

3
10 OF SWORDS
Section A

VOICE

Content Warning: Drugs and alcohol use, body-imaging, strong language, and depictions of blood and violence.

(Theme music plays.)

Trick City Productions presents Iris. Episode 3, 10 of Swords.

Written by Lindsey Walko. Directed by Alex Teman.

Original music by Alex Arlotta. Sound design by Jacob Montgomery.

Executive producers Sophia Ray, Alex Teman, Angela Dogani, and Grace Goble.

(Theme music fades out.)

(A phone dialing. Voicemail.)

IAN

Hi, this is Ian. Leave me a message, and I'll have my people call your people. Later.

(A buzzing, ringing noise plays in the background)

ISABELLA

And to think I thought the first two weeks here were hard. Now it's like. Class, rehearsal, class, rehearsal, get yelled at for my elbows being slightly bent, class, rehearsal, ice bath, class, rehearsal. And that's just a Tuesday.

God, I miss you.

IAN

Hi, this is Ian. Leave me a message, and I'll have my people call your people. Later.

ISABELLA

I had a dream about you the other night. I keep thinking that I see you out of the corner of my eye, but it's just these stupid busts they have everywhere. How many recreations of your head do you need when you're a dead white guy that founded a ballet school? A lot apparently/

(Beep)

ISABELLA

/I rolled my ankle today but I just kept on going. I think you would've been proud. Remember when we were ten and I got that bee sting and I/

(Beep)

ISABELLA

/I think it's been 36 hours now since I last slept. It's mid semester reviews and I had a paper due and I/

(Beep)

ISABELLA

/There's this fireplace in my room? And Charlotte told me that it's fake but last night, I swear I felt a draft coming from it and/

(Beep)

ISABELLA

/Sometimes I think I really am going crazy here. I don't even remember what outside looks like, I haven't left the studio in so long.

I miss you/

(Beep. Beep. Beep.)

IAN (echoey)

This is Ian.

(Dialing)

This is Ian

(Dialing)

This is Ian

(Dialing that fades into nothing)

VIKTOR

STOP.

(Silence. We are in an ensemble rehearsal.)

I don't know why I'm here.

Why am I here if you won't listen to a word I say?

Do you think the steps are a suggestion?

It's been three months, girls, do you think we have time for this?

I can't continue with this today. Not with any of you.

This is a disappointment. You are a disappointment.

You're dismissed for the day. Isabella, fetch McKenzie. I'd like to start with her early, I need to remind myself that there is at least one person worth my time in this school.

(Door opening, then closing)

ISABELLA

(in an exaggerated impression of Viktor)

“You all are the most vile, disgusting group of girls I’ve ever laid my eyes on. None of you should’ve ever been born.” Give me a break.

KYLE

His insults are a bit more creative than that.

ISABELLA

Where is McKenzie?

KYLE

I think with the group of girls over there that are frothing at the mouth at the sight of boys on campus. It’s like this whenever the guys show up for weekend rehearsals. Everyone suddenly forgets to have a personality.

ISABELLA

Okay, well, watch this.

(Yelling)

HEY MCKENZIE! HEY, I HAVE THAT CREAM YOU NEEDED. THE NURSE SAID THE BURNING SHOULD GO AWAY IN THREE TO FIVE DAYS.

(MCKENZIE walks towards them)

MCKENZIE

Ha ha, you’re so funny.

KYLE

Who’s playing Albrecht again?

MCKENZIE

What, like you care?

KYLE

Why wouldn’t I care?

MCKENZIE

If you must know, it’s Stephen.

KYLE

Oh right, good for Stephen.

ISABELLA

Which one's Stephen?

MCKENZIE

That one, with the nice/

KYLE

/The one with the acne problem.

MCKENZIE

It's a medical condition. He's working on it.

ISABELLA

Is he any good?

MCKENZIE

Is he any good? What kind of question is that? Of course he's good. Great even. Compliments me nicely.

KYLE

Yeah no, he's like really good. Came a long way from freshmen year.
Better watch he doesn't overshadow you.

MCKENZIE

Not gonna happen. The ballet is called *Giselle*. Everyone else is just a glorified prop.
What do you want anyway? Aren't you supposed to be rehearsing?

ISABELLA

We came to find you. To tell you that Viktor wants to see you. You're starting early.

MCKENZIE

Oh my God, why didn't you lead with that?

ISABELLA

I mean. I basically did.

KYLE

You'll be fine. It's not a scheduled rehearsal. He can't get mad at you.

MCKENZIE

Oh my God. You're trying to make me late aren't you?
I bet you got out like 15 minutes ago. And were just strolling around campus, "looking" for me.

