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Dramatic Publishing

Baba Yaga and the Black Sunflower



One-Act version

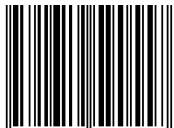
Book and lyrics by Carol Korty
Music by Scott Wheeler

Baba Yaga and the Black Sunflower (One-Act Version)

Musical. Book and lyrics by Carol Korty. Music by Scott Wheeler. *Cast: 3 to 5m., 3 to 7w., 5 either gender.* This play is about a spirited young girl, Maryushka, determined to find where she belongs. It is a coming-of-age story set in old Russia, drawn from ancient tales about Baba Yaga, the mysterious crone who lives deep in the forest. Maryushka does her tasks—initially by playing tricks—until she gets into trouble. She’s expelled from her village to find her baby brother and is snatched up by Baba Yaga’s geese. Deep in the forest, she finds her true self in the course of completing three difficult tasks for Baba Yaga and brings her brother safely home. A lively score, adapted for electronic keyboard, accompanies much of the action, and charming songs throughout can be sung or spoken to accompaniment. *Simple set. Approximate running time: 45 minutes. Code: BL9.*

Cover image: University of Maine at Cyrus Pavilion Theatre, Orono, Maine, featuring (l-r) Victoria Lynne Giuliani, Megan Rounds and Zachary Peacock. Photo: Monique Hashey. Cover design: Jeanette Alig-Sergel.

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Baba Yaga and the Black Sunflower

One-Act Version

Book and lyrics by
CAROL KORTY

Music by
SCOTT WHEELER



Dramatic Publishing Company

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Book and lyrics by CAROL KORTY

Music by SCOTT WHEELER

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(BABA YAGA AND THE BLACK SUNFLOWER [ONE-ACT VERSION])

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The original full-length version of *Baba Yaga and the Black Sunflower* was published by Anchorage Press Plays in 2000 and is currently available through Dramatic Publishing.

This one-act version was commissioned by Dr. Tom Mikotowicz of the department of theatre/dance in the school of performing arts at the University of Maine, where it was developed in 2014 and subsequently toured to 10 schools in Maine with an ensemble of university students.

Director Carol Korty
Music Director Christian Giddings
Scene Design..... Dan Bilodeau
Set and Prop Construction Joe Donovan
Costumes..... Lucia Williams-Young

Student Company:

Stage Manager, Company Manager Kaleigh Knights
Maryushka..... Megan Rounds
Baba Yaga, Starukha #1 Victoria Guiliani
Granny, Izbushka Sydney Walker
Petya, Baby Brother, Hedgehog..... Jeremy McAdams
Vanya, Cat Zachary Peacock
Geese, Starukha #2, Skulls..... Elliot Chicone
Keyboard Arrangement..... Christian Giddings

AUTHOR'S NOTE

Have fun working with this script that was created as a one-act play for six actors. The action occurs over one long day. In the original script and score, also available through Dramatic Publishing, the action occurs over three days.

If singing is an issue for you or the actors, songs could be effectively delivered with lyrics spoken or chanted while the pianist plays the accompaniment. A mix of sung and rhythmically spoken lyrics works well, too. The goal is to have actors continue acting with the songs, making them an expression of their characters. Sometimes actors who are hesitant to sing are freed up when given permission to treat the songs this way and might eventually make the transition to singing. Whatever your solution, the piece works best when all aspects of the performance are delivered energetically with strong rhythm.

The sketches of scenery in the back of the book offer an effective and efficient way to quickly change locations. This design was created as a lightweight touring set and as such is easily adapted to large or small performance spaces.

When the production is done with six actors, it helps to costume them in unit outfits over which they can quickly place or remove a few items that define their character(s). If these changes are made within view of the audience, it can emphasize the storytelling quality.

The original script was inspired by traditional Russian folktales of the complicated character Baba Yaga, who has been seen alternately as goddess, witch, shaman, crone, helper and destroyer. The play does not dramatize any specific tale. It reflects and expands on themes and motifs found in many

of the Baba Yaga tales. Are the ancients here to help or hurt, challenge or hinder the young?

This one-act version was created to accommodate directors who are drawn to the original script but who need a shorter, simplified script.

