

5  
OU LES WILIS  
Section A

(Theme music plays.)

VOICE

Content Warning: Intense emotional distress, strong language

Trick City Productions presents Iris. Episode 5, Ou Les Wilis.

Written by Emma Grasso Levine and 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.

Organ-esque music plays as ISABELLA is trying to calm herself down.

ISABELLA

One two three four five.

(Deep breath)

One two three four five.

(Deep breath)

One two three four-

(Deep breath. She begins to cry.)

Stop it. One two three four five.

(She's really crying now. A knock on her door as the music fades out.)

Uh. Who is it?

KYLE

Who else could it be?

ISABELLA

It's open.

Where were you?

You were supposed to be here by 7.

It's...Oh my God, it's 10. Jesus.

KYLE

Wow. You look. Terrible.

Are you okay?

ISABELLA

Am I ... okay?  
Kyle, what kind of a question is that?

KYLE

Hey, listen.  
It's going to be alright. Really. It's gonna be fine.

ISABELLA

No. It's not. I didn't sleep at all last night. I just kept seeing it.  
I just kept replaying it over and over again in my head. And it doesn't make sense.

KYLE

Sure it does.  
Izzy, you don't have anything to worry about. You got this. We got this.

ISABELLA

I was thinking. About what we should say. Because someone's going to ask us. I mean.  
Everyone knows we're friends. So, we're going to get questioned.  
And I think, I think it's best just to tell the truth. The whole truth. As crazy as it sounds.  
But we have proof. Everything else burned up. But we have proof. That paper-

KYLE

Woah. Slow down.  
What are you talking about?

ISABELLA

That paper. From the book. That you took from Headmaster Frye's office.

KYLE

What about it?

ISABELLA

It's the only thing left.  
The book was in the theater last night.  
When...

ISABELLA starts to get choked up again.

KYLE

Hey, hey.  
What's going on?

ISABELLA

What do you mean what's going on?

KYLE

I mean, what's going on?

I think... I think the pressure might be getting to you. But listen, you were practically flawless last night. We both were.

I know that we all talk it up to be some huge thing. A huge event that will alter the course of our lives. And it is. It's really not some be all, end all, you know?

The music resumes.

ISABELLA

Kyle.

What do you think we're talking about right now?

KYLE

The ballet.

ISABELLA

The ballet.

KYLE

Yeah. The ballet.

Which, actually. I have some news-

ISABELLA

Kyle.

What happened last night?

KYLE

What do you mean?

ISABELLA

I mean. What happened last night?

KYLE

Do you not remember?

ISABELLA

Do you?

KYLE

Are you, like, high right now?

ISABELLA

No, I'm not. High.

Can smoke inhalation cause memory loss?

KYLE

I mean, yeah if you smoke enough weed, I think that messes with your brain's capacity to like-

ISABELLA

No. Not like that.

Smoke. Like from a fire. Like a huge fire.

(Beat)

Listen. I have to tell you something. And it's. Well, it's a lot. A lot a lot.

But you need to just bear with me because we need to figure out what to do.

(The music crescendos.)

McKenzie and Charlotte. They're gone.

KYLE

Yeah. I know.

That's what I was coming here to tell you.

The music cuts out.

ISABELLA

Wait. So you do know what happened last night?

KYLE

I mean, I guess. It's in the email.

ISABELLA

The email?

KYLE

Yeah. The email.

ISABELLA

What email?

KYLE

This email.

ISABELLA takes KYLE's phone.

ISABELLA (reading off her phone)

"Dear Kyle. Disappointing news. The parents of McKenzie Briggs and Charlotte Jackson. Terrible car accident. Taking a leave of absence. They wanted me to let you know. Due to these obviously unforeseen circumstances, we will be postponing *Giselle* until we can cast and rehearse suitable replacements. I trust you'll be able to keep this to yourself until we can announce it properly to the school. Headmaster Frye."

KYLE

Remember, they were carpooling here, for opening?  
Thank God no one died or anything. But it must've been pretty serious for McKenzie to just leave. Right now, right before opening.  
I don't know, I thought she would have to be dead for her not to perform.  
Wait. If you didn't get the email. How did you know they were gone?

