



Sample Pages from Tofuman

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HORROR MOVIE 102: FAILING JUST GOT DEADLIER

A Collection of Five Hauntingly Bizarre Tales

A COMEDY IN ONE ACT BY
Steven Stack



Cast of Characters

The Ascot Ribbon (1M, 1F)

Travis: 16, and has an affinity for his looks, Bean, his mother, and his ascot ribbon.

Bea: Also 16, a somewhat normal teen except for her name (and the story behind it) and her odd affection for Travis.

Slash, Slash!!! (4F, 2M)

Nate: 17, the traditional heartthrob with nothing else to offer; dating Brooke and is Erika's brother, though he has his doubts about this.

Brooke: 18, the jock who's good at everything she does. Is dating Nate because he's quite attractive. Not one for feelings.

Marvin: 16, the studious, kind of dorky one, a fan of horror movies. Recently started dating Sasha.

Sasha: Brooke's best friend, dating Marvin, also a fan of horror movies, and clearly would be the "last girl" in horror movies because she is the least threatening and most likable.

Erika: The friend who's the least likable and most expendable of the group. Also, Nate's sister.

Pippa Vanderway: A serial killer, reminiscent of 80's Slasher films. Well, except for the fact that she's British, wears paint-splattered overalls, has pigtails, and is terrible at it.

The Cow's Head (5F, One Talking Cow's Head)

Sage: 14, Very headstrong and in denial due to her older brother's death and her parents' inability to love the one they still have. The leader of the group.

Kendra: 13, lives her life in fairy tales because her real life is clearly no fairy tale.

Landry: 14, the logical one of the friend group who tries to be the bridge between Sage and Kendra. Is also protective of Sage because she doesn't seem to want to protect herself.

Kevin: The Cow's Head, the star of a Ukrainian urban legend, oddly similar to Cinderella.

Cassie: Was the younger sister of Karen, but now is merely a vessel for a virus that is keeping her alive.

Karen: Was the older sister of Cassie, but now is merely a vessel for a virus that is keeping her alive.

The Date (2F, 2M)

Chris: 15, best friends with Ray and Felicia, who are dating. Speaking of dating, Chris has never been on a date. Until tonight.

Felicia: 16, dating Ray. Likes to research the odd happenings in St. Claire. Very loyal and direct.

Ray: 16, dating Felicia. Sees Chris as a little brother even though he's only a few months older. Seems to have it all together.

Jinny: Probably 15. A girl who is inhumanely attractive and mysterious. Started school at St. Claire three weeks ago and is very attracted to Chris, for reasons unknown.

Tofuman (2F, 2M)

Dane: 17, dating Tara, died last year and is now a Zoman, half-zombie/half-human. Tends to place lots of things in his "denial box."

Bloo-day Ma-ray: The urban legend Bloody Mary, only here she rips out hearts and sings about her love of ripping out hearts.

Tara: 17, died last year with Dane, her boyfriend, when she gave Hook Hand back her hook. Is really embracing this Zoman thing, including the eating human part.

Phillip: 18, went on a date with Tara, rather dumb, loves playing the ukulele and being found edible.

Dedicated to...

Jon Hawkins, who is one of my best friends and who once hit me in the face with a racquetball because he's terribly inaccurate on the racquetball court. Or maybe he's quite accurate. One can never be sure about such things.

Tofuman

Setting: TARA and DANE's shack.

At Rise: DANE is moving various pieces of tofu around and cutting them, trying to create life-like organs. Cheesy music, clearly from the 1980's is playing in the background, and DANE is singing along with it. He is wearing a "Kiss the Chef" apron. He hits a high note at the exact moment someone knocks loudly at the door. He quickly turns off the music and goes to answer the door.

DANE: Oh, that must be her. *(looks at his watch)* And right on time.

He crosses to the door and opens it. Bloo-day (emphasis on the "day") Ma-ray (emphasis on the "ray") stands there. Her hair is long and dark, and she is wearing a long white dress that seems to be covered in blood. There are also red streaks seemingly coming from her eyes.

Well, howdy, Ms... what was your name again?

MARY: Bloo-day Ma-ray. *(she pushes past him into the house)* You live in a shack.

DANE: "Un-live," actually. *(MARY turns to him and looks confused)* See, Tara, my girlfriend, and I got killed a while back by Hook Hand when Tara stupidly gave her the hook back.

MARY: You're both dead?

DANE: Undead. *(MARY turns to exit)* But we're also partially alive. *(MARY turns back)* Anywho, we're zomans, half human and half zombies. I coined the term.

MARY: That is irrelevant.