A few words about the characters: Maryushka is a young girl who has heard many things about Baba Yaga and doesn't know what to believe. Baba Yaga lives outside the confines of village life and is reported to have special powers. This both intrigues and scares Maryushka, who chafes at the confines of her village and longs for power. She loves the world of nature, but most of the villagers don't like its wildness—or the wildness in her. So she experiments. She fools around. She gets into trouble—real trouble. Then she puts her mind to getting out of it. And don't we all love watching someone else deal with that!

—Carol Korty

COMPOSER'S NOTE

The music of *Baba Yaga* is drawn from recordings of folk music from Russia and several of the countries of the former Soviet Union. Though the play is written for American singers and instrumentalists, our goal in the treatment of this music is to maintain its authentic character—not for the sake of pedantic authenticity but to convey as strongly as possible the flavor of both the village and the folktale material.

The challenge in the dramatic use of folk music, which is often inherently static, is to adapt it so that it serves the dynamic nature of the drama. For example, the dance music of the opening village scene (a combination of two dance tunes from the Mari province) stops suddenly for the first spoken lines, which put the characters into focus. The brief dialogue in turn leads back to the energy of the music. This musical theatre technique is intentionally simple and straightforward, since musical complication of any sort would be out of place in this piece. The dramatic energy and the rhythmic nature of the spoken words are interwoven, creating not merely a play with music but an integrated work of music theatre.

Requirements for singers: Classically trained voices are neither required nor especially desirable. Maryushka's voice must project both the music and the words; she may sound fairly American. Baba Yaga, the Izbushka, the Starukhe and the Cat should feel free to use nonstandard singing styles to project both the Russian feeling of the music and the magical aspects of their characters.

—Scott Wheeler

MUSICAL NUMBERS

| | |
|---------------------------------------|----|
| 1. Opening..... | 11 |
| 2. Maryushka’s Song..... | 15 |
| 3. The Village..... | 16 |
| 4. Starukhe’s Song..... | 18 |
| 5. The Forest..... | 27 |
| 6. Izbushka’s Song..... | 29 |
| 7. Baba Yaga’s Entrance..... | 30 |
| 8. Izbushka Command..... | 31 |
| 9. My Name Is Baba Yaga..... | 32 |
| 10. Maryushka’s Song (Reprise)..... | 33 |
| 11. Baba Yaga’s Exit..... | 35 |
| 12. Cat’s Song..... | 35 |
| 13. Baba Yaga’s Entrance 2..... | 42 |
| 14. Feel the Power..... | 43 |
| 15. Into the Pot..... | 44 |
| 16. Time to Make the Magic Work..... | 45 |
| 17. Baba Yaga’s Exit (Reprise)..... | 47 |
| 18. The Chase..... | 49 |
| 19. Feel the Power (Reprise)..... | 51 |
| 20. Back to the Village..... | 52 |
| 21. Maryushka With Starukhe..... | 54 |
| 22. Maryushka’s Third Task..... | 56 |
| 23. Closing (Reprise of Opening)..... | 58 |
| 24. Bows..... | 58 |

Baba Yaga and the Black Sunflower

(One-Act Version)

CHARACTERS

MARYUSHKA [ma' ree oosh ka]: the protagonist, a 10-year-old spunky Russian village girl.

BABA YAGA [ba ba ya ga']: the ancient Crone whom Maryushka fears, emulates and confronts.

GRANNY: an elderly widow, Maryushka's baboushka [bah' boosh ka].

STARUKHE [sta roo' kee]: bossy farm women, watchdogs of the village, a chorus of doom. Singularly STARUKHA 1 and 2. (Note: starukha is singular of starukhe.)

PETYA [pet' yah]: a 12-year-old boy from a distant village.

VANYA [vahn' ya]: an 11-year-old village boy.

IZBUSHKA [iz bush' ka]: Baba Yaga's pentagonal hut on chicken legs who sings and talks.

CAT: Baba Yaga's cat who sings and talks.

BABY BROTHER: a toddler, Maryushka's little brother (a puppet) who cries, coos and laughs.

HEDGEHOG: a little beastie (a puppet) who squeals.

SKULLS: Baba Yaga's fence of four speaking skulls mounted on posts.

GOOSE/GEESE: one or more honking birds (puppets).

FOREST TREES: objects in the environment manipulated by ensemble actors.

SCENES

The action of the play progresses through four locales and then returns through each of these settings to the finish:

Field at the edge of a Russian forest

Russian village

Forest

Baba Yaga's clearing

Forest

Russian village

Field at the edge of a Russian forest

Set changes can be made by the acting ensemble or a separate running crew.

