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THE ARRIVAL  
Section A

(Theme music plays.)

VOICE

Content Warning: Eating disorders, alcohol use.

Trick City Productions presents Iris. Episode 1, The Arrival.

Written by Lindsey Walko. Directed by Sophia Ray.

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.

ISABELLA

Hey. I haven't. Done this in a while. But I needed to just. I don't know.

I didn't think this would be this terrifying. I thought I was really, really ready for this. But even the building is intimidating. It's nothing like LA. It's dark and grey and impeccably landscaped. I'm just standing here, like an idiot. Staring at this massive gate. Do I push it? Is there a doorbell or something I'm missing?

I wish you were here. I really wish you were here, dropping me off with Mom and Dad, who aren't here either. I want to feel happy that I'm here. I mean, this is the dream, right? Like, literally the dream. I don't know, Ian. Something feels. Off.

LAWRENCE

Isabella Carter?

(ISABELLA snaps her phone off)

ISABELLA

Oh. Um. Sorry. I didn't see you. Yes. Hi. That's me.

LAWRENCE

You're late.

ISABELLA

My plane was late, there was a storm I guess. Yeah, it was this whole thing. I called ahead and they-

LAWRENCE

Follow me.

(Gates creaking open. Heavy doors close. )

ISABELLA

I can't thank you enough-

LAWRENCE

You know how unusual it is for you to be here.

ISABELLA

Yes, absolutely.

LAWRENCE

We don't make a habit of admitting girls past freshman year.

ISABELLA

No, I know, which is why I'm so grateful for the opportunity, I wanted to-

LAWRENCE

There won't be exceptions made.

ISABELLA

I didn't expect there to be exceptions.

LAWRENCE

You might think that's harsh, but it's the business. We're training you to go into the world and succeed. Success makes no exceptions, even for girls joining us their senior year. And I know, you come very highly recommended from the Los Angeles Ballet Academy.

(sniffs)

But I can guarantee here at Iris we're much more rigorous. Much more exacting.

ISABELLA

That's why I'm here. You create the best. I want to be the best.

LAWRENCE

We're all equal here at Iris. Where you came from doesn't matter. How you got here doesn't matter.

(Office Phone rings.)

The only thing that matters is your performance.

Excuse me.

(LAWRENCE answers the phone. We hear his side of the conversation)

Hello?

I can't. I can't come deal with this now. I'm in the middle of-

She shouldn't be this hard to find.

Yes, keep looking.

(He slams the office phone down angrily. Deep breathe.)

Now, you'll meet Viktor tomorrow. He'll assess if you're at the level of training expected of your peers.

We've enrolled you in our advanced classes but he'll decide if we need to ... adjust.

Any questions?

ISABELLA

Yeah. I thought I was here because you already assessed that.

LAWRENCE

It's been such a quick process for such a coveted spot. We need to make sure you fit in. With all the other girls. You understand?

ISABELLA

Okay.

LAWRENCE

I'm not exaggerating when I say that this is a one in a million opportunity. You are lucky, extremely lucky.

Luck brought you here, but it's not going to get you far. You can't just expect to skate by.

ISABELLA

I don't want to just skate by.

LAWRENCE

We expect you to live up to our standards. And if you can't do that. Well.

Charlotte will take you to your room and take you through your schedule.

(The phone rings again. LAWRENCE does not answer)

ISABELLA

Do you want to-

LAWRENCE

No.

(They sit in silence as the phone finishes ringing.  
LAWRENCE hits the intercom buzzer)

Charlotte, would you come in here please.

(Door opens. CHARLOTTE enters)

Isabella, this is Charlotte. One of Iris's best.

CHARLOTTE

One of?

LAWRENCE

If you have questions, well, she knows more about this school than I do.

Charlotte, will you show Isabella to her room please? And maybe fit in a quick tour of the complex. You know how easy it is to become lost.

CHARLOTTE

We didn't discuss a tour. I don't have time for all of that.

LAWRENCE

I'm sure you have more time than me. As I'm dealing with ... the situation.

ISABELLA

It's fine. I can, um, I'm sure I can find my way around. Later.

LAWRENCE

Her room then? Charlotte?

CHARLOTTE

Fine.

LAWRENCE

Well.

