

# **PLATFORM 10**

**or**

**THE POWER OF LITERATURE**

**(1999)**

**Music Julian Grant**

**Libretto Christina Jones**



# PLATFORM 10

or

The Power of Literature  
(1999)

Libretto by **Christina Jones**

Music by **Julian Grant**

## Cast

Nigel	baritone
Gerald	tenor
Lisa	soprano

## Scene

Platform 10, Clapham Junction Station 1999

## Instrumentation

Clarinet in Bb  
Harp  
Cello

## Duration

12 minutes

**Platform 10** was premiered as part of an evening of **Shorts** by Tete a Tete productions at the Battersea Arts Centre on August 26 1999.

Lisa - Hilary Dolamore  
Nigel - Damian Thantrey  
Gerald - Phillip Bell  
Music Director – Orlando Jopling  
Designer – Tim Meacock  
Director – Bill Bankes-Jones

**Platform 10** was commissioned by Tete a Tete Productions Ltd. with funds from the Arts Council of England

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# PLATFORM 10

or

The Power of Literature  
(1999)

Libretto by **Christina Jones**  
Music by **Julian Grant**

*Scene: Platform 10 – Clapham Junction. Enter NIGEL, typical trainspotter – wearing anorak with hood done up, carrying notebook and rucksack with thermos flask, sandwiches etc. He is agitated; he has just been insulted offstage.*

NIGEL: Sad?! I'm not sad!  
Don't call **me** a nerd, don't call me an anorak.  
This is my station, my Clapham Junction.  
Yes, I watch wagons roll. I collect numbers.  
All you'll collect is parking tickets and dandruff!  
And I don't wear this when I go to parties  
and I don't go spotting every day.  
Bugger off and leave me alone!

*Enter GERALD. He rushes on, wearing similar garb.*

GERALD: No, I've only just got here. Nigel, are you alright?  
Singing to yourself is the first sign of madness.

NIGEL: Gerald, I.....

GERALD: Sorry, so sorry I'm late. My thermos flask was leaking  
And my wife demanded sex just as I was leaving.

NIGEL: So glad you came, Gerald.

GERALD: Thanks, Nigel.

NIGEL: Anyway....

GERALD: As you were saying.

NIGEL: As I was saying.  
You know the story....take out the notebook,  
jot down a number.

GERALD: Which number?

NIGEL: 57251. 7.52 from Croydon, One minute late.

GERALD: Oooo!

NIGEL: Then it starts. Sly looks....sniggers....whispers:  
'Nerd, anorak, sad git....'

BOTH: 'Get a life!'  
We've got a life! We're rail fans!  
We've seen change from steam to diesel to electric.  
We've got a life! We're rail fans!  
We've seen name plates change to numbers  
We've seen stations bite the dust.  
Gone the days of the great express trains.  
Ah! The expresses! The 'Coronation Scot'.  
The 'Cornish Riviera'. Mighty engine!  
Ah! 'The Bluebell'. Standard gauge, 'P' class 323.

*Enter LISA – a dramatic looking woman, carrying a red bag and reading 'Anna Karenina' intently.*

GERALD: *to NIGEL* Mmm, excellent book: 'Anna Karenina' by

BOTH: Tolstoy.

NIGEL: Yes, I know.

GERALD: Did you know: Tolstoy died in 1910 on a small station in the middle of Russia, waiting for the Trans-Siberian railroad?

NIGEL: Moscow to Vladivostok.

BOTH: Amazing! The longest railway in the world.

GERALD: Do you think she's been to a funeral?

NIGEL: No, probably an actress.

GERALD: Or an opera singer.

*GERALD goes back to trainspotting, underlining lists in a notebook with a ruler.  
NIGEL starts to watch LISA.*

LISA: *reading* He has gone, it is over!

Anna poured her usual dose of opium.  
He has gone, it is over.  
She must restore his love, but how?  
She must die. Finish the opium and die.  
Who's that?  
Anna looked in the mirror.  
Saw the swollen face.  
Scared, glittering eyes staring at her.  
He..he..was kissing her neck, her shoulders,  
but he was gone, it was over.  
I'm out of my mind, I love him, No! I hate him.  
I will punish him, he must suffer.  
The station, the train leaves at eight.  
Meet him, tell him how much I hate him.