PRODUCTION NOTES

See the notes in the back of the book for suggestions regarding run time, cast size, music performance, scenery and properties.

PRODUCTION NOTES

RUN TIME- For a tighter playing time:

Cast more actors. One actor for each character eliminates need for costume changes and enables faster segue between scenes. You can also use a running crew rather than the acting ensemble to move scenery to enable actors to begin playing the next scene while scenery is still being moved into place. Finally, you can cut Baba Yaga's song "Izbushka Command" (#8) to just measures 6 and 7.

CAST- For an acting ensemble of 3m., 3w., plus 1 keyboard player:

WOMAN 1:
Maryushka

WOMAN 2:
Baba Yaga
Starukha 1

WOMAN 3:
Granny
Izbushka
Forest Tree

Keyboard Player

MAN 1:
Petya
Baby Brother puppeteer
Hedgehog puppeteer
Forest Tree

MAN 2:
Vanya
Cat
Forest Tree

MAN 3:
Starukha 2
Geese
Forest Tree
Skulls

For a larger cast:

If you would like to include more actors in your production, feel free to increase the ensemble in a variety of ways: Cast a different actor for each character; give the Starukhe's lines to three actors instead of two; add more farmers and children (without dialogue) to the village; add more trees to the forest; add more skulls to the fence to share those lines.

MUSIC PERFORMANCE:

If some of the actors cannot sing, it can work to have them speak or chant the lyrics with the musical accompaniment, treating the song as a break from the spoken dialogue. The preference, of course, is to have as many actors as possible actually sing the songs.

SCENERY- Set pieces:

- 6 metal poles for backdrop and two side units
- 6 metal bases for poles
- 8 wooden bases for trees
- 8 trees
- 4 skulls on poles
- 1- 12' x 8' cloth backdrop with weighted cloth tree strips
- 2- 6' x 8' cloth drops for side units with weighted cloth tree strips
- 1- 12' rod with village houses cutouts
- 2 clothes trees for costumes
- 2 trunks
- 1 long pole with flying mortar, pestle and Baba Yaga figure
- 1 long pole with three geese, one equipped to lift the Baby Brother puppet
- 3 planters with vegetation that can be flipped around to create different vegetation from the village to forest
- 1 Izbushka (five sides with a folding roof)
- 1 large mortar and pestle with birch broom
- 1 small stool
- 1 fire/kettle unit
- 1 well and dipper
- 1 stand for the black sunflower

SCENERY (cont'd):

A simple solution for Baba Yaga's flying conveyance is to use a cardboard barrel, the type with metal ring on top and bottom, that is large enough to allow the actress to step inside it.

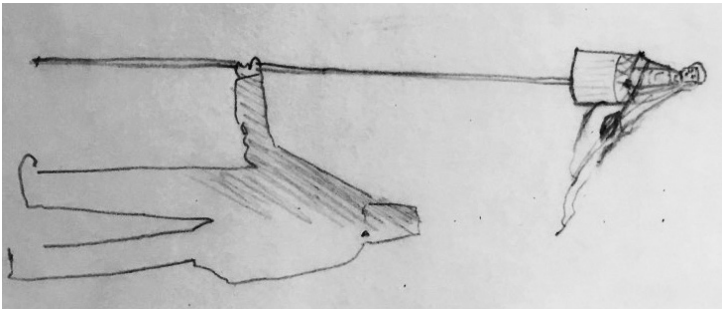
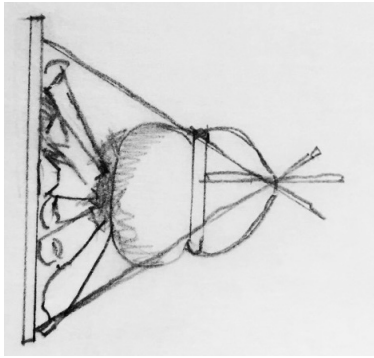
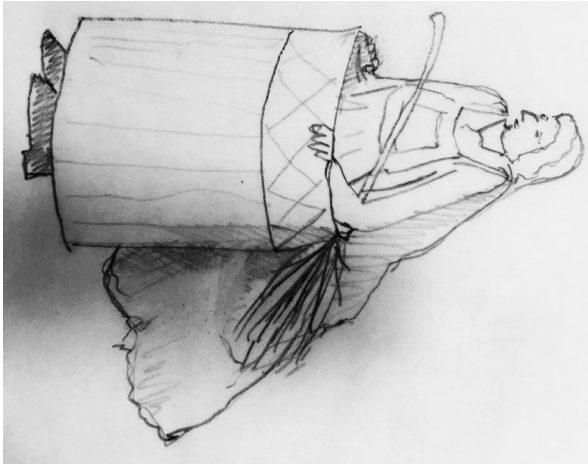
Put a couple of handholds inside the barrel for the actress to hold and lift the barrel up high enough on her calves to enable her to take little running, spinning steps.

