

Lucy Wright: Hello, I'm Lucy Wright.

Juliette Maxam: I'm Juliette Maxam, and welcome back to Life on Rails.

Lucy Wright: We both work in PR at Greater Anglia and in this podcast, we want to take you behind the curtain at one of the UK's biggest train companies.

Juliette Maxam: We're talking to all kinds of staff at Greater Anglia, those who work in stations, depots and on trains, head office support staff, and some of the biggest names in the train world or local celebrities.

Lucy Wright: And in this winter episode, we speak to Julie Berry, one of the voices for Greater Anglia's announcements.

Juliette Maxam: So you're coming out of London, Victoria, you might go through places like Pulborough, Billingshurst, Horsham, there's more to come, you hear that inflection, and then Portsmouth and Portsmouth Harbour

Lucy Wright: Accessibility manager, Rebecca Richardson.

Rebecca Richardson: I've brought in professionals in equality training, communications professionals to help create an accessible comms strategy. That's probably the most satisfying part of my job is to give a voice to disabled people,

Lucy Wright: Our resident fares guru, Ken Strong.

Ken Strong: A London Night Out is when you are actually going out for the whole night and coming back the following morning, either staying in a hotel or just going to a club and spending the whole night in a club and doing what you do during the night as people do.

Lucy Wright: And Martin Beable talking about the green features on our new trains.

Martin Beable: We've got a fleet of new bi-mode trains. They're called bi-modes because they can use two types of power, so diesel and electric. When the trains run onto areas of the network where there's overhead wires, the trains can use the electric systems on board, which are really green.

Lucy Wright: To kick things off, though, we are going to speak to Jason Brandon, our brand manager in charge of our trains designs.

Juliette Maxam: Jason, how are you? Thanks very much for coming on.

Jason Brandon: Thank you. I'm very good, very good.

Juliette Maxam: How did you decide what colour the new trains were going to be and what they would look like inside?

Jason Brandon: Yeah, it's a good question. It is a blank canvas to some degree, but there are certain factors which kind of push you in certain directions. So first and foremost is the brand, the brand colour palette, and that is set. But then you have to develop those colours. You can't just use the exact same red, the exact same grey, the exact same blacks

and whites. You have to flex them to work on different materials and that takes an awful lot of testing and lots of samples flooding both my house in my office. I've got a crazy cupboard full of samples upstairs. You want to make it a comfortable environment. Our brand colours are contemporary, but they're not necessarily what I'd call comfortable colours. They're quite cold and harsh. So you want to add in different textures, lots of different gradients. Whether that be a wood grain that we introduced or metallic looks, they all add and have to blend together.

Juliette Maxam: I'm interested. How much does your house look like the inside of our lovely new trains?

Jason Brandon: I'll be honest. Yes. There is a lot of gray in my house and I use wood grains to break up that grey. So yes, there is definitely an element of my taste in there. But then I think my main objective was to ensure that it was comfortable for as many people as possible.

Juliette Maxam: I've got to ask you, why carpet? Our new trains have got carpet, which I personally really like, but other people might think is slightly impractical.

Jason Brandon: There's two things really. I mean, one is, and you've said you like it yourself, and that is because there is a slightly more luxurious feel about carpet that makes you feel like you are on a higher class service. On our class 720 Austin-built trains, the underfloor heating requires a very specific type of flooring, not too thick of a carpet so that the heating can't get through, but then also not too thin a lino so that too much gets through and we end up kind of melting the glue on the lino. So there's a very specific fabric called Forbo which is a halfway house between those two, while it's also easy to clean.

Juliette Maxam: We sat on the seats that we took out to our road shows. Now I really like these seats. I love the lumbar support, I find them really comfortable. But can you tell me a little bit about how you chose the design for these?

Jason Brandon: Yes, so when we were looking at the seats, there's lots of different elements that we wanted to incorporate. Our in-city trains have always had popular seats. One of the things that used to catch people out was the armrest and they used to have to slide over laps a bit uncomfortably at times, whereas this was the up and down seat armrest was very important to make sure we had that. One of the key features is sometimes you sit in the seat and you think that's it, but you have to think about the seat in front of you as well, textures as well. So we've selected a (inaudible), well you can hear my hand rubbing on it now, because it's got a bit of give to it, which actually adds an extra level of comfort as well. I've always been a fan of leather in the correct use. When you have a seat that's all leather, sometimes you end up sliding off of it, whereas we've opted just for the headrest, so we've got a slightly different headrest texture to the rest of the seat, which adds extra luxury as well.

