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Terry Pratchett's

Lords and Ladies

Adapted for the stage by

Irana Brown

Samuel French — London
www.samuel french-london.co.uk



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LORDS AND LADIES

First presented at the Winton Studio Theatre on 13th
September 1995 with the following cast:

Young Esme/Granny Weatherwax	Sarah Salholm
Nanny Ogg	Claire March
Magrat Garlick	Irana Brown
King Verence/Baker	Eddie Nias
Young Ridcully/Mustrum Ridcully/Pewsey Ogg	Simon Nock
The Bursar	Daniel Morrish
Ponder Stibbons/Thatcher	Allen Stroud
The Librarian	Helena Ward
Casanunda	Tim Keenan
Queen of the Elves/Millie Chillum/Troll	Caroline Bengner
The Long Man/Lord Lankin	Alan Simpson
Jason Ogg	Stephen Buckmaster
Shawn Ogg/Bestiality Carter	David Salholm
Obidiah/Perdita/Mrs Scorbic	Bryher Mason
Weaver/Elf 6	Caroline Male
Diamanda	Jenny Way
Amanita/Elf 1	Marie Nock (née Evans)
Elf 2	Vanessa Mansbridge
Elf 3/Coachman	Georgie Thorne
Elf 4	Emma Brown
Elf 5/Mr Spriggins	Neil Girling

Directed by Irana Brown and Sarah Salholm
Designed by Irana Brown, Sarah Salholm and Derek
Ware

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(See also page ii)

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CAST

Granny Weatherwax, a witch
Nanny Ogg, a witch
Magrat Garlick, former witch, and future queen of Lancre
Verence, King of Lancre
Mustrum Ridcully, Archancellor of the Unseen University
The Bursar, a wizard
Ponder Stibbons, a wizard
The Librarian, an orangutan, and wizard
Casanunda, the world's second greatest lover, a dwarf
Queen of the Elves
The Long Man
Jason Ogg, a smith and Morris Man
Shawn Ogg, his brother
Pewsey Ogg, an infant
Bestiality Carter, a comic artisan
Obidiah, the same
Weaver, the thatcher
Thatcher, the weaver
Baker, the tailor
"Diamanda" Tockley
"Perdita" Nitt
"Amanita" Frottidge
Lord Lankin, an elf
Millie Chillum
Mrs Scorbic, a cook
Mr Spriggins, a butler
Coachman
Troll, a troll
Young Esme, Granny Weatherwax as a girl
Young Ridcully, Mustrum Ridcully as a boy
Plus various **elves**, **guests** and **villagers**

ADAPTER'S NOTE

If you are already a fan of Terry Pratchett you will, no doubt, be familiar with the following; in fact you probably know more than me. If not, read on ...

Great A'Tuin, the sky turtle swims through space. On his back stand four elephants, who support the Discworld on their backs. This is a flat world, where the field of magic is strong and the line between belief and fantasy is weak. A fantasy world where witches, wizards, trolls and other fantasy figures find themselves in situations similar to those on our world.

Lords and Ladies is the third novel in the “witches” series of books which feature the popular characters Granny Weatherwax and Nanny Ogg. The action takes place after *Wyrd Sisters* and *Witches Abroad* and before *Maskerade* and *Carpe Jugulum*. Having travelled to Genua to battle her wicked younger sister, Granny Weatherwax and her coven return to Lancre to find an old enemy has returned. In a series of adventures not dissimilar to those of *A Midsummer Night's Dream*, the witches find themselves pitted against the forces of belief and glamour.

NOTES ON MUSIC AND SOUND EFFECTS

One of the themes of **LORDS AND LADIES** concerns the plot and influence of folk songs. Many of the characters find themselves in situations reminiscent of the plots documented in folk songs, in particular the theme of elves stealing into this world and carrying off children and people, and of the human maiden having to fight the Fairy Queen to win the return of her lover.

In our production, we used many different folk songs to cover scene changes. Some of these are listed here; others have not been included as these are not readily available on CD.

We also used several traditional songs to be sung live. Most importantly in ACT II SCENE 11, the Rude Mechanicals enter singing a drunken song. We used our own version of The Blackbird Song (which you can find on *The Best of the Wurzels*), but other country songs could work just as well, and there are many good examples on *Folk Music of England* by The Yetties.