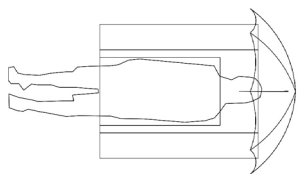
The pestle (reported as Baba Yaga's method of propelling the mortar) and the birch broom (which she uses to sweep away her tracks) could be attached to the outside of the barrel. The actress will have enough to contend with getting in and out of the barrel and swirling around in it without having to hold a pestle or broom.

Give Baba Yaga a long full cape that she can leave outside the barrel so that as she twirls with the barrel, her cape will fly out, adding to the illusion that she is cranking up the conveyance. As she swirls offstage in the barrel, she can exit out of sight behind the backdrop and climb out.

For the chase scene, once Baba Yaga is out of sight, the small replica of her in a miniature mortar on top of a long stick can then appear over the backdrop, manipulated by a stagehand or available member of the ensemble.

The following sketches are suggested designs for scenery:





Izbushka is built from three layers of cardboard or foamcore.

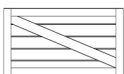
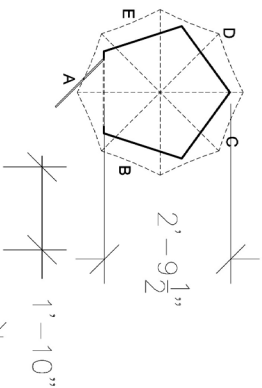
Izbushka will receive a paint treatment TBD.

Izbushka roof is created using an umbrella covered with thatching material.

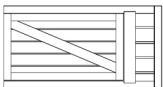
A broom is hung from the back of the Izbushka.

Burlap with slits down the middle are attached to the inside of the windows.

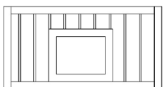
Izbushka should collapse for easy storage.



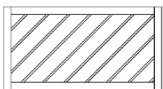
Door



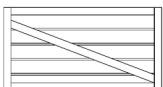
Wall A



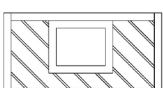
Wall B



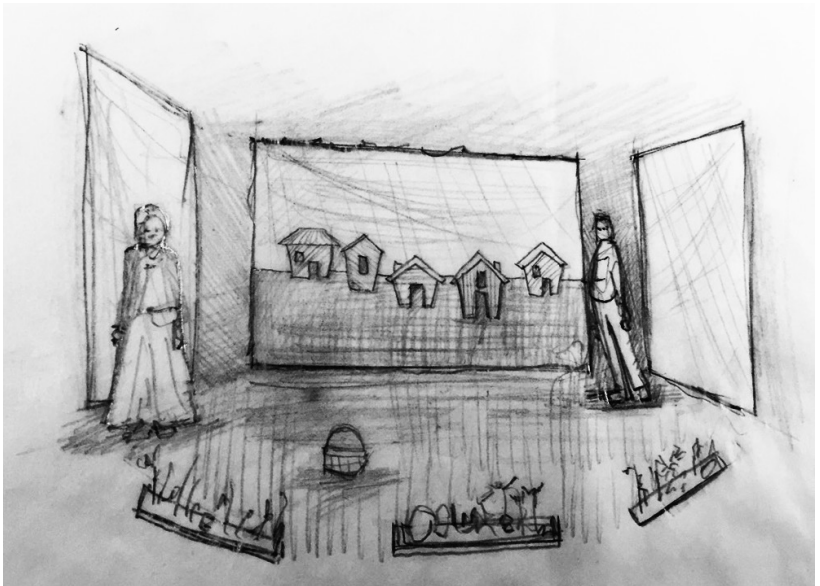
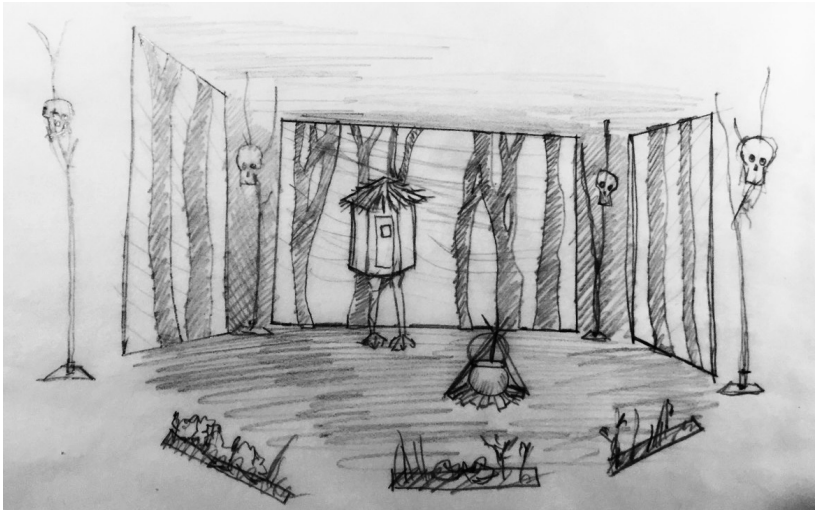
Wall C