Welcome to Iris.

(Door SLAM .... Time passes. Transition music. Door opens.)

CHARLOTTE

And this is your room.

ISABELLA

Wow, cool. Fireplace. Fancy.

CHARLOTTE

Don't you have more stuff?

ISABELLA

It's on its way.

CHARLOTTE

Because we go through shoes pretty quickly here, so-

ISABELLA

I know.

CHARLOTTE

You're going to need a lot of replacements. And we're kind of in the middle of nowhere so it's hard to get them.

ISABELLA

Yeah, I know.

CHARLOTTE

If you need shoes, there are some old ones in the green room.

ISABELLA

I'm good. They're on their way.  
Is that real?

CHARLOTTE

What?

ISABELLA

The fireplace.

CHARLOTTE

No, they're decorative.

ISABELLA

Oh, I thought. Because it's so cold in here that maybe they would-

CHARLOTTE

Yeah nope. It's just cold.

(ISABELLA opens the closet and rifles through the hangers.)

ISABELLA

Uh, there are clothes in here.

CHARLOTTE

Oh.

(Closet door closes)

ISABELLA

Yeah, um. What should I-

CHARLOTTE

Yeah, those are Penny's. This is Penny's room.

ISABELLA

This isn't my room?

CHARLOTTE

Yes, this is your room. This *was* Penny's room. She's the girl that you're, um...

ISABELLA

That I replaced. Gotcha.

CHARLOTTE

She was supposed to be out of here by Friday, but she's refusing to leave.

ISABELLA

Is she, like still staying in here? Where should I go?

CHARLOTTE

No. No, no, no, no. She's out there. Somewhere. Hiding.

ISABELLA

That's a lot. Is she okay?

CHARLOTTE

She's fine. She's just being incredibly dramatic. Always has to be the center of attention. They're searching the grounds for her as we speak.

ISABELLA

What should I do about, uh, her stuff?

CHARLOTTE

The staff from the facility will probably be back to pick it up. You'll hear about it sooner or later. It's all anyone can talk about. Well, her and you.

Anyway, all of the rumors really got to her and she started seeing shit and I guess she couldn't take it anymore.

ISABELLA

Rumors?

CHARLOTTE

You know, rumors that every old giant building has. Ghost stories.

ISABELLA

Oh.

CHARLOTTE

She said she was being haunted. Smashed all the mirrors in the Freshmen Studio.

ISABELLA

That's kind of intense.

CHARLOTTE

Lucky for you.

ISABELLA

I mean, I wasn't going to say it.

But, um, yeah.

I auditioned for this school-

CHARLOTTE

Freshman year, I know.

Sucks you missed like, the most integral part of the training. But you're here now, so.

ISABELLA

I know it must be weird that I'm taking your friend's spot.

CHARLOTTE

She wasn't my friend.

(Rustling of papers)

So here's your orientation packet. It should have a map of all the buildings. Your class schedule. The student handbook. Here are your keys.

(keys jingle)

There's a bathroom down the hall for all the girls in this wing, which is me, you, Kyle, and McKenzie. That should be everything. As student body president, I'm the one to come to if you have any questions. But our schedules are pretty identical so if you need me, you'll see me around.

(Knocking on the door, door opens. KYLE and MCKENZIE burst in without any invitation)

KYLE

Oh my gosh, hi!

MCKENZIE

Sorry Char, we couldn't wait.

KYLE

Char?

MCKENZIE

New year, thought I'd try out something different.  
What do you think about Kenzie?

CHARLOTTE

First of all. Don't call me Char. Ever again.  
And no one from the New York City Ballet is going to hire someone named Kenzie.

KYLE

That's what I told her.

MCKENZIE

Fine. Hi, I'm *McKenzie*. I'm in room 2B.

KYLE

Kyle, 2C. We made you welcome brownies!

MCKENZIE

You should have one. Now. They, like, just came out of the oven.

ISABELLA

Oh. Uh. Thanks. But that's okay. I don't really eat that kind of stuff.

MCKENZIE

Oh, neither do we. But you know. Your first day and all. One couldn't hurt.

ISABELLA

They're not, like, laced with laxatives, are they?

(Confused murmurs from KYLE and MCKENZIE)

Uh, that was a joke.

