

Juliette Maxam: Hello, I'm Juliette Maxam.

Lucy Wright: I'm Lucy Wright, and this is Life on Rails.

Juliette Maxam: We both work in PR at Greater Anglia, and we want to show you exactly what makes one of the UK's biggest train companies tick.

Lucy Wright: We're talking to a range of people, from train testers to sustainability experts, as well as some special Greater Anglia celebrities.

Juliette Maxam: In the spring episode, we talk to the award-winning poet and East Anglia resident, Luke Wright.

Luke Wright: I was a terrible writer when I first started. Everyone's a terrible writer. No one's great off the bat. You've just got to work on it. It's like anything else.

Juliette Maxam: Head of safety, security, and sustainability; Matt Wakefield.

Matt Wakefield: When you take into account the railway in its entirety, people don't realize the amount of influence or how we help and assist local communities in connecting those together.

Juliette Maxam: Our resident fares guru, Ken Strong.

Ken Strong: Nowadays a wide range of rail cards that cover a large swathe of the population. So you can have everything from the 16 to 25 rail card. And then of course, at the other end of the spectrum, we have the senior rail card...

Juliette Maxam: And Kim Bucknell head of revenue protection.

Kim Bucknell: Always blame your mum. So my mum did not give me any money for my ticket as she spent it on fags. I didn't buy a ticket because my goldfish died and my head is all over the place, which is probably one of our recent, most funny ones

Lucy Wright: To kick things off though, we are going to speak to Jon Lusher, one of the leads in our new fleet programme.

Juliette Maxam: Hi Jon.

John Lusher: Hi Juliette. How are you?

Juliette Maxam: Good thanks. You've done a lot of work testing our new trains. Can you tell us what these tests are and why we have to do them?

Jon Lusher: Certainly. Testing of new trains falls into a number of categories really. You could split it into two main sections. One is the testing that's undertaken by the manufacturer. Secondly, it's the testing that we undertake as a business to ensure that we use these trains correctly. So manufacturer testing, I suppose, starts with what we call type testing. So the type testing process is effectively demonstrating that you have a safe train. If we take the fundamentals, there are standards that require the train to be able to brake from certain speeds at certain deceleration rates obviously. They're sensible obviously. Through to a whole range of very detailed standards, especially for us with electrified units or electric units, lots of demonstration that's all safe for traction and braking, et cetera. The other part of type testing is more the customer requirements. So for our manufacturers to demonstrate to us the functionality that effectively we've ordered and we've bought has been delivered. So if I was to take a simple, although not a simple system by any means, but a simple example would be our passenger information systems, what we call PIS.

Juliette Maxam: Flash screens in the trains.

Jon Lusher: Absolutely. Yes. So customers will see screens and hear audio announcements. And there are standards which govern the minimum requirements that we have to provide. But obviously with modern technology, we provide more information. So on a simple level, the weather, the destination, interchange information at major stations, passenger loading information, which coaches are busier than others. And all of that is something that we test in conjunction with the manufacturer to ensure that it's working. Effectively that gets us to a position where we have a train that we are authorized to use. It's a safe train been built and is compliant. Our responsibility then as a train operating company is to ensure that we use that safe train in a safe manner.

And then we come to basically our testing, which we refer to as route proving. So we will take trains to all of our stations and we'll measure the step and the gap between the train and the platform edge, what we call the platform train interface. We'll check that drivers can see signals, we'll check our method of dispatch at that location is safe. That everything we do in normal business for our customers has been assessed, validated, and is safe for us to enter passenger service.

Juliette Maxam: Blimey. You must be exhausted after all of those tests. It's so complicated, isn't it? I mean, why isn't it just like a car? You get a car, you don't have to do all of those tests before you start driving it around.

Jon Lusher: No, see, I mean, it has been exhausting. We're out overnight, mostly because that's when there's access on the network. And obviously we have to do certain things in degraded lighting conditions. So going out at night helps us prove the worst case scenario for certain systems. We're relatively small orders. So where car manufacturers are producing thousands, tens of thousands, hundreds of thousands, in some cases of the same item. It's not really the same on the railway. So Greater Anglia for our Alstom fleet we have 133, five car trains. That's quite a big order, but they're actually relatively bespoke items. There's a standard platform if you like for other types of trains, but they're all slightly different. And I think that drives a different approach and more things need to be tested more often. I think the other thing with the car industry of course, is that there's obviously many years of testing go on, but behind closed doors, not out on the passenger network so it's not quite so obvious.