ISABELLA

Okay woah, that's not what we were doing McKenzie-

MCKENZIE

Sure. Yeah. Totally.

You know, jealousy isn't a good look on you Izzy. It's *ugly*.

But you know what. I get it. I really do.

Because there's nothing worse than being, oh, what's the word I'm looking for? Unimportant, nonexistent, oh wait, no, I know – in the chorus.

(She exits)

ISABELLA

She's so mean to me because she feels threatened by me, right?

KYLE

No.

I mean...

Yeah, no.

ISABELLA

I don't know how you've. Dealt with her all these years.

KYLE

Lately, I've found that meditating helps.

ISABELLA

Helps what?

KYLE

All that negative energy. All that rage.

ISABELLA

You're joking.

KYLE

No really.

Once a week I sit down on my floor, clear my head, close my eyes, and picture myself bashing McKenzie's kneecaps in until they bleed, Tonya Harding style.

Incredibly therapeutic.

(Transition music. It's later that night. We're in Charlotte's room. Some indiscernible pop music is playing softly in the background. CHARLOTTE,

ISABELLA, and MCKENZIE are passing around a bottle of wine.)

MCKENZIE

I still don't know how you don't know.

CHARLOTTE

Because McKenzie, horoscopes are stupid.

MCKENZIE

Can't you just call your mom and ask? Please.

CHARLOTTE

No.

Pass the wine.

ISABELLA

You can do mine. I was born on-

MCKENZIE

That's nice Izzy. But it's Charlotte's turn.
If you had to guess.

CHARLOTTE

I can't just guess.

MCKENZIE

But you were there!

CHARLOTTE

You want me to guess the time of my birth based on if I remember. My own birth?

ISABELLA

I think that's enough wine for you McKenzie.

CHARLOTTE

Where's Kyle? She was supposed to be here by 10.

MCKENZIE

That's an Izzy question.

ISABELLA

Why would I know?

MCKENZIE

Because you're literally always together.

ISABELLA

Yeah, because we have the same rehearsal schedule.

MCKENZIE

You're at lunch together. You're at the barre together. Every time I walk into Kyle's room, you seem to be there.

ISABELLA

Yeah McKenzie. It's called having friends. You should try it sometime.

(A knock on the door)

KYLE

Knock knock, I come bearing gifts.

CHARLOTTE

Took you long enough.

KYLE

No need to thank me.

ISABELLA

Oh!

MCKENZIE

That looks. Disgusting.
Why is it green?

CHARLOTTE

Where did you manage to find absinthe?

KYLE

One of the guys raided their parents' liquor cabinet before coming here.
This stuff is like, sick. It's supposed to make you hallucinate.

CHARLOTTE

No. It's not.

KYLE

Yes, it is.

KYLE

By the way, Stephen said hi, McKenzie.

MCKENZIE

Tell him I said hi back. With a winky face.

(Kyle unscrews the cap and takes a sip)

KYLE

You know what goes good with absinthe?

MCKENZIE

Ugh. No Kyle.

CHARLOTTE

Absolutely not.

ISABELLA

What?

KYLE

Please? It's been so long.

MCKENZIE

I don't need you reading my fortune. I already know my future. And it's very, very bright.

ISABELLA

What are you guys talking about?

CHARLOTTE

Fine. Make it fast.

ISABELLA

I'm still lost.

KYLE

I do tarot readings.

I would've done yours sooner, but I thought I lost my deck.

Then, this morning. There they were. On my desk.

Spooky, right? It's totally a sign.

Who's first?

MCKENZIE

If it'll make this end faster, I'll go.

KYLE

Your question for the deck?

MCKENZIE

Will I get into the New York City Ballet?

KYLE

Dude, you know you can't ask it yes or no questions.

MCKENZIE

Ugh, fine, okay. How do I prepare myself to be accepted to the New York City Ballet?

KYLE

That's better. Take the cards, shuffle them around and put your energy into them.

(MCKENZIE makes a dumb humming noise)

KYLE

That's enough energy, thanks.

(she spreads out the cards)

Pick one.

MCKENZIE

Okay, this one.

(McKenzie flips over the card)

KYLE

Wow.

MCKENZIE

What? Is that like a "wow this is great" or like a "wow I'm going to be dead in a week"?

ISABELLA

Didn't sound like a great "wow" to me.

KYLE

It's, uh, well, it's not a good "wow".

MCKENZIE

No. I'm picking again.

KYLE

That's literally the opposite of what you're supposed to do.

MCKENZIE

Well I don't want a bad future.

KYLE

I thought you didn't believe in this kind of stuff.

MCKENZIE

Well. I don't.

KYLE

Great. So let me finish.

You pulled the 10 of swords. That usually means lies, destruction, and turmoil in your life.