ISABELLA

Oh my God. I'm going to be sick.

KYLE

Woah. Hey. Here. Sit down. Put your head in between your knees. I think that's what you're supposed to do anyway.

The music swells back up.

Izzy. What's going on?

ISABELLA

Kyle. I think I had a really, really bad dream last night.  
And it was so. It was so real. I thought it was real. I thought we.  
I thought I. Killed someone. We were at the old theater. With the book again. Doing another ritual. And the whole building... exploded.

KYLE

Hey. Hey, calm down. It's okay. That didn't happen. None of that happened.

ISABELLA

Charlotte and I. We had this whole thing planned. And it was supposed to happen last night. And then it went horribly wrong. But I guess. It didn't.  
I guess it really didn't.

(ISABELLA breathes a sigh of relief.)

Kyle, oh my God. You don't even know. I thought, I mean I thought we were going to prison. Hearing it out loud. God, I sound crazy.

(The music fades back out.)

Of course, none of that actually happened. I mean it's just-

KYLE

We all have nightmares sometimes. Everyone is fine.  
I mean, except for. Their parents.  
But that's not your fault.  
You know what is kind of wild and happened last night?  
You giving us friendship bracelets.

They share a small laugh.

ISABELLA

I did do that, yeah. Ridiculous, huh.

KYLE

Very.

Oh, hey. Can I have my phone back? I'm gonna try calling McKenzie again. She wasn't picking up earlier, but I want to leave her a voicemail at least. Tell her I'm here for when she needs someone.

ISABELLA

Oh, right. Sure, here.

Wait. Kyle.

What happened to your hands?

The music comes back in, slowly getting louder.

KYLE

What do you mean?

ISABELLA

They're covered in blisters. I mean. All over.

Oh my God. Roll up your sleeve. Your arm too.

Don't you feel that?

KYLE

Izzy.

I don't know what you're talking about.

There's nothing there.

(It swells and then fades into a transition.  
LAWRENCE'S Office. The door slams open.)

ISABELLA

Why?

LAWRENCE

Miss Carter, you can't just go barging into people's offices.

ISABELLA

Charlotte did it all the time.

Now.

I asked you a question.

Answer me.

Why?

LAWRENCE

I'm afraid I'm not quite sure-

ISABELLA

Cut the bullshit. Okay.

LAWRENCE

Excuse me?

ISABELLA

You know what happened last night.

LAWRENCE

I think you should respect your friends' right to privacy.

ISABELLA

I killed someone.

(Silence)

McKenzie and Charlotte. Their parents aren't hurt.

Or maybe they are, I don't know. I don't know anything anymore.

But that's not why they left. They didn't leave.

They're dead.

But you know this already.

LAWRENCE

No.

ISABELLA

My clothes are covered in ash.

Even after I showered three times, I can't get the smell of smoke out of my hair.

There was a fire last night.

LAWRENCE

No.

ISABELLA

Yes.

You did something to us. To me and Kyle.

To make us forget.

Well. It didn't work. Not for me at least.

So, I'm going to ask you again.

Why?

LAWRENCE

I don't know what you're implying-

ISABELLA

For a split second, I really thought I made it all up.  
I thought it was a bad dream. I wish it was a bad dream.  
But it's not. I know it's not.

(She unfolds a piece of paper)

“Ad Lottie, ut spero vobiscum id invenias quod petebas. Amor Lawrence”

(Eerie music begins to play)

Roughly, I translated it to “To Lottie. I hope you find what you're looking for. Love Lawrence.”  
Lawrence. That's your first name.

LAWRENCE

Yes.

ISABELLA

And Lottie. Is a nickname.  
For Charlotte.

LAWRENCE

Yes.

ISABELLA

We found this. At the bottom of your desk.  
It was ripped from a book.  
I think we both know which one.  
You're not third cousins, are you?

LAWRENCE

No.

ISABELLA

What happened last night. You were a part of it.  
What I just don't get is why.  
So. I'm asking. Really nicely, I think, all things considered.  
Why?

LAWRENCE

I owed her a favor.

