

SCENE 5 THE GRAND HALL OF THE PALACE OF SLUMBERVILLE

(The Grand Hall of the Palace of Slumberville is again in full celebration mode. This time, for PRINCESS AURORA's 21st birthday party. There are balloons, and banners that read 'Happy Birthday Princess Aurora'. The party is in full swing with PARTY GUESTS dancing and having fun. PALACE OFFICIALS circulate with trays of canapés and glasses of champagne on trays. There are thrones and flags for the royal occasion. PRINCESS AURORA and PRINCE ARTHUR lead the song and dance.)

SONG SUGGEST 'A HEAD FULL OF DREAMS' BY COLDPLAY

MUSIC PLAY ON

(OLD KING COLE and THE QUEEN OF HEARTS enter.)

KING Is that you Arthur? As I live and breath.

(OLD KING COLE shakes PRINCE ARTHUR's hand.)

QUEEN You're so grown up, I can hardly recognise you.

(THE QUEEN OF HEARTS gives him a motherly hug.)

ARTHUR *(Warmly)* My parents send their regards.

QUEEN Well, I'm so glad you could join us. Enjoy your afternoon together!

MUSIC PLAY ON

(OLD KING COLE and THE QUEEN OF HEARTS move off and begin to greet PARTY GUESTS as do PRINCESS AURORA and PRINCE ARTHUR. ARCHBISHOP enters panicked, looking for NANNY NIGHTNURSE. He is asking PARTY GUESTS and PALACE OFFICIALS.)

ARCHB. Has anybody seen Nanny Nightnurse? Excuse me, have you seen Nanny Nightnurse anywhere?

(NANNY NIGHTNURSE enters extremely stressed.)

NANNY N. Archie! There you are.

ARCHB. Just the person I was looking for -

NANNY N. - Archie there's been an emergency with the royal ballet school, and I need your help.

ARCHB. My help? I don't know anything about ballet.

NANNY N. Doesn't matter. Come with me.

MUSIC PLAY ON

(NANNY NIGHTNURSE drags ARCHBISHOP off stage. OLD KING COLE and THE QUEEN OF HEARTS enter.)

QUEEN Are you sure everything's in place dear?

KING Yes, I've stationed guards at the door.

QUEEN They've checked that no spinning wheels are in the vicinity of the palace?

KING There's nothing to worry about. We burned all the spinning wheels in the kingdom years ago.

QUEEN I know, I just can't shake this feeling that something awful is going to happen.

KING Everything will be fine. There is no possible way that anything can go wrong.

QUEEN I hope you're right.

OFFICIAL And now, in honour of Princess Aurora, a dance by the young and talented students at the royal ballet school.

MUSIC PLAY ON

(OLD KING COLE and THE QUEEN OF HEARTS take their seats on the thrones.)

SONG SUGGEST TCHAIKOVSKY'S 'SWAN LAKE'

(A serious ballet begins with a number of young dancers. Ideally they will be played by children. The first section of the ballet should be carried out entirely seriously by the dancers. At the end of the first section the dancers form a line and dance off into the wing keeping that formation. When they dance back onto the stage, they are still in formation but they have an addition to the line at the end. The last dancer to emerge is NANNY NIGHTNURSE who has squeezed into a ballet leotard and tutu. The ballet continues with the young dancers carrying out a number of increasingly difficult ballet positions and NANNY NIGHTNURSE trying to copy them, always half a step behind and with very poor technique. Perhaps the crotch of her leotard could ride up resulting in her trying to pull it down again several times during particularly high leg lifts. The young swans bend over in an elegant ballet stretch one by one, followed by NANNY NIGHTNURSE who bends and promptly breaks wind loudly and for longer than she was initially expecting. The young swans do the splits one by one, and NANNY NIGHTNURSE is about to try but thinks better of it stepping away and shaking her head. The young swans perform pirouettes with ease, and NANNY NIGHTNURSE spins faster and faster until she ends up in the wing, with a large crashing sound.)

SOUND CRASH

(NANNY NIGHTNURSE emerges clearly very dizzy. The music changes and the young dancers exit. NANNY NIGHTNURSE realises she is left on stage alone. Ideally a spotlight is turned on and follows her from now on. Just as NANNY NIGHTNURSE realises she's going to have to continue, a male dancer enters. Initially he is facing upstage, but as he gets closer to NANNY NIGHTNURSE he turns downstage revealing to the audience that it is the ARCHBISHOP. He is still wearing his mitre. NANNY NIGHTNURSE becomes very excitable, her leg begins to shake, and her ballet choreography resembles a bull charging at it's prey. The ARCHBISHOP is obviously very nervous so NANNY NIGHTNURSE encourages him with some basic ballet moves. These moves gradually resemble swimming strokes until the ARCHBISHOP is following NANNY NIGHTNURSE around the stage doing breast stroke. NANNY NIGHTNURSE indicates that the ARCHBISHOP should pick her up. She stands, leg in the air and arms outstretched in the opposite direction. The ARCHBISHOP horrified by his task, attempts to put his hands on NANNY NIGHTNURSE's leg to pick her up. She slaps his hand away in faux embarrassment. He places his hand more appropriately and heaves three times trying to pick her up but she is too heavy. Each time he readjusts his grip and on the third and final time it resembles the Heimlich manoeuvre more than a ballet move. NANNY NIGHTNURSE places the ARCHBISHOP at one side of the stage and