One more sound effect which is vital to the script is the Magic Effect/Elf Thrum used in ACT I SCENE 5; ACT I SCENE 9 and lastly in ACT II SCENE 11 which indicates Granny's time/space displacement, and the threat of the elves which only she is mentally aware of. We used a low thrumming noise (a discordant chord on a keyboard) to indicate this.

Of course, it is up to you, as the Director, to choose whether you want to use music, and, if so, what you will use.

The songs of which recordings are readily available are:

Long Lankin: Steeleye Span: *The Best of Steeleye Span*, produced by Chrysalis

The Man with No Name: *Great Western Movie Themes; A Fistful of Dollars*, produced by Laserlight

No, Sir, No: The Yetties: *Folk Music of England*, produced Grasmere Music Ltd

Never Wed an Old Man: Sean O'Neill Band, *Favourite Irish Drinking Songs* produced by Emporio EMPRCD520. (Trad.O'Neill. Erin Music)

Irana Brown

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Other Terry Pratchett adaptations
published by Samuel French Ltd

Carpe Jugulum (adapted by Stephen Briggs)
Maskerade (adapted by Stephen Briggs)

ACT I

PROLOGUE

The stage is split into three levels. UR and UL are two rostra; a flight of steps from each rostrum leads to a balcony above. Between the two rostra is a wooden castle door. The balcony has a stone bridge on it, set back so that there are acting areas in front of it and behind

When the play begins, the main stage is occupied by the Dancers, an eight-stone circle. The balcony represents Lancre Castle

The stage is in darkness. There is a low thrum, and a refrain of “elf music” is heard; it plays beneath the following dialogue. The Lights come up on the circle

During the following, King Verence enters on to the balcony, as yet unlit

Young Esme (Granny Weatherwax as a girl) runs across the stage, followed by young Ridcully (Mustrum Ridcully as a boy). They exit

Elves appear in the stone circle, looking menacingly outwards

Elves	Elves are wonderful. They provoke wonder.
	Elves are marvellous. They cause marvels.
	Elves are fantastic. They create fantasies.
	Elves are glamorous. They project glamour.
	Elves are enchanting. They weave enchantment.
	Elves are terrific. They beget terror.

The Lights come up on the whole of the stage

Young Esme runs on and approaches the circle

Young Esme I'm here. Show me.

The Queen of the Elves appears in the circle

So you're real, then.

Queen Of course. What's your name, girl?

Young Esme Esmerelda.

Queen And what do you want?

Young Esme I don't want anything. I just wanted to find out if you was real.

Queen To you, certainly. You have good sight. And now you have learned this, what is it you really want? Last week you went all the way up to the mountains above Copperhead to talk to the trolls. What did you want from them?

Young Esme I — wanted to talk to them. D'you know they think time goes backwards? Because you can see the past, they say, and —

Queen (*laughing*) But they are like stupid dwarfs! All they are interested in is pebbles. There is nothing of interest in pebbles.

Young Esme Why can't you come out from between the stones?

Queen I can help you find far more than pebbles.

Young Esme You can't come out of the circle, can you?

Queen Let me give you what you want.

Young Esme I can go anywhere, but you're stuck in the circle. When I am a witch I shall be able to go anywhere.

Queen But you'll never be a witch. They say you won't listen. They say you have no discipline.

Young Esme Oh, you know that, do you? I mean to be a witch whatever they say. You can find things out for yourself. You don't have to listen to a lot of daft old ladies who've never had a life. And, circle lady, I shall be the best witch there has ever been.

Queen With my help I believe you may. Your young man is looking for you.

Young Esme (*shrugging*) I will, will I?

Queen You could be a great witch. You could be anything. Anything you want. Come into the circle.

Young Esme But I'm learning a lot ...

Queen Step through the stones now!

Young Esme How do I know ... ?

Queen Circle time is nearly over. Think of what you can learn! Now! Step through!

Black-out

Esme and all the Elves except Elf 1 leave the stage. The Queen and Elf 1 are joined by Lankin

The Lights come up on the balcony

Shawn Ogg and Magrat enter. Shawn has a bugle with him

Shawn Meeeyiss Magraaat Garrrrli-ick! (*He blows a fanfare, continuing through the following*)

Verence Oh hallo. All back safe then?