Like, um, you know to take out the competition? Just, uh, just a joke.



MCKENZIE

Oh, no, no, no, no, no. We're not about sabotage here.

ISABELLA

I didn't mean to say any-

MCKENZIE

I know a lot of programs are super intense and cutthroat but really here it's just like, whoever is the best is the best, and we all accept it and it actually pushes us to work even harder. And like, we do it together. Whoever wins, wins. And we're happy about it, no matter what place we come in.

ISABELLA

Wow. That's, um, not what I expected.  
Maybe, yeah, maybe I will take a brownie. Thanks.

(KYLE, CHARLOTTE, and MCKENZIE laugh)

CHARLOTTE

She was kidding.  
I wouldn't do that if I were you.

MCKENZIE

Oh my God, Charlotte, we haven't even seen her dance yet, why would we feed her laxatives? She doesn't even look that good.

ISABELLA

Oh, well, I mean-

MCKENZIE

Oh, no offense.  
But you do have terrible posture.

ISABELLA

I'm pretty good right? I wouldn't be here if I wasn't.

CHARLOTTE

Well, we'll see about that tomorrow. Won't we?  
Anyway, welcome to Iris. I have to run. Some of us actually practice around here.  
(Footsteps as CHARLOTTE exits. The door creaks open and shuts.)

(Awkward silence as Kyle sits down on the bed)

KYLE

Um. Everyone's really excited to meet you.

ISABELLA

Really?

MCKENZIE

Sure, why not?

This whole thing, it's a big deal.

ISABELLA

There's never been anyone who quit before?

KYLE

Lots of people quit in the first semester. Or they get cut. Most people though, leave with at least a shred of dignity intact.

ISABELLA

Oh. Right.

MCKENZIE

Honestly, it's just annoying. Would have saved all of us a lot of trouble if she had had her mental breakdown the middle of sophomore year like everyone else.  
Once you've made it this far, you don't just leave.

ISABELLA

Okay, well that's good to know. Headmaster Frye made it seem like, like I could get kicked out at any moment.

KYLE

I think it might be different for you.

MCKENZIE

You didn't exactly "make it this far." You literally just got here.  
But I don't think you have anything to worry about. Honestly, you probably have a leg up on all of us.

ISABELLA

Yeah?

MCKENZIE

I mean, I don't really know how you dance or anything but you have all that trauma which is like, really good for molding and teaching.

KYLE

McKenzie really?

ISABELLA

Um, what?

MCKENZIE

I mean, Charlotte kind of sort of read your file, but like it's cool. And Viktor is always saying how I'm talented, like really talented, but I would be so much better if I had some real pain in my life. Because that's what really fuels art, desperation and pain. Which at first, I was like totally offended, what did he know about the pain in my life or whatever? But then, when I heard about you, Isabella, I totally got what he meant. That's real pain. That is desperation.

ISABELLA

You know everything?

KYLE

I'm sure you still have a few secrets left. We all do.  
Anyway, welcome to Iris! We are going to have so much fun!

(Transition music.)

1  
THE ARRIVAL  
Section B

(Alarm blaring. ISABELLA turns it off. We transition to the cafeteria. Lots of noise, we hear KYLE, MCKENZIE and CHARLOTTE chatting as ISABELLA approaches them.)

MCKENZIE

And then I told him, that's absolutely not what an arabesque means. Goddamn idiot.

CHARLOTTE

Can't believe I wasted four minutes of my life letting you tell that story.

ISABELLA

Um, hey.

CHARLOTTE

Hi?

ISABELLA

Do you mind if I ... I don't really know anyone else., so.

(Silence)

MCKENZIE

Well, there's not a whole lot of room, so-

KYLE

Totally. McKenzie, move over.

(They scoot over to make room for ISABELLA at their table. ISABELLA puts her tray down.)

MCKENZIE

You're not going to eat anything?

ISABELLA

Big day. Too nervous. I feel like this is the most important day of my entire life.

CHARLOTTE

Well. It is.

KYLE

You're gonna pass out if you don't eat anything though.  
Take my granola bar.

(Granola bar wrapper opening)

ISABELLA

No, no that's really fine.

CHARLOTTE

Take it. Don't make it a thing. If you faint at the barre, it'll really disrupt the flow of class.

