

DC's Orphans

By

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Based on Characters Created by DC Comics

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FADE IN

INT. WAREHOUSE - AFTERNOON

CATWALKS

We are viewing the catwalks in a moderately lit warehouse where there are four GUARDS patrolling. Below are four more GUARDS protecting a collection of crates and transport vehicles on the main floor.

CASSANDRA CAIN, as BATGIRL, is crouched on a beam above a guard. The Asian Batgirl's intimidating costume betrays the fact that she is only 16 years old and 5'5".

Batgirl drops down on top of a guard, knocking him out with a blow to the back of the head. Just as his body hits the ground, Batgirl swiftly throws a BATARANG at another guard and jumps off of the catwalks.

GUARD HIT BY BATARANG

What the? Ack!

The batarang hits the guard in the hand, causing his weapon to fly from his hand.

WAREHOUSE FLOOR - CONTINUOUS

As soon as Batgirl lands on the bottom floor, she immediately sprints towards the group of guards and jump-kicks one in the head, landing between the rest.

Before they have a chance to regain their composure, Batgirl is already making short work of them.

GUARD IN CATWALK

I can't get a bead on her!

Her speed and accuracy, far more than seems Human, allow her to take them down with embarrassing ease. Batgirl has the ability to read bodies down to the tiniest twitch of muscle. This allows her to react to attacks before they happen.

When the last guard hits the ground, Batgirl ducks under a bullet. She knew it was coming seconds earlier. She throws a SMOKE BOMB.

CATWALKS - CONTINUOUS

The guards from the catwalks fire a few shots into the smoke that is now obscuring Batgirl.

GUARD IN CATWALK 2

Hold your fire, you'll hit our guys.

The shooting stops. After a few seconds, the hook from Batgirl's GRAPPLE GUN attaches to the railing near a guard. She flies out of the smoke and uses the momentum from the grapple gun to propel herself into a guard.

She immediately begins taking out the rest of the guards on the catwalk. With a mixture of her body-reading, martial arts, and simple gadgets, the guards are no match for her.

GUARD THAT RUNS

Screw this.

Batgirl looks over the railing just in time to see a guard run out of the entrance after grabbing a gun that fell from the catwalk.

EXT. WAREHOUSE - AFTERNOON

Right outside the entrance of the warehouse are MIA DEARDEN, female, around 12, currently known as CATGIRL, and CHARLOTTE GAGE-RADCLIFFE, female, around 14, as MISFIT.

Mia is an ex-child prostitute that took the Catgirl moniker after being rescued by Catwoman. She hides her Northern European accent well.

Charlotte, optimistic and hopeful, splits her fourteenth year between crime-fighting and schoolwork.

They are standing over two unconscious guards.

MISFIT

We're getting good at this.

CATGIRL

You didn't get shot this time.

MISFIT

Yup. Getting shot is bad.

The guard from inside runs almost right into Catgirl and Misfit.

GUARD THAT RUNS

Shit!

He aims his gun at Misfit, who has her back turned to him, in a panic. Catgirl quickly detaches her TAIL and whips the

guard's hand, causing him to drop his gun. Misfit turns in surprise then immediately jumps to action.

MISFIT
Dark vengeance!

Misfit, using her power of teleportation know as "Bouncing", disappears in a puff of PURPLE SMOKE and reappears behind the guard to deliver a kick to the back of his head. Catgirl uses his forward momentum to throw him to the ground, knocking him out.

CATGIRL
Do you really have to say that every time?

MISFIT
Don't be jealous of my awesome catchphrase.

CATGIRL
It doesn't even fit your character.

MISFIT
Wha'chu talkin' bout. I can totally be dark.

Batgirl exits the entrance towards Catgirl and Misfit. Batgirl nods at them after seeing the downed guards and walks off. Catgirl and Misfit follow after her.

MISFIT
(in a deep voice, imitating Batman)
Vengeance prevails.

Catgirl laughs and nudges Misfit.

INT. CASSANDRA'S APARTMENT - NIGHT

Charlotte Gage-Radcliffe and Mia Dearden, as themselves, are sitting at their kitchen bar with a MAP and some DOCUMENTS on it.

ZATANNA ZATARA, female, early 30s, is standing on the other side of the bar. Zatanna is a veteran superhero who has used her magic to fight alongside the likes of Superman and Batman, but she has been assigned to help our new team of heroes get on their feet.

ZATANNA ZATARA
Look, Mia, we're lucky that Charlotte

took the bullet the other day and not you.

MIA DEARDEN
(rolling her eyes)
Uh, huh.

CHARLOTTE GAGE-RADCLIFFE
I dunno about lucky.

ZATANNA ZATARA
For some reason, Charlotte, you heal when you bounce--

CHARLOTTE GAGE-RADCLIFFE
Still hurts, though.

ZATANNA ZATARA
--but you still need to pay better attention. Both of you. Some day, you'll take a bullet where you can't heal.

CHARLOTTE GAGE-RADCLIFFE
Jeez, we get it.

MIA DEARDEN
We're doing fine.

ZATANNA ZATARA
Look, you're young, I know, but you're responsible for your own well-being while you're on your missions. Cass can't always cover you.

MIA DEARDEN
Can we just move on.

Zatanna sighs and rubs her temples.

MIA DEARDEN
Speaking of Cassandra
(beat)
could you tell us about her?

CHARLOTTE GAGE-RADCLIFFE
Yeah. After two months, I still can't figure out what she's about.

ZATANNA ZATARA
I can't say much about her past, but I

did find why she doesn't speak.

MIA DEARDEN

Really? Why?

ZATANNA ZATARA

It's not that she doesn't know English. Apparently, she lacks the ability to formulate language like we can.

MIA DEARDEN

How does that happen?

ZATANNA ZATARA

Something to do with her upbringing. It's the same kind of disorder that happens to children that are raised by animals in the wild.

CHARLOTTE GAGE-RADCLIFFE

Was she raised by ninja monkeys or something? Cause she kicks all kinds of butt.

ZATANNA ZATARA

From what I gathered, she somehow learned to read body language and faces in the same way that we interpret spoken and written words. This allows her interpret the meaning of conversations, even if she can't understand the words.

CHARLOTTE GAGE-RADCLIFFE

So she speaks the language of bodies. I'm pretty sure that's an R&B song.

MIA DEARDEN

That's a good one.

Mia makes a pensive expression.

MIA DEARDEN (CONT'D)

I wonder if she can learn to speak and read normally, someday.

ZATANNA ZATARA

Although she may never be fully capable of speaking without some difficulty, she will be able to

communicate better some day. With practice.

Cassandra Cain, as herself, exits the restroom wearing only her underwear. Her petite body is surprisingly ripped but covered in battle scars. Think a teenaged, female Bruce Lee with scars.

CHARLOTTE GAGE-RADCLIFFE

Whoa.

Cassandra walks across the living area and sits next to Charlotte. Charlotte's gaze is fixed on Cassandra's body.