Anna picked up her little red bag.  
On the platform Anna looked around her.  
Why? Why had she come?  
The train whistle screamed,  
the engine hissed a steam-filled sigh.  
Anna knew what she must do.  
I will have my revenge! Revenge!  
He's not coming He isn't here! Revenge!

*LISA gets up, leaving her book on the bench. She is dangerously close to the edge of the platform. NIGEL picks up the book and shouts after her.*

NIGEL: Excuse me, erm, your book!

*NIGEL starts reading the book, and is hypnotized.*

LISA and NIGEL: Anna looked at the carriages, the screws, the chains,  
the cast iron wheels slowly moving up the platform.

LISA: Punish him, punish him! Escape, escape from myself.

NIGEL: After the first wheel had past she would jump.

LISA: She would jump.

NIGEL: She tried to leave her red bag. This delayed the jump.

LISA: Now, now, the gap is right. *(She drops her bag)*

LISA and NIGEL: Put out the light when there's nothing more to look at

*They are both very near the edge of the platform. **GERALD** looks up, notices and shouts:*

GERALD: Too near the edge! Move back!

***GERALD** rushes over and tentatively guides them back from the edge of the platform.*

Nigel – are you okay?

NIGEL: A powerful book. We got carried away.  
*to LISA* What's your name.

LISA: Lisa. What's yours?

NIGEL: Nigel.  
*to GERALD, sheepish* Lisa and I got carried away.

GERALD: Thank God the 8.05 is running late,  
You'd both be dead.

NIGEL: *taking flask from rucksack* Lisa, cup of tea?

LISA: *shaken* I don't know what happened.

NIGEL: Egg sandwich?

GERALD: *taking a book out of his bag* This'll calm us down.

LISA: *reading the title* 'The Last Days of Steam'

GERALD: *picks up 'Anna Karenina'* Dangerous, very dangerous.

NIGEL: *to LISA* Exciting...

GERALD: Nigel!

LISA: Nigel.

*They pull up their hoods and have tea and sandwiches. The 8.05 rattles past.*



# PLATFORM 10

or  
THE POWER OF LITERATURE

CHRISTINA JONES

JULIAN GRANT

Slow - rhythmic ♩ = 52

Clarinet in Bb

Harp

Violoncello

*p*

*pp*

*sf*

arco

*p*

Scene: Platform 10 - Clapham Junction Station - the present.

5

Cl.

Hp

Vc.

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

7

Cl.

Hp

Vc.

*f*

*f*

9

Cl. *ff* *gliss.* *p*

Hp *ff* *gliss.* *fp* *F#m/G#m/Eb*

Vc. *ff* *pizz* *arco* *p*

12

Cl. *1*

Hp *all.*

Vc.

14

Cl. *f* *tr.#*

Hp *f* *p.d.l.t.*

Vc. *f*

Enter NIGEL, typical trainspotter - wearing anorak with hood done up, carrying notebook and rucksack with thermos flask, sandwiches etc. He is agitated, he has just been insulted offstage.

**Much faster - freely** ♩ = 132-44

2

16

Nigel

Sad?! - I'm not sad! - Don't call me a nerd,

(as if a voice, arguing with NIGEL; raucous, smear and bend tone)

Cl.

gliss. *f*

Hp

*ff* *ff*

Vc.

*ff* *ff*



22

Nigel

Don't call me an an-or-ak. This is my sta-tion, my Clap-ham Junc-tion. Yes,

flutt.

Cl.

Hp

*f*

Vc.

*f*



28

Nigel

I watch wa-gons roll. I collect num-bers. All you'll. col-lect is par-king tick-ets and dan-druff!

Cl.

*f*

33 3

Nigel *And I don't wear this when I go to parties, and I don't go spotting*

Cl. *sostenuto* *ff* *3* *3* *3* *3* *3*

Hp *ff* *sec.*

Vc. *ff* *sec.*

Enter GERALD. He rushes on, wearing similar garb.