MCKENZIE

Okay, well, that's not that bad.

CHARLOTTE

That sounds pretty bad.

MCKENZIE

No. it's just like an average day now that I'm Giselle.

Every time I walk by the chorus it's like you guys are plotting my take down.

Lies, destruction, and turmoil. The usual. It comes with the territory.

Izzy, your turn.

KYLE

Okay, so, here you mix up the cards and think of a question.

(mixes up the cards and hands them back)

ISABELLA

Here.

KYLE

Okay. Now what's your question?

ISABELLA

I don't know. What are you supposed to ask?

KYLE

We can just do a general reading.

ISABELLA

Okay, here.

KYLE

Oh. That's weird.

ISABELLA

What do you mean, weird?

KYLE

Uh. You also got. The 10 of Swords.
So, I-

MCKENZIE

Well, that makes sense.
You punched me in the face, remember. That's pretty destructive. And turmoil-ive.
Oh yeah and then today you lied to me about my rehearsal time, so.

ISABELLA

Oh my God no I didn't.

MCKENZIE

Again, with the lies, Isabella.

KYLE

Usually when two people get the same card, it means their fates are connected. Somehow.
Or you didn't shuffle well enough.

MCKENZIE

Well, okay, that's impossible. Considering my fate is international fame and Izzy's is. Well. Not that.

CHARLOTTE

Let's move it along. My turn.

KYLE

Wait no, you have to mix the- you can't just pick from the-

CHARLOTTE

Hm. My card is really weird too. Very on the nose.

KYLE

Let me see. Which one is it?

CHARLOTTE

Um, it's the one that says "This is really boring and lame and it's time to do something fun now".

KYLE

Let me just give you an actual reading and then maybe-

CHARLOTTE

I'm not wasting my entire Friday night playing go fish or whatever.
Let's do something that's not this.

KYLE

What then?

(CHARLOTTE opens a dresser drawer. She rummages around until she pulls out a large key ring.)

KYLE

Woah, why do you have so many keys?

CHARLOTTE

Tours, remember?
These unlock every single door in the school.
And I for one, am dying to know what Viktor wrote in my mid semester reviews.

(She throws the keys down into the middle of the floor.)

ISABELLA

You want us to break into Headmaster Frye's office?

CHARLOTTE

It's not exactly breaking in if these are the keys.
One quick look into our files.

MCKENZIE

Okay. No. Hard Pass. I already know what mine says. It's basically "McKenzie Is A Star" written over and over again.

CHARLOTTE

Great, so you can keep watch.

MCKENZIE

Ugh, fine.

ISABELLA

Wait, hold on. No, I'm not doing that.
What's the big deal anyway? We'll get to see them in December.

KYLE

No, we won't. They keep them confidential senior year. Because there's stuff in there about like, what companies he's recommending us to.
If he's recommending us to any.

CHARLOTTE

I know you're dying to find out.
I'm dying to find out.

(She jingles the keys)

KYLE

Okay, yeah. I am dying to find out.

ISABELLA

Yeah. I don't. I don't know.
What if we get caught?

MCKENZIE

Suspension probably.

CHARLOTTE

Then don't get caught.
It's 11:05pm on a Friday night.

ISABELLA

Okay. But what if someone comes back? And finds us and then our mid semester reviews won't matter because we won't even be here anymore.

CHARLOTTE

Paranoid much?
I've done this before and it's been fine. Fun even.

KYLE

You have?

CHARLOTTE

Come on Izzy. Don't you want to know what Viktor really thinks of you?
Don't you trust me?

(ISABELLA picks up the keys.)

ISABELLA

Alright.
I trust you.

(Transition music. Keys jingling in the lock, then the door opens. Heavy file cabinet opening, rustling of papers.)

ISABELLA

Uh, Charlotte. There's nothing in these.

CHARLOTTE

What are you talking about?

ISABELLA

In our files. No reviews. Nothing.
Well, not nothing. But just boring stuff.

KYLE

Let me see mine.
"Kyle Josephine Meeran, blah blah blah, Georgia, blah blah blah, danced in a regional touring production of the Nutcracker when she was 11." Yeah, Charlotte. Nothing in here from Viktor.

ISABELLA

I didn't know you were from Georgia.

KYLE (exaggerated southern accent)

Born and raised.

(Isabella laughs)

CHARLOTTE

Okay, well they're definitely somewhere in here.
Start looking

(Opening and closing of desk drawers)

ISABELLA

Oh my God, what are you doing?

CHARLOTTE

What?

ISABELLA

You can't just. Go through his desk.

CHARLOTTE

We're literally already doing that anyway.

ISABELLA

Just this one file cabinet. That's like. That's like all of his things in there.