ZATANNA ZATARA

Really, Cass, put on some clothes.

Cassandra ignores her.

MIA DEARDEN

Who cares. Just finish. I've got things to do.

ZATANNA ZATARA

No you don...

Zatanna rubs her temple.

ZATANNA ZATARA (CONT'D)

Look, we just need you too...

Mia begins aloofly spinning on her stool and yawning. Charlotte is too focused on Cassandra's body to listen. Cassandra flips through the documents on the table.

ZATANNA ZATARA (CONT'D)

...look around this building. Take pictures and samples, that's it. You should be in and out.

Mia notices Charlotte's nose has started to bleed.

MIA DEARDEN

Whoa, Charlotte. Your nose.

CHARLOTTE GAGE-RADCLIFFE

(turning and grabbing her nose)

Oh, crap.

Mia gives Charlotte a TISSUE from a box in the kitchen.

ZATANNA ZATARA

Are any of you paying attention?

MIA DEARDEN

We got it. Go here, beat bad guys.

CHARLOTTE GAGE-RADCLIFFE

And take pictures.

Zatanna looks to Cassandra. Cassandra gives Zatanna a smile and a thumbs up. Zatanna realizes that neither Cassandra, Charlotte, nor Mia were listening.

ZATANNA ZATARA

I hate all of you so much.

Zatanna storms out. Cassandra retires to her room.

CHARLOTTE GAGE-RADCLIFFE

Turns out I'm gay.

MIA DEARDEN

No crap. You were bleeding like a cartoon character.

CHARLOTTE GAGE-RADCLIFFE

Cassandra's so hot, though.

MIA DEARDEN

I guess. Did you see all those scars?

CHARLOTTE GAGE-RADCLIFFE

So hot.

EXT. GOTHAM ACADEMY COURTYARD - MORNING

Charlotte Gage-Radcliffe is standing in the courtyard of Gotham Academy with her schoolmates, TROY WALKER, DUKE THOMAS, STEPHANIE BROWN, POMELINE FRITCH, and TIMOTHY (TIM) DRAKE, all around 16 to 17 years old. Here, among friends, is the only place where Charlotte can be the "normal" side of herself.

TROY WALKER

You shoulda seen it, Charles.

CHARLOTTE GAGE-RADCLIFFE

(interrupting)

Don't call me that.

TROY WALKER (CONT'D)
 (ignoring Charlotte)
 I was fire out there.

DUKE THOMAS
 Oh, show her your new dance.

STEPHANIE BROWN
 Yeah. Do the dance.

Troy breaks out into his end zone victory dance. The friends laugh and cheer for Troy except Charlotte, who shakes her head.

TIM DRAKE
 That's why they call him "The Troy Wonder".

CHARLOTTE GAGE-RADCLIFFE
 Aw, et tu, Tim?

As Troy is dancing, the friends are approached by AMANDA LYDECKER, WENDY LAWFORD, and REINER HARDWICK. Wendy scoffs at Troy.

WENDY LAWFORD
 How far our school has fallen.

TROY WALKER
 Don't bring that attitude here. I've got no beef with you.

POMELINE FRITCH
 Really, bug off.

AMANDA LYDECKER
 Anyone willing to be friends with Fritch is a drain on society.

REINER HARDWICK
 (Getting in Troy's face)
 Are you a drain on society, Walker?

Tim Drake steps between Troy and Reiner, who look about ready to fight.

TIM DRAKE
 Come on. Back off, Reiner.

Reiner looks to Amanda, who nods.

REINER HARDWICK

I like you, Tim, so I'll back off just this once.

Reiner backs off from Troy. Amanda then approaches Pomeline.

AMANDA LYDECKER

(quietly to Pomeline)

Any friend of yours is an enemy of ours, and we'll make sure everyone knows it.

Amanda, Wendy, and Reiner leave.

CHARLOTTE GAGE-RADCLIFFE

(to Pomeline)

The hell kind of Pizza Club has arch-nemeses?

STEPHANIE BROWN

I know, right. Like, what'd you do, not invite them to a pizza party or something?

POMELINE FRITCH

Something like that.

DUKE THOMAS

Must be some damn good pizza.

CHARLOTTE GAGE-RADCLIFFE

I miss out on all the fun stuff when I'm not here.

TROY WALKER

Why don't you live on campus like us?

As the friends are talking, they are approached by COLLINGWOOD HAMMER, the headmaster. When he begins to speak, he startles Charlotte, who has not yet noticed him.

COLLINGWOOD HAMMER

I hope you aren't starting trouble, again, Miss Fritch?

CHARLOTTE GAGE-RADCLIFFE

(surprised, grabbing her heart)

Oh, Jesus.

POMELINE FRITCH

No, Mr. Hammer.

Hammer nods and looks to Troy.

COLLINGWOOD HAMMER
Is there an issue here, Mr. Walker.

TROY WALKER
Just the standard teenage drama, Mr.
Hammer.

COLLINGWOOD HAMMER
(smiling)
Indeed.
(nodding to Tim Drake)
Tim.

Tim nods back. Collingwood speaks as he leaves.

COLLINGWOOD HAMMER (CONT'D)
Don't be late for class.

The friends continue their conversation.

TROY WALKER
Anyway, why don't you move in here?

TIM DRAKE
Charlotte is on a partial scholarship.
It doesn't cover room and board.

TROY WALKER
Where do you live?

CHARLOTTE GAGE-RADCLIFFE
I live with my family in the warehouse
district.

STEPHANIE BROWN
Where is that?

DUKE THOMAS
Its in the East End, by the harbor.

TROY WALKER
You take the bus?

CHARLOTTE GAGE-RADCLIFFE
It's not a big deal.

The school bell rings. The friends, except Tim, part ways.
Stephanie meets with Dean Hunter, and they head off together.

TIM DRAKE
You know you can live here if you

want. We can take care of it.

CHARLOTTE GAGE-RADCLIFFE
It's fine. I'm comfortable for now.

TIM DRAKE
Okay, but the offer stands.

Tim leaves. We see Tim Drake meet up with Ariana Dzerchenko, who links arms with him as they head to class.

EXT. CASSANDRA'S MOTORCYCLE - AFTERNOON

Cassandra Cain, as herself, is driving down a mostly empty road on her motorcycle with Mia Dearden, as herself, sitting behind her. There is an empty sidecar attached. Mia is looking at road signs when she comes to a realization.

MIA DEARDEN
Oh, snap. You can't read road signs.

Cassandra doesn't respond.

MIA DEARDEN
Who's bike is this? Do you even have a license?

Cassandra glances at back Mia shortly and then focuses back on the road. Mia reaches for Cassandra's wallet in her pocket but has her hand swatted away by Cassandra. Mia holds tightly onto Batgirl.

MIA DEARDEN
This is how I die. I always thought it would be Two Face.

This thought makes her remember her last encounter with Two Face's crew and her first meeting with Batgirl...