ISABELLA

And that favor was what?  
Murdering the competition?  
Charlotte didn't make it out either. She's not Giselle. She's. Gone.  
None of this makes sense. No matter how I seem to piece it together. It doesn't. There's no logic  
to any of this.

LAWRENCE

Here.  
Read the first page.

The sound of paper unfolding.

ISABELLA

“At this performance. The role of Giselle will be played by Isabella Carter.”

LAWRENCE

Congratulations.  
We’ll start rehearsals tomorrow.

ISABELLA

No. Stop.  
What?  
This doesn’t explain anything.  
I never wanted this.  
I don’t want this.

LAWRENCE

Well. That’s a lie and we both know it.

ISABELLA

I didn’t want the role this way! I never wanted her to die.  
Charlotte just said we were going to un-possess her.

LAWRENCE

Well. She’s un-possessed isn’t she?  
And. You got away with it.  
So, I suggest you accept your role and move on.

ISABELLA

No.

LAWRENCE

No?

ISABELLA

This isn’t a game. This is life and death. Literally. Life and death.  
I’m not just going to shut up about it. I’m not going to let you distract me with the ballet.  
Tell me what really happened. Tell me why McKenzie is dead and Charlotte is gone and Kyle  
doesn’t remember anything.  
Or I’m. Going to the police.

LAWRENCE

By all means. Turn yourself in.  
It won't do anyone much good.  
No one is going to believe you anyway.

ISABELLA

There's evidence.

LAWRENCE

Oh. Really?  
Tell me.  
Where are the firetrucks? Where are the sirens?  
Where's the smoke?  
You have nothing. You have no bodies. You have no fire.

ISABELLA

I have this note.

LAWRENCE

All you have is a piece of paper with some words on it.  
You have nothing.

ISABELLA

(the music comes back in)

"To Lottie. I hope you find what you're looking for. Love Lawrence."  
There was always something off about the two of you.  
Since I got here, I thought it was weird. We all, thought it was weird.

LAWRENCE

I don't know where you think you're going with this.

ISABELLA

All of those private conversations.  
She's your student!

LAWRENCE

Enough.  
You know nothing. You know absolutely nothing.

ISABELLA

I know that this wasn't an accident. I know that Charlotte knew what was going to happen. She knew that McKenzie was going to die. That by me lighting those shoes on fire. She was...  
And you knew too.  
Please. I'm begging you.  
Please just tell me why this had to happen.  
And why did I have to get dragged into it?

LAWRENCE

Because Lottie couldn't do it herself. Those are the rules.

ISABELLA

Rules for what?

LAWRENCE

Life and Death.

I owed her a favor. She cashed it in.

You were just part of her plan.

Someone had to die. Be glad it wasn't you.

You do stupid things when you're a teenager. Trust me I know.

Chalk it up to a stupid thing and move on.

ISABELLA

You said there's no evidence. Maybe you're right.

But I know what I saw, between you and Charlotte. Those meetings behind closed doors.

If I walk out that door, right now, I'm going to make sure everyone else knows about it too.

It's your choice.

LAWRENCE

What you said before. About Charlotte being my student.

She was never my student. She wasn't enrolled since I've become headmaster.

ISABELLA

Then what was she doing here?

LAWRENCE

She didn't want to be here. But she couldn't just leave. It wasn't that simple.

Surely you've heard the story by now.

(The music fades out)

As I said. There are rules to life and death.

ISABELLA

That was about. You and her?

LAWRENCE

A long time ago. We were young. I just graduated high school. My parents let me work in the office here, part time while I auditioned around.

We were young. We were stupid. We were teenagers in love. We thought we were invincible. And. Then.

Well.

She made a choice. Because of me, because she thought her life was over. I mean, it practically was. There was no way her career would continue.

But. Choices have consequences. Any choice, has a consequence.

Her, being here. It was as much of her punishment as it was mine.  
I thought she was going to be trapped here forever. She thought she was going to be trapped here forever.  
Until I found the book.  
She found what she was looking for.  
A replacement.  
At least McKenzie will get to stay young and beautiful and talented forever.  
That's something.  
Are you satisfied?  
Now. I suggest you graciously accept this role and we both. Put this behind us.  
What's done is done.