We've actually got the leather all the way through the train, so we've really kind of upped our standards out the train. And we also wanted to make sure that we had seat back tables as well.

Juliette Maxam: That's that special S shape.

Jason Brandon: Yeah. That, that S shape's not only good for the person behind you, but also that is kind of vital for your lumbar support and good posture on the journey.

Juliette Maxam: What about the foam? Because some people seem to think that we can put in their settee-type comfort on a train seat, but there are other things to consider aren't there?

Jason Brandon: There are, yeah. There's lots of legislation, rigorous fire and smoke testing, the entire carriage goes through a fire and smoke test. So the more foam you have in a seat, the more smoke is emitted. Unfortunately it's that that kind of triggers those tests and fails the seats. So we do have to reduce the amount of foam that's in the seat so that we pass those tests. But yeah, we try to make up for that in the fabric choices and also, more importantly, the shape of the seat.

Juliette Maxam: And we do get an awful lot of feedback from customers saying how comfortable the seats are.

Jason Brandon: Yeah. I think we get lots of good feedback on that.

Lucy Wright: We now go behind the scenes with Rebecca Richardson, our accessibility manager. Hi Rebecca. Thanks for coming on our podcast.

Rebecca Richardson: Thanks for inviting me.

Lucy Wright: Can you just tell me a bit about your role please? What it is that you do?

Rebecca Richardson: Yes, so like you said, I'm the accessibility manager and essentially I'm the gatekeeper of our accessibility policy, which is our commitment to how we support customers with access requirements. That means I get involved in every area of the business. I mean, I work across all the different departments, all the different teams. We look at policies, projects, explore where customers might encounter barriers when they travel and try and unpick that and work to remove them. So it could be working on rail replacement policy one day or writing training programs for colleagues the next, or maybe supporting the fleet team with new train design, that sort of thing.

Lucy Wright: It's a really, really important role. And like you said, it encompasses every aspect of the business and a lot's changed over the past couple of years, hasn't it? We've obviously got our new trains. So can you just talk me through what accessibility features we have on the new trains?

Rebecca Richardson: Yeah, sure. So the accessibility of trains is a regulatory standard and trains are designed according to that. This includes a lot of technical details, such as lighting, information screens, things like color contrasts, size of the wheelchair space, for instance, and even how many wheelchair spaces the train has to have.

Lucy Wright: The new trains have been running now for a couple of years. So what kind of feedback have you had from our disabled customers?

Rebecca Richardson: The feedback we've had from customers has been really good actually. And there's a lot about these trains that make them significantly better than what we were running before. But from an accessibility point of view, there's no denying that the level boarding that we've now got at the majority of the stations that these trains call at is

completely transformative for how people can access rail services more independently. And so, yeah, it's been really nice to have that feedback.

Lucy Wright: How can customers arrange assistance when traveling?

Rebecca Richardson: There are lots of different ways, but I would probably suggest people consult our website. On the front page of our website there is button for accessibility and it'll take you through to the pages where there's lots and lots of information about assisted travel and our accessible travel policy and how people can find support for their journey. So I would suggest customers go on the website first and there's lots of different ways that they can get in touch with us.

Lucy Wright: What's your ultimate goal for making travel accessible? What are you hoping to do in the future?

Rebecca Richardson: Well, I think there's probably an awful lot still to do. So we've made some really good progress over the last few years, tackling some of those barriers that people face when they travel, but there is an awful lot still to be done both within Greater Anglia and actually the wider industry. Making rail accessible is more than just altering the physical infrastructure of a station. It's ensuring everything that we do from how we manage customer information, how we maintain facilities such as lifts and toilets, how we sort our rail replacement, for instance, it's how we do that with an inclusive mindset and in a way that makes it accessible for as many people as possible.

Lucy Wright: You really have achieved so much in your role. What is it that you're most proud of?

Rebecca Richardson: I think ultimately the thing that I have taken the most satisfaction from, I suppose, is how I've been able to personally amplify the voices of disabled people within the business in a really meaningful and professional and respectful way. So I've brought in professionals in equality training to support our training program, communications professionals to help create an accessible comms strategy. And another project that I worked on in the same sort of vein during lockdown, and you may remember, Lucy, I worked with a disability equality expert to build some webinars for colleagues. We spoke to lots of disabled people about their experiences of traveling by rail. That was really good. And it helped us with our training program for colleagues. That's probably the most satisfying part of my job is to give a voice to disabled people.