MCKENZIE

Ugh, it's too early in the morning for this.

KYLE

So is it Izzy or Bella?

MCKENZIE

Oh my God, definitely Izzy.  
Bella's a stupid name.  
It just makes me think of that girl in the vampire movie who can't act.

KYLE

Kristen Stewart.

ISABELLA

Yeah, I never really liked Bella.  
I mean, it's what my brother used to ... We hated the whole twins with the same first initial thing so.  
(Awkward silence)

But yeah, no, I never really liked Bella.  
I was thinking, here, maybe just Isabella.

CHARLOTTE

I'm thinking Izzy though.  
New school, new image.

ISABELLA

Okay, yeah. I'll try it.

(There is a lull in the conversation as the girls eat.)

ISABELLA

Do you, uh, do you know when they're going to come for Penny's stuff? I was hoping to unpack eventually.

MCKENZIE

I mean, don't you want to wait? Until, you know, we see how today goes. Would suck to like, unpack and then have to repack everything.

CHARLOTTE

Well, they haven't found her yet. So.

MCKENZIE

Do you think she's, you know?

CHARLOTTE

You know what?

MCKENZIE

Like, you know. Dead.

CHARLOTTE

Don't be ridiculous.

MCKENZIE

I'm just saying, that's like, a lot of police.

CHARLOTTE

Yeah, because they're looking for someone that's alive. They wouldn't be trying so hard if she was dead already.

MCKENZIE

Did anything like, weird happen in the room last night?

ISABELLA

What do you mean?

MCKENZIE

Didn't Charlotte tell you?

CHARLOTTE

Of course I told her, McKenzie.

MCKENZIE

I'm just saying. You'd be like a really bad tour guide if you left out all of the details-

CHARLOTTE

I said. I told her.

KYLE

Well, did you? See anything?

ISABELLA

It was a pretty normal night. I think.  
What was, uh, what did Penny see?

KYLE

Oh, she never told us. But we only have one ghost story anyway, so I assume it was, you know, *her*.

ISABELLA

Who's *her*?

KYLE

I feel like this isn't the right setting to tell it in. It's 7:30 in the morning, in a cafeteria. We need like, candles and wine and a Ouija board.

MCKENZIE

No, no wine. Don't you remember what happened last time?

ISABELLA

What happened the last time?

MCKENZIE

Okay, well Kyle totally-

KYLE

We don't really need to get into it.

ISABELLA

You guys talk about it like it's real or something.

KYLE

Okay, well it is real. It did happen.  
And honestly, it's kind of freaky.

CHARLOTTE

The only thing freaky thing about this place is everyone's ambition. That's the only thing to be afraid of.

(A song plays, someone's alarm)

MCKENZIE

Oh shit.

KYLE

What?

MCKENZIE

I forgot. I have a meeting with Viktor before class.  
I'll see you in there.

CHARLOTTE

Oh my God, why don't you just tell him you're in love with him already?  
We all know.

MCKENZIE

You're literally the worst sometimes.  
It's not like that.

CHARLOTTE

I'm just saying, it'll save us all the trouble of having to listen to you every class.  
"Yes Viktor." "Of course, Viktor." "Anything for you, Viktor."

MCKENZIE

I don't sound like that.  
Sorry that I actually care about where my career is headed.  
Don't be late Izzy. Viktor hates that.

(MCKENZIE exits)

KYLE

She can have all the extra little lessons she wants with Viktor, it's not going to change anything.  
It's between you and me, let's be real.

CHARLOTTE

Is it though?  
Don't get ahead of yourself.

ISABELLA

What's between you guys?



KYLE

The lead. For the senior ballet.  
What's that supposed to mean, don't get ahead of myself?

CHARLOTTE

A lot can happen between now and then.  
Nothing is concrete. Yet.

ISABELLA

Yeah, I mean. It could also be me.

(Kyle coughs awkwardly)

CHARLOTTE

You know what? I like you.  
You're funny.

(Transition music to lead us into the studio. Piano music plays, girls are chatting, pointe shoes are clacking on the floor. Isabella walks in.)

ISABELLA

Hey. I'm ... Izzy. Okay then.

(Piano music continues. VIKTOR enters, with MCKENZIE. They're continuing a conversation.)