EXT. ALLEYWAY - AFTERNOON - TWO MONTHS AGO

We are in a dirty, dimly lit alleyway with an car parked along the side. MARCUS and LOUIS, two goons that work for Two Face, are breaking into the back entrance of a building. We see Mia Dearden, as Catgirl, drop down on the car, slightly denting the hood and startling the goons.

CATGIRL
Hey, guys. Miss me?

MARCUS
You, again?

LOUIS
Where d'you keep comin' from?

Catgirl hops down from the car and approaches them while detaching her tail-whip.

CATGIRL
Alleys are kind of my scene.

MARCUS
You just hang out in alleys waiting for criminals.

CATGIRL
What? No.

LOUIS
Cause that'd be weird.

CATGIRL
I was making a cat joke.

MARCUS
Right, I get it, now.

LOUIS
Yeah, alley cat.

CATGIRL
I'll workshop it.

MARCUS
But seriously, you shouldn't be here, today, Catgirl.

Catgirl takes a fighting stance.

CATGIRL
Oh, yeah. Why's that?

LOUIS
This's a bad day for this, girl.

CATGIRL
What's tonight's score.

The two goons begin pleading with Catgirl.

MARCUS
I'm saying tonight's dangerous.

CATGIRL
Jewelry.

LOUIS
Go home.

CATGIRL
Phones

MARCUS
Not today. Please, go.

CATGIRL
Gu..

FRANK (O.S.)
Guns.

We hear a gun fire from off screen, grazing Catgirl's arm. Catgirl drops her whip and grabs her bleeding arm. We now see FRANK, a lieutenant in Two Face's crew, approaching with a large number of goons. Catgirl panics and tries to run, but she is already being surrounded by goons coming from both sides.

MARCUS
Boss, it's fine. We have things handled, here.

FRANK
So you're the girl that has been messing with my men.

Frank approaches Catgirl with his goon squad, trapping her against a car. Catgirl hops on the car and tries to look confident. The lieutenant sizes her up.

FRANK
Mm, I'm loving the outfit.

CATGIRL
Bro, I'm twelve.

LOUIS
C'mon, boss. Thas not cool.

FRANK
It's fine. I was twelve, too.

CATGIRL
Oh, jeez.

The lieutenant points his gun at Catgirl.

FRANK

Get over here.

Catgirl jumps down. Frank circles her while checking her out. We can clearly see some of the goons being uncomfortable. The lieutenant grabs Catgirl, and Catgirl claws him across the face. The lieutenant shouts and grabs his face.

Catgirl uses the confusion to kick a nearby goon in the groin and run past him. A goon tries to grab her, but she dodges under his grab. As she runs past, she is kicked in the back, causing her to stumble. Before recovering, she receives a punch to the face, knocking her to the ground and giving her a bloody nose. She quickly gets up, but is pinned against the car. She scratches the goon, who recoils in pain. She kicks the goon away, but she receives another blow to the stomach, then is kicked in the side sending her against the car and to the ground. A few goons stand over her and begin kicking her.

Frank motions for them to stop. We see Catgirl on the floor with a swollen eye, bloody nose and mouth, and breathing heavily. Her costume is covered in grime and footprints.

FRANK

Stand her up.

Two goons pick up Catgirl and pin her against the side of the car.

FRANK (CONT'D)

You bitch. I'll kill you for this.

MARCUS

But boss, she's just a little girl.

FRANK

I'm going to make an example out of her. Show that no one messes with the Two Face gang.

Frank begins slowly strangling Catgirl. Catgirl struggles but both of her arms are pinned by goons. Marcus and Louis are pained by not being able to help her. After choking for a while, Catgirl is saved by a batarang striking the lieutenant in the head. Catgirl collapses to the ground.

Vision blurred and too hurt to sit up, Catgirl can barely make out the action happening in front of her. We hear the goons YELLING and GRUNTING as they are being taken out by

Cassandra Cain, as Batgirl. Batgirl makes short work of the group through expert and efficient combat techniques. While Batgirl is fighting the goons, Frank grabs Catgirl, who CRIES OUT in pain. He picks her up, grabs the chest of her costume, and proceeds to slam her against the car, continuously.

FRANK

At least you. I won't let you leave.

Frank is struck from behind by Batgirl. Catgirl struggles to keep herself standing as Batgirl finishes off the Two Face gang. Batgirl approaches Catgirl and motions for her to follow. Catgirl tries, but can't manage to take a step. Batgirl allows Catgirl to climb on her back and carries her away.

INT. LESLIE THOMPCKINS CLINIC - NIGHT - TWO MONTHS AGO

Mia Dearden, with her costume now off, is having her small, battered body treated by Dr. LESLIE THOMPCKINS, white, late 50s. Cassandra Cain, as Batgirl, waits nearby.

LESLIE THOMPCKINS

This is going to hurt.

Leslie applies an ointment to Mia's swollen eye. Mia winces, but stays strong. Leslie probes Mia's injuries. The pain becomes too unbearable, and Mia begins to cry.

LESLIE THOMPCKINS

(to Batgirl)

Hold her hand.

Batgirl obliges and holds Mia's hand while Leslie treats the rest of her. Mia squeezes Batgirl's hand. Leslie begins to wrap the injured parts of Mia's body, which is a lot, in bandages.

MIA DEARDEN

You're turning me into a mummy.

LESLIE THOMPCKINS

Better than being a corpse.

Batgirl, realizing that Mia is no longer in pain, tries to free her hand. However, Mia does not want to let go. Batgirl begins slapping Mia's hand lightly but is met by a scowl from Leslie. Batgirl takes a seat in the chair next to the bed and Mia smiles at her. Batgirl stays at Mia's side, holding her hand, as the flashback ends.

EXT. ABANDONED DOLLMAKER BUILDING - AFTERNOON - PRESENT

Cassandra Cain and Mia Dearden park in an alleyway near their mission. They dismount the motorcycle and get dressed into their costumes. As Batgirl and Catgirl, they approach the rundown building. The building gives off a tense and uneasy aura. After a small wait, Charlotte Gage-Radcliffe, as Misfit, teleports next to Catgirl in a purple puff of smoke, surprising her.

MISFIT

Schools out.

CATGIRL

Ahh.

MISFIT

Sorry.

They wait as Batgirl scouts the perimeter of the building.

CATGIRL

Be careful, girl. What would happen if you, like, bounced inside of me?

MISFIT

I actually have no idea. Probably, one of us would splat. Maybe both.

CATGIRL

From now on, you bounce at least ten feet away.

MISFIT

Nah, I've got this.

CATGIRL

While we're on the subject, I have questions.

MISFIT

Shoot.

CATGIRL

How do you know where you're going? I've seen you bounce inside buildings you've never been inside. How do you know you're not going to end up in a wall or a person?

MISFIT

I just kind of know that I'm at an empty spot. I don't even have to think about it.

CATGIRL

Really? That's cool, but what about bouncing to places you've never been? How did you find us?