Lucy Wright: I do remember the training. I thought the training was really good. It was so helpful and there were tangible things which I took changed in the way that I work as a result of the training and the work that I do on a lot of our social channels. Thank you so much for coming on our podcast. Thank you so much for all the hard work that you do.

Rebecca Richardson: Thank you.

Lucy Wright: Now it's time for seasonal myth busters. And in this episode, I'm quizzing Juliette on cold weather. We are very much in the winter months now, and today we're going to talk about what winter weather means for the railway. So Juliette, how do our trains cope with snow and ice? And what do we do to prepare for this kind of weather?

Juliette Maxam: We have got some great tech on board. Did you know, we've got snow brakes and they kick in automatically in the right conditions. So the brakes come on like dominoes down the train, one set of wheels after the other, putting heat into the brakes and keeping them clear of snow and ice. And we've also got these things called heated couplers. You join two trains together, and those are with couplers, and it stops the couplers from getting frozen so you don't have delays because you can't join the trains together. Just quite amazing.

But we've got some other really low tech things as well. We've got snow socks for horns, these are on our old trains, because if the horns fill up with snow, the horn doesn't work. If the horn doesn't work, the train has to go at 20 miles an hour and nobody wants their trains crawling along, do they? So we've got these special socks to keep the snow from going into the horns. And the new trains, I mean, they are incredible. They've been put through their paces in something called climatic testing, which is they're put into this horribly cold chamber, you would hate at Lucy, iced up, snowed up and it makes sure that the train functions properly in bad weather. But customers can be toasty on board because we've got modern heating systems on all of our new trains to keep everybody nice and warm.

Lucy Wright: And how does Greater Anglia prepare for the cold weather?

Juliette Maxam: Preparation is absolutely key. We've spent the last few months drawing up plans for every kind of weather. Winter, the biggest problem, snow ice, and then a bit of wind can create blizzard conditions. So we've got plans for our customer service staff, our train drivers, our control, so that when the bad weather strikes, we know what we are doing. We keep a really close eye on the weather all year round and we have detailed 24 hour forecasts and then two to five day weather outlooks, working very closely with Network Rail who run the tracks, the overhead lines, the points, the signals, all of that sort of thing. When the temperatures do plummet, and let's hope that doesn't get too cold this year.=, There's lots of stuff that we do. We can treat our new trains with stuff called pre frost and it's like a sticky, bloopy gel that has a much lower freezing temperature than water. And we stick it onto the underside of our trains so that when the trains are rushing along between, say, Norwich and London they don't get frozen up with ice and snow. I really like the thermal warning signs that we have in stations which change colour when it's icy. Because, let's face it, you can't always see ice, it's a bit like black ice, and the last thing you want to do is go skidding along the platform.

Lucy Wright: As you said, Network Rail, they have responsibility for track and infrastructure. Whereas our responsibility focuses more on the actual running of the trains and the managing of the stations. So what does Network Rail do to prepare for snow and ice?

Juliette Maxam: Oh wow. Network Rail have some really cool bits of kit. Remember the snowplough? Oh the snowplough, in Beast from the East videos of the snowplough just went viral. They are incredible. They go along the track and they just blast all of the snow out of the way, making an amazing sound as they do it. But did you know, they've also got a train called an ice maiden? And that's for knocking all of the icicles off tunnels and equipment. And in fact, as well as the ice maiden, they have icicle patrols. And so these Network Rail engineers and workers go around the system, making sure there aren't any icicles, clearing all the points. And the points actually have heaters as well to keep them warm so they don't freeze up. Because if the points freeze up, the trains go in the wrong direction.

Lucy Wright: You mentioned there, the snowplough and the long icicles. And we've had those in Ipswich tunnel. I remember it really well. So we'll put a link to some of these pictures and videos in the show notes. Are there any misconceptions about snow and ice on the railways that you'd like to correct?

Juliette Maxam: I'd just like to remind people that our railway is built for our weather. We're not Germany. We're not Canada. We're not used to extreme temperatures. We have a bit of snow and ice maybe for one week a year, if we are lucky we don't get any at all in East Anglia. Just as schools close, roads clog up with congestion, remember a few years back when everybody was abandoning their cars on the M 11, the railway has to take precautions as well. But the thing that we can guarantee is that we will always let you know of any changes to the service as a result of the weather. And just keep an eye on our website, keep an eye on our social media. We'll let you know. Always, always check before you travel. That's our advice at all times of year, but especially in the winter.