Magrat Um ...

Verence I've really been getting interested in agricultural improvement and soil efficiency. We'll really have to get cracking on this new three-field system.

Magrat But I think we've only got three fields and there isn't much soil in ...

Verence It's very important to maintain the correct relationship between grains, legumes and roots. Also I'm seriously considering clover. Shawn, will you stop blowing that damn trumpet!

Shawn But I'm doin' a fanfare, your majesty.

Verence Yes, yes, but you're not supposed to go on. A few notes are sufficient. (*He gestures Shawn away*)

Shawn exits

That's better. Where were we?

Magrat Legumes, I think, but I really came to —

Verence It all comes down to the soil. Get the soil right, and everything else follows. Incidentally, I'm arranging the marriage for Midsummer Day. I thought you'd like that. I've had some invitations sent out already, to the more obvious guests. And I thought it might be a nice idea to have some sort of fair beforehand. I asked Boggis in Ankh-Morpork to send up their best dressmaker and one of the maids is about your size, and I think you'll be pleased with the result. And my brother and Mr Vitoller's men can't come because they're touring Klatch, but Hwel the playsmith has written a special play for the wedding entertainment. So that's all settled, then?

Magrat Aren't you supposed to ask me?

Verence What ? Um. No, actually. No, kings don't ask. I looked it up. I'm the king, you see, and you are, no offence meant, a subject. I don't have to ask.

There is a pause

Is is the witching? You don't have to give that up entirely, of course. You can be a witchqueen, although I think that means you have to wear rather revealing clothes and keep cats and give people poisoned apples. I read that somewhere.

Magrat No, it's not that — um ...

Verence You're not upset, are you?

Magrat What? Oh. No. Me? No.

Verence Good. That's all sorted out, then.

Magrat Um ...

Verence We're doing some marvellous things with legumes. Scientific husbandry. Come and look at this.

Magrat Where are we going?

Verence The old rose garden.

The Lights go down on the balcony and up on the Dancers, where the Queen of the Elves, Lankin and Elf 1 are gathered

Magrat and Verence exit

Queen And this time there will be no defeat. The land will welcome us.
It must hate humans now.

Elf 1 But there were witches. I remember the witches.

Queen Once, yes. But now: poor things, poor things. Scarce any power in them at all. And suggestible pliant minds. Leave the witches to me.

Lankin I remember the witches. Minds — like metal.

Queen Not any more. I tell you, leave them to me! And then you can have them. For me, I rather fancy a mortal husband. A union of the worlds. To show them that this time we mean to stay.

Lankin The king won't like that.

Queen And when has that ever mattered? The time is right, Lankin. The circles are opening. Soon we can return.

Elf 1 And I can hunt again. When? When?

Queen Soon.

Music plays; an excerpt from "Long Lankin"

Black-out

SCENE 1

The Dancers

The main stage is lit

The music fades

The three witches, Granny Weatherwax, Nanny Ogg and Magrat Garlick enter, each from a different stage entrance, each with a broomstick

Granny In the middle of my bloody herbs!

Magrat On the palace garden!

Nanny Poor little mite! And he was holding it up to show me too!

There is a pause

Granny What are you talking about Gytha Ogg?

Nanny Our Pewsey was growing mustard and cress on a flannel for his Nan.

He shows it to me and just as I bends down — splat! Crop circle!

Granny This is serious. It's been years since they've been as bad as this.

We all know what it means. What we've got to do now is —

Magrat I don't know what it means. I mean Old Goodie Whemper —

Granny } (together) Maysherestinpeace.
Nanny }

Magrat — told me once that the circles were dangerous, but she never said anything about why.

Granny Never told you about the Dancers?

Nanny Never told you about the Long Man?

Magrat What Dancers? You mean the old stones?

Granny All you need to know right now is that we've got to put a stop to Them.

Magrat What Them?

Granny The circles, of course.

Magrat Oh no. I can tell by the way you said it. You said Them as though it was some sort of curse. It wasn't just a them, it was a them with a capital the. And who's the Long Man?

Granny We do not ever talk about the Long Man.

Nanny No harm in telling her about the Dancers, at any rate.

Granny Yes, but ... You know ... I mean ... She's Magrat.