Juliette Maxam: Yes, I suppose so. And it was really interesting what you said about taking the trains out at night, because that's when there was time available or spaces on the network because obviously we had to fit the testing around normal passenger services, freight services, et cetera. We also tested our trains abroad, didn't we? Why did we test them in different countries when they're to run in East Anglia?

Jon Lusher: That is very true. The UK isn't really blessed with huge amounts of testing facilities. They have to access the European test sites because there's no capacity in the UK. So we've tested in Romania, Czech Republic, Germany. And all of that is to the evidence and the type testing validation that the train is safe to operate in the UK.

Juliette Maxam: Gosh, that's just so strange, isn't it? So that they're tested abroad to make sure that they can be brought over here and work in the UK?

Jon Lusher: Absolutely correct. And it's all about meeting the specifications. So it sounds very exciting, but in Romania it's a 13 kilometre long high speed donor, really. You go round and round and round and round in circles for 10 hours a day,

Juliette Maxam: Like a grand prix track?

Jon Lusher: Like a grand prix. Yes.

Juliette Maxam: And you can actually drive the trains didn't you? So have you taken them for a little spin around a test track?

Jon Lusher: I used to be able to drive the trains, it's a competence that I haven't maintained into the new trains programme. My job is making sure that our driving colleagues are satisfied with the product we bring into service and our customers of course.

Juliette Maxam: And do the drivers like them?

Jon Lusher: Yes. The feedback of both types, both the Alstom and the Stadler fleets is overwhelmingly positive. I think for the Stadler fleets in particular have having a cab mock ups, obviously, the first step of this process nearly five years ago. Now we have a wooden mockup it's all intense and purposes. It's a fake train or a fake cab. And that gave our driver colleagues chance to sit in the train, operate the controls. And yes, we've moved the arrangements of certain buttons, the layout of the day desk or following feedback from the people whose office it is essentially.

Juliette Maxam: Fabulous and we did the same for customers of course.

Jon Lusher: And we did exactly the same process for customers with the internal layouts. Absolutely.

Juliette Maxam: Brilliant. Well, thank you very much, John. That was absolutely fascinating. I'm sure so many people have no idea the complexity of what goes into bringing new trains into passenger service.

John Lusher: That's quite all right. You're very welcome.

Lucy Wright: It's time to welcome back our resident fares guru, Ken Strong. Ken, welcome back. People are planning their days out and it'd be really nice to talk to you about rail cards and how people can save money while using them. So could you just talk me through a couple of the different types of rail cards that are available?

Ken Strong: Yes. There are varieties. A wide range of rail cards that cover a large swathe of the population. So you can have everything from the 16 to 25 rail card. Older people may remember it as the young person's rail card. And as it suggests, you can get that from the

age of 16 to the age of 25, but you can also it's maybe not so widely known. You can get it if you're a mature student as well in full-time education. And then more recently there has been a 26 to 30 rail card. Virtually the same terms and conditions as the 16 to 25 and gives the same one third off, pretty much all rail fares. And another useful tip to know with that one, if you turn 30 by one on the day before you turn 31, and then you can have another year's worth of it for virtually the whole of your year while you're 31.

It's perfectly legal to buy it on the day before you turn 31. I did it myself when I turned 26, because there wasn't a 26 to 31 then, but when I was turned 26, I bought the 16 to 25 one and had a full year of it when I was actually technically over the age of being entitled to it.

Lucy Wright: Brilliant tip by the day before, you're about to leave the age bracket. That's a great idea.

Ken Strong: And then of course at the other end of the spectrum, we have the senior rail card, which is for anybody aged 60 and above. So don't worry about pension ages and the changing of pension ages. It's just, if you're 60 or over, you can get the senior rail card. And I should point out all rail cards cost £30 for a year. And some of them come in three year versions as well, which are slightly cheaper, but by and large it's £30 for a year and they can be bought online or at stations. You need a photograph for the digital version for the 16 to 25 and the 26 to 30, but not for the senior. There are also ones for armed forces and veterans, which is a new one. It's recently come out. The veterans rail card. And you only have to have spent one day in the armed forces or the reserve forces in your entire life to qualify as veterans.