Lucy Wright: Brilliant. Well, let's hope this winter is kind to us and not too harsh. Thank you so much Juliette and I look forward to speaking to you in the spring where we will be back to talk about April showers, flooding, and all types of challenges that are associated with spring weather.

Juliette Maxam: It's time now for greener Anglia, and joining us is Martin Beable, Engineering Director at Greater Anglia. Hi, how are you?

Martin Beable: Hi Juliette. I'm very good, thanks. How are you?

Juliette Maxam: Oh, fine, thanks. Really good to have you as a guest. So can you just tell me a little bit about your role please?

Martin Beable: Yeah, of course. I'm Engineering Director, so I'm responsible for providing trains to the network, the right amount of them, safe, reliable every day so that our passenger just can get to and from where they want to go. And I'm also, excitingly, responsible for buying the new trains that are rolling out across the route at the moment, which is a lot of fun and keeps me entertained, keeps me off the streets and it's a really good job. I really enjoy it.

Juliette Maxam: Wow. Pretty broad role there.

Martin Beable: Absolutely.

Juliette Maxam: And very important, very important. We are here today to talk about our green features on our trains and our trains have some amazing green features, but I'm just interested, which do you think are the coolest?

Martin Beable: As a man nearing 40, I'm not sure I'm in a brilliant position to be the judge of what's cool, but I'll give it a go. We've got a fleet of new bi-mode trains. Now those of you that have been traveling on our network around Norfolk and Suffolk, especially, will have seen these. They're called bi-modes because they can use two types of power. So diesel and electric. Electric can be drawn from the overhead lines. So the diesel engines they've got are built to modern standards, which really limits the environmental impact of them, and then when the trains run onto areas of the network where there's overhead wires, the trains can use the electric systems on board which are really green. As efficient as you can get. So

effectively, our drivers can make sure that they're always selecting the most appropriate type of power to use and can go for the greenest. They're the only rural trains like it in the entire country at the moment, which is something I think we should be proud of.

Juliette Maxam: Oh, absolutely. That's incredible. It really is.

Martin Beable: They've also got the capability to fit batteries later in life. So if, say for example, battery technology gets better... I know that lots of people will think, "Well, batteries are great now, aren't they? I see the Teslas driving up and down the street every day." And batteries are good and getting better, but when we're talking about moving trains that are potentially hundreds of tons, you just don't have the right level of what we'd call energy density in a battery. In other words, you'd need a massive battery to keep a train like ours running it all day. But in the future, we expect batteries to get smaller and better. And therefore we hope to be able to replace the engines on some of our trains in the future with batteries which will help them become even more greener.

But we've also got some fantastic stuff on these new trains here, like regen brakes. Where we've got trains that are being powered by overhead line electricity the trains normally have, well the trains do have, electric motors which they use to power the wheels. So the power comes in from the overhead lines, through a transformer, and then we use it to power the motors. So when we're breaking, we stop powering those wheels and those motors effectively turn into generators. So they generate electricity. So the momentum that the train has got, the train uses that momentum effectively to generate electricity and put it back into the overhead lines. Now that means that the trains that are coming up the network behind it can use that electricity. And if you are using a traditional, old diesel train or an old electric train, you won't have that capability. So it really is pretty incredible and a really efficient way to operate a train and to travel. And so all of our new train have got that capability, which I think is fantastic.

Juliette Maxam: Gosh, these are just such incredible energy saving features. Is there anything else on your cool list?

Martin Beable: Well, it's a little bit less cool, I think, but they're actually designed to be a lot lighter as well. Now, like I say, it's not a really snazzy feature, but it's a really simple, important, basic feature which helps to limit the amount of electricity we have to use, the amount of power we have to use to move the trains around. Because of course, if they're lighter it takes less effort to move them around. And we've done that with the manufacturers through a range of different ways, but primarily a lot of our old trains were made out of steel. The new ones are made out of aluminium.

Juliette Maxam: Oh, just brilliant. So how much does thinking about the environment and measures to combat climate change come into the decisions that you are making every day? Has it changed the way that engineering in the railway is done?

Martin Beable: Absolutely. So if you were to pull out a copy of the specification that we wrote for these trains, energy saving and reducing the carbon footprint of the trains was written through it like a stick of rock. You would see that the trains were designed so that they could easily recycled at end of life. Just for instance. They were designed to try and be as energy efficient as they can be. They were designed to reuse energy, as we've already talked about, when it's at all possible.