MISFIT

When I left school, I bounced home, got changed, took a look at the map, and bounced next to you. I think its mostly instinct.

CATGIRL

Could you be bouncing somewhere that is empty and then someone moves there before you appear.

MISFIT

I guess that could happen.

CATGIRL

Seriously, you're gonna splat me!

MISFIT

I won't.

CATGIRL

Your powers are, like, super useful. Why'd they stick you with us?

MISFIT

Well, first, the Birds of Prey said I wasn't ready. Then, I figured the bat dudes needed a new Batgirl.

CATGIRL

(interrupting)

Apparently not.

MISFIT (CONT'D)

Yeah, apparently not. Eventually, they got tired of me badgering them, so they brought me to you guys.

CATGIRL

I remember you were totally crying when I first met you.

Catgirl and Misfit recall their first meeting...

INT. CASSANDRA'S APARTMENT - AFTERNOON - TWO MONTHS AGO

Cassandra Cain and Mia Dearden, as themselves, are sitting on the couch of the living room. Cassandra is watching cartoons, while Mia is flipping through a gossip magazine. The atmosphere is awkward and tense. In the couple of days that they have been living together, Mia has not been able to communicate much with Cassandra. There is a knock on the door. Cassandra turns off the television and stands close to the door. Mia flips around on the couch then notices that Cassandra is gesturing for her to get the door.

MIA DEARDEN

Yeah, that makes sense.

Mia answers the door. On the other side of the door are Zatanna Zatara and Charlotte Gage-Radcliffe, as herself. An angry Charlotte, who looks like she had just been crying, is led in by Zatanna.

ZATANNA ZATARA

After seeing how determined you were to take in that girl (Mia), we decided that this was a good opportunity to find a place for her (Charlotte).

Charlotte takes a step forward, wiping her eyes.

ZATANNA ZATARA (CONT'D)

She's too young, but she doesn't have anywhere else to go.

Zatanna gives Charlotte a gentle push, and Charlotte stands next to Mia and Cassandra.

MIA DEARDEN

She's gonna live with us?

ZATANNA ZATARA

Yes, she is.

MIA DEARDEN

(to Charlotte)

Do you talk?

CHARLOTTE GAGE-RADCLIFFE

Yes.

MIA DEARDEN

Thank God. This chick totally doesn't talk. It's so awkward.

CHARLOTTE GAGE-RADCLIFFE

Really?

Mia and Charlotte continue getting to know each other as Zatanna approaches Cassandra.

ZATANNA ZATARA

(to Cassandra)

If you're going to operate with them, you're going to need a handler.

Cassandra nods.

ZATANNA ZATARA (CONT'D)

I'll check in on you regularly and bring you your missions.

Cassandra nods.

ZATANNA ZATARA (CONT'D)

We already took care of all of the legal paperwork. Charlotte is enrolled in Gotham Academy. Mia will have to wait until next year.

CHARLOTTE GAGE-RADCLIFFE

(interrupting)

Why's that?

MIA DEARDEN

I'm an illegal immigrant.

CHARLOTTE GAGE-RADCLIFFE

Ohh, shit. Really?

Cassandra nods, and Zatanna hands her a folder with paperwork.

ZATANNA ZATARA (CONT'D)

Please, take care of them. Charlotte is only fourteen, and Mia is twelve. It's a lot of responsibility.

Cassandra nods.

ZATANNA ZATARA (CONT'D)

I'll leave you to it. Try to get

along. Okay?

CASSANDRA CAIN

Okay.

Cassandra gives Zatanna a thumbs-up. Zatanna leaves, satisfied. Cassandra walks up to Mia and Charlotte, who have paused their conversation.

CASSANDRA CAIN

(pointing at herself)

Cassandra.

CHARLOTTE GAGE-RADCLIFFE

Charlotte.

MIA DEARDEN

I'm Mia.

Cassandra returns to the couch and continues watching television. Charlotte's mood is much better than when she first entered.

CHARLOTTE GAGE-RADCLIFFE

So, what do you do?

MIA DEARDEN

I go by Catgirl. I do cat-fu.

CHARLOTTE GAGE-RADCLIFFE

Okay.

MIA DEARDEN

Also, I'm Catwoman's daughter.

CHARLOTTE GAGE-RADCLIFFE

Really?

MIA DEARDEN

No.

The joke wasn't funny, but Charlotte has a similar sense of humor.

MIA DEARDEN

What about you?

CHARLOTTE GAGE-RADCLIFFE

I can teleport. They call me Misfit.

MIA DEARDEN
Are they bullying you?

CHARLOTTE GAGE-RADCLIFFE
What, no. I came up with it.

MIA DEARDEN
I see.

CHARLOTTE GAGE-RADCLIFFE
It's awesome.

MIA DEARDEN
It's fine.

CHARLOTTE GAGE-RADCLIFFE
Better than Catgirl.

MIA DEARDEN
Meh.

Charlotte scowls at Mia, but Mia smiles back. Charlotte realizes that she is just busting her chops and smiles back.

MIA DEARDEN
You want to hear something funny?

CHARLOTTE GAGE-RADCLIFFE
Sure.

MIA DEARDEN
The whole time Zatanna was talking,
Cassandra didn't understand anything
she was saying.

CHARLOTTE GAGE-RADCLIFFE
(lighting up)
Really?

MIA DEARDEN
Yeah. Dude, she totally can't speak
English or something.

CHARLOTTE GAGE-RADCLIFFE
That's hilarious.

Mia and Charlotte laugh at Zatanna's wasted effort.

EXT. DOLLMAKER BUILDING - AFTERNOON - PRESENT

Catgirl and Misfit continue their conversation.

MISFIT

I was frustrated that nobody seemed to want me around

CATGIRL

I bet Zatanna regrets agreeing to be our handler, now.

MISFIT

I hope so. It's my way of getting revenge.

CATGIRL

You are a woman scorned.

MISFIT

Hah.

We see Batgirl approach. Batgirl nods at Catgirl and Misfit and walks toward the building while they follow. Batgirl -points to herself then points to the top of the building- -points to Misfit then points down under the building- -points to Catgirl then to the front entrance- Batgirl grapples up the building with her grapple gun. Charlotte salutes Mia and teleports. Mia heads to the front door.

INT. DOLLMAKER BUILDING - AFTERNOON

FIRST FLOOR HALLWAY

Catgirl enters through the front entrance. The light from outside lights up the hallway littered with broken glass and abandoned medical equipment such as gurneys and IV poles.

THEATER ROOM - CONTINUOUS

Catgirl enters the first room. Inside is a theater room containing a projector and many seats facing a screen. The seats have straps and chains. The room smells of dried urine and mildew. Catgirl covers her nose as she explores. She touches some dried liquid on a chair and smells her finger.

CATGIRL

Awe, gross. I shouldn't have done that.

FIRST FLOOR HALLWAY - CONTINUOUS

She leaves the theater room and heads further down the hall to the next door.