Wall D



Wall E



PROPERTIES

- 1 baby brother puppet that transforms into a hedgehog
- 1 small mortar and pestle
- 1 broom
- 1 large wooden bowl
- 1 small wooden bowl
- 2 wooden spoons
- 2 vials
- 1 medium-sized wicker chest for herbs
- 1 black sunflower
- 1 cabbage
- Berries and twigs
- Potatoes and stones
- 1 basket for the baby brother puppet
- 6 baskets (for herbs, beans, potatoes, eggs, berries and market items)
- 1 cane for Granny
- 1 magic yellow ball

Suggestion for construction of the baby brother transforming into a hedgehog puppet:

Find a medium-sized cloth baby doll, remove the legs and wrap its torso with a small cotton blanket.

Find a sewing pattern online for constructing a cloth hedgehog and adapt it to construct a hedgehog large enough to hold the doll and blanket inside its belly.

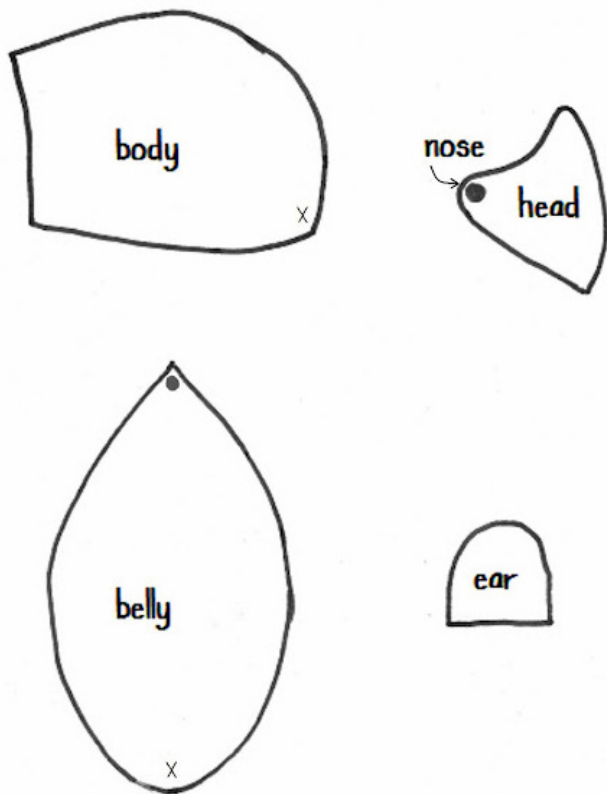
Make the abdomen section of two overlapping pieces of fabric that can be opened to receive the curled up baby and blanket.

When the baby appears, the hedgehog is turned inside out and is covered by the baby's blanket with the baby's head, torso and arms showing. The effect should be that the baby's legs are wrapped in the blanket.

The two puppets need to be firmly sewn together to avoid

either falling onto the floor. Making the transformation takes a bit of practice but is fun. Baba Yaga can hide some of this switching with her voluminous cape and by turning mysteriously as the music accompanies her chant.