ISABELLA

I don't know if I can.

LAWRENCE

You'll get over it.  
When you're signing your season long contract with a world-renowned company in a few weeks.  
You'll, you'll get over it.

ISABELLA

People are dead because of me. Because of you.  
I don't understand. Why it had to be me. Why you had to make me a part of this.

LAWRENCE

Charlotte saw something in you. She trusted you.  
She saw you had what it takes.  
Not many people do. Certainly not Kyle-

ISABELLA

Or Penny.

LAWRENCE

Or. Penny.

ISABELLA

That's what happened to her. She didn't go crazy.  
She didn't have what it took.

LAWRENCE

She knew too much too soon. The timing wasn't right.

ISABELLA

The timing wasn't right.

LAWRENCE

Now. I suggest we move on, and we get to scheduling your fittings. Hm?

ISABELLA

No.

LAWRENCE

No?

ISABELLA

I'm not going to. I told you. I don't want this.

LAWRENCE

Giselle will open so many doors for you.  
You've earned it.

(The music fades in)

Isn't this why you're here?

You have made so many sacrifices to be here. Some unwillingly yes, but a sacrifice nonetheless.  
Don't let that all be for nothing.

I know how much leaving would disappoint your family. They've invested so much in you.

If you don't want to do this for yourself, then. For your brother? For Ian?

Alright?

(Transition music. Moments after the conversation between Lawrence and Isabella. ISABELLA exits LAWRENCE'S office. KYLE appears down the hallway)

KYLE

Izzy. Hey, Izzy! I've been looking for you.

ISABELLA

Yeah, uh. I had a meeting.

KYLE

With Headmaster Frye?

I know, what I'm going to ask is going to be horrible and selfish but I can't help it. Did he say anything about the ballet?

ISABELLA

Uh. Yeah.

There's gonna be an assembly later. To tell everyone the change in plans.

But. Um.

I think you're gonna be really happy.

KYLE

Are you saying what I think you're saying?

ISABELLA

Congratulations. You're Giselle.  
You deserve it. But, uh.  
Don't say anything. I wasn't supposed to tell you.

KYLE

Oh my God. Oh my God.  
Wow. Holy shit. Wow.

ISABELLA

Yeah. I'm really happy for you.  
Uh, I'm actually really tired.  
So I'm gonna go lie down.

KYLE

Wait, What about class?

ISABELLA

Headmaster Frye said we didn't have to go today.

KYLE

Oh. Cool.  
Maybe I'll. Yeah Maybe I'll head back to my room too. I could use a day off. Considering. I'll be really busy soon. Ahh!

(They begin walking back to their rooms)

ISABELLA

Make sure you act surprised at the assembly later.

KYLE

Is it terrible that I'm so happy right now? Am I being a terrible friend to McKenzie?

ISABELLA

No. I think. I think she would want it to be you.

KYLE

Oh my God, am I being a terrible friend to you?  
Izzy, it could have totally as easily been you.

ISABELLA

No, no. It's really okay.

KYLE

Are you sure?

ISABELLA

I didn't want it anyway. Too much. Pressure.

KYLE

Okay sure, but I mean. It is the role of a lifetime.

ISABELLA

Yes. And I'm so happy that it's not me. It's you.

In the role of a lifetime.

KYLE

You're taking this pretty well.

ISABELLA

Yep.

KYLE

Oh, hey. I wonder what that is.

ISABELLA

What?

KYLE

No, look.

On McKenzie's door.

Someone taped an envelope to it.

Oh. Wait.

I think I know what it is.

(KYLE takes the envelope off of her door.)

I bet it's from Stephen. I bet it's a happy opening note.

Aw. Should we find him? And tell him? I know we're not supposed to but-

(IZZY takes the envelope and rips it open. She takes a bracelet out.)

Izzy, hey, you can't open other people's mail – Oh.

Eerie music begins to play.

ISABELLA

It's just. It's just her bracelet. The one I gave her last night.

KYLE

Oh, uh. Weird. Maybe she dropped it or something? I mean it does have her name on it.

Someone was probably just returning it and-

(KYLE'S voice starts to get far away, like we're underwater.)