MCKENZIE

But Viktor, I'm here, at 5:00am every morning-

VIKTOR

Are you just here to brag about your commitment? 5:00am is nothing, dear.

MCKENZIE

No, I'm just trying to tell you that I really take your notes seriously. Like very seriously. I spent all summer with books strapped to my head. The top of my skull is basically flat now. I want this.

VIKTOR

So does everyone else.

MCKENZIE

Not like me, though.

VIKTOR

Actually, exactly like you.

MCKENZIE

I'm trying to dig deeper.

VIKTOR

Try harder.

(Piano music cuts out)

Good morning ladies.

IN UNISON

Good morning.

VIKTOR

I'm baffled as to why you're all just standing around. Chit chatting.

It's 8:03, shouldn't we be lined up at the barre by now?

Why is no one moving? Let's go, people. Let's go.

KYLE (clears her throat)

Um. Well, there's that-

VIKTOR

Oh, what's that?

KYLE

That thing-

VIKTOR

Did I hear something? I must be mistaken, because I know all of you know that there's no talking in my class.

KYLE

Yes, but we thought that maybe we could-

VIKTOR

We thought what, Kyle? That your hair is an absolute mess? Because that's what I'm thinking. Like, can someone please, dear God, fetch her some pins.

CHARLOTTE

We thought the assessment would be first.

VIKTOR

What assessment?

ISABELLA

For me.

VIKTOR

Who?

ISABELLA

Hi, um. Me. The. New student.  
I have a few pieces that I am prepared to-

VIKTOR

Oh, yes. You.  
No. No, no, no, no, no. I think we'll do it my way.  
Center of the room, *s'il vous plaît*.  
Ladies, to the side.

(Sound of everyone clearing the area. Piano music picks back up underneath.)

Glissade, assemblé, assemblé croix en front, glissade, assemblé side, assemblé croix en front.  
(No movement)

It's a combination.

ISABELLA

Oh. Yes. Um. Okay.

(ISABELLA executes those moves.)

VIKTOR (faster)

Glissade, assemblé, assemblé croix en front, glissade, assemble croix en side, glissade, croix en front.  
Tendu cuisse, sissone close back, sissone failli, jeté, jeté, pas de bourrée, entrée quarte.  
(Faster)

Tombé, pas de bourrée, pirouette en dehors, 2, 3, 4, fouetté, 2, 3, 4, pirouette en dehors, 2, 3, 4 arabesque, tour jeté, and finish.

(ISABELLA loses her balance and topples over. Music stops)

VIKTOR

Well.

ISABELLA

I don't ... I don't know what ... I've never ... I don't fall.

VIKTOR

Well. You did.

ISABELLA

This is not representative of who I am as a dancer. I-

VIKTOR

In my class, I'll speak and you listen. Got it?

I know that you can't afford to be here. I mean, it's obvious, look at your shoes. I read your file. I know that your life is hard.

It's about to get a lot harder.

Either be willing to put in the time, the energy, the emotional labor. Or get out of my studio. I don't have patience for anything less.

I know that you've suffered. Show me you've suffered. Dance like you've suffered.

To be blunt, you're not good. You're starting lower than zero. Lower than last place.

I'm not even going to learn your name yet. I can't tell if it's worth my time.

Make it worth my time.

Alright. Everyone to the barre. Plié in first position.

(Clack of pointe shoes moving to the barre as piano music picks back up. The music gains speed, growing foggy. A metronome ticks, indicating the passage of time.)

VIKTOR

Until tomorrow.

I'm supposed to remind you all that the first round of auditions will be taking place this Friday, but it's not like you don't already know that. This is the year ladies.

And oh, McKenzie?

MCKENZIE

Yes, Viktor?

VIKTOR

Maybe tomorrow you'll find *it*. But today, you didn't.

(Transition music)

1  
THE ARRIVAL  
Section C

(Door closing. Sound of running water in a sink.)

ISABELLA

I don't ... I just ... God, my stomach is in knots.  
Does he do that to everyone?  
Just like, use your personal life against you?

CHARLOTTE

"Tragedy is the highest form of art." We hear it every day.