(MCKENZIE pokes her head in the door, whisper yells)

MCKENZIE

Hi, can you please hurry up. I have to pee.

CHARLOTTE

Then go pee.

ISABELLA

Someone needs to keep watch.

CHARLOTTE

Fine. I'll go. You two. Keep looking.

MCKENZIE

Wait. First.

Let me see Charlotte's file.

KYLE

Why?

ISABELLA

Whatever, here you go. The reviews aren't in there.

(Paper rustling)

MCKENZIE

Nope. No time of birth.

Well, these are useless.

Why does this say you're from Massachusetts?

CHARLOTTE

What?

MCKENZIE

I thought you lived around here. Vermont.

CHARLOTTE

Every state in New England is basically Massachusetts.

Come on. Let's go.

(MCKENZIE and CHARLOTTE leave. KYLE begins opening and closing drawers in the desk.)

KYLE

I'm not doing this myself.

ISABELLA

I'll look on the bookshelf.

KYLE

Izzy, they're not gonna be there.

ISABELLA

You don't know that.

KYLE

Holy shit.

Dude, come look at this.

ISABELLA

What?

KYLE

Headmaster Frye had this in the bottom of one of the drawers.

ISABELLA

It's a piece of paper.

KYLE

No. It's from. The book.

ISABELLA

What book?

KYLE

The book. The ritual book. See. It's Latin.

ISABELLA

What does it say?

KYLE

I don't know. I don't read Latin.
What's he doing with this?

ISABELLA

Weird.

KYLE

Weird.

ISABELLA

Should we. I don't know. Show it to-

(Sound of Kyle folding the piece of paper and putting it
in her pocket)

Kyle, what are you doing? You can't take it.

KYLE

Don't you want to know what it says?

(CHARLOTTE enters)

CHARLOTTE

Did you find them yet?

(ISABELLA slams the drawer that had the paper in shut)

ISABELLA

No.
We should go.

CHARLOTTE

Why are you so anxious? God, relax.
Well. That sucks. But we're here now. So.
Might as well make the most of it.

(CHARLOTTE opens the file cabinet and throws
MCKENZIE's file to ISABELLA)

Here. We read yours. Only fair you read ours.
Start with McKenzie's. It's definitely the least interesting.

KYLE

Ooooooh. Let me see.

ISABELLA

Wait. Did you hear that?

KYLE

I didn't hear anything.

Oh shit, it's the absinthe. She's hallucinating. I told you, guys!

ISABELLA

No, no, no, no, no, shhh. Stop. Someone's outside.

CHARLOTTE

Yes. McKenzie.

ISABELLA

No, not McKenzie.

(The door bangs open. Lights flip on)

LAWRENCE

Well.

What do we have here?

(Transition music)

Section B

(Outside of Lawrence's office. The next morning. The faint sound of a clock ticking.)

ISABELLA

I'm sorry but can I just say this?
She's a-

KYLE

Shhhh. He's going to hear you.

ISABELLA (whispers)

Being the watch means. Watching.
She just ran away!

CHARLOTTE

We know. We were there.

ISABELLA

Maybe someone can explain to me why you guys were ever friends with her?

KYLE

Izzy. Don't go there.

ISABELLA

Why not?

LAWRENCE (calls to them)

Come in, ladies. Let's have a chat.

(The ticking stops as they all file into his office. Maybe Lawrence sits down in his giant chair behind his desk.)

LAWRENCE

Breaking and entering. Going through private school records. Alcohol.
Why?

KYLE

Well, I think that we-

LAWRENCE

That was rhetorical.

Honestly, after what Viktor has told me about your rehearsals, I would think you would be spending your free time working. Not pulling stunts like this.

Sabotage will get you nowhere.

ISABELLA

Wait, hold on. That's not what we were doing in there.

LAWRENCE

Oh no? So it was just a coincidence then that you were standing there, like a deer in headlights, holding McKenzie's file?

I can put two and two together. Quite frankly it's embarrassing. Pathetic even.

CHARLOTTE

Pathetic even?

LAWRENCE (clears his throat)

Yes. Uh. Pathetic even.

Merit, girls. Merit is what's going to get you far.

Merit, and hard work.

KYLE

We're really sorry-

LAWRENCE

I don't think it's me you have to apologize to.

I'm putting you all on probation. If I hear you're one minute late to class, you're out. I'm sure there are some incredibly eager juniors who would be happy to take your place in the ballet.

You have three weeks until opening. I suggest using that time very, very wisely.

And Isabella.

ISABELLA

Yes?

LAWRENCE

I didn't expect this kind of behavior from you especially. Need I remind you, your scholarship is contingent on overall performance. I'm not sure you can afford to be making mistakes like this.