So as long as you can prove it with old pay slips or with some sort of service record or discharge record or anything at all that can prove that you were in the armed forces, you can get a veteran's rail card and that will give you the standard one third off as well. And there's a family and friends rail card, which as it suggests is for family groups. And they changed the name a few years ago to family and friends to emphasize that the people traveling don't have to be related.

So if you're traveling with your kids and another families kids, you're taking them all out to the seaside for the day, you can get the discount for the whole party up to four adults and four children on one rail card. And another fairly new one that has come in is the two together, which has it suggested for two people traveling together. They both have to be named. So it has to be the same two people all the time on that one. That's another very useful rail card, which has been very successful as far as I know, since it was brought in a few years ago.

Lucy Wright: Good, so lots of rail cards, lots of savings to be had, but we also have our advance fares. Now we spoke about those in our last episode and it's some of the best value fares that we offer. And they start from as little as six pounds on our network, but can you use a rail card alongside an advanced purchase fare?

Ken Strong: Absolutely. You can. So our London to Norwich or Norwich to London fares start at £10 for the cheapest level, which you will find on off peak services if you book well enough in advance, that goes down to £6.60 with a rail card, which is a fantastic deal. So you can get from Norwich to London and back for just over £13, which is a good deal in anybody's book, I would say. And another thing to notice those affairs aren't being increased in the forthcoming fare revisions. That can stay at £6.60 for the foreseeable future. Eventually at some point it may change, but not yet.

Lucy Wright: Well, that is great Ken. Thank you so much for helping people save money again. Enjoy your spring travels and I, you in the next episode.

Ken Strong: I'm looking forward to my spring travels and I'll see you soon.

Lucy Wright: It's now time for meet a member of staff. And today I'm talking to Kim Bucknell head of revenue protection at Greater Anglia. Hi Kim. Thanks for joining me.

Kim Bucknell: Hi Lucy. Thanks for the invite.

Lucy Wright: So could you just talk me through your role a bit, please?

Kim Bucknell: I'm the head of revenue protection. So I'm responsible for tickets, travel, and basically I manage approximately 150 revenue protection inspectors. I've got six depots across the whole of Greater Anglia.

Lucy Wright: So a lot of people, a lot of responsibility for what is unfortunately a bigger problem than we would like it to be. So last year, our ticket inspectors issued more than 54,000 penalty fares to the value of over a million pounds. And the railway is now funded by the government so ultimately the taxpayer. So not paying for a ticket or making a false delay repay claim can be stealing from the taxpayer. So how big a problem is it, do you feel?

Kim Bucknell: I mean, I do. I think the delay repay stuff that we did last year certainly did see people that were abusing the delay repay scheme. And like you were saying, Lucy, it's a taxpayer that pays that. And again, last year our whole department took over £4 million in a combination of penalty fares issued and prosecutions that we took people to court for. It's still a problem. We still have quite a high percentage in tickets travel.

Lucy Wright: So it's always cheaper to buy a ticket. The penalty fare is either £20 or double the single fare when the fare is more than £10 for a single ticket. And even worse, you could end up in court and we don't want that to happen. We just want people to buy a ticket. So it's always cheaper to buy a ticket than risk of fine. And Kim, over the years your colleagues must have had some quite wild excuses. Could you tell me some of those please?

Kim Bucknell: Yeah. We've had some really good ones. So we've had my dogs eaten my ticket. I'm going to buy my ticket at the other end and/or at the end of the week when I get paid and always blame you mum. So my mum did not give me any money for my ticket as she spent it on bags. I didn't buy a ticket because my goldfish died and my head is all over the place, which is probably one of our recent most funny ones.

Lucy Wright: I think also you must hear at the moment as well, my ticket's on my phone and I haven't charged it or I haven't got my phone with me. What's your advice to people perhaps charge their phone before they leave the house?

Kim Bucknell: Definitely charge your phone. And I think if you read the small print, when purchasing in the tickets, it does say that you need to be able to produce your ticket and have a fully charged phone. We are not able to charge your phone for you. So you've got to be able to do that and produce your ticket when asked. So yes, definitely charge your phone before you travel.

