didn’t actually go out on the television, or anything, but he just had it for posterity really. And like taking the binder to pieces for the road... to travel on the road, and then putting it back together, when that goes... when it’s actually worked on the... cutting the corn. And all little jobs, and ploughing, and everything, and it’s all in the archives.

Juliet Because you were... because you were working your farm with horses in the traditional manner.

Cherry Yeah. And he... and Dick Joyce didn’t want it lost, which was... you know, wonderful really.

Juliet It’s lovely, yeah.

Cherry Yeah.

Juliet And I think you also said you’d taken a horse to Ipswich Town football?

Cherry Yeah, when... I don’t know when it was... the year it was when Ipswich Town won the cup, took [?Rowhedge Count] to erm... and he... I had to lead him round the football pitch, and they all went mad, because they didn’t want him to go on the grass, their precious grass and he’d got bevelled shoes on. And the team was... walked behind him, with the goalkeeper on the shoulders, and we walked round, and that was just unbelievable, because that horse, he... I mean he did dance about a bit, but he was okay, and there was toilet rolls, and things flying about, and he was really wonderful.

Juliet And the noise.

Cherry Yeah. He was good. I mean the thing... And I also took ‘Count’ to Wembley, who represented the Queen at the Sandringham estate when he was Supreme Champion of the Suffolks, and I went in the arena then, and how you assimilate these things. Because I walked into the arena, pitch black, and then six floodlights come on him you cannot simulate that at home. There’s nothing you can do. And that’s the same as when I went to Olympia with ‘Toby’ and ‘Richard’ on the bus, to do the Christmas show. I mean we went in there, and we had to walk round where they had the bus. There was bands, there was everything, and then polystyrene came down as snow. And again, you go in, pitch black, and six... How do you simulate that at home? You have to have trust in your horses.

Juliet And they have to trust you.

Cherry And they... they did it. Unbelievable.

Juliet So with this multitude of horses over the years you must have had sort of ailments and problems with them. What would be... would you/

Cherry Yeah, we did. We did.

Juliet /work with them yourselves? Did you have any sort of tips you’d picked up, perhaps from other people? Or have you found your own methods of curing them?

Cherry Well, you find your own methods, but you... I mean there was a lot of books about then, weren’t there? *[someone coming into the room]* This is being recorded.

?Roger Ah! How are the historians getting on? I’ll leave you to it.

Juliet I don’t know which button I’m pressing to pause it. No. Sorry.

Cherry We did have... you know, you learn, and you read these little books that all these horsemen used to have. And I do know one story, which was actually in the book, ‘Horse [?Power of Magic]’, because George [?Ewett] Evans used to come ours quite a bit, and he’d sit like you are now, at the microphone, and take all this down. And I did have a case where I was out with a horse, and it stopped, and it wouldn’t go, and I never... I couldn’t get it past this spot. And then when I went out a stoat had killed a rabbit. Now, they say... they say, if you get the rabbit, and you get the liver out of the rabbit, it... the stoat paralyses the rabbit, you see, and you can get... and it does something to the liver, and you get the liver out, and you do this, and you do that with it, and then you can do anything with the horse. And that’s the same sort of thing with the frog’s bone. Now that’s a myth. I don’t know... you know. But I did try that out. You get a frog’s bone, you put it in an ant hill. I didn’t actually do that. And then you... you... the ants eat all the flesh away, and you’re left with the bones. Now you put them in the river, and one bone will float upstream. Well, I did all this, and to my amazement that didn’t actually float upstream, but it stayed where it was. And they say if you take that bone, and do this, that and other with it, then you can do anything with a horse. But it did, in actual fact, stay where it was, in a running stream, which was quite eerie really. *[laughs]*

Juliet Yes. You wonder how they thought these ideas up in the first place.

Cherry Well, they do, yeah. And you know, we found potions, and... We did have a lot of oils, and things, that we used to... you know, used to use on the horses, and they... some work, some don’t. We did, in actual fact, we did feed a bit of arsenic to our horses, as poison. But poison to horses... poisons are the best tonic in a very mild way and arsenic would make the coat shine.

Juliet And what else would you put... I mean I’ve seen you with... you do your wood flour on the legs, and...

Cherry Yeah. Well we... that’s... that’s really a Shire trait, where you wash the legs, but also rinse them all out, and then you dry them with wood flour. And that is... that makes the hair... scalds the hair, and it makes the hair very white. Bone dries them, so you won’t get cracked heels, and that sort of thing and I still use that today on my hunters and that, and that does dry the hair.

Juliet Yeah.

Cherry But that’s... that’s the Shire boys... you know, they make their white legs white./

Juliet White.

Cherry /Yeah.

Juliet And what about the harness, I mean keeping all the harness in top condition, what would be.../

Cherry /Yeah, we was... we was lucky with the harness. We bought this... you know, we got a hold of our harness, that was so expensive in those days, and getting the harness together is a nightmare, and we wanted to show a team. We first showed it... the first team we showed was actually in double shafts. We had double shafts, and two trace horses in the front, which we soon found out that the horses in the shafts didn’t go as well as the [?Breweries], because they felt sort of a bit tied in, so we thought well we’d best go over to a pole. So we went... we then changed over to a pole, which then you need different type of harness. And our set of harness that we managed to obtain, we managed to obtain it mainly because a woman had this set of harness, and she wanted a filly that we’d got, so we did a swap. But that was double shafted harness, so we had to then... And then Mann’s Brewery packed up, and we was able to obtain some of their harness, and so we made up this... It was completely match, and six horse teams had a harness, and... which was Brewery harnessed. But the shafted harness was actually pre-war, it was all made before the 1st World War, and it was in a bit of a state. And keeping your harness tip top condition is seriously hard work. And of course in them days we had chrome, it was all chrome chains. Now it’s stainless steel. And when you have chrome you’ve only got to have a wet day, or you take your horses down by the sea, and your chains are rusty. So you have to clean them every time you use them.