I'm starting to think Iris may not be a good fit after all.

Alright. You may go. Except Charlotte. We need to talk.

(ISABELLA and KYLE leave the office. The door closes behind them)

KYLE

It could have been worse.

ISABELLA

I wonder what they're talking about.

KYLE

Probably stripping her of her student council presidential title.
What are you doing?

ISABELLA

Trying to listen, what does it look like I'm doing? Shh.

KYLE

This doesn't actually seem to be the smartest move. Considering our probation status.

ISABELLA

Kyle. Be Quiet.
Ugh. I can't hear anything.

KYLE

Dude, so what?

ISABELLA

It's just. I don't know. Why did he want to talk to her?

ISABELLA

I've been thinking about this. Okay? Just hear me out.
That paper we found last night?
Do you think he. Did he like. Plant it for you guys to find?

KYLE

I mean. No way.
Something led us to it.

ISABELLA

Come on Kyle. It's just too coincidental.
And like. Their relationship is bizarre. It's like totally bizarre. Right?

KYLE

They're like third cousins or something.

ISABELLA

All the more reason for him to want to help her.
I think this is a set up. I think she set us up last night.

KYLE

That's just like. Absurd. Are you even hearing yourself right now?
Why did she get caught then? Why didn't McKenzie get caught?
What purpose would Charlotte possibly have for screwing us over? Like seriously. What could she gain from getting us in trouble?

ISABELLA

I don't. Okay. I haven't worked out all of the details yet but-

KYLE

/You need to. Just chill.
We're your friends, Izzy. Charlotte wouldn't do that to you. She wouldn't do it to me. You're not thinking straight. No one is working against you.

ISABELLA

I just.
I can't go home Kyle. I can't get kicked out.

KYLE

You won't. We're fine. We're literally fine. This is honestly best-case scenario here.
If he was going to kick you out, he would've done it already.

ISABELLA

That was really stupid of me. To let you guys talk me into doing that. I mean, I almost risked like.
Everything.
This is my dream, you know?

KYLE

Okay. Well, we didn't really *talk* you into anything.
And it's my dream too.

ISABELLA

You know it's different for me, Kyle.

KYLE

Okay sure, you got a late start.

ISABELLA

If you get kicked out. What would happen to you?

KYLE

No one is getting kicked out-

ISABELLA

If you got kicked out. What would happen?

KYLE

I guess. I'd have to go home. And my parents would be really pissed because they spent a lot of money on this training. And I spent a lot of time on this training and I don't really have any other. So I'd probably try and find a studio at home, which won't be as good so I won't be as good. Then I'd have to travel around to audition for companies and have to explain why I'm not at Iris anymore, which would definitely impact my chances of getting signed by anywhere important.

ISABELLA

If I got kicked out. I'd go back to LA with my dad. And I wouldn't be able to afford lessons anymore, because all the money I saved from working during high school went to buying this damn plane ticket to here. And if I can't train anymore, I don't know why I would even bother using the actual zero dollars I have to drive up and down the west coast attempting to get a contract.

KYLE

Okay, but at least you-

ISABELLA

No it's different. Okay. It's different for me.

(Door opens. CHARLOTTE exits the office)

CHARLOTTE

Oh, you're still here.

KYLE

We, uh. We were waiting for you.

CHARLOTTE

Uh huh. Sure.

I'm surprised I didn't find you out here with your ear pressed against the door.
He revoked my key privileges.

ISABELLA

Oh. That sucks.

CHARLOTTE

Yeah. It does.

But what really sucks is that he's going to make us apologize. Publicly. To McKenzie.

ISABELLA

No.
No I'm not doing that.

CHARLOTTE

He didn't really give us a choice.
Monday. At the start of class.

ISABELLA

Okay, well no. Absolutely not.
We have to tell him that she was there with us.

KYLE

I think it's a little late for that.
Okay, yeah, it'll suck. But like, now McKenzie owes us for eternity, so we-

ISABELLA

I don't care. This is beyond messed up.

(MCKENZIE'S voice is heard from down the hall)

MCKENZIE

Oh my gosh, Stephen, you are too much. I wish you guys could be here, like all the time.

ISABELLA

She's just there. Laughing. Flirting with the acne guy? While we're on PROBATION.
We're saying something. We have to say something.

KYLE

I can't.

ISABELLA

What do you mean you can't?

KYLE

I uh. I have a fitting in 15 minutes. And well. We're not allowed to be late anymore.
I think we should just all talk about this later. When we've cooled down.

CHARLOTTE

No. Now is exactly the time to talk about it. She needs to know she can't get away with it.
We can't let her walk all over us.
I mean, it's especially true for you Izzy. We all hear the stuff she says to you. About you.
If there was ever a time for you to stand up for yourself. Now's your chance.