Lucy Wright: So you make a good point there. You've always got to buy your ticket in advance. There are so many ways to do it via the app, ticket machines. And if you ever need any help or you're a bit confused and don't know what to do, there is a button on the ticket machines that you can press, which will take you through to a member of staff who can help you actually buy the ticket. And Kim, we ask everybody, if we can see their ticket, it's not targeted at anybody in particular. It's all customers, all passengers, isn't it?

Kim Bucknell: Yeah, it is. So we board trains and we literally ask everybody for a ticket, but we do use different types discretion. So depending on the situation.

Lucy Wright: And I think it's important to note as well, if anybody feels that they have had a genuine mistake and the penalty fare has been issued incorrectly, they can appeal it. There is an appeals process and that's not dealt with by us it's an independent body. And I think it's also worth reminding people as well, just to check that your rail card is still valid. I think people haven't traveled for quite some time or their pattern of travel has been a bit disrupted due to the pandemic. And unfortunately, if somebody does have an expired rail card that could result in a penalty fare, couldn't it? So it would be worth people checking that they have a valid rail card if that's what they're able to use.

Kim Bucknell: Yes, definitely. And just a quick reminder to people. If you've got a rail card, then you are required to provide that rail card at the time of producing your ticket. Some people do go on our self-service ticket machines and actually purchase a ticket with a discount not realizing that they have to have a rail card to accompany that ticket that they've purchased. And again, as you said, Lucy, if you are traveling with an out of date rail card, then you will also be penalty fare because you're not entitled to that discount at that point.

Lucy Wright: Definitely. So to conclude, it's always cheaper to buy a ticket. Don't take the risk.

Kim Bucknell: It's definitely cheaper to buy a ticket.

Lucy Wright: That's great. Thank you so much, Kim.

Juliette Maxam: Joining us today from Greater Anglia is Matt Wakefield. He's our head of safety, security, and sustainability. But it's the sustainability that we're interested in today, Matt. So can you tell me what is sustainability? It's more than just the environment, isn't it?

Matt Wakefield: It is Juliette. And yes, I suppose when we look at sustainability, in it's whole 80% of it for Greater Anglia is the environment and the carbon reduction, but sustainability is a lot more wider than that. It's also looking at sort of social and economic factors that we're working towards as well.

Juliette Maxam: What are these social and economic factors? What do we do to be sustainable?

Matt Wakefield: When you take into account the railway in its entirety, people don't realize that the amount of influence or how we help and assist local communities in connecting those together and the social value that that brings with it. It's also in terms of the economic factors as well. So bridging cities to workplaces and homes and towns to workplaces and big major towns. So if you could take into account timetable developments, opening new stations with our colleagues from Network Rail, bringing those communities together and also making sure that people can commute and connect people together where they need to be.

Juliette Maxam: Is it the sort of stuff we do with branch lines connecting the rural communities, taking visitors to places, like sharing them, and bringing money into the towns, supporting their economies. Is that what you mean?

Matt Wakefield: Sustainable development takes up a number of another areas that we look into. So having a positive social impact to the communities we serve, provide an end-to-end journey. So how we look at last mile, how do people commute into the rail stations, and how do they get out of the railway stations when they get to their destinations? So do we link up with local bus operators, et cetera, to harmonize timetables, et cetera. And also supporting local economies. So when you take into account new stations that have opened on the network recently where we've worked with Network Rail. So Soham is a great example where we've just opened a new station. The impact that has to the local economy is tremendous. Bringing people to work and to leisure and certain people they need to visit. We're all part of that really.

Juliette Maxam: It's easy to see how we can support local economies, getting visitors to them so they can spend money in our local communities and local areas. But I suppose we play quite a big part because we are a big employer for the region, aren't we?

Matt Wakefield: We are a big employer for the region, not only for a directly employed to us, but the supply chain further down as well. Not many people would realize this, but being sustainable is actually acquiring and making the railway more attractive for new people to come and join us.

Juliette Maxam: It's time now for seasonal myth busters, where we quiz one another on how the changing weather affects travel. It's my turn to put Lucy in the hot seat. And today we're talking all things spring. So Lucy, what weather should we expect in spring and how's it going to affect the railway?