Magrat What's that meant to mean?

Granny You probably won't feel the same about Them, is what I am saying. Mind you, a circle might not find the Dancers. We can always hope. Could be just random.

Nanny But if one opens up inside the —

Magrat You do this on purpose! You talk in code the whole time! But you won't be able to when I'm queen!

Nanny Oh? Young Verence popped the question then?

Magrat Yes!

Granny (*icily*) When's the happy event?

Magrat Two weeks' time. Midsummer Day.

Nanny Bad choice. Shortest night o' the year ...

Granny Gytha Ogg!

Magrat And you'll be my subjects. And you'll have to curtsy and everything!

Granny We will, will we?

Magrat Yes, and if you don't you can get thrown in prison.

Granny My word. Dearie, dearie me. I wouldn't like that. I wouldn't like that at all.

Nanny Queen Magrat, eh? Well, the old castle could do with a bit of lightening up ...

Granny Oh, it'll lighten up all right.

Magrat Well, anyway, I don't have to bother with this sort of thing. Whatever it is. It's your business. I shan't have time, I'm sure.

Granny I'm sure you can please yourself, your going-to-be majesty.

Magrat Hah! I can! You can jol... you can damn' well find another witch for Lancre! Another soppy girl to do all the dreary work and never be told anything and be talked over the head of the whole time. I've got better things to do.

Granny Better things than being a witch?

Magrat Yes!

Nanny Oh dear.

Granny Oh well, then I expect you'll be wanting to be off. Back to your palace I'll be bound.

Magrat picks up her broomstick

(Grabbing the broomstick handle) Oh, no you don't. Queens ride around in golden coaches and whatnot. Each to their own. Brooms is for witches.

Nanny Now come on you two. Someone can be a queen and a w —

Magrat Who cares? *(She drops the broomstick)* I don't have to bother with that sort of thing any more.

Magrat exits

Nanny You daft old besom, Esme. Just because she's getting wed.

Granny You know what she'd say if we told her. The Gentry. Circles. She'd say it was — nice. Best for her if she's out of it. I might have to go borrowing.

Nanny Why?

Granny To see what's happening, of course! If only I could do it with bees. Hives notice changes in the land.

Nanny Now Esme, you know no-one's ever been able to do it with bees, not even Black Aliss. They ain't been active for years and years. We ought to have kept 'em cleared.

Granny True. There's been things going on. All the bracken and weeds is trampled around the stones. I reckon someone's been dancing.

Nanny They never.

Granny They have. I'm going to get to the bottom of this.

Nanny Who'd be daft enough to dance round the stones?

Granny We shall have to find out.

Granny exits

Black-out

A chorus of a folk song is sung backstage

SCENE 2

Nanny's house; Lancre Smithy

A small oven represents the forge. It has an old iron kettle and some teacups on top

The main stage is lit

Jason Ogg and the Rude Mechanicals are on stage

The song ends

Nanny enters

The Rude Mechanicals shuffle off

Nanny Jason Ogg, I wants a word with you.

Jason I got to this do bit of brazing for old —

Nanny So, what's been happening in these parts while we've been away, my lad?

Jason Oh, well, us had a big whirlwind on Hogwatchnight and one of Mother Peason's hens laid the same egg three times, and old Poorchick's cow gave birth to a seven-headed snake — and there —

Nanny Been pretty normal, then.

Jason All very quiet, really.

Nanny takes a step towards Jason, who backs away

Nanny I'll find out sooner or later, you know ... *(She takes another step)*
I always does, you know ... *(One more step)* You know you always feels better for telling your old mum.

Jason Weren't my fault, Mum! How could I stop 'em?

Nanny What them would these be, my son?

Jason That young Diamanda and that Perdita and that girl with the red hair from over in Bad Ass. I says to old Peason, I says you'd have something to say, I tole 'em Mistress Weatherwax'd get her knic ... would definitely be sarcastic when she found out. But they just laughs. They said they could teach 'emselves witching.

Nanny Diamanda? Don't recall the name.

Jason Really she's Lucy Tockley. She says Diamanda is more — witchy.

Nanny Ah. The one that wears the big floppy felt hat? (*She makes a pot of tea during the following*)

Jason Yes, Mum.

Nanny She's the one that paints her nails black, too?