MCKENZIE (whispers)

Izzy?  
Hey Izzy.  
Iz?

(KYLE's voice returns to normal)

KYLE

Did you hear that?

ISABELLA

What?

KYLE

I said, did you hear that?

(A faint noise. A ball bouncing.)

There, that noise.

ISABELLA

Oh. um. That. Yeah.

(Noise gets louder)

KYLE

It sounds like it's coming from.  
In here.

(Noise gets louder)

Oh. Maybe it's maintenance. Packing up her room.  
I guess they had to leave in a hurry.  
Hello? Hello?

(KYLE knocks. Noise pauses. Noise resumes)

ISABELLA

What are you doing?

KYLE

Do you guys need any help? It's unlocked.

Noise gets louder. KYLE turns the door handle.  
She swings the door open. It creaks. The noise stops  
as the music fades out.

KYLE

Hello?  
There's no one in here.  
Must've been the pipes.

ISABELLA

I never really. Got a good look at her room. It's. Nothing like I thought it would be.

KYLE

We all have our secrets.  
McKenzie's a slob. She hid it very well.  
One time, at the end of sophomore year-

(KYLE is cut off by ISABELLA'S phone ringing. It goes on for a while.)

KYLE

Aren't you going to answer it?

ISABELLA

It says it's from...  
Ian.

(The phone keeps ringing.)

KYLE

Oh.  
Maybe. They gave his number away. That happens sometimes when someone-

(The phone stops)

ISABELLA

Yeah. Maybe. Um, my parents would've said something.

(The phone rings again)

I don't know what I should do.  
Uh. I guess.

(Beep. ISABELLA answers it)

Hello?

(Heavy breathing.)

Uh, who is this?

(Heavy breathing.)

I'm going to hang up now.

(Heavy breathing.)

Whoever this is. It's not funny. Okay? I can hear you.

(Heavy breathing.)

I know someone's there.

MCKENZIE

(sing-songy, with another voice layered over hers)  
Ashes, ashes. And we all fall down!

The music fades out.

KYLE (laughs)

I guess she left her window open or something.  
That really got me.  
We should probably close it.

(KYLE tries to open the door)

It won't.

(She struggles)

Ugh, it's not. Opening now.  
Who was that, on the phone?

ISABELLA

You were right.  
They did give his number away.

KYLE

Bummer.  
That sucks. I'm sorry.

ISABELLA

Me too.

Transition music.

VIKTOR

Your posture is terrible.

ISABELLA

I know.

VIKTOR

You missed the assembly.

ISABELLA

I know.  
I already.  
I already spoke to Headmaster Frye about it.  
I knew what he was going to say.

VIKTOR

Mh. Did you?

ISABELLA

Yes.  
Charlotte and McKenzie.  
They're gone.

VIKTOR

Yes.

ISABELLA

Your ballet is postponed.

VIKTOR

Not ideal, I must say.

ISABELLA

And Giselle is going to be played by Kyle.

VIKTOR

Well. You seem to know everything, don't you?  
Though. There is another role we needed to fill.  
It's not as glamorous as Giselle, I will admit. But it's an improvement to the back row.

ISABELLA

Hold on. What?

VIKTOR

With Charlotte leaving, it seems we must recast her role, Myrtha. Queen of the Fairies. She has that stunning solo. In Act 2. It's not Giselle, no. But it has the possibility to really showcase the performer. We discussed it, and you weren't my first choice. But Lawrence, he's insistent. And he did make some good points. You are talented, Isabella Carter. You've shown incredible growth since you've been here. I know you don't think I notice. But I do. You work hard. Every day, I see how hard you work. So, congratulations.

ISABELLA

I'm sorry. But no.  
I'm not even going to- I'm not going to be in the show.  
I'm leaving.

VIKTOR

And where are you going to go? Home?  
It's rare, you know. For the thing you love to love you back. This loves you back.  
(Piano music starts playing on the speaker.)

Did that. Am I crazy or did that turn on by itself?  
Must be. Faulty wiring.

VIKTOR unplugs the speaker and the music stops.

ISABELLA

Yeah. Must be.

VIKTOR

You're not leaving.  
I'll see you tomorrow. This studio. 6am.