ISABELLA

I'm not new at this. Instructors are harsh. They're supposed to be. But I've never ... No one has ever ... I mean it's usually just "your form is terrible," "I can't stand to watch this, it's that bad".  
But never-

CHARLOTTE

At least he just said you were poor. It wasn't, well, everything else.  
He's probably saving that for next week.

ISABELLA

Jesus. I don't think I can do this.

CHARLOTTE

Well, you don't really have a choice, do you?  
It's not like you have anything waiting for you at home.

ISABELLA

Whatever. If this is what it's like, I don't want to be a part of it.

CHARLOTTE

That's the most pathetic thing I've ever heard.

ISABELLA

What?

CHARLOTTE

You're so goddamn lucky to be here. At Iris.

ISABELLA

Okay, but-

CHARLOTTE

No. Just no. The fact that you fell during your first class and weren't told to pack your bags immediately? And you want to give up all of this just because what? Just because "oh, Viktor was mean to me?" Everyone in the world is mean. Suck it up.

ISABELLA

I like to think that you don't have to be miserable all the time-

CHARLOTTE

But aren't you? Miserable all the time at home anyway?  
Are you really going to be like this?  
You're here. You're staying. You're a part of something. What more is there?

ISABELLA

What am I a part of?

CHARLOTTE

Meet us outside my room. And you'll find out.

(Music begins playing underneath. CHARLOTTE goes to exit through the door, door opens)

ISABELLA

Hey, Charlotte?

CHARLOTTE

Yeah?

ISABELLA

Does it ever get easier?

CHARLOTTE

Honestly?

ISABELLA

Honestly.

CHARLOTTE

No.

(Transition music. We're outside the old theatre. It's nighttime and definitely cold. Wind is howling. The crunching of leaves and grass beneath the girls' feet. They are walking up to the structure.)

MCKENZIE

God, it's cold.

KYLE

I told you to bring a jacket.

MCKENZIE

Okay, well, it's like the beginning of September, why would it be cold?

KYLE

Here. This should keep you warm.

(KYLE produces a bottle. She unscrews a cap)

MCKENZIE

We said no wine.

KYLE

This isn't wine.

(MCKENZIE takes a sip.)

MCKENZIE

Ugh. God that tastes like battery acid.

ISABELLA

You're not like, leading me to my death, are you?

KYLE

Don't be ridiculous.

Want some?

MCKENZIE

Yeah, it's the really good, really cheap kind.

CHARLOTTE

We're here.

ISABELLA

Holy shit.  
What is this place?

KYLE

The old theatre.  
This was the first building on the complex.  
And the setting for Iris's one and only ghost story.

ISABELLA

Well, clearly.

KYLE

Such a shame, right?  
Original proscenium. 1,200 seats. Everything was trimmed in gold.

MCKENZIE

See, that is what a theater is supposed to be like. This is what we deserve.  
Well, not this, this. But what this used to look like before all of the-

CHARLOTTE

Are you done? We don't have all night.

MCKENZIE

Oh my God, we're getting there. Just chill.

KYLE

Okay, Izzy, you sit here. And hold this.  
You can have some if you want.

MCKENZIE

Okay, picture it. It's 1972. Everyone was wearing leg warmers-

CHARLOTTE

They didn't wear leg warmers in the 70s.

MCKENZIE

Fine. Everyone was wearing a piece of clothing accurate to the time period.  
Our very own Headmaster Frye was just starting out here. He probably had some ridiculous haircut.

KYLE

That year's senior ballet – *Giselle*. Everyone was clamoring for the role of-



ISABELLA

Giselle, yeah, I know.

MCKENZIE

Let's keep interruptions to a minimum please.

Rumor had it that scouts from the Moscow Ballet were going to be at opening night. So it was a big deal.

KYLE

After hours, and hours, and rounds, and rounds of auditions, the role was rightfully awarded to the most talented and beautiful dancer of the senior class.

MCKENZIE

Or was it rightfully? Rumor had it that she was having an affair with one of the instructors.

KYLE

Though ecstatic for the part, the weeks leading up to opening, something felt off to her.

MCKENZIE

Her turns weren't sharp, her balance was shaky.

(Music picks up underneath)

KYLE

But it wasn't until a few hours before their final dress rehearsal did she realize what it was.