38

Gerald *No, I've on-ly just got here. Ni-gel, are you al-right?*

Nigel *— ev-ery day. Bug-ger off and leave me a-lone!*

Cl.

Hp *all* *ff*

Vc.

43 *Slower* ♩ = 100 *Molto vivace* ♩ = 144

Gerald *Sing-ing to your-self is the first sign of mad-ness. Sor-ry, so sor-ry I'm late.*

Nigel *Ger-ald I...*

Cl. *p* *tr*

Hp *p* *3* *3* *3* *3* *3* *F# / G#*

Vc. *Slower* ♩ = 100 *p* *pizz p*

49 4 5

Gerald *tr*  
My ther - mos flask was leak - ing And my wife de - man - ded sex

Cl. *tr*

Hp *tr* Eb/G#

Vc.

56

Gerald  
just as I was leav - ing. Thanks, Ni - gel.

Nigel  
So glad you came — Ger - ald.

Cl. *tr*

Hp *tr* F#

Vc.

62 5

Gerald  
As you were say - ing.

Nigel  
An - y - way... As I was say - ing. You know the

Cl. *pp*

Hp *pp* D#/Eb/F#/Gb/Ab

Vc. *pp*

69

Gerald

Nigel

Cl.

Hp

Vc.

sto - ry                      ..take out the note - book,                      jot down a num - ber,                      Which num - ber?                      Five Se - ven Two Five

75

Gerald

Nigel

Cl.

Hp

Vc.

*espress.*                      Ooo!

One: Se - ven fif - ty two                      from Croy - don,                      One min - ute late.                      Then it starts.

*arco*                      *p*

**6**

82

Nigel

Cl.

Hp

Vc.

Sly looks...                      snig - gers...                      whis - pers:

*tr*                      *pp*                      *gliss.*                      *gliss.*                      *gliss.*                      *gliss.*                      *gliss.*                      *gliss.*

*pp*

90

Gerald

'Get a life!' We've

Nigel

'Nerd, an - or - ak, sad git... Get a life!' We've

Cl.

*mf*

Hp

*mf* all :

Vc.

*gliss.* *gliss.* *gliss.* *gliss.* *tr* *mf*



98

Gerald

**7** *ff*

got a life! We've got a life! We've got a life!

Nigel

*ff*

got a life! We've got a life! We've got a life!

Cl.

*ff* *ff*

Hp

*ff* *ff*

Vc.

*ff* *ff*

103

Gerald

We've got a life! We're rail fans! We're rail fans!

Nigel

We've got a life! We're rail fans! We're rail fans!

Cl.

Hp

Db/  
F# gliss.

Vc.



108

Gerald

We've seen change from steam to diesel

Nigel

We've seen change from steam to diesel

Cl.

Hp

Vc.

**8** *p*

*p*

*mf*

*p*

*p*

*p*

*tr*



113 *ff*

Gerald  
to el - ec - tric. We've got a life! We've got a life! We've got a life!

Nigel  
to el - ec - tric. We've got a life! We've got a life! We've got a life!

Cl.  
*tr* *ff*

Hp  
*ff*

Vc.  
*ff*



118

Gerald  
We're rail fans! We're rail fans!

Nigel  
We're rail fans! We're rail fans!

Cl.  
*ff*

Hp  
*gliss*

Vc.  
*ff*

10

9

123

*p*

Gerald

We've seen name plates change to num - bers We've seen sta - tions

*p*

Nigel

We've seen name plates change to num - bers We've seen sta - tions

Cl.

*p*

Hp

*pp*

Vc.

*pp*

10

129

*pp*

Gerald

bite the dust. Gone the days of the great ex - press trains.

*pp*

Nigel

bite the dust. Gone the days of the great ex - press trains.

Cl.

*pp*

Hp

*pp*

Vc.

*pp*

pizz

arco

137

Gerald

Ah! Ah!

Nigel

Ah! Ah!

Cl.

Hp

Vc.

*pizz vibrato*  
*p*

11

145

Gerald

The ex-press - - - es! The ex

Nigel

The ex-press - - - es! The ex

Cl.

*tr*

Hp

*pp*  
*pp* 3 3

Vc.