Lucy Wright: The railway is really safe, but weather particularly extreme weather can pose some risks. So those risks include strong winds, very heavy rain, which can lead to flooding and even land slips. So when we are aware of any bad weather, when we know bad weather's on its way, we start by having weather conferences. These are between us and Network Rail and other operators who also share the line with us and also weather forecaster. We have professional weather forecasters on these conferences as well. So we all have a very detailed view hour by hour of what weather we are likely to expect and what parts of the network it's likely to affect.

Juliette Maxam: That sounds great, Lucy. It's really good to know and to demonstrate how the rail way works together to anticipate what's coming up. But what I'm interested in is what happens when we get those high winds, what effect can it have on the railway?

Lucy Wright: So the main problem with high winds is that it can blow things onto the track. Usually trees, branches, vegetation, that kind of thing, things which grow near the railway.

The worst case scenario I think would be if the high winds brought a tree down and that went and brought the overhead lines down, that means that we can't run trains until the tree has been removed and the overhead lines have been repaired. This kind of thing can take several hours depending on the severity of it. So that would be the worst case scenario with high winds. Flooding as well is another risk.

So there's heavy rain flooding, which is where the water level rises above the rail. So we either have to reduce the speed of the train or temporarily stop running trains until the water can be pumped away. Heavy rain is also a huge threat to us because it dislodges the ballast. So that's the little stones that the track bed sits on that can be dangerous and lead to further problems. There's also storm surges. So that's when there's a change in the sea level, which is caused by a storm. Thankfully, these aren't very common, but a lot of our network is close to the coast. So it's something we need to be aware of and prepare for. When this happens Network Rail would monitor the situation and again, deploy any extra staff if needed. If there are any areas that are at risk.

Juliette Maxam: We've had some interesting things on the overhead wires, haven't we Lucy? And in case people don't realize the importance of the overhead wires. They have the electricity in them, which power the trains. Just remind me of some of the things that have ended up on overhead wires over the years?

Lucy Wright: We've had all kinds of things which have been blown onto the overhead wires. Balloons is a big one. We've had quite a few large collections of balloons. Plastic sheeting, we once had a tent. I know it probably sounds quite funny, but it can cause really lengthy delays. And it also is a huge cost to the railway. And as a result of that the taxpayer. Network Rail estimate that before COVID this cost around a million pounds a year, cost the taxpayer a million pounds a year. So definitely something we need to be aware of and take seriously. Railway lines they run at 25,000 volts. It's very dangerous to retrieve them.

So if a set of balloons gets caught on there, the overhead lines have to be switched off. We have to remove the obstruction on the overheads before we can run again. And obviously this takes time. We don't want to delay people. We know people want a punctual service. So if you are at the railway station and you do have balloons, please don't let them go. And if you live near to a station and you have gazebos, trampolines, any kind of plastic sheeting, anything like that in your garden, please make sure it's secure if you know that we are expecting storms and highway and that kind of reign. So it'd be really, really helpful and much appreciated.

Juliette Maxam: Yes, I'd echo that. And so would our customers who don't want to be held up while these things are sorted out. Although it has to be said that Network Rail do try and get things sorted as quickly as possible. And we try and get our customers on the move as quickly as we possibly can.

Lucy Wright: Definitely. Anyone who lives near the railway, all of our railway neighbors of which we know there are thousands on our network. If you could just keep an eye on any trees, anything like that, if you do need to cut them back, then we would really appreciate it.

Juliette Maxam: And is there any other advice that you want to give to people? I mean, first of all, I would perhaps say the railway runs perfectly smoothly most of the time, doesn't it? The vast majority of the time, these instances are rare, aren't they?

Lucy Wright: Definitely, our punctuality and performance is very high. It is in the 90s. So we are running a good and a reliable service. Weather is unpredictable, we can't always predict what's going to happen, but we do promise that soon as we find out anything, we will let you know. We will let you know via our way website via our social media and via our app. So please always check before you travel. If you do bring balloons to the railway, please don't let them go. And if you do live near the railway, please do just keep an eye on any trees and vegetation that you might have growing nearby.