Juliet Blimey.

Cherry It is hard work, yeah. Yeah, it is hard work. And I mean I did a lot of advertising work with my horses. I was out somewhere, oh, nearly every weekend, doing carnivals, and fetes, and jobs that people want... you know, giving rides, and doing like the Lord Mayor’s Show, and did a lot of carnivals in London. Opening pubs for breweries. I drove horses for Watneys, Manns, Trumans, Shires. I did the Lord Mayor’s coach in Norwich for three or four years, driving Watney Shires, picking up the judge from where he lived, taking him to the cathedral. Picked him up there. Taken him to the cathedral, where he was then blessed to give good judgement, and then I drove him on to the courts, to do his job, and then drove him home. I did that for three or four years. John Parker now does that with a four horse team of light horses. So...

Juliet I mean probably very difficult to say, but could you say perhaps what you enjoyed the most? I mean was it the farm work did you enjoy? What would be...

Cherry Well, I was lucky really, because I... all the year round I had something to do. You know? We did the work with the horse all winter, and I hunted. I was Master of Hounds, and I hunted, and I was Master of Hounds with the Essex and Suffolk for fifteen years. So we hunted, and we worked the horses all winter. Then we got them sort of ready for the shows, and then I’d start travelling... I did love travelling over the... round the country, and meeting all different people, staying all in different places. I used to go to Somerset, Wales, Yorkshire, all over the country, doing advertising work for all the breweries. And it’s nice when you drive... you know, one day you’ll be driving a pair of Shires, the next day you’ll be driving a pair of Suffolks, and then perhaps a pair of Percherons, and it was nice just to do all the different jobs. And then of course I travelled a stallion. First we had ‘Count’, and then we had a Shire stallion off the society, Shire Horse Society, and we used to have about... between forty and fifty mares come to the two stallions. So that was serious amount of work. And so we did a lot of stallion work. And then people, you know, couldn’t get the horse... mares to the stallion. So I said, ‘Right, well we’ll travel him’. And I used to travel all round Norfolk with ‘Count’, and... well, [?Rowhedge] ‘Alpha’ first, and then [?Rowhedge] ‘Count’. And nothing to cover up to seven, eight mares a day, going from one farm to the other. Now they worry if their stallions can cover two mares. *[laughs]* And we used... you know, we... And then we’d have mares to foal down for people, and then they’d come to be foaled down, and then you’d get the mare back in foal again.

Juliet But you didn’t breed many foals yourself? But...

Cherry No, because we bought all the colts. Yeah. And in those days, you see, nobody wanted the colts a little bit like today really, I suppose. But nobody wanted the colts, so you could go out and buy colts for very little money. And of course in them days there was the meat trade, which is gone now. So you could go out and buy colts knowing that you’re not going to lose serious money, because if they didn’t come to it they would go for the meat trade, if it... you know, if they didn’t... weren’t right, or... you know, they didn’t make the job, or anything like that. I mean our geldings, when they’d done... you know, when they got old and they’d finished their work, they would make up to eight hundred pound. So they were actually worth more dead than they were alive.

Juliet And that was useful money, because you.../

Cherry /Well, that was very... yes, very. Because you weren’t going to... you weren’t going to go out and buy all these colts, because some aren’t going to make it. I mean you know, you go out, and you take the risk, and you buy the colts, and some won’t make it. But you knew you had a fall back, where that trade has gone now. Now if you have a... lose... you know, a horse has got to be put down, you have to pay very nearly... not... and you know... But that was a good... that was another job I did. I used to take a lot of horses to the Knacker man for people who didn’t want to have their horses put down, and I would tell them that I would make... you know, I would see them shot, and put down, and you know, they knew that they trusted me to know that the job was done. That’s another job I done.

Juliet A job... you’ve done a huge number of jobs. Well it’s been fascinating hearing about all your stories. Is there anything else that you can think of to tell us, to record, or any particular memories or ideas?

Cherry Well, one of our best achievements was winning the Team Championship at the Royal. We did it with George Poole’s wagon, and we went there and won the Team Championship. And you’ve got to remember, in those days you were against... we was against all the breweries. And there’s none now, but in those days there was serious number of breweries, they were all breweries. And those men are paid purely to produce a four horse team for that brewery, and show it, and win. And we won it erm... we won it in ’84. We won it in ’84, with four Suffolks. And we went the next year, and we won it again. And then we went the next year, and that was a bit tough, because we wanted to win it, and all three years there was Shire men judging. We didn’t... we weren’t lucky enough to have a Suffolk man judging, we had a Shire man judging. And the third year we was really keen to win it, to win it three times, and... you know, we gave... the breweries gave their shows, and then we went out, and erm... and I did say to Roger, ‘Go on, let ‘em go, we’ve got nothing to lose’, and when they went down the straight the crowd cheered, because they really did go well, because Roger could drive a four horse team. And we pulled in, and we were pulled in first. And Graham Ward was judging it, and I said to him, I said, ‘I didn’t think you’d do that’, he said, ‘I had no choice’. So I thought we had won it fairly and squarely. And of course that’ll never be broken, because the Royal Show has now finished.

Juliet That is a wonderful achievement. Yeah.

Cherry So that was... that just did bring a tear to my eye, when we had the cup for that. That was wonderful, yeah.

Juliet Oh. Well Cherry, thank you very much indeed/

Cherry That’s alright.

Juliet /for telling us these stories, and allowing me to record them. So thank you.

Cherry You’re welcome.