*arco*

153

Gerald *p* *molto ritmico* The 'Co - ro - na - tion

Nigel *p* *molto ritmico* The 'Co - ro - na - tion Scot'.

Cl. *pp*

Hp *p* *pizz* *F# / G#*

Vc. *p* *pizz*

158

Gerald Scot'. The 'Cor - nish Ri - vi - er - a'. Migh - -

Nigel The 'Co - ro - na - tion Scot'. The 'Cor - nish Ri - vi - er - a'.

Hp *F#* *Eb* *F#* *F#*

Vc.

163

Gerald *mf* *p* - - ty en - gine! Ah! 'The

Nigel *mf* Migh - ty en - gine! Ah!

Cl. *mf*

Hp *p* *mf* *F#* *E#* *E#*

Vc.

168

Gerald

Nigel

Cl.

Hp

Vc.

*p*

*p*

*p*

*p*

*p*

Blue - bell'. 'The Blue - bell'. Stan Stan - - dard gauge, dard gauge,

arco *espressivo*

173

Gerald

Nigel

Cl.

Hp

Vc.

*p*

Class Three - Two - Three.

Class Three - Two - Three.

178

Gerald

Nigel

Cl.

Hp

Vc.

*p*

*p*

*p*

*p*

Ah! Ah!

The Co - ro - na - tion The Co - ro - na - tion

*p* pizz

183

Gerald *mf* *p*  
 Scot', 'The Cor - nish Riv - i - er - a'. 'The Blue - bell'. 'The Co - ro - na - tion Scot', 'The Cor - nish Riv - i -

Nigel *mf* *p*  
 Scot', 'The Cor - nish Riv - i - er - a'. 'The Blue - bell'. 'The Co - ro - na - tion Scot', 'The Cor - nish Riv - i -

Cl. *mf* *p*  
 (tr) *mf* *p*

Hp *E<sub>2</sub>*

Vc. *p*

**15** Enter LISA - a dramatic looking woman, carrying a red bag and reading 'Anna Karenina' intently.

187

Gerald *f*  
 er - a'. 'The Blue - bell'. 'The Co - ro na - tion Scot', 'The Cor - nish Riv - i - er - a'. 'The Blue - bell'.

Nigel *f*  
 er - a'. 'The Blue - bell'. 'The Co - ro na - tion Scot', 'The Cor - nish Riv - i - er - a'. 'The Blue - bell'.

Cl. *f*  
 (tr) *f*

Hp *f*

Vc. *f* arco *f con passione*

Moderato ♩ = 92

191 *p*

Gerald  
 'The Blue-bell, The Blue-bell, The Blue-bell, The Blue-bell.'

Nigel  
 'The Blue-bell, The Blue-bell, The Blue-bell, The Blue-bell.'

Cl.

Hrp  
*p*

Vc.  
*ff*

16 *p* very free and conversational

Gerald  
 Mmm, ex-cel-lent book: 'An-na Ka-re-ni-na' by Tol-stoy.

Nigel  
 Tol-stoy. Yes, I

Vc.  
*p*

201

Gerald  
 Did you know: Tol-stoy died in nine-teen ten on a small sta-tion in the mid-dle of Rus-sia, wai-ting for the Trans-Si-ber-i-an

Nigel  
 know.

Vc.  
*sub pp*

17

204

Gerald  
 rail-road. A-ma-zing, the lon-gest rail-way in the world!

Nigel  
 Mos-cow to Vla-di-vos-tock. A-ma-zing, the lon-gest rail-way in the world!

Vc.  
*f*

208

Gerald *pp* non vibrato

Do you think she's been to a fu - ner - al? Or an o - pera sin - ger.

Nigel

No, pro - bab - ly an ac - tress.

Vc. vibrato

18

(GERALD goes back to trainspotting, underlining lists in a notebook with a ruler. NIGEL starts to watch LISA.)

Lisa *f*

a little slower - always colla voce

He has gone, it is o - ver!

Vc. *f* *ff* *p*

217

Lisa *pp* *f* *p* *lento* *sub. ppp*

An - na poured her u - sual dose of o - pi - um. He has gone, it is o - ver, it is o - ver!