The following sketch is suggested for the hedgehog pattern:



Baba Yaga and the Black Sunflower

(One-Act Version)

(#1: “Opening”)

(ENSEMBLE MEMBERS place distinctive costume pieces on the actors playing BABA YAGA and MARYUSHKA and set up Scene 1. An ENSEMBLE MEMBER takes the little black sunflower from its preset spot and presents it to BABA YAGA, who signals her/him where to “plant” it in the field. The ENSEMBLE exits or assume positions as part of the setting. BABA YAGA and MARYUSHKA prepare to enter in character.)

Scene 1: The Field at the Edge of a Russian Forest

(Pre-dawn. The shadowy figure of BABA YAGA moves quietly, rooting around the ground, picking plants, herbs and mushrooms, which she tucks into her garments. She moves deliberately to the little black sunflower, checking its condition. In the darkness, it is hard to see her clearly.)

BABA YAGA *(weaving a spell).*

Grow little flower,
Make ready your seeds,
Safe near these woods,
Hidden by weeds.

(BABA YAGA ritualistically draws a circle, about three feet in diameter, around the flower.)

BABA YAGA (*cont'd*).

Magic circle, like earth,
With all points connected,
I draw round you here,
To keep you protected.

(At the sound of MARYUSHKA approaching, BABA YAGA becomes alert and guarded.)

BABA YAGA (*cont'd*). The wild one who gathers herbs and flowers at dawn. She bears watching. (*Continues ominously.*)

Who dares enter this circle
To pick this flower
Will risk her life
And feel my power.

(BABA YAGA quickly slips out of sight behind a tree to observe. MARYUSHKA carries a basket and trowel and wears an apron with large pockets.)

MARYUSHKA. I've never been this far. No one from the village comes here. It feels magical. Now it's light enough to gather herbs. Some for market. Some for me. I want to find something really powerful. Something with magic to protect me. From the starukhe. Those old women hate me. They're turning everyone against me. Even Granny. They want to get rid of me, but where could I go? I can't live in the woods. Only Baba Yaga lives there. No other village would let me in. Nobody wants an orphan. (*Searches for herbs.*) Here's red clover. Lots of it. Good for healing tea. (*Picks a blossom and pulls petals from it to nibble on succulent end. She speaks to the blossoms.*) You're sweet like honey. These for market and you two for my pocket. (*Puts a couple blossoms in her apron*

pocket and a handful into her basket.) White yarrow. You're the best for healing sores. I'll dry some of you for a poultice. *(Picks yarrow with long stem, leaving some growing.)* Red cap mushrooms! You *look* magical. Are you poisonous? Granny doesn't know. She says not to eat you just in case. Baba Yaga would know. But who would dare ask her? She's more scary than you mushrooms.

GRANNY *(offstage, far away)*. Marya! Maryushka!

MARYUSHKA *(hears the call but does not respond, knowing GRANNY won't come near)*. I still need to find something to protect me.

VANYA *(offstage, far away)*. Maryushka! *(Getting closer.)*
Come on, orphan girl!

MARYUSHKA. Not him! He'll trample everything.

(Turns to go. The black sunflower lifts up from the ground and glows or opens its petals enticingly. MARYUSHKA stops suddenly.)

MARYUSHKA *(cont'd)*. Look! A little sunflower! And it's black! I've never seen one like this. So dark and strange. There's only one.

(BABA YAGA moves out from hiding as though to ward off MARYUSHKA but decides to hold back and observe what MARYUSHKA will do.)

MARYUSHKA *(cont'd)*. I can almost feel you pulling me. You must have magic!

(MARYUSHKA steps into the circle, digs up the flower and holds it in front of her. BABA YAGA signals, and a wild GOOSE circles in, honking, and swoops over MARYUSHKA to take the flower. MARYUSHKA ducks to keep it from GOOSE, who flies off.)

MARYUSHKA (*cont'd*). Ha, ha! You want this black sunflower! Oh, no. (*To the black sunflower.*) I'm keeping you. I can feel your power! I need you to protect me.

(*PETYA wanders in. MARYUSHKA is startled and quickly puts the black sunflower into her basket, under the yarrow.*)

MARYUSHKA (*cont'd*). Who are you? How did you get here?

PETYA. I'm Petya. I came on foot. My village is across the river on the other side of the mountain.

MARYUSHKA. Why are you here?

PETYA. I'm looking for Baba Yaga. Do you know where she lives?

MARYUSHKA. Baba Yaga!

PETYA. I need her help.

MARYUSHKA. Aren't you afraid of her?