OPERATING ROOM - CONTINUOUS

Catgirl enters the second room; an operating room. She sees blood stains on the floor and operating table. Catgirl looks in the trash and sees used, bloody bandages. When she looks at the shelves in the back, she notices murky jars. She picks one up and peers through the glass before noticing that the jars are filled with rotted organs such as eyeballs, tongues, intestines, and more. She gags a little bit.

CATGIRL

Oh, God. That's nasty. I need to stop touching stuff.

She replaces the jar and leaves the room.

FIRST FLOOR HALLWAY - CONTINUOUS

Catgirl heads to the final door before the staircase.

CAGE ROOM - CONTINUOUS

Catgirl enters the third room. She struggles to breathe as she is immediately hit with the smell of rotting flesh. The room is dark, so she fumbles to find a light switch. The light immediately illuminates a series of cages containing rotting corpses and skeletons in various amounts of rot or dismemberment. Catgirl panics when she realizes the reason for the smell and begins to throw up. She runs out of the room.

STORAGE ROOM

Misfit appears in the center of a storage room with a puff of purple smoke. The room contains a various assortment of surgical equipment. Misfit leaves the storage area and arrives in...

CREMATORIUM - CONTINUOUS

...a large crematorium. The chamber is filled with cremation chambers and gurneys. Misfit looks at the ashes in a few cremation chambers. In one chamber, she finds a fireplace poker. She uses the poker to poke at the ashes in the chamber. She uncovers what she realizes to be human bones.

MISFIT

Ah, that's gonna cause nightmares.

Misfit leaves the incineration chamber.

BASEMENT HALLWAY - CONTINUOUS

Misfit enters a hallway, taking the poker with her. The hallway is littered gurneys, boxes, and, most noticeably, mannequins. There is a MECHANICAL WHIRRING and CLICKING sound coming from somewhere in the hallway. Misfit takes a deep breath.

MISFIT

One of these things better not come
alive.

She explores the hallway while prodding mannequins with the poker, just in case. The loud MECHANICAL SOUNDS get louder as she approaches the stairs leading up.

MISFIT

Where the hell is that sound coming
from?

BASEMENT STAIRCASE - CONTINUOUS

Misfit arrives at the source of the noise. Under the staircase are a few more boxes and three mannequins. Misfit inches closer, poking at one of the mannequins. Misfit pokes the second mannequin, then, as she attempts to poke the third mannequin, it springs to life. Misfit SCREAMS and swings at the mannequin with the poker. The poker connects with the mannequin's head and knocks it to the ground. She notices that the mannequin's head is bleeding then realizes that the mannequin is a human. The mannequin crawls towards her. She sees that the mannequin is a person that has had their limbs replaced with doll parts and their face replaced with a doll's face. The mechanical sounds are deafening, now. Misfit backs away and begins to hyperventilate. In her panic, she drops the poker and teleports away.

EXT. DOLLMAKER BUILDING - AFTERNOON

Misfit appears in a puff of purple smoke near Catgirl and drops to her hands and knees. Catgirl is just recovering from having thrown up, again. Misfit regains some composure on seeing Catgirl.

MISFIT

That bad, huh?

Catgirl is breathing heavily. She is bent over with her hands on her knees.

CATGIRL

I don't want to go back in there.

MISFIT

Me neither. They were cooking people.
And, and, turning them into
mannequins.

CATGIRL

The cages. They were left there to
rot. I could tell. A lot of them were
alive and abandoned. Nobody found
them. They just starved and died. Then
rotted.

Misfit grabs Catgirl's hand. Soon, they see Batgirl come out of the the front door and begin to approach them. Batgirl sees the two girls holding hands, thinks for a bit, and heads back inside.

MISFIT

We didn't do our job at all.

Catgirl regains her composure.

CATGIRL

We should follow her.

Misfit nods at Catgirl, and they follow Batgirl.

INT. DOLLMAKER BUILDING - AFTERNOON

THEATER ROOM

Batgirl enters the theater room. She uses a wrist computer to take pictures with a camera embedded in her cowl. She takes pictures of the seats, screen, and projector.

FIRST FLOOR HALLWAY - CONTINUOUS

Outside of the room, she notices that Catgirl and Misfit are standing in the hallway. They follow Batgirl as she takes pictures of maps and documents strewn throughout the walls and floor. Catgirl and Misfit follow her wordlessly, but do not enter the rooms. They just watch her work without getting in her way.

OPERATING ROOM - CONTINUOUS

In the operating room, Batgirl takes pictures of the operating table, jars, and trash. She then takes a swab from

her utility belt and takes a sample of from the table before returning the swab to her belt.

FIRST FLOOR HALLWAY - CONTINUOUS

Batgirl heads to the final room with Misfit and Catgirl following behind her. As she enters the Cage Room, the other two, again, wait outside.

CAGE ROOM - CONTINUOUS

In the cage room, Batgirl takes pictures of the cages and corpses while taking samples from them.

FIRST FLOOR STAIRCASE - CONTINUOUS

Eventually, Batgirl makes her way downstairs.

BASEMENT STAIRCASE - CONTINUOUS

Catgirl and Misfit wait at the stairs and no longer follow Batgirl. Batgirl immediately notices the human mannequin, which has picked itself up and is standing motionlessly, again. Batgirl takes a picture, but leaves it for now.

CREMATORIUM - CONTINUOUS

Batgirl enters the crematorium and takes pictures of the gurneys and incineration chambers before taking samples from the ashes,...

STORAGE ROOM - CONTINUOUS

...then she takes more pictures of the equipment in the storage room.

BASEMENT HALLWAY\STAIRCASE - CONTINUOUS

Batgirl makes her way back to the stairs. She approaches the human mannequin before grabbing its hand and leading it up the stairs. Mia and Charlotte are surprised, but say nothing.

EXT. ABANDONED DOLLMAKER BUILDING - EVENING

Batgirl leads the mannequin outside with Catgirl and Misfit following close behind. She alerts the authorities using her wrist computer. Batgirl then gestures for Catgirl and Misfit to wait at her motorcycle while she waits for the authorities.

EXT. CASSANDRA'S MOTORCYCLE - EVENING

Mia Dearden and Charlotte Gage-Radcliffe, as themselves, are waiting at Cassandra's motorcycle.

MIA DEARDEN
We're children.

CHARLOTTE GAGE-RADCLIFFE
I know.

MIA DEARDEN
I mean, we acted like children.

CHARLOTTE GAGE-RADCLIFFE
I know.

MIA DEARDEN
All we had to do was look around, beat up any bad guys, and report what we saw. Easy-peasy. Instead, we made Cass do our part.

CHARLOTTE GAGE-RADCLIFFE
I don't want them to say we're not ready.

MIA DEARDEN
Who?

CHARLOTTE GAGE-RADCLIFFE
Whoever. Everyone, I guess.

MIA DEARDEN
Yeah, me neither.

The two of them wait for a while.