But also, it's not just the design of trains, it's how we use them as well. So we're always looking to minimize the amount of movement of empty trains around the network, so to get

them into the right place for the next day, we try and reduce that, all the way through to making sure we're managing our waste and trying to recycle at the depots as well. It's a really core part of what we do and who we are. And we know that it's really important to our passengers and it's getting even more important to the UK public and to the world as a whole. So we need to play our part in making sure we're focusing on our environment and sustainability as well.

Juliette Maxam: That's brilliant. And of course we play our part and it means that people choosing to go by train are reducing their carbon footprint more and more as we make improvements and we cut our own carbon footprint.

Martin Beable: Absolutely.

Lucy Wright: We're joined now by Ken Strong, Greater Anglia's resident fares guru. Ken, welcome back.

Ken Strong: Thank you for having me back.

Lucy Wright: Back in October, we heard from you about the benefits of advance tickets. Christmas is coming up fast now, and I just wanted to speak to you about how our Group Save and London Evening Out and London Night Out tickets can help people with their holiday plans. So when traveling in groups, is it cheaper for people to buy tickets separately or together?

Ken Strong: We have a very good offer where people traveling in groups of between three and nine people can buy tickets together and save a third on each ticket. So that's obviously worth doing.

Lucy Wright: And how can people do that? Is there an option when people go to book their ticket?

Ken Strong: If you're booking online and you go to the rail card options, there is one of the options is for Group Save, as the offer is known. And you just put in one lot of Group Save and you and you get the discount on your group. Once you've selected the number of passengers, obviously it won't let you do it if you don't put in that you're three or more people.

Lucy Wright: So no need to buy a rail card or anything like that, just pop in that there's more than three of you travelling and you can get Group Save.

Ken Strong: Easy as pie. You can buy it from the ticket office, you can buy it online. You can buy it on the app. Easy as pie, just specify how many people are traveling and select the Group Save discount. And another useful tip, if it's two adults and one child, you can make the child an honorary adult, just select three adults, and then you only pay for the two adults and the child, in effect, is free. So that's a useful little tip as well.

Lucy Wright: That's a great tip. And it's Christmas shopping season and people are now enjoying mini-breaks after having limited travel during the pandemic. So can you just tell me a bit about the London Overnight ticket and the London Evening Out as well please?



Ken Strong: We have a couple of offers that the London Evening Out and the London Night Out, which are available on quite a lot of our long distance routes into London from north Suffolk and north Essex and Cambridgeshire. The London Evening Out ticket is, as it suggests, going for an evening out in London. So you book a specific train to go out and then the return is flexible and you can go back anytime that evening. The first train you can book out is right about 14:00, 2 o'clock in the afternoon. Obviously it varies depending where you're coming from. And then you can go back on any train apart from in the main high rush hour between five o'clock, seven o'clock. But anytime other than that, you can come back. So you can go to London, have a meal, see a show, have a few drinks, whatever you want to do, and come back that same evening. And it's cheaper than buying an ordinary day return.

The London Night Out, also as the name suggests, is when you're actually going out for the whole night and coming back the following morning, either staying in the hotel or just going to a club and spending the whole night in a club and doing what you do during the night, as people do. And that one you can come back anytime the following morning from 08:30 onwards until midday on a weekday and anytime at weekends up till 12 o'clock. And again, it's anytime after roughly 2:00 PM to go into London on the afternoon of the first day.

Lucy Wright: That sounds brilliant. Thank you so much, Ken.

Ken Strong: Thank you.

Juliette Maxam: Up next is travel surgery where Lucy and I sit down with a special guest to pick the perfect destination on our network for them.

Lucy Wright: And today we're joined by voiceover artist, Julie Berry. Her voice is heard across the country, including on our trains. As well as doing announcements for Greater Anglia, Julie is the voice of the Piccadilly Line and for all train lines over Southern England. And she's also worked for brands such as British Airways, CNN, Sainsbury's and Marks & Spencer. Hers is definitely a voice you'll recognize.

Juliette Maxam: Hello, Julie, how are you?

Julie Berry: Hello there. I'm very well indeed, thank you.

Juliette Maxam: To kick it off, I wondered if you could describe your role for us, for someone who's never heard of voice acting.

Julie Berry: Well, voice acting encompasses all sorts of things because you might be the disembodied voice on a television advert, or on a radio advert, or you might be the narrator on a documentary, or you could be doing a corporate narrative, but basically it's when just the voice is involved, no body needed.