Juliette Maxam: Thanks very much, Lucy. That was really interesting and really informative too. Look forward to speaking to you in the summer about all things hot weather related. It's time for travel surgery. Today, we're talking to award-winning poet, an East Anglia resident, Luke Wright. Luke's written plays, poems, and short films, and has just released his third full poetry collection. The Feel Good movie of the year. And this year, he's his own 30 date headlining tour. Hi Luke. How are you?

Luke Wright: I'm very well, thank you for having me on.

Juliette Maxam: Luke, I'm a bit of a fan I have to admit. And I've seen you perform all of your verse plays. The Remains of Logan Dankworth, Frankie Vah, and What I Learned From Johnny Bevan. They're absolutely staggering and cinematic in that you draw your audience in and you live the experience. How do you do it? Did you train as an actor and how do you possibly remember all those words?

Luke Wright: Well, I definitely didn't train as an actor. When I first started doing poetry, the first people I saw that made me love poetry. People like John Cooper Clarke and Martin Newell, both also residents of East Anglia, and they did their poetry on stage. And so for me, that made sense. I could write a poem in the morning. I could perform it in the evening. That was really exciting. I could immediately get feedback from my work. So I just naturally got up on stage with it. The reason I even ended up doing verse plays is that I wrote, What I Learned from Johnny Bevan was all written in the third person. And it was me on stage telling this story about a guy called Nick and a guy called Johnny. And when I got a director on board, he said, "This is very confusing. Why are you telling this story?"

And I said, " Well, because I'm a poet. And that's what I do." He said, " Well audiences don't care about that. They want to know the story." So he goes, "You need to put it in the first person." So all of a sudden I was Nick and that was acting. And as far as the learning goes, well, it's practice. I've been doing this for 23 years now, learning verse and I'm just quite good at learning stuff. I have huge numbers of words in my head, many hours at a time.

Juliette Maxam: So natural talent at writing and acting.

Luke Wright: No. Hard work Juliette. It's our hard work, I think it is. I was a terrible writer when I first started. Everyone's a terrible writer. No, one's great off the bat. You've just got to work on it. It's like anything else.

Juliette Maxam: And you have got a huge range of material, which you are touring with. Your books of poems, your verse plays, you support John Cooper Clarke, who was your inspiration, you have a band, you're connected with latitude. God, I'm exhausted just talking about it. What's your favourite out of all of this?

Luke Wright: My own poetry tours. Like what I'm doing at the moment, it's about an hour and a half with break in the middle. And I feel like I'm doing my biggest range of material and I feel like it's me at my best. So I think they're probably my favourite. And I'm also at the moment writing a new verse play. And I think that's the most challenging thing to write. So I'm in one of my good years where I'm performing poetry in the evenings and I'm doing something really quite challenging with my writing during the days.

Juliette Maxam: You've got some of your poems on your website. So listeners go to Luke Wright's website and you can see his work and read it for yourself. One of the poems is, And I Saw England. And it's about you taking a dip in the River Waveney. How much are you inspired by East Anglia?

Luke Wright: I think a poet should have a place really. I feel very East Anglian and I grew up in, well, near Colchester. I went to the University of Norwich and now I live in Bungay in Suffolk. And I kind of always thought I'd leave. When I was 18, I was desperate to leave and go to London and I did for a little bit, but I've taught all over this country and I realized that there's nowhere quite like home.

Juliette Maxam: We need to get down to finding out where we're going to send you on the train, on Greater Anglia trains. So you say you like swimming, you like the River Waveney. What else do you like doing in your spare time?

Luke Wright: Well, I love the coast, I love the stretch of coastline. I'm becoming quite obsessed with it actually. But the next show that I'm writing is going to be set. The character's going to be taking a walk along this bit of coastline actually from Sizewell up to Yarmouth, but I know that quite well. And I was wondering what I don't know, the areas I don't know. Is I don't know down to Felixstowe, Saxmundham, the Suffolk line, all that area. I know Wivenhoe and Colchester from growing up. I know Norwich, I know Southwold down to Aldeburgh but there's that bit of Suffolk, which really I don't know at. It's a bit mad really that I've lived here for all my life pretty much and I don't know that part of the world. So I'll be interested in going to check out that part of the world.