DANE: *(hurt, but only for a bit)* Of course, it is. *(whispers)* Denial box. Anywho, we have a beating heart and a working pancreas, but most everything else is pretty much undead.

MARY: Your heart still beats? *(DANE nods happily)* Wonderful. *(she walks back into the shack)* You need something from me.

DANE: I do. Because you're a chef.

MARY: I am a chef.

DANE: I must admit, though, your garb and your overall look are very un-chef like.

MARY looks at him, crosses to him and then knees him in the stomach. He collapses.

Ow. I think you crushed my undead pancreas. *(MARY grabs his shirt)* Wow, you are very physical.

MARY: How dare you say I look very un-chef like! Are you a chef?

DANE: No, I mean that's why I, as directed, called your name –

MARY: If you are not a chef, then you know nothing of what a chef looks like.

DANE: I mean I watch a lot of chef shows and I've never seen one that looks like *(motions at her attire and then changes course)* you know what, never mind. I'm sorry, Bloo-day Ma-ray. *(realizes something)* I just realized that your name sounds like – *(MARY turns back to him)* something really scary and the way I called you is similar to – you know what? Denial box! Thanks for coming.

MARY: What do you require of me?

DANE: See, Tara has really taken to her zombie side and is constantly *(whispers)* eating people.

MARY: Why did you whisper that?

DANE: Because it's embarrassing. I mean, the last time we went out to dinner, she bit off the waiter's hand and then put it on the plate. To start eating it! *(almost defending her)* At least she did it with a fork and knife, but still. *(silence)*

MARY: And? You're both zombies.

DANE: Zomans.

MARY: Doesn't matter what you call it, you crave human flesh. Be that which you are.

DANE: Even though I'm a zoman, I don't have to eat like one. I thought that since you can make tofu taste like anything, I could create fake human meals that look and taste like humans. I call it... *(very dramatic)* "Tofuman." Nice, right? *(MARY doesn't respond)* I hope to keep Tara from eating real humans.

MARY: *(crosses over to him, rather seductively)* Do you not feel the cravings? That tingle when living flesh gets near you?

DANE: (*Seems to be giving in but fights the urge. Laughing.*) That's not a problem, for the power of denial is quite strong in me. Like actually, my strength to deny tons of truths is probably my most robust quality.

MARY: You're pathetic.

DANE: That didn't hurt my feelings. See? Denial box!

MARY: Let me see what you've done some far.

DANE: (*gleefully*) Absolutelay, Bloo-day Ma-ray! Right this w-aay. (*MARY groans as DANE guides MARY to the table and shows her his work*) Here you go.

MARY: What is this?

DANE: A work in progress. I came up with almost the right mix for what to marinate the tofuman in, but something is missing.

MARY: The human part?

DANE: That's what the tofu needs to replicate, so that –

MARY: Let me taste it.

DANE: (*hands her a "finger"*) It's a finger. It's pretty –

MARY: Pathetic. It looks nothing like a finger.

DANE: Yeah, that's what I was going to say. Pathetic. (*MARY takes a bite and then spits it in his face*) That was gross. What you just did, (*MARY knocks the tofuman off the table*) And that was just really mean. (*picks up a blob of tofu*) This used to be a heart. But now it's broken.

MARY: I can't help you. When will your girlfriend be home?

DANE: I don't really know. She didn't tell me where she was going.

MARY: I hope she's here soon.

DANE: Why?

MARY smiles but doesn't answer. At that moment, TARA enters, followed closely by PHILLIP, who's carrying a ukulele. TARA sees MARY.

TARA: Who is this?

DANE: It's –

TARA: Are you cheating on me, Dane?

DANE: (at PHILLIP) Who's that?

PHILLIP: I'm Phillip.

TARA: It's Phillip. We were on a date.

DANE: So, you're cheating on me?

TARA: Yeah, but just for a bit. (DANE is about to question her) Doesn't matter. (walks over to MARY) Do you even have a mirror?

MARY: Many.

TARA: Well, maybe you should look in one of your "many" mirrors because you look terrible. I mean, look at me, I'm partially undead and I look amazing.

PHILLIP: Wait, you're partially undead?

TARA: Yes, Phillip, I am.

PHILLIP: Gnarly.

TARA: (to MARY) He's very stupid. (turns to DANE) Why would you date her, Dane?

DANE: I'm not dating her. She's helping me, well not any more or ever really, I thought she was going to help me make tofuman so that you wouldn't have to eat humans anymore.

TARA: I don't have to eat humans, Dane. I get to.

PHILLIP: You eat humans?