LAWRENCE

Ah. There you are.  
Viktor, did you tell her the news?

VIKTOR

She's thrilled.  
Izzy, I suggest you rest for the day. You won't get another opportunity for a while.  
Good night.

LAWRENCE

Well?

ISABELLA

Well?

ISABELLA walks over to her bag, and takes out  
McKenzie's bracelet.

ISABELLA

McKenzie left this for me.  
She's here.

LAWRENCE

She's not here.

ISABELLA

McKenzie's here. Right now.

LAWRENCE

That's not how it works.  
That's not.  
Those aren't the rules.

ISABELLA

Well, maybe the rules don't apply anymore.

LAWRENCE

I'm sure there's a reasonable explanation for this.

Static-like music begins to play quietly underneath.  
A slow ticking is also heard.

ISABELLA

For my dead brother calling me on the phone?  
For this? She was wearing it last night.  
Last night when she DIED. When her body went up in flames?  
Before you came in. The music. The speaker. It turned on by itself.

LAWRENCE

It's an old dance studio.

ISABELLA

I'm not staying.  
I thought we had an understanding.  
I'm not going to say anything. But I can't stay here.  
Maybe you didn't have a choice. But I do.

LAWRENCE

I think you're making a mistake.  
Believe me, I'm on your side.  
And.  
No one is "haunting" you, Isabella.  
Not your brother, not McKenzie.  
This happened to me too. After the first fire. After that night.  
I left. For years, I left. And I swear I saw her out of the corner of my eye.  
It's your mind, playing tricks on you.

ISABELLA

If Charlotte was here, if Charlotte could've appeared whenever she wanted-

LAWRENCE

McKenzie is trapped where it happened. Where she died. The theater. With the book. Charlotte  
and I made sure of it.  
McKenzie is over there. She's miles away. She's not going anywhere. She's certainly not here.

ISABELLA

And what if it didn't work?

LAWRENCE

It's all in your head, Isabella.  
All in your head.

ISABELLA

But I know-

LAWRENCE

You have a fitting scheduled for tomorrow at noon. Be sure Viktor knows to let you go for that.

ISABELLA

You're not listening to me.

I'm not staying. You can't make me. You can't hold me here against my will.

I'm not like them.

The music stops.

LAWRENCE

Right. Right. Absolutely. You are free to make whatever decisions you want. You are free to stay, dance, have a career. You are free to leave, to never have your dreams actualized.

But.

I was going through some documents. Looking at some files. And I happened to come across yours.

And in it were the terms of your scholarship.

I had another glance at them.

Some interesting revelations...

ISABELLA

I know what it says. It says that-

LAWRENCE

"If the recipient of this academic scholarship were to voluntarily take a leave of absence or voluntarily terminate her standing at Iris Academy before the semester ends, she will be required to pay tuition in full and the scholarship becomes void"

I guess you didn't read the fine print.

ISABELLA

But I can't. You know that I can't. My family can't afford to pay that.

LAWRENCE

I don't really see how that's the school's problem.

You signed this. Your parents signed this.

ISABELLA

Why are you doing this to me?

LAWRENCE

I want you to have all of the information before you make your choice.

ISABELLA

No. I mean.  
Why won't you let me go?

LAWRENCE

I know. I know you think this is my way of getting you to shut up. You think this isn't going to fix anything.  
But it will. I promise you. It will.

ISABELLA

What's it going to fix? It's not going to bring anyone back.

LAWRENCE

It will make what we've done worth it.  
Even the score, Isabella. This will even out the good and the bad.  
Charlotte wasn't a bad person. It may seem like that now. But she wasn't.  
She wanted a way out. You gave her a way out.  
I'm giving you one too.  
Your fitting's tomorrow at noon.  
Or are you leaving?

The door to the studio slams shut.

ISABELLA

Well. I guess not.  
I told you. She's still here.

LAWRENCE

Nonsense. Just a draft.

(He calls out. His voice echoes, bounces off the mirrors. Eerie music comes in suddenly)

McKenzie? Are you there? McKenzie?

ISABELLA

Stop, what are you doing?