PETYA. I've heard her Izbushka is in these woods.

MARYUSHKA. Her Izbushka? Her five-sided house on chicken legs?

PETYA. Yes.

MARYUSHKA. That's what the starukhe in my village say. They think they know everything.

PETYA. Then I'll go into the forest.

MARYUSHKA. Into the forest! You could get lost and die there.

PETYA. Why are you here at the edge of it if it scares you?

MARYUSHKA (*with false bravado*). Oh, I'm not afraid. It's the best place to find herbs and wild flowers.

PETYA. I see. May I have one of those you've gathered to give to Baba Yaga as a gift?

MARYUSHKA. All right. Take some white yarrow. (*Hands it to him.*)

PETYA. What about that little black sunflower? It's so unusual.

MARYUSHKA (*hesitating*). There was only one. It's my favorite.

PETYA. Then keep it. You may have more need of it than I.

MARYUSHKA. Thank you. Good luck to you.

VANYA (*calling from out of sight*). Maryushka!

PETYA. Thank you. Farewell. (*Exits.*)

VANYA (*appearing at the edge*). Here you are! Who was that fellow?

MARYUSHKA. Someone from the village beyond the mountain.

VANYA. Another orphan like you? I'll beat him up!

MARYUSHKA. You're mean.

VANYA. Orphan girl!

MARYUSHKA. Don't call me that!

VANYA. What are you doing out here by yourself? Talking to flowers again?

GRANNY (*offstage, sounds nearer*). Maryushka! It's time to pick the beans! Get ready for market!

(#2: "Maryushka's Song")

MARYUSHKA.

THERE'S WORK TO BE DONE!

THAT'S NOTHING NEW.

I'D RATHER PLAY

A TRICK OR TWO.

AND I HATE BEING TOLD

WHAT I HAVE TO DO!

YOU MAY CALL ME MARYUSHKA

I AM MARYUSHKA

MY NAME IS MARYUSHKA

(As VANYA reaches out to grab her, she turns quickly to trip him up. The wild GOOSE flies by honking, swoops in to snatch the black sunflower from MARYUSHKA's basket, but MARYUSHKA chases it off.)

MARYUSHKA *(cont'd)*.

I WANT TO FLY OFF
 LIKE GEESE IN THE SKY,
 CAST MAGIC SPELLS LIKE BABA YAGA.
 MAKE PEOPLE DO WHAT I WANT THEM TO.
 YOU MAY CALL ME MARYUSHKA
 I AM MARYUSHKA
 MY NAME IS MARYUSHKA.
 YOU'LL NEVER, NEVER CATCH ME.
 I'LL RACE YOU BACK TO THE VILLAGE!
 AND I'LL WIN.

(MARYUSHKA takes off in a wild pattern around the space with VANYA chasing after. Additional wild GEESE swoop in.)

VANYA. Wild geese, again! Look out! They look angry.
(Calling after MARYUSHKA.) If I don't catch you, those geese will!

(VANYA runs off as the scene transforms to the village.)

SCENE 2: A Russian Village

(#3: "The Village")

(STARUKHA I lumbers on, bent over with a large wooden mortar and pestle, basket, hoe and/or sickle. GEESE fly through. STARUKHA I brandishes her tools to chase them off. MARYUSHKA races in, chased by VANYA. MARYUSHKA

puts down her basket to continue a boisterous game of tag with VANYA in and around STARUKHA 1. STARUKHA 2 enters as soon as possible. STARUKHE thereafter may either share lines of dialogue or speak in unison.)

STARUKHA. Stop, oh, stop!

You behave like wild goats.

You are too rowdy.

You scare the chickens

(VANYA mimes creating a flurry of chickens through the space.)

STARUKHE *(cont'd)*. You're kicking up the cabbages.

(MARYUSHKA picks up a cabbage and throws it to VANYA. They play catch with it and race off.)

STARUKHE *(cont'd)*. That girl! She's worse than ever.

She will come to no good.

That orphan is a terror.

Why can't she behave?

GRANNY *(entering, leaning on a stout stick)*. Marya! Maryushka!

MARYUSHKA *(running, chased by VANYA, who mimes the chickens)*. Yes, Baboushka.

(Laughing, she spins around GRANNY, using GRANNY's body and waist as a pole to pull against and runs off again in the chase.)

GRANNY. Maryushka! The beans! *(Holds out a basket.)*

MARYUSHKA *(re-entering, tossing the cabbage into the basket, takes the basket from GRANNY and tosses it to VANYA)*. What beans?