Juliette Maxam: Oh, well, we can certainly help with that. And do you like walking? Do you like long walks?

Luke Wright: Yeah, no, I love walking. I really do. In fact, I think walking is essential for good mental health. I try and walk for at least an hour every day and every couple of weeks I like to go for something a bit more involved, a good few hours.

Juliette Maxam: Well, in that case I've got something that's absolutely perfect for you. The East Suffolk Lines Community Rail Partnership have got a whole booklet, the East Suffolk Line Walks. And it's really difficult to narrow it down for you because there are so many brilliant walks that they've got here. They've got a walk actually, which is inspired by another East Anglian writer. I don't know if you've heard him, Adrian Bell.

Luke Wright: Yeah.

Juliette Maxam: Which is from Brampton to Beccles. There's two that I think would be perfect for you. The Deben and Coast Walk, which is a 10 mile walk. Longer if you get lost like I did, and I did it. And the Orwell and Trimley Marshes. So the Deben and Coast Walk is just incredible. You basically, you start at Trimley, cut across inland, and then you go along the River Deben all the way along the coastline, and then onto the north seater past Felixstowe Ferry, which is a little Hamlet of Felixstowe, old Felixstowe. And then into Felixstowe itself, which is actually a really interesting place.

Luke Wright: Great.

Juliette Maxam: It was really grand when the railway started and it used to have two stations with really long platforms. That's a lovely walk. Absolutely brilliant.

Luke Wright: Count me in Juliette. That sounds great.

Juliette Maxam: Well, it's been an absolute pleasure talking to you, Luke. If you'd just like to say a little bit about your tour, because I really recommend people to check you out and I believe you've got a poem for us too.

Luke Wright: Yeah. Thanks very much, Juliette. So I'm on tour all this year and all the dates up until May, including the one in Trimley near Felixstowe and Cambridge and a few other places in this area. That's all on my website, Lukewright.co.uk. And I'm going to read you this poem because it's a trains' poem. My dad was a commuter. He commuted from Kelvedon to Liverpool Street every day for 30 years. And this is a poem about when I was 15 and I got a holiday job and I went up on the train with him every day. It's called Kelvedon Into Liverpool Street.

For 30 years, the buzzer went at six. You'd take your breakfast in a lonely half light, your milky tea, your marmalade and burnt toast. The carbon whiff lingering till we rose to fill the room with cocoa pops and squabbles. By then you were at your desk in Bond Street, out sight and largely out of mind. Our lives, a giddy world of girls or pokes. Not till I had a summer job at 15, did I observe this quiet early ritual. A briefcase in the broly ever cautious. Among the first cars in the station car park, which I believe gave you a sort of status. A short walk to the bridge and trains to London. Perpetually ahead of local bots who went to work in Corchester or Ipswich. The fat bloke who sell papers and bad coffee and greeted tourists for the sign knew you. A brisk nodding, your Telegraph appeared.

He always had the right change, which he liked. Then on the platform, Tom Luke will wait here the best place for a good seat. You were right. And I believed as any children do that, you and you alone had cracked the system. Your coming back at half past five was different. Your straight back to morning dignity was slouched. He looked a good deal older than as you grab fitful scraps of sleep, a slow, sad, lean towards the aisle until before you fell some well worn sense will jolt you back upright. Sometimes you'd snore and I'd shoot eyeball hatred at flash young things who raised a sarky brow. Oh dad, some days you looked as if you'd walk those tracks, although it's only now I know how heavily fatigue can weigh on us. The dramas that eclipse my life that summer must have felt so flimsy next to yours. I vowed I'd never work your daily route. The trains I catch criss cross the country's back, but as they do, I lean and fall asleep.

Juliette Maxam: And that's the end of this episode. We hope you've enjoyed learning more about Greater Anglia.

Lucy Wright: Please do leave us a rating or review on your podcast platform and tweet us at Greater Anglia PR.

Juliette Maxam: Life on Rails releases quarterly. So be sure to check back next time for episode four, which we'll focus on all things summer.

Lucy Wright: And in the meantime, follow or subscribe to the podcast for free so you never miss an episode. And visit our website@ www.greaterangalia.co.uk/podcast. For more information.

Juliette Maxam: Thanks for joining us.