KYLE

Try to remember that we're friends. Okay?

ISABELLA

Whatever Kyle. Bye. Don't want to be late.
McKenzie. HEY, MCKENZIE!

(ISABELLA marches over to MCKENZIE,
CHARLOTTE follows)

MCKENZIE

Hey. Hi. What?

ISABELLA

What? Really? WHAT?

(A faint ringing is heard, slowly building)

MCKENZIE

Hey, Stephen, give me a sec, okay? I'll catch up with you.
Okay, what?

ISABELLA

You're really going to pretend like nothing happened?

MCKENZIE

You look like you're going to punch me in the face again.
Is she going to punch me in the face again?

CHARLOTTE

Maybe.

ISABELLA

Is this just a joke to you?

MCKENZIE

Guys, seriously. I'm sensing like, a really bad vibe right now.
Are you like, angry? About last night?
Okay, so I saw him coming and there was no time to warn you. Like that's it. It's not that deep.

ISABELLA

So it's really just every man for themselves?

MCKENZIE

Um. Yes. Where have you been?

ISABELLA

You have to tell him. You have to tell him you were there too.
He thinks we were trying to sabotage you.
You were the WATCH.

MCKENZIE

Hey Char, like what is going on right now?

ISABELLA

You know exactly what's going on.

MCKENZIE

I wasn't talking to you.
Charlotte, come on. You can't possibly be mad at me too. I mean, you get it right? You would've done the same. I couldn't risk it.

ISABELLA

You couldn't risk it?
It's not just about you. What about us? What about me?

MCKENZIE

What about you? Honestly. What about you?
Grow up.

ISABELLA

Excuse me?

MCKENZIE

Izzy, I think I speak for all of us when I say we're really tired of this "oh poor little me" act you've been doing since you got here.
I'm over it. We're over it.
I know that you think I don't deserve it. I know that you think you're better than me. And I know it's destroying you. That I was chosen. That it chose me.
But I'm Giselle. It's been me for these past three months. And you know what? I'm killing it. Seriously. Come to my rehearsal sometime. You'll weep.
And if you want this role. And I know you want this role.
You better be prepared to pry it out of my cold, dead hands.

ISABELLA

Tell him you were with us.
Or I'll show him exactly where you hide your stash.
Maybe I'll tell him about all the Adderall you sell to the freshmen too. Just for fun.

MCKENZIE (laughs)

You're gonna have to try a little harder than that.

ISABELLA

I'm not bluffing.

MCKENZIE

Of course you are.

Because I know stuff about you too. Things you wouldn't want getting out.

My room is right next to yours you know. I hear everything.

Your phone bill must be astronomical, huh? Making all those long-distance calls.

Besides, who do you think he's going to believe?

Sorry. Can't stay to chat. Some of us have a rehearsal to go to.

(calling)

Stephen? Stephen, hey, wait up!

(MCKENZIE exits)

ISABELLA

Okay wow, thanks for jumping in there.

CHARLOTTE

You handled it.

We'll talk later.

You'll see.

(CHARLOTTE exits. Transition music)

Section C

(Rapid knocking. Door handle slowly turning, and door creaks open)

CHARLOTTE

Hey. Get up.

ISABELLA

Ahhh. Ah! I'm awake. I'm awake.
Jesus. Charlotte? How did you get in here?

CHARLOTTE

Door was unlocked.
Get up. Get dressed.

ISABELLA

What's going on.

CHARLOTTE

I told you I would talk to you later.

ISABELLA

I didn't think you meant 3am later.

CHARLOTTE

I need to show you something.
Get up.

ISABELLA (yawns)

Okay, okay.
Where are we going?

CHARLOTTE

You'll see. Shhhh.

ISABELLA

Charlotte, we can't like, keep breaking into places.

CHARLOTTE

We're not. Be quiet. You're gonna wake up the whole floor.

ISABELLA

Oh my God.

(A ballad from Giselle playing off of an iphone speaker.
They walk towards the music.)

CHARLOTTE

Right?

ISABELLA

Is, is that blood?

CHARLOTTE

Yep.

ISABELLA

It's like, seeping out of her shoes.

CHARLOTTE

She's going to ruin the floor.

ISABELLA

She shouldn't be able to dance like that. With all the...

(Silence as they watch her)

ISABELLA

She really is.
Incredible.

CHARLOTTE

Yeah. She is.

ISABELLA

Is she. Is she okay?
She looks-

CHARLOTTE

Possessed.
Watch this.

(CHARLOTTE claps. MCKENZIE does not stop)

ISABELLA

Shhhh. Oh my god. What are you doing?