TARA: Yes, Phillip, and they're delicious.

PHILLIP: Cool. Wait, are you going to eat me next?

TARA: Yes, and Dane is too.

DANE: I'm not eating Phillip!

PHILLIP: (crosses over to DANE) Am I not good enough for you, Dane? I mean, I'm pretty meaty –

DANE: It's not that. Stop.

PHILLIP: No, you stop, Dane! And have a bite. (Holds out his arm. DANE seems tempted.) Yeah, you like that, don't you, buddy? Feeling the urge.

DANE: I am a vegetarian!

PHILLIP: Plants. I dig it. How about I throw a fern on my arm?

DANE: What? No. I'm not –

PHILLIP: Dude, I bet I'm tasty.

TARA: Phillip, stop. No one is eating you right now. I'm more interested in the affair that Dane is having with this bloody-looking woman.

DANE: I am not having an affair!

MARY: I would not have a relationship with this creature.

DANE: (to MARY) Just “Dane” is fine.

PHILLIP starts singing a “PHILLIP is tasty” song. They all turn to him.

Note: If you have some songwriting and musical talent, have them rewrite the lyrics and the song to best fit your students. I've done this show twice, and both times the students have loved putting their spin on the tunes.

PHILLIP: (sung to the tune of someone who loves punk rock, hair bands, and is basically a surfer dude)

Phillip is Tasty!

So very, very tasty.

Just a take one bite

And you will see that...

Phillip is Tasty!!!

Fingers, spleen

Lungs and liver too.

Like the tastiest morsels in your mouth

Because Phillip is tasty!

So very, very tasty.

TARA: What are you doing?

PHILLIP: Singing a song that just came to my mind... organically. (makes “mind blown” sound and gesture) Mind blown.

TARA: Go sit in the closet until we need you again.

PHILLIP: Sweet. Closets are awesome! Right, Dane?

DANE: No, not really. They're very small and confining.

PHILLIP: Whatever, dude. To the closet Phillip goes!

PHILLIP heads to the closet. TARA turns to DANE. They are about to start talking when PHILLIP starts singing again. MARY sighs.

MARY: This is growing tiresome.

MARY exits. As DANE and TARA chat, we hear PHILLIP still singing faintly in the background while MARY is explaining why that is a poor choice.

TARA: What's her story? Where did you meet her?

DANE: At this store that I had never been to before. I walked in and there was this sign hanging on a huge mirror that said, "Do you need help making Tofuman?" And I was like "Yes, please!" I mean, I was shocked because I didn't even know tofuman was a thing.

TARA: It's not, Dane. Then what happened?

DANE: It said to say the chef's name three times and –

TARA: No, Dane!

A loud ripping noise is heard.

PHILLIP: Gnarly. Can I touch it?

A loud falling noise is heard. TARA and DANE turn as MARY reenters, with a bloody hand, she is now holding a heart and a ukulele.

DANE: Um... what happened?

MARY: He wouldn't stop singing, so I ripped out his heart. (*shows bag and then holds a ukulele*) Then I took his ukulele.

DANE: That seems a bit much.

TARA: (*crosses over to MARY*) How dare you! He was ours. (*DANE starts to protest*) Not now, Dane!

MARY: I only took the heart. You can have the rest. If you have enough time.

DANE turns to TARA and mouths "If you have enough time." TARA turns to MARY.

TARA: What's your name? (*MARY smiles but doesn't speak*) Fine. (*TARA turns to DANE*) What's her name?

DANE: Bloo-day Ma-ray.

TARA: That's what you said three times while looking into a mirror?

DANE: Not exactly. I mispronounced it. I said –

TARA: Bloody Mary three times?

DANE: Right! How did you know? (*TARA knees DANE in the pancreas*)
Why always the pancreas?

TARA: Dane, how are stupid are you? You didn't mispronounce it!

DANE: I did mispronounce it! It's not Bloody Mary. It's Bloo-day Ma-ray.

MARY: You did not.

DANE looks at MARY, who smiles. TARA storms away.

TARA: You... are the worst, Dane!

DANE: That's hurtful. I'm sure there are a few others –

TARA: We just died by an urban legend, and you didn't think that a woman in a long white blood-stained dress, with blood streaking from her eyes, and coming out of a mirror after you say her name "correctly" three times might be a bad idea?

DANE: Well, when you put it like that yes, but I like to assume the best in people.

TARA: How that's working out for you?

DANE: Poorly, I suppose. I am still with you. (*TARA sighs loudly and sits down, and then a smile comes over her face*) Why are you smiling?

TARA: Because Bloody Mary wouldn't want to kill us.