MIA DEARDEN (CONT'D)
You know, Cass isn't much older than you are, but she handles things so easy. She kicks butt, saves people, does her job, no problems.

CHARLOTTE GAGE-RADCLIFFE
Maybe she'll teach us.

More time passes.

MIA DEARDEN
We should see if Zatanna can tell us

more about her.

CHARLOTTE GAGE-RADCLIFFE
Cass?

MIA DEARDEN
Yeah. Do you think she'll tell us?

CHARLOTTE GAGE-RADCLIFFE
I think a little is fair.

MIA DEARDEN
Yeah. A little is fair.

They go quiet again for a moment.

CHARLOTTE GAGE-RADCLIFFE
So what about you?

Mia stays quiet.

CHARLOTTE GAGE-RADCLIFFE
A little is fair, right?

MIA DEARDEN
Another time. I'm going to close my eyes.

CHARLOTTE GAGE-RADCLIFFE
That's cool. We have time. I'm feeling the Zs, too, anyway.

Cassandra Cain, as herself, arrives. She immediately straddles the motorcycle. Mia sits behind her while Charlotte gets into the sidecar.

MIA DEARDEN
I'm sorry.

CHARLOTTE GAGE-RADCLIFFE
I'll do better.

Cassandra turns to them and nods, then begins to drive. Mia rests her head against Cassandra's back while we watch Charlotte lay her head against the side and close her eyes.

INT. HISTORY CLASSROOM - MORNING

Charlotte Gage-Radcliffe, as herself, is woken up in class by her classmate, OLIVE SILVERLOCK. Charlotte awakens to see Olive gently shaking her awake.

OLIVE SILVERLOCK
Charlotte. Charlotte, wake up.

Olive is too late and Charlotte is approached by the history teacher, ISLA MACPHERSON.

ISLA MACPHERSON
Am I boring you, Miss Radcliffe?

Charlotte snaps awake.

CHARLOTTE GAGE-RADCLIFFE
No. Well, I guess maybe a little.

A few classmates SNICKER.

ISLA MACPHERSON
Okay. How about you stand up for the rest of class. That will keep you from falling asleep.

CHARLOTTE GAGE-RADCLIFFE
Awe, man.

Charlotte stands and a few students SNICKER some more. Isla MacPherson continues with her lecture.

INT. DIM ROOM - MORNING

In a dim room, we see BARTON MATHIS, male, early 40s, known as DOLLMAKER, sitting at a computer watching a security feed of Batgirl, Catgirl, and Misfit exploring his abandoned building. He is dressed as a doctor and wears a mask made from human skin. Standing behind him is JOHN THUDD, male, mid-30s, known as ONOMATOPOEIA. The mask of his black costume features a white bullseye.

DOLLMAKER
How did they find my building?

ONOMATOPOEIA
It doesn't matter. We planned for this.

Dollmaker zooms in on Batgirl.

DOLLMAKER
I thought Batgirl died. Is she revived or replaced? I can never keep up with the bat rats.

ONOMATOPOEIA

It is strange to see Batgirl again
after all this time.

DOLLMAKER

Our new building will have to be
abandoned, too. This time, we'll leave
a few gifts.

ONOMATOPOEIA

You're right, but we'll have to buy
some time. I'll make a call to our
benefactor.

Onomatopoeia steps away to make a call. The phone connects to
MOTHER, female, late 50s.

ONOMATOPOEIA

Our problem found us earlier than
expected.

MOTHER (V.O.)

Oh, who gets the honor of meeting our
blades?

Onomatopoeia looks back at the security feed.

ONOMATOPOEIA

Batgirl.

EXT. GOTHAM ACADEMY COURTYARD - AFTERNOON

Charlotte Gage-Radcliffe, as herself, is standing in the
courtyard of Gotham Academy along with Tim Drake, Duke
Thomas, and HARPER ROW. Harper has black hair with blue
highlights as well as piercings in her nose, lip, and ears.
Charlotte is snapped out of a daydream by Tim.

TIM DRAKE

Charlotte, are you okay.

CHARLOTTE GAGE-RADCLIFFE

Yeah. I'm just tired.

DUKE THOMAS

What's going on? You've been out of it
all day.

Charlotte has trouble finding the words at first.

CHARLOTTE GAGE-RADCLIFFE

So, yesterday, I saw some stuff. Like, really rank stuff. Stuff that stays with you. And, you know, I've always kind of known about it, but I never really put much thought into it.

Tim, Duke, and Harper listen quietly as Charlotte continues.

CHARLOTTE GAGE-RADCLIFFE (CONT'D)

You hear about all the evil that goes on, but it always feels like it's far away. Like it has nothing to do with you. And, I realize that sounds kind of mean, or apathetic or something, but, you know, I have my own things going on, so I think it's normal not to think about it until it happens to you. Am I making sense?

Tim puts his hand on Charlotte's shoulder.

TIM DRAKE

Yes. You are.

Harper speaks up.

HARPER ROW

Did you know that I met Batman?

CHARLOTTE GAGE-RADCLIFFE

Really?

HARPER ROW

Yeah. Me and my brother. We grew up in kind of a crappy situation. You know, broke, no parents, that kind of thing. Anyway, my brother was being picked on by some jerks. Once, they broke into my home and did some pretty mean stuff to him while I was out.

CHARLOTTE GAGE-RADCLIFFE

Like what?

HARPER ROW

They shaved part of his head and left the word "Fag" scrawled across of it, along with some bruises. When I got back, I was so mad. I grabbed my taser and went to get revenge.

CHARLOTTE GAGE-RADCLIFFE
I'm gonna bet that didn't work out.

HARPER ROW
Not at all. I don't know why I thought I could take them all, but I only got a couple of blows in before I damn near got my ass kicked. Worse, my brother was with me. When they were ready to put the boot to us, Batman jumped in and scared them off.

CHARLOTTE GAGE-RADCLIFFE
That's awesome.

HARPER ROW
All of that just because my brother was born different. He's a survivor, though. He's been super proud ever since I got the scholarship for Gotham Academy.

CHARLOTTE GAGE-RADCLIFFE
Sweet.

DUKE THOMAS
You know, I met Batman once, too.

CHARLOTTE GAGE-RADCLIFFE
I'm getting jelly.

DUKE THOMAS
Ha. Well, my story is a little shorter. My life was pretty normal at first. Then, the Joker decided that it would be fun to poison my family. Batman saved us, but my parents were already gassed.

HARPER ROW
I never knew.

DUKE THOMAS
Yeah. The gas, it made them lose their minds. They went missing. The police and I have been looking for them ever since.

CHARLOTTE GAGE-RADCLIFFE
Geez. That's dark.

The friends stand in silence for a while. They are eventually approached by Stephanie Brown, SASHA, and Troy Walker. They are LAUGHING and TALKING indistinctly as they approach.

TROY WALKER

Sup, Tim.

TIM DRAKE

Troy.

Tim and Troy greet each other. The friends become less tense.

SASHA

What's new?

Charlotte ponders an answer.