LAWRENCE

(calling out)

Give me a sign. Give me anything. Show me you're here.  
Come on! I know you must be angry at me.  
Are you angry? ARE YOU ANGRY?  
I'm right here. I'm wide open. Come and get me.  
Shhh.

ISABELLA

This is-

The music starts to play from the speaker.

ISABELLA

Headmaster Fyre.  
The speaker's not plugged in.  
How is that playing?  
You can't just explain this away.  
I told you. I'm not crazy. She's here.

(The eerie music gets louder.)

I'm sorry. I'm sorry McKenzie.  
I'm so, so, so sorry. I don't.  
I don't know how to fix this. I don't think I can fix this.  
I know, I know you want me to leave.  
That's what I want too.  
I don't want to be in *Giselle*. I don't want to meet these scouts. I don't want anything good to come out of this for me.  
It's not fair. It's not worth it.  
My career isn't worth this. Nothing is worth this, McKenzie.  
You deserved to be Giselle. Even without all of this other, stuff, or whatever.  
You deserved that. And we took that away from you. And we can't ever give it back.  
But you heard him. You heard what he said. He won't let me leave.

LAWRENCE

Isabella, that isn't-

As the eerie music grows, the windows shatter open  
in succession.

ISABELLA

What do you want from us?  
What can we do?

LAWRENCE

This wasn't. Supposed to happen.  
We took care of this. We thought about this. We had a plan. We trapped her. Miles away.

(Through the music, we hear faint bits of dialogue.  
A flashback.)

LAWRENCE

Your life isn't over.

CHARLOTTE

It is, Lawrence. It's over.  
You don't understand.

LAWRENCE

We can. We can leave all of this behind. We don't need this. I don't need this. It's just a career. It's just. It's not everything, okay? You are everything. Our family, can be everything.

CHARLOTTE

I need you to leave. I have to finish getting ready. Curtain's in 10.

LAWRENCE

You'll be amazing out there.

CHARLOTTE

I know.

LAWRENCE

I love you.

CHARLOTTE

I know.

The flashback ends.

LAWRENCE

Stop IT!

Lightbulbs pop above them. The room begins to shake.

ISABELLA

Uh. Headmaster Frye?  
Um. Lawrence. I think we have to go.  
She's. Angry.  
She's really angry.

LAWRENCE  
(calling out)

Are you? Are you angry McKenzie?  
Sometimes life just doesn't work out the way you intended.  
I don't know what to tell you.  
I'm not afraid of you. This is my school. This is my studio.  
I stand by what I did.  
I would do it again.  
Charlotte didn't deserve to be punished, to be stuck here for all eternity just because of one mistake.  
That doesn't mean I feel good about the situation. That doesn't mean I don't feel badly for what we've put you through.

But.  
What's done is done.

(The sound of wheels rolling. Very slowly.)

ISABELLA

Uh. Headmaster Frye.  
The piano.

LAWRENCE

If you stop with this.  
Tantrum. We can talk about this, rationally.

ISABELLA

I don't.  
Know what she can do. But I think.  
I think she could crush us. With the piano. I think the piano would crush us. So we should run.  
Now.

LAWRENCE

She can't hurt me.  
She wouldn't dare.  
I got Charlotte out of this. I'm the only one who can help you, McKenzie.  
Just me.  
So. I will ask again.  
Are we going to stop with this and talk rationally?

(The wind howls. The wheels get closer.)

ISABELLA

I'm sorry. I can't.  
I'm leaving.

(ISABELLA runs to the door. It's locked. She jiggles the handle. She whispers)

No, no, no, no.  
McKenzie, please. Please.  
Please let me go. I'm the one that's sorry.  
If I could, I would trade places with you. Okay. I really would.

(The door unlocks. ISABELLA pushes it open and shimmies her way outside. An incessant knocking.)

ISABELLA

Kyle, Kyle.  
You have to open up. You have to open the door right now.  
Kyle, Kyle please!

(KYLE opens the door. ISABELLA pushes past her)

KYLE

Izzy, what?

ISABELLA

Kyle. We don't have a lot of time okay.

(ISABELLA opens drawers, and pulls all of their contents out)

KYLE

Hey, um, that's my stuff, what's going on? Why are you-

ISABELLA

Where's your suitcase?