MCKENZIE

She was-

ISABELLA

Pregnant

MCKENZIE

Pregnant. Hey!

ISABELLA

Sorry, sorry. It's just, very easy to see where that was headed.  
Please, please. Go on.

KYLE

Anyway.

Upon realizing she was pregnant, she realized a few other things.

MCKENZIE

That her career would be over. That her body would be, like, forever destroyed. And that her dreams were essentially dead.

KYLE

That night, she gave the performance of her life. Still to this day, the best performance Iris has ever seen.

MCKENZIE

And after the curtain had closed. She went into her dressing room, bouquets of flowers in hand.

KYLE

And locked herself in there and struck a match.

(MCKENZIE strikes a match)

ISABELLA

Nice touch.

MCKENZIE

And set herself, her baby, and the whole place up in flames.  
The end.

(ISABELLA claps, laughs)

ISABELLA

Did you guys rehearse this?

KYLE

Now she wanders the halls of Iris-

ISABELLA

Did we come all the way out here for you to tell me this story in front of a burned down building? Is someone hiding in there to jump out and scare me? Haze the new girl?

CHARLOTTE

No.

ISABELLA

Okay, well, there's clearly someone in there.

CHARLOTTE

No one is in there.

ISABELLA

Look, I see their flashlight.

CHARLOTTE

That's not a flashlight.

ISABELLA

Fine, you want me to play along? I'll play along. What is it?

KYLE

It's the ghost light.

ISABELLA

Okay?

KYLE

We're out in the middle of nowhere. A mile away from the main campus. No electricity. No service. But the light is always on.

MCKENZIE

Last year, some of the senior girls dared us to go in after a party. And we did, because we all had like seven shots of Fireball. And we found this.

(She produces a book from her bag, hands it to  
ISABELLA)

ISABELLA

"Rituals of the Occult." Ooh, spooky.

CHARLOTTE

Open it.

ISABELLA

It's in Latin. I don't read Latin.

(KYLE takes the book from her.)

KYLE

We found it under one of the floorboards in the greenroom. It was open to this page. It's instructions. There's something in there Izzy. It led us to this. It wants us to do this.

ISABELLA

Very funny.

KYLE

We saw it.  
It's terrifying

MCKENZIE

It was like your nightmares, come to life.

ISABELLA

I think what you guys are referring to is alcohol poisoning.

CHARLOTTE

This isn't a joke.  
None of us are joking.  
See for yourself. The door's open.

ISABELLA

No, I know exactly what this is. Play a prank on the new girl. See how stupid she is. Get her to go into the restricted, abandoned building. Then what? Steal her clothes and lock her in? Dump a bucket of pig's blood on her? Guys, come on. I'm really not that dumb.

MCKENZIE

We would never do that to you?

ISABELLA

I barely know you.

KYLE

Can't you feel it? The energy radiating off this spot?  
Put your hand on it.

ISABELLA

No.

CHARLOTTE

You know what?  
Suit yourself.

KYLE

Hold on-

CHARLOTTE

No. I'm not going to justify myself to this nobody. We can find someone else.  
We're leaving. Good luck finding your way back without us.

(Wind starts howling.)

ISABELLA  
Okay, stop it.

MCKENZIE  
What?

ISABELLA  
Don't you hear that?

KYLE  
What is she talking about?

ISABELLA  
JESUS! AHHHH!

(ISABELLA drops to the ground. CHARLOTTE begins to laugh. Just as the sound reaches the climax, it's cut out. Silence.)

KYLE  
What just happened?

ISABELLA  
Oh my God, I thought my skull was going to crack in half.

(Police sirens)

CHARLOTTE  
Do you believe me now?

PENNY  
Shit.

MCKENZIE  
Penny?

PENNY  
Of course, you would be here. Of course, you would be here.

ISABELLA  
Oh. Penny.

CHARLOTTE

Well, you look terrible.  
Sounds like they're coming for you. Better keep running.

PENNY

You did this. Don't you guys see it? *She* did this.

CHARLOTTE

Please.  
You did this to yourself.

PENNY

I'm not going to let you get away with it.

CHARLOTTE

Well. Looks like I already have.

(Police sirens fade out into 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 Lindsey Walko. Directed by Sophia Ray.

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

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

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(Outro music swells, and cuts out)