Jason Yes, Mum.

Nanny Old Tockley sent her off to school, didn't he?

Jason Yes, Mum. She came back while you was gone.

Nanny Ah. Floppy hat and black nails and education. Oh, dear. How many gels are there?

Jason 'Bout half a dozen. But they'm good at it, Mum. And it ain't as if they've been doing anything bad. And I knows you've always said there weren't enough girls interested in learnin' witching. They goes up and dances up in the mountains every full moon. People do say that they dances in the altogetther.

Nanny Altogether what?

Jason You know, Mum. In the nudd.

Nanny Cor. There's a thing. Anyone see where they go?

Jason Nah. Weaver the thatcher says they always gives him the slip.

Granny Weatherwax enters unsteadily with an 'I ATE'NT DEAD' sign around her neck. She sits down

Nanny (*handing Granny a cup of tea*) Cup of tea.

Granny Good job, too. Mouth tastes of moths.

Nanny Thought you did owls at night?

Granny Yeah, but you ends up for days trying to twist your head right round. At least bats always face the same way. Half a dozen people have been going up there. Every full moon! Gels, by the shape of them. You only see silhouettes, with bats.

Nanny (*carefully*) You done well there. Girls from round here, you reckon?

Granny Got to be. They ain't using broomsticks.

Nanny (*sighing*) There's Agnes Nitt, old Threepenny's daughter. And the Tockley girl. And some others. I asked our Jason. Sorry.

Jason takes a look at Granny's face and exits rapidly

Granny I'm a silly old fool, ain't I?

Nanny No, no. Borrowing's a real skill. You're really good at it.

Granny Prideful, that's what I am. Once upon a time I'd of thought of asking people, too, instead of fooling around being a bat.

Nanny Our Jason wouldn't have told you. He only told me 'cos I would've made his life a living hell if he didn't. That's what a mother's for.

Granny I'm losing my touch, that's what it is. Getting old. Supposing Magrat'd been here. She'd see me being daft.

Nanny Well. She's safe in the castle. Learning how to be queen. S'funny, royalty. It's like magic. You take some girl with a bum like two pigs in a blanket and a head full of air and she marries a king or prince or someone and suddenly she's this radiant, right royal princess.

Granny Old Tockley's girl?

Nanny That's right.

Granny Come on — we ain't got much time. It's not just the girls. There's something out there too. Some kind of mind movin' around. The Lords and Ladies are trying to find a way. They always used to say something can come through if something goes the other way ...

Nanny Ain't you scared?

Granny No. But I hope they are.

Nanny Ooo, it's true what they say. You're a prideful one, Esmerelda Weatherwax.

Granny Who says that?

Nanny Well, you did. Just now.

Granny I wasn't feeling well.

Black-out

SCENE 3

Diamanda's house

There is a small table with a lit candle on it on stage. There is also a chalk circle of magical symbols on the floor

The main stage is lit

The young coven — Diamanda, Perdita and Amanita — are on stage, sitting within the circle. Diamanda is showing the others tarot cards

Diamanda (coldly) Are you paying attention, sister?

Perdita Yes, Diamanda.

Diamanda This is the Moon for those who weren't paying attention. And what do we see here, you Amanita?

Amanita Um ... It's got a picture of the moon on it?

Diamanda Of course it's not the moon. It's a non-mimetic convention, not tied to a conventional referencing system, actually.

Amanita Ah.

Granny and Nanny enter suddenly through the central door

Granny Blessings be upon this house.

Nanny 'Ere, you're doing that wrong. You don't want to muck about with a hand like that. You've got a double onion there. What's all the chalk on the floor? And heathen writing. Not that I've got anything against heathens. I'm practically one but I don't write on the floor. You'll never get the chalk out.

Perdita Um, it's a magic circle. Um, hallo, Mrs Ogg. Um. It's to keep bad influences away.

Granny Tell me, my dear. Do you think it's working?

Diamanda Who's this?

Perdita Um, it's Granny Weatherwax. Um, she's a witch, um —

Diamanda What level?

Granny Levels, eh? Well, I suppose I'm level one.

Diamanda Just starting?

Nanny (to *Perdita*) Oh dear. Tell you what, if we was to turn the table over we could probably hide behind it, no problem.

Granny Oh, yes. Just starting. Every day, just starting.