KYLE

Under the bed, why?

ISABELLA

Get it. Put this stuff in it as fast as you can.  
I'm gonna go do the same.  
Meet me outside my room in 10, okay?  
Or well, maybe make that 5.

KYLE

Stop.  
Izzy.  
What's going on.

ISABELLA

We don't have time for this.  
She let me go for now. But who knows what her next move is.  
We need to go.  
Now.

KYLE

I'm not going anywhere with you until you tell me what's going on.  
Because this is.  
You sound. Not okay.

ISABELLA

I wanted to.

I wanted to explain when there was time, and I could tell you. Properly. Explain everything. But. I guess. That won't be happening.

Okay. So.

Remember this morning? When I told you about that bad dream I had that I killed someone?

KYLE

Okay, yeah but what does that have to do with everything that you're doing right now?

ISABELLA

Well I did kill someone.

And you were there too.

Charlotte and Headmaster Frye. They tricked me. They manipulated me.

I thought it was just sabotage. I thought Charlotte and I, I thought we were just going to take McKenzie down a peg.

So last night.

(The organ music begins playing.)

We went to the theater. After dress rehearsal.

And I lit a match. And I didn't know. I didn't know what that meant.

But McKenzie. She's dead. You were there, Kyle, come on. You were there.

Headmaster Frye, he did something to make you forget. But I know you don't. I know it's down in there somewhere.

KYLE

Izzy, I don't know what the fuck you're talking about.

ISABELLA

And we have to go. Right now. Because McKenzie. She's stuck here. Her ghost. Or her soul. Or, I don't know.

She's stuck here and she's really mad about it and I'm afraid of what she's going to do.

So we need to leave now.

(ISABELLA opens more drawers, takes more things out)

KYLE

Wait. Hold on. I'm so confused right now. I don't-

ISABELLA

It's a lot. I know.

But we don't have time for you to process this. We just don't.

So trust me. Pack. And let's go.

KYLE

No.

The music cuts out.

ISABELLA

No?

KYLE

I don't know what this is supposed to be. I don't know what kind of prank or whatever you're pulling, but it's not funny.

ISABELLA

Kyle. This is not a prank.

ISABELLA grabs KYLE's wrists

KYLE

Ow, Izzy. Stop. You're hurting me.

ISABELLA

That's not from me, Kyle.  
Your arms.

(The music picks up.)

They're covered in blisters. That's what you're feeling. Because you were at the fire last night.  
You tried to open the door.  
Look. Look in the mirror. Look at them.

KYLE

I don't see anything.

ISABELLA

Yes, you do.  
I know you do.  
I know you know.  
Kyle, come on. I can tell. I can that you remember.

KYLE

I know.

ISABELLA

Yes, exactly. You know and now we have to leave.

KYLE

I know that I'm Giselle.

ISABELLA

No, Kyle. No.

KYLE

I know that this changes everything. That me being Giselle. Me having this role.  
It changes everything for me.

I know that.

I know that when I step out on that stage in two weeks. The world opens up for me.  
I know that everything I worked for. I know it's finally going to pay off.

ISABELLA

Kyle no, that's not-

The theme from the outro is layered in.

KYLE

I know that our friends' parents were in a terrible car accident.  
And that everyone is okay. But they can't be here right now.  
I know that you're throwing this opportunity away.  
And I know that I'm not going to do that.

ISABELLA

She's not.

She's not going to leave you alone if you stay.

I don't know what's going to happen to you.

KYLE

I do.

I'm going to give a flawless performance.

Receive a standing ovation.

Get to pick any company I want.

ISABELLA

Kyle.

I don't. I don't know what this is.

Who even are you right now?

KYLE

Don't even act like you wouldn't do the same.

Get out of my room.

ISABELLA

I thought we were friends. I trusted you. I thought you trusted me.

KYLE

Get. Out.

The door to KYLE's room slams shut. The outro theme ceases as ISABELLA's phone rings.

ISABELLA

Hello?

MCKENZIE  
(echo-y)

Leaving so soon?  
We were just getting started.

(Outro music)

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 Emma Grasso Levine and 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)