DUKE THOMAS

Nothing special.

HARPER ROW

You know, same crap, different day.

Charlotte finishes pondering.

CHARLOTTE GAGE-RADCLIFFE

I'm gay.

The friends pause for a bit.

STEPHANIE BROWN

Really?

HARPER ROW

Since when?

CHARLOTTE GAGE-RADCLIFFE

Since like two days ago, I guess.

TROY WALKER

That's cool.

Another short pause.

STEPHANIE BROWN

Anyway, did you hear that Kyle and Olive are going out, now?

TIM DRAKE

When did this happen?

TROY WALKER

They got together last night.

HARPER ROW
Can't say I didn't see that coming.

STEPHANIE BROWN
They're cute. I wa --

CHARLOTTE GAGE-RADCLIFFE
(interrupting)
Really? That's it?

DUKE THOMAS
What?

CHARLOTTE GAGE-RADCLIFFE
I said that I was gay and that's all I
get.

DUKE THOMAS
Oh. I mean, it's fine.

SASHA
I'm gay, too. Everybody knows, nobody
cares.

CHARLOTTE GAGE-RADCLIFFE
Really? I thought it was a bigger
deal.

SASHA
Nope.

Charlotte stares at Sasha intently.

SASHA
Don't bother. You're not my type.

CHARLOTTE GAGE-RADCLIFFE
Awe.

HARPER ROW
You know, I'm actually bi, too.

SASHA
Oh, yeah.

Sasha gives Harper her full attention.

SASHA
Are you seeing anyone right now?

HARPER ROW
I don't even know you.

SASHA
I'm Sasha. We can spend time getting
to know each other, later.

HARPER ROW
I...

Harper thinks on it.

HARPER ROW (CONT'D)
Okay. Sure, why not. My name's Harper.

SASHA
I know.

STEPHANIE BROWN
Did we just witness another couple?

DUKE THOMAS
I guess we did.

TIM DRAKE
Congratulations.

CHARLOTTE GAGE-RADCLIFFE
I feel like this was supposed to be my
moment.

TROY WALKER
(patting Charlotte on the back)
Your time will come, Charles.

CHARLOTTE GAGE-RADCLIFFE
Don't call me that.

EXT. ALLEYWAY - AFTERNOON

Cassandra Cain, as Batgirl, and Mia Dearden, As Catgirl, are
in an empty alleyway. Catgirl is practicing detaching her
tail and attacking with it, trying to get quicker and more
accurate. Batgirl is showing Catgirl better stances and
footwork to get the most of her short tail-whip.

CATGIRL
I know that Catwoman sometimes uses
her tail to climb and swing. I wonder
if I could, too.

Catgirl points up to some rafters, above, with her tail. Batgirl takes the tail from Catgirl and thinks for a bit.

CATGIRL

It's way too short, right? I should probably make it longer. But then, it would get in the way. Maybe if I wear it around my waist like Catwoman.

As Catgirl is finishing talking, Batgirl runs to the wall, parkours up, jumps off, and uses the added height and momentum to propel herself toward the rafter. Then, she uses the tail to swing off of it, landing on the ground after doing a flip.

CATGIRL

Whoa, holy crap.

Batgirl hands Catgirl the whip.

CATGIRL

Yeah, I can't do that.

Batgirl then points to Catgirl's claws. Batgirl opens a pouch on her utility belt and pulls out some climbing claws (known as "Shuko"). Using the shuko, she runs, jumps to the wall, embeds the claws into the wall to hold herself up, then jumps off. She then gestures for Catgirl to do the same.

CATGIRL

(taking a running stance)

This might go poorly.

Catgirl replicates Batgirl's moves by running to the wall and jumping onto it. She then uses her claws to latch onto the wall successfully.

CATGIRL

Ack, my fingers. I can't hold on.

She quickly jumps off the wall. Batgirl claps for Catgirl's good attempt.

CATGIRL

I nearly ripped my fingers out of the socket.

Batgirl examines Catgirl's claws, then hands Catgirl the shuko and gestures for her to try again. Catgirl does, and manages to hold on for a little longer and jump further. Batgirl claps, again.

CATGIRL
That was way better, but...

Catgirl and Batgirl look at Catgirl's waist.

CATGIRL (CONT'D)
Where would I keep them.

Catgirl points to Batgirl's utility belt.

CATGIRL
(pointing to herself)
Do you think I could have one?

BATGIRL
I..make..later.

Catgirl's eyes light up at hearing Batgirl speak. Catgirl looks at her claws, again.

CATGIRL
I wonder if I could just reinforce them so that I don't dislocate my fingers when I try to climb.

BATGIRL
(making a climbing gesture)
Catwoman..does.

Batgirl retrieves her shuko from Catgirl and open's another pouch on her utility belt. She takes out a smoke bomb. She pretends to throw it on the ground.

CATGIRL
Yeah, that one's self-explanatory.

Batgirl hands it to Catgirl. Catgirl ponders for a bit and goes to throw it down. Batgirl stops her.

BATGIRL
(pointing to her eyes and then around)
Practice..see..remember..feel. Or useless.

CATGIRL
I get it. Practice memorizing my surroundings. I guess it doesn't serve a purpose if I'm blinding myself, too.

Batgirl nods and points to the smoke bomb.

BATGIRL
Emergency.

Having nowhere else to put the smoke bomb, Catgirl places it down her pants.

BATGIRL
No!

Catgirl laughs and pulls it out.

CATGIRL
I'm just kidding. Could you imagine.

Batgirl shakes her head before reaching into a third pocket on her utility belt. Batgirl pulls out caltrops (spikes that are thrown on the ground to stop or slow pursuers).

CALTROP TRAINING MONTAGE

--Catgirl throws caltrops on the ground in front of her while she jumps backwards. Then, she quickly turns and runs.

--Catgirl runs and jumps, doing a 360 spin. During her spin, she throws caltrops behind her. Upon landing, she continues running.

--Batgirl throws a punch at Catgirl who rolls under it while leaving caltrops on the ground behind her.

--We see Catgirl practice footwork and shadowboxing with caltrops on the floor around her.

--We see Batgirl prying a caltrop from Catgirl's foot while Catgirl grimaces and holds back tears.

END MONTAGE

INT. CASSANDRA'S APARTMENT - NIGHT

We are back at Cassandra's apartment with Mia Dearden and Charlotte Gage-Radcliffe as themselves. They are both sitting on the couch watching television when there is a knock at the door. Mia opens the door, and Zatanna enters. They congregate at the bar.

ZATANNA ZATARA
I want to start by saying I'm sorry. I didn't realize that the building was Dollmaker's.

CHARLOTTE GAGE-RADCLIFFE
We're fine. It was a shock, but --

MIA DEARDEN
We can handle it.

ZATANNA ZATARA
I'll make sure you're better prepared
from now on.

Zatanna places some pictures and documents on the bar. She shows them a profile of Dollmaker.

ZATANNA ZATARA (CONT'D)
So, Dollmaker.