Cl. *ppp*

Hp *ppp* *G♯*

Vc. *pp* *ppp*

222 *Lento - freely* ♩ = 66 *p agitato* *lento* 19

Lisa She must res - tore his love. But how? She must die.

Cl. *pp*

Hp *pp*

Vc. *pp* *mf* *pp* *pp* *mf*



229 *pp* *hollow* *presto - agitated*

Lisa *Fi - nish the o - pi - um and die. Who's that? An - na looked in the mir - ror.*

Cl.

Hp *pp*

Vc. *pp*

20

235 *lento* *agitato*

Lisa *Saw the swol - len face. Scared glitter - ing eyes star - ing at her. He.. he.. was kis - sing her*

Cl.

Hp *pp*

Vc. *pp* *mf*

21

240 *f*

Lisa *neck, her shoul - ders, but he was gone, it was o - - - ver.*

Cl.

Hp *f*

Vc. *mf* *f* *ff*

245 *ff* *accelerando*

Lisa *ff* *3*  
I'm out of my mind, I love him, No! hate him. I will pun - ish him, he must suf - fer.

Vc. *mf* *5* *5*

249 **Faster** ♩ = 96

Lisa *agitated* *3* *3*  
The sta - tion, the train leaves at eight. Meet him, tell him

Cl. *ff* *ff* *f*

Hp *E♭/F#/all others:* *ff* *ff* *f*  
*gliss.* *gliss.*

Vc. **Faster** *ff* *ff* *f*  
*gliss.* *gliss.*

252 **22** *pp*

Lisa *pp* *3* *3*  
how much I hate him. An - na picked up her lit - tle red bag.

Cl. *pp* *tr*

Hp *E♭/F#/A♭* *pp* p.d.l.t

Vc. *pp* sul pont.

256 *pp* *tr* *tr*

Cl. *pp*

Hp *pp* *pp* *3*

Vc. *pp* pizz

Slow - as beginning ♩ = 52

259

Lisa

On the plat - form An - na looked a - round her.

Cl.

*pp* *p*

Hp

*pp* *F# / Bb*

Vc.

*p vibrato*

264

Lisa

Why?

Cl.

*poco a poco crescendo*

Hp

*poco a poco crescendo*

Vc.

arco nat. *p* *poco a poco crescendo*

266

Lisa

Why had she come?

Cl.

Hp

Vc.

268

Cl. *f* *ff* *gliss.*

Hp *ff* *gliss.* *fp* Eb/F# / G#

Vc. *f* *ff* pizz

271

Lisa *ff* **24** *p*

The train whis - tle screamed the en - gine hissed a steam - filled sigh. An - na knew

Cl. *p*

Hp

Vc. arco *p*

273

Lisa

what she must do.

Cl. *p*

Hp *all ♯*

Vc.

*ff*

274

Lisa

I will have my re - venge! Re - venge!

Cl.

*f*

Hp

*f*

p.d.l.t.

Vc.

*f*



275

Lisa

He's not co - ming He is - n't here! Re - venge!

Cl.

Hp

Vc.

LISA gets up, leaving the book on the bench. She is dangerously close to the edge of the platform.  
NIGEL picks up the book and shouts after her.

NIGEL starts reading the book and is hypnotized.

25 Moderato ♩ = 88

276

Lisa: Re - venge!

Nigel: Excuse me, erm, your book!

Cl. *tr*

Hp *ff* *pp* *pp* *Ab*

Vc. *pp* sul pont.

279

Cl. *tr* *ff*

Hp *pp* *ff* *p* *E♭/G#/all others*

Vc. *pp* *ff*

Fast ♩ = 132

26

283

Lisa: An - na looked at the car - ria - ges, the screws, the chains, the cast iron wheels

Nigel: An - na looked at the car - ria - ges, the screws, the chains, the cast iron wheels

Cl. *f* *p*

Hp *gliss.* *8<sup>va</sup>*

Vc. *arco* *pizz* *mf* *arco* *pizz*

289

Lisa  
slow - ly mov - ing up the plat - form. Pu - nish him, pu - nish him! Es -

Nigel  
slow - ly mov - ing up the plat - form.