(VANYA tips the cabbage out, tosses it to MARYUSHKA and quickly goes for her basket of flowers.)

VANYA (*chanting*). Little orphan, the girl who talks to flowers!
MARYUSHKA. Give that back. Don't touch it!

(MARYUSHKA retrieves the basket, quickly puts the black sunflower into her apron pocket, tosses the cabbage to VANYA and puts her basket off to the side.)

GRANNY (*during the following lines, she dispenses baskets to MARYUSHKA and VANYA, directing their work*). Stop it, this instant, Maryushka. Pick the beans. It looks like rain. We've got to get them in. No, dig potatoes. They are ready. Save them from the beetles. (*To VANYA.*) Gather eggs the hens have laid. No need to feed the foxes. (*To MARYUSHKA.*) Then, fill this basket with ripe berries. Hurry and be quick about it. Hurry and be quick.

(Granny exits and re-enters with a basket holding BABY BROTHER and begins picking beans during the following.)

(#4: "Starukhe's Song")

STARUKHE. Hurry and be quick about it. Hurry and be quick.
SHE'S GOT TO LEARN
THAT LIFE IS WORK,
YOU CAN'T DO WHAT YOU PLEASE.
WE'RE ON THIS EARTH
TO DO OUR JOB
NOT PLAY GAMES AND TEASE.

(MARYUSHKA, signaling her mischief to VANYA, picks up several stones, quickly puts them in the basket, under the potatoes, and scoots away to enjoy the reaction.)

MARYUSHKA. The potatoes are ready, Granny!

GRANNY. You were quick. Thank you, dear. *(Starts to pick up the basket.)* Oh, heaven help me. The basket is bewitched. How could potatoes be so heavy! Maryushka, come here and move it for me.

MARYUSHKA. Please, Granny, ask Vanya. I am hurrying to pick the berries, as you have asked.

GRANNY. Vanya, give me those eggs; then bring the potatoes.

(VANYA drags the basket of potatoes to her.)

GRANNY *(cont'd)*. Empty half into this other basket.

(They do so and see the stones. STARUKHE look on.)

STARUKHE. Oh, no! They are bewitched. They've been turned to stones!

GRANNY. They're not bewitched. They're simply switched. Rocks for food. Who would pay money for this? Maryushka, enough! No more tricks. I'm losing patience. Get back to work. Pick those berries and don't come near until your basket's full. We must hurry.

(MARYUSHKA, intent upon more mischief, pulls the black sunflower from her pocket and holds it up. She gets an idea. She puts the flower back into her apron pocket and quickly gathers handfuls of twigs and leaves to fill her basket. Picks a few berries to place on top.)

MARYUSHKA. Here, Baboushka, my basket's full.

(MARYUSHKA defiantly holds up the black sunflower to STARUKHE, the berry basket in the other hand. The STARUKHE back off.)

MARYUSHKA (*to self, delighted with their reaction*). It worked!

GRANNY. Good girl. See how well you do when you put your mind to it? Put them here. (*To STARUKHE.*) You have no need to scold.

STARUKHE. She needs a beating. Don't try to protect her.

(STARUKHE withdraw in a huff. MARYUSHKA puts down the berry basket and moves away a safe distance. GRANNY empties the berries into the larger basket, discovering twigs and leaves.)

GRANNY. Leaves and twigs in half the basket! You vixen! Let me get my hands on you! (*Chases MARYUSHKA with her stick.*) I'm going to let you have it!

(BABY BROTHER puppet cries loudly from his basket. GRANNY stops her chase.)

GRANNY (*cont'd*). You've waked your baby brother!

MARYUSHKA. I didn't do a thing!

GRANNY. I wanted him to sleep till I got back from market.

(Picking up BABY BROTHER puppet.) Come, baby, stop your fussing. Your sister will watch you while I am gone. Maryushka, give me the herbs you gathered to sell.

(MARYUSHKA ties BABY BROTHER onto her back with a scarf and gives GRANNY the clover and yarrow from her basket.)

MARYUSHKA. Stop crying. No one's asking you to work!

GRANNY. Watch him closely when he's awake. You know how fast he scampers. And finish picking before you play.

MARYUSHKA. It isn't fair. I'm not his mother. I'm his sister.

GRANNY. It's no one's fault your mother died. We all must help each other.