Lucy Wright: And how does voice recording work? Do you spend the whole day in the studio listing off Greater Anglia station names? How does it work?

Julie Berry: It's a largely put together by a super computer. So you'll take a short phrase, for example, change here, and that will be put together by the computer with something like, for stations to, wherever. So you've got all those sort of little bits. The front four coaches are for somewhere and it'll list a load of things, the rear four coaches are for wherever. This service is for, it will be a phrase and then all the stations get recorded separately in different inflections, depending on where they are on the line. For example, say, you're

coming out of London, Victoria, you might go through places like Pulborough, Billingshurst, Horsham, there's more to come, you hear that inflection, and then Portsmouth and Portsmouth Harbour or whatever is at the end of the line. Once upon a time, we used to do three different inflections. When I first started doing this back in the '80s there would be this station, this station, this station, then there'd be a penultimate one, this station, and this station. So I don't know if you can hear the different.

Juliette Maxam: Yeah, I can. I'm going to listen out for that next time I'm on the train.

Lucy Wright: Julie, do you live on Piccadilly Line?

Julie Berry: I do. I actually do. And that's partly why I did the job.

Lucy Wright: I love this.

Julie Berry: I know, I know. I hear me all the time.

Juliette Maxam: So just do you not mind the sound of your own voice?

Julie Berry: I mean, I not only have a trained voice, but I then trained other voices for five years and you learn your craft. You really learn your craft and what your voice will and won't do. And mostly I've had very, very nice feedback about my voice. The only time I didn't was when I did a job for British Telecom at the end of the eighties which was being the voice model for director inquiries, the first automated director inquiries when there was only BT and I had to do all the Welsh exchange names. But one of the newspapers down in Cardiff or something, when the AVR was rolled out there, some journalists said that I sounded like Margaret Thatcher. I don't think so.

Lucy Wright: You don't sound anything like Margaret Thatcher. No. And outside of voice acting, have you got any other creative pursuits that you enjoy?

Julie Berry: Well, I wrote a book called Ray's Game about a man called Ray Haff, which I published under the name of Jools Berry. And that's quite fun.

Juliette Maxam: Oh, it's just fascinating hearing about your career and how you got into it and all the different things you've done. But we must ask you some questions about what you like to do, because we want to send you somewhere on our network. When you are recording announcements of station names, do you ever think, "Hmm, I like the sound of that place. I'd like to go there."

Julie Berry: Oh yes. There are always places that sound rather exotic and one of them is in Norfolk, Sheringham. I've always thought, "Sounds like it must be very beautiful," somehow.

Juliette Maxam: It's certainly a very quaint little coastal town, gorgeous scenery, clifftop walks.

Julie Berry: Sounds good

Juliette Maxam: In your spare time. What type of things do you like to do? What do you like to do for fun?

Julie Berry: In the country I love to get out and walk on the downs in Sussex, if I'm down that way. I love a good hike up a hill.

Juliette Maxam: Ah, well, we've got a lot of countryside in East Anglia and I think we've got something just perfect for you, actually. You could catch a train to Sheringham, you must go and see it, you've wondered what it's like, you've announced it often enough, you must go and see it for yourself. And then you can walk the coastal path, part of the Norfolk Coastal Path to Cromer which is another quaint seaside town, wonderful fish and chip, Cromer crabs. If you go in the summer there's even goats on the hills.

Julie Berry: Wonderful.

Juliette Maxam: And it's just a four and a half mile walk. So not too taxing, but wonderful views over the North Sea, which really does look blue on a beautiful sunny day. So yeah, let's send you a ticket to Sheringham and we'll send you details of the walk.

Julie Berry: That sounds absolutely wonderful. I would love that. Thank you.

Lucy Wright: That's it for us for this episode, we hope you've enjoyed listening and exploring more of what makes Greater Anglia tick.

Juliette Maxam: If you've enjoyed this episode, please do leave us a rating or review on your podcast platform and tweet us at @GreaterAngliaPR

Lucy Wright: Life On Rails releases quarterly, so be sure to check back next time for episode three.

Juliette Maxam: In the meantime, though, follow or subscribe to the podcast for free so you never miss an episode and visit our website at [www.greateranglia.co.uk/podcast](http://www.greateranglia.co.uk/podcast) for more information.

Lucy Wright: Thanks for joining us. Bye.