(CHARLOTTE claps more. They echo. MCKENZIE does not stop)

CHARLOTTE

She can't hear us.
You know what that means. Right?

ISABELLA

It worked. It actually worked.
I've never. Charlotte, I've never seen anyone dance like that.

CHARLOTTE

Izzy. Focus.
Yes. It worked. But it's not real.

ISABELLA

I mean. It's clearly real.

CHARLOTTE

No. I mean, her talent. It's just some. I don't know. Entity working through her.
But it's not her. Not really.
She's not better than you. Than us.
Listen, Izzy. I was going through the book.
We can take this away. From her.

ISABELLA

I don't. I don't know if I want to go messing with this stuff again. Last time was-

CHARLOTTE

She doesn't deserve it. You know she doesn't.

ISABELLA

No.

CHARLOTTE

This is bigger than us.
The universe made a mistake.
But we can do something about it.
I need you on board Izzy.

(The music stops. MCKENZIE stops. She walks over to the mirror. She bangs on it)

ISABELLA

What is she doing?

CHARLOTTE

Shhhhh.

(The mirror begins to crack. She keeps banging on it.
Shards fall to the ground)

ISABELLA

Let's get out of here.

(Bare feet running, the floor creaking. Transition music
into cafeteria noises. It's the next morning. Scraping of
plates. ISABELLA puts her tray down.)

ISABELLA

I checked the studio this morning.
Spotless. The mirror is fine.

CHARLOTTE

It's easy, Izzy. It's really easy.
There are less steps this time. Less people needed.

(KYLE enters and sets her tray down)

KYLE

Um. Hey.

ISABELLA

Hey.

KYLE

How was the showdown?

ISABELLA

Not great. To be honest.
I wish you would've stayed.

KYLE

Yeah but. I couldn't. You know that.
What did she say, is she going to tell Headmaster Frye she was with us?

CHARLOTTE

What do you think?

KYLE

Right.

ISABELLA

She basically said that any one of us would've done what she did so we have no right to be mad. Ridiculous, right?

(Silence)

Right, Kyle?

KYLE

Okay, I mean. Who's to say what any of us would've done if the roles were reversed? Like honestly.

ISABELLA

Kyle.

KYLE

Can you for sure say that if you were the watch. Standing outside of his office holding a bottle of absinthe, you would've taken one for the team?

ISABELLA

Yes. Can you?

KYLE

I don't think you're being honest with yourself.

ISABELLA

Oh my God.

KYLE

You've said it yourself. It's different for you. You couldn't risk it either. I think we maybe need to cut her some slack.

ISABELLA

Did you really just say that? Cut her some slack? After she said all of those terrible things about me?

KYLE

You can't take this stuff so personally. It's just who she is. Listen. I'm friends with both of you. Charlotte is too. So you guys are going to have to learn how to live with each other. Come on. It's senior year. I'm tired of fighting. This is supposed to be fun.

CHARLOTTE

Nothing about this is supposed to be fun.
That's literally a line in the student handbook.

KYLE

I know it's competitive here. And I know it's even more competitive out there. But maybe we can just accept the reality of the situation for the Fall Ballet and save being competitive for the Senior Spring Showcase.

ISABELLA

I've fully accepted the reality of the situation.
I think maybe, Kyle, you need to.

KYLE

Okay that was, maybe bad phrasing. What I meant was that-

ISABELLA

The reality of the situation is that you all dragged me out into the middle of nowhere basically without my consent to perform some sort of ritual that majorly backfired and now I'm being tortured by some girl who is possessed by the spirit of a suicidal ghost or whatever and my best friend here, no offense Charlotte, is telling me to cut the evil possessed girl some slack. To not take it personally when she *threatens* me. Because that's just who. She. Is.
Okay Kyle. That's the reality of the situation.

CHARLOTTE

To be fair, you did threaten her first.

ISABELLA

Really not helping Charlotte.

KYLE

Woah, okay, Izzy, she's not possessed. I know I'm the big believer of the group, but I don't even know if it worked.
I'm not excusing what she did or what she said. But I think she's just really stressed and doesn't know how to handle it.

ISABELLA

No, Kyle. That's not what she's doing-

(Bells chime. Over the loudspeaker, "Can Isabella Carter please report to the Headmaster's Office? Isabella Carter to the Headmaster's Office")

CHARLOTTE

Wonder what that's about.

ISABELLA

I have no idea.

I guess I should go.

KYLE

Can we finish this, later then? This feels. I don't know. I don't want to leave it like this.

ISABELLA

Yeah. Sure. Later.

(Transition music to Lawrence's office. Door closing.)

ISABELLA

You wanted to see - Oh. Viktor is here too.