Cl.  
3 3 3 3 3 3 3

Hp  
gliss. 8<sup>va</sup>

Vc.  
arco pizz arco pizz

296

Lisa  
cape! Es - cape from my - self.

Nigel  
Af - ter the first wheel had past she would

Cl.  
3 3 3

Hp  
gliss. 8<sup>va</sup>

Vc.  
arco pizz

27

301

Lisa  
She would jump. Now,

Nigel  
jump. She tried to leave her red bag. This de - layed the jump.

Cl.  
3 3 3 3 3 3 3 poco a poco crescendo

Hp  
gliss. poco a poco crescendo gliss. 8<sup>va</sup>

Vc.  
arco pizz poco a poco crescendo arco

accelerando

She drops her bag.

305

Lisa: now, the gap is right!

Cl. *f*

Hp *f* gliss.

Vc. pizz arco *f*



309

Cl. *ff*

Hp *ff* gliss.

Vc. *ff*



Senza misura

Slow tempo - unrelated to instruments

313

Lisa: *pp* very still Put out the light when there's nothing more to look at nothing more to look at

Nigel: Put out the light when there's nothing more to look at nothing more to look at

Hp: *sub pp* repeat bar (in strict tempo) as required.

Vc.: *sub pp* pizz repeat bar (in strict tempo) as required.



313

Lisa *pp*  
Put out the light. There's no - thing no - thing.

Nigel  
Put out the light.

Cl. *p* *trm*

Hp *p* *gliss.*

Vc. *p* *arco*

They are both very near the edge of the platform.  
GERALD looks up and notices: shouts:

315

Gerald *ff*  
Too near the edge! Move back!

Cl. *trm* *ff*

Hp *ff* *gliss.*

Vc. *ff*

GERALD rushes over and tentatively  
guides them back from the edge of the platform

318

Lisa  
Lisa.  
What's yours?

Gerald  
Nigel - are you okay?

Nigel *pp sotto voce*  
A po - wer - ful book, we got car - ried a - way. What's your name? Nigel.

Hp

Vc.

319 **Andante - flowing** ♩ = 76

**30**

Gerald *f*

Nigel *p* (to GERALD: sheepish) Thank God the eight o - five is run - ning late,  
Li - sa and I got car - ried a - way.

Cl. *p*

Hp *p*

Vc. *p*

Lisa *p* (still shaken) I don't know what hap - pened.

Gerald you'd both be dead. (getting flask from rucksack.)

Nigel Li - sa, cup of tea?

Cl.

Hp

Vc.

**31**

Gerald (Getting a book out of his bag.) This' - ll calm us down.

Nigel Egg sand - wich?

Cl. *p marcato* sim *p cantabile*

Hp *p cantabile*

Vc. *p distinctly pizz*

*p dolce*  
(reading the title)

336

Lisa: The Last Days of Steam.

Cl.

Hp

Vc.

**32**

340

Lisa: *p* Ni - gel.

Gerald: (picks up 'Anna Karenina') *f* Dan - ger - ous, ve - ry dan - ger - ous. (to LISA) Ni - gel!

Nigel: Ex - ci - ting...

Cl.

Hp: *sempre p*

Vc.: *p* *arco, molto vibrato* *mf* *p* *mf* *p*

345

Lisa: Ni - gel Ni - gel Ni - gel,

Cl.

Hp: *pp*

Vc.: *f*

Tempo primo ♩ = 52

They pull up their hoods, have tea and sandwiches.

The 8.05 rattles past.

(in previous tempo)

352

Lisa Ni-gel!

Cl. *p* *poco a poco crescendo*

Hp *pp* *poco a poco crescendo*

Vc. pizz *p* arco *p* *poco a poco crescendo*



356

Cl. *p*

Hp

Vc. *p*



358

Cl. *f* *ff*

Hp *ff* gliss.

Vc. *f* *ff*

34

360

Cl. *gliss.*

Hp *E♭/F♯/G♯* *sf*

Vc. *sf*



362

Cl. *mf*

Hp

Vc. *mf*



364

Cl. *ppp*

Hp *ppp*

Vc. *ppp*