Diamanda You stupid old woman you don't frighten me. I know all about the way you old ones frighten superstitious peasants, actually. Muttering and squinting. It's not real witchcraft.

Nanny I'll — er — I'll just go into the scullery and — er — see if I can fill any buckets with water, shall I? (*During the following, she takes off her witch's hat and chews the brim*)

Granny I 'spect you'd know all about witchcraft, I 'spect you're really good at it.

Diamanda Quite good.

Granny Show me. I learned my craft from Nanny Gripes who learned it from Goody Hegty, who got it from Nana Plumb, who was taught it by Black Aliss, who ...

Diamanda So what you're saying is that no-one has actually learned anything new?

There is a pause

Nanny Bugger, I've bitten right through the brim. Right through.

Granny I see.

Nanny Look, right through the lining and everything. Two dollars and curing his pig that hat cost me. That's two dollars and a pig cure I shan't see again in a hurry.

Diamanda So you can just go away old woman.

Granny But we ought to meet again. How about noon?

The "Man With No Name" theme from "The Good, the Bad and the Ugly" plays

Diamanda Certainly. What are we fighting for?

Granny Fighting? We ain't fighting. We're just showing each other what we can do. Friendly like. I'd better be goin'. Us old people need our sleep, you know how it is.

Diamanda And what does the winner get?

Granny Oh, the winner gets to win. Don't bother to see us out. You didn't see us in.

Black-out

SCENE 4

Lancre Castle

A screen stands on the stage

The main stage is lit

Magrat is on stage wearing a nightgown

Millie Chillum enters carrying a large bundle of clothing and a diagram

Magrat Millie Chillum?

Millie (*curtsying and staying down*) Yes'm?

Magrat It's me, Magrat. Hallo.

Millie (*still curtsying*) Yes'm.

Magrat What's up with you, Millie?

Millie Yes'm. (*She curtsies twice*)

Magrat I said it's me. You don't have to look at me like that.

Millie (*curtsying*) Yes 'm.

Magrat If you say "Yes 'm" again, it will go hard with you.

Millie (*curtsying*) Ye ... right, your majesty, m'm.

Magrat I'm not queen yet, Millie. And you've known me for twenty years.

Millie (*curtsying*) Yes'm. But you're going to be Queen. So me mam told me I was to be respectful.

Magrat Oh. Well. All right then. Where are my clothes?

Millie (*curtsying*) Got 'em here, your pre-majesty.

Magrat They're not mine. And please stop going up and down all the time. I feel a bit sick.

Millie The King ordered 'em from Sto Helit special, m'm.

Magrat and Millie study the clothes and the diagram which shows how to assemble the outfit

Magrat This is a standard queen outfit, then?

Millie Couldn't say, m'm.

Magrat and Millie go behind the screen with the clothes and diagram

Magrat Is this the pantoffle?

Millie I think you've got it up the wrong way, m'm. Which bit's the farthingale?

Magrat Says here insert Tab A into Slot B. Can't find Slot B. These're like saddlebags. I'm not wearing these. And this thing?

Millie A ruff, m'm. Um. They're all the rage in Sto Helit, my brother says.

Magrat You mean they make people angry? And what's this?

Millie Brocade, I think. (*She comes out from behind the screen*)

Shawn Ogg enters

Magrat (*coming out from behind the screen*) It's like cardboard. Do I have to wear this sort of thing every day? Verence just trots around in leather gaiters and an old jacket!

Millie Ah, but you're queen. Queens can't do that sort of thing. It's all right for kings to go wandering around with their arse half out their trouse ... I mean, I mean — I mean queens has got to be ladylike. The King got books about it. Etti-quetty and stuff. It really suits you, your soon-going-to-be-majesty.

Magrat My word. And what happens now? What's the King doing?

Millie Oh, he had breakfast early and bugged off over to Slice to show old Muckbe how to breed his pigs out of a book.

Magrat So what do I do? What's my job?

Millie Dunno, m'm. Reigning I suppose. Walking around in the garden. Holding court. Doin' tapestry. That's very popular among queens. And then — er — later on there's the royal succession.

Magrat Where's everyone gone?

Shawn Everyone's down in the square, miss.

Magrat What's happening in the square, then?

Hungry for More?

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