LAWRENCE

Have a seat.

ISABELLA

Did I. Did I do something wrong?

VIKTOR

Something, quite serious, has been brought to our attention.

ISABELLA

Okay. I don't know what McKenzie told you, but whatever this is-

VIKTOR

The student that brought this to our attention is just looking out for you.

ISABELLA

Uh. Respectfully sir. No, she isn't.

LAWRENCE

I understand that this might be uncomfortable to discuss. But she did do the right thing.

VIKTOR

Art brings up *raw* emotions. You know better than anyone.

But it's all about taking those emotions, those feelings, and channeling it back into our practice.

ISABELLA

I know that. And that's what I've been doing this whole-

VIKTOR

Care to tell us about the voicemails then?

ISABELLA

What?

LAWRENCE

We want to handle this delicately. I know it's a very delicate subject.

VIKTOR

I know I push you girls hard, but that's only because I'm trying to make you the best. And if it's too much for you. If you can't take it-

ISABELLA

I can take it.

LAWRENCE

Can you? Do we need to reassess?

ISABELLA

I'm sorry. I'm confused. I don't think I understand what's going on here.

LAWRENCE

Just two days ago, you were sneaking into my office. And now with this.

ISABELLA

With what?

VIKTOR

We all grieve in different ways. But this, this can't be healthy.

LAWRENCE

We've been informed that since you've been here, you've been calling your uh brother who is, uh-

ISABELLA

Dead. I know. He has been for three years now. Not a surprise. What is your point?

LAWRENCE

That's not the behavior of someone who is. Coping well.

ISABELLA

I know he's not going to. It's not like I'm having full conversations with him.
It's just a - It just makes me feel better sometimes. I miss him.
That doesn't mean- I'm not crazy.

LAWRENCE

No one is saying that.

VIKTOR

Your friend was concerned for your wellbeing. Concerned enough to bring it to us.

ISABELLA

Friend is a loose term.

VIKTOR

If you can't handle this-

LAWRENCE

Sometimes, what we want, and what's best for us are two different things.
You might want to consider a path that's a little. Less stressful.

VIKTOR

It only gets harder. It only gets worse. And if you are being driven to unhealthy coping mechanisms this early in your training. Well. Just imagine what it'll be like in the real world.

LAWRENCE

We're just looking out for you.

ISABELLA

Thank you both for this. Check in.
But it's really okay.

LAWRENCE

I think that's for us to decide.
You're going to meet with somebody.

ISABELLA

Who?

LAWRENCE

A professional. Someone equipped with dealing with these sorts of things.

ISABELLA

I don't need that.

VIKTOR

We think you do.

She'll let us know, after your appointment if you're well enough to continue on.

ISABELLA

I am.

LAWRENCE

We'll see.

Tomorrow. 9 am.

ISABELLA

But that's during rehearsal, I can't do that-

VIKTOR

I wouldn't worry about the ballet right now. We can manage without you.

(Transition music to the library.)

ISABELLA

I've been looking all over for you.

CHARLOTTE

Shhhh, Izzy, inside voice.

ISABELLA

What are you doing here?

CHARLOTTE

It's the library. I'm reading.

ISABELLA

But, why?

CHARLOTTE

Is there something you wanted?

ISABELLA

She did it. She actually did it.

According to McKenzie, I'm so unhinged that I need to see a counselor.

To determine if I'm too insane to stay here.

She told them, about the calls. I, uh, leave these-

CHARLOTTE

Yeah, the super weird voicemails you leave to your dead brother. We all know. The walls are thin. You should really look into journaling. It's much healthier.

ISABELLA

Okay, well now Viktor knows and Headmaster Frye knows and they think I'm crazy. Oh my God, I can't believe she did that.

CHARLOTTE

Did they tell you it was her?

ISABELLA

Well. No. But who else could it be. I mean she practically threatened me with it yesterday. I hate her. Like I don't think I've ever actually hated someone before. Because now I know what hate feels like. And it's ugh!

CHARLOTTE

Good. I take it you've reconsidered my offer?

ISABELLA

I'm in. Charlotte. I don't know why I even hesitated before. She's going down.

(The music transitions into the outro theme)

VOICE

Trick City Productions presents Iris.

Starring Valyn Turner, Dani Palmer, Sophie Smith, Amanda Harris. Featuring Michael Sultana, Ivan Walks, and John Tomlinson.

Written by Lindsey Walko. Directed by Alex Teman.

Original music by Alex Arlotta. Sound design by Jacob Montgomery. Additional audio support from Sara Vargas.

Executive producers Sophia Ray, Alex Teman, Angela Dogani, and Grace Goble.

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(Outro music swells, and cuts out)