MARY: Oh, I do.

TARA: No, you don't. Because we are zombies and don't have beating hearts.

DANE turns away awkwardly.

MARY: I thought as much too, until your boyfriend told me otherwise.

TARA: Dammit, Dane! You know what? We're breaking up.

DANE: We're about to die!

Production Notes

Sets

The Ascot Ribbon needs merely a bench. You could add delightful trees and shrubbery if so inclined.

The Cow's Head takes place in an old cabin and only needs a chair or a couch. You can make the set as elaborately “creepy cabin” as you wish. Even though a “bloodstain” is mentioned, there is no need to stain your stage with blood.

Slash, Slash takes place at abandoned campground, but the only real set piece needed is a tent. For Erika's death scene, you can have it simply take place downstage using downstage lighting, leaving the main set (featuring the tent) onstage in the dark.

The Date occurs in a backyard with a table and four chairs at night.

Tofuman takes place in a living room of a shack. There needs to be some chairs and a table for Dane to work his magic with his tofu.

Lights

Basic lighting is needed for all scenes. To create a more suspenseful atmosphere, dim lighting is recommended for almost all scenes, and a blue light would be excellent for *The Cow's Head*. There are moments that blackouts are required, and those are mentioned in the script.

Sound

The Ascot Ribbon

- Perhaps a soft meadow sound
- The sound of a head falling off

The Cow's Head

- Loud knocking at the door
- Outdoor noise

The Date

- Cellphone notifications

Tofuman

- 80's style music

Props Needed*Ascot Ribbon*

- Ascot Ribbon (Travis)

Cow's Head

- Bags (Sage, Landry, Kendra)
- Cow's Head (Kevin) Note: We used a cow's head mask stuffed to make it look full. You could also make one.
- Kit Kat bars (Landry)
- Flashlights (Sage, Landry, Kendra)

Slash, Slash

- Bedazzled Machete (Pippa)
- Backpacks (Marvin, Sasha, Erika, Nate, Brooke)
- Note (Pippa)
- Stick (Pippa)
- Sorry Pieces (Nate)
- Inhaler (Nate)

The Date

- Snack food, juice boxes (Chris)
- Bowl of cinnamon applesauce (Chris)
- Cell Phones (Chris, Ray, Felicia)

Tofuman

- Tofu in the shape of human parts (Dane)
- Ukulele (Phillip)
- Phillip's Heart (Bloo-day Ma-ray) Note: If you wished you could place the heart in a paper bag.

Costume

All characters can dress in what you imagine for them, except for Pippa Vanderway in *Slash, Slash*, who has “glasses, pigtails, freckles, and paint splattered overalls.”

Also, Travis's ascot in *Ascot Ribbon* should be quite the colorful one.

Random Vital Notes*The Falling Off of Travis's Head in The Ascot Ribbon*

We did this by blacking out the lights when Bean removed the ascot ribbon and having Travis fall behind the bench so that only his head could be seen. We covered the bench with a black sheet to aid in the illusion. When the

lights returned, bam, no body. Like magic.

The Slash, Slash Training Montage

This is based on what was quite prevalent in almost every 80's movie I saw. Think cleaning montage, or car wash montage, building montage, etc. And each montage is full of hijinks, no talking, smiles, goofiness, and, most importantly, an upbeat 80's song. In our case, the montage is training someone to be a horror movie serial killer. Even though it's already listed in the script, I've included what needs to be trained... right here:

- The menacing stare for a rather long and tedious time (Pippa does rather poorly at this).
- The slow walk that always gets them places faster than people running (Pippa also does poorly at this because she either skips, hops, or something else ridiculous).
- The powerful slashing with no flair (Pippa also does poorly at this because she does the slashing like a dancer).
- Appearing in random places like a game of whack-a-mole (Pippa thinks she does good at this but her happily popping out is kind of the opposite of what they are after).
- The using of various things to kill people.
- At one point, she wants something to drink but is denied because killers don't drink or eat
- Whatever else you can think of! Have fun!

Kevin (The Cow's Head) Voice

This one we did by using a microphone. You could also just have the person hidden onstage to provide the voice. Though the microphone added another element of weirdness.

Cassie and Karen in The Cow's Head

They should simply be in the background covered in sheets. They could also almost be offstage if that's easier.

The marking on Jinny in The Date

Have fun with this one. Not that you couldn't have fun with everything else. It needs to be big enough to be seen by the audience. Placement depends on your taste.

The Ripping Out of Phillip's Heart in Tofuman

This one clearly takes place offstage, and no heart must be ripped out.



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