CHARLOTTE GAGE-RADCLIFFE
Yeah, what's his deal?

ZATANNA ZATARA
Dollmaker's real name is Barton
Mathis. He's a serial killer that
usually makes dolls out of human body
parts.

CHARLOTTE GAGE-RADCLIFFE
Morbid.

ZATANNA ZATARA
Batman has dealt with him before, but
this is the first time we've seen him
use dollotrons.

Zatanna fans out pictures of dollotrons.

MIA DEARDEN
Dollotrons?

ZATANNA ZATARA
Yes. Like the girl you found. They are
usually made by replacing skin,
organs, and other body parts with
synthetic parts, or doll parts. This
is coupled with brainwashing or
lobotomizing. The thing is, this is
Professor Pyg's M.O.

Zatanna shows them a profile of Professor Pyg.

MIA DEARDEN
So, their working together.

ZATANNA ZATARA

Right.

Zatanna hands out documents about the dollotrons.

ZATANNA ZATARA (CONT'D)

The dollotrons are dangerous killing machines that are created from innocent victims. They feel no pain and are usually weaponized. The one you found was likely an unfinished product left behind in a hurry.

CHARLOTTE GAGE-RADCLIFFE

Can they be rescued?

MIA DEARDEN

That doesn't seem possible, from what we saw.

ZATANNA ZATARA

You're right. Their bodies are irreparably modified, and their brains have been altered. There is often little left of the original person. Conventional medicine can't do anything for them.

CHARLOTTE GAGE-RADCLIFFE

What about magic?

ZATANNA ZATARA

I can't promise anything, but I've been working on it. Even magic may not be able to return body parts and reverse brain damage, but, if it can, I'll figure it out.

CHARLOTTE GAGE-RADCLIFFE

Where is the dollotron we found?

ZATANNA ZATARA

A few of my colleagues are studying it in a safe place. This is a full effort by many of the worlds greatest minds. You and Cass just focus on stopping Dollmaker and Pyg. We'll focus on restoring the victims.

MIA DEARDEN

How do we fight dollotrons?

CHARLOTTE GAGE-RADCLIFFE
Is there a trick to it?

ZATANNA ZATARA
You have to stop their movements. You can try tying them up or damaging their limbs. Cassandra has handled dollotrons before. Follow her lead.

MIA DEARDEN
Got it.

Zatanna pauses with a concerned expression.

ZATANNA ZATARA
Look. If it wasn't for Cassandra being with you, I would never allow you to go out there.

MIA DEARDEN
We know, but you couldn't really stop us, either.

ZATANNA ZATARA
You're right. That's the only reason we supported Cass in taking you in. You're too young and inexperienced, but at least with Batgirl at your side, you might survive past your teens.

CHARLOTTE GAGE-RADCLIFFE
We promise --

Zatanna puts her hand up to stop Charlotte.

ZATANNA ZATARA (CONT'D)
Please, don't take any chances. Follow Cassandra's lead, and don't be afraid to run away. Stay close, help each other, and call for help if you need it. If you must be here, then at least take care of yourselves.

MIA DEARDEN
We will.

CHARLOTTE GAGE-RADCLIFFE
Definitely.

MIA DEARDEN
That reminds me. Cassandra was talking, earlier.

Really? ZATANNA ZATARA CHARLOTTE GAGE-RADCLIFFE
 Lucky.

MIA DEARDEN
 Just a few broken sentences. She was teaching me to use gadgets.

CHARLOTTE GAGE-RADCLIFFE
 I've only heard her say a word or two here and there.

MIA DEARDEN
 By the way, where does she go at night? She almost always leaves at night and comes back in the morning.

ZATANNA ZATARA
 Batgirl has other duties besides you. She goes out on patrol and often helps other heroes.

CHARLOTTE GAGE-RADCLIFFE
 Really? When does she sleep?

ZATANNA ZATARA
 I've asked that of Batman, too.

CUT TO

EXT. ROOFTOPS - NIGHT

Cassandra Cain, as Batgirl, is patrolling from the rooftops of buildings. Zatanna is continuing her explanation from the previous scene.

ZATANNA ZATARA (V.O.) (CONT'D)
 I feel like Cassandra is the closest to Batman out of everybody.

As she is patrolling, we see the masked face of JADE NGUYEN, CHESHIRE, Vietnamese, 20s, watching her from the shadows in the background. As Batgirl patrols past, the face disappears unnoticed.

ZATANNA ZATARA (V.O.) (CONT'D)
 Actually, Oracle once told me that she thinks that Cassandra is the person that Batman trusts the most in the world.

Batgirl runs to jump to another rooftop when we hear the WHISTLING of a shuriken flying through the air. Batgirl stops on a dime as the shuriken embeds itself in a wall in front of her face.

ZATANNA ZATARA (V.O.) (CONT'D)

Maybe it's because he sees the most of himself in her.

Batgirl looks in the direction of her attacker and sees Cheshire. Cheshire draws her sword and takes a fighting stance.

CHESHIRE

Don't have any hard feelings. It's just business.

CUT TO

INT. CASSANDRA'S APARTMENT - NIGHT

We are back at the apartment with Mia, Charlotte, and Zatanna continuing their conversation.

MIA DEARDEN

She'd be a great Batman if she could master language and technology.

CHARLOTTE GAGE-RADCLIFFE

Kind of a deal-breaking handicap.

ZATANNA ZATARA

Maybe, but dedication and talent go a long way.

CUT TO

EXT. ROOFTOPS - NIGHT

Cheshire runs at Batgirl and swings her sword. Batgirl dodges it easily.

ZATANNA ZATARA (V.O.) (CONT'D)

With her body-reading ability, she can predict and react to people before they even begin moving.

Cheshire continues swinging at Batgirl, but she is unable to connect.

CHESHIRE

This is impossible. You were never
this skilled, before.

Cheshire continues attacking Batgirl with all of her attacks
easily being dodged or deflected.

ZATANNA ZATARA (V.O.)

Every slight twitch of muscle; rustle
of clothing; movement of the eyes.

After a few more attacks, Cheshire does a downward attack
with her sword. Batgirl catches and snaps Cheshire's blade.
Cheshire is taken aback.

CHESHIRE

You
(beat)
are not the same Batgirl.

ZATANNA ZATARA (V.O.)

All of it allows her to read what
people are thinking, even
subconsciously.

Cheshire steps in to attack, but is cut off by Batgirl.
Batgirl makes quick work of Cheshire, sending her to the
ground as her mask flies from her face.

ZATANNA ZATARA (V.O.) (CONT'D)

Something only possible with peak
physical and mental conditioning.

Cheshire struggles back to her feet.

CHESHIRE

You would have been better off letting
me kill you now.

Cheshire steps to the edge of the building.

CHESHIRE (CONT'D)

It would have been less painful.

Cheshire jumps off of the building.

ZATANNA ZATARA (V.O.)

A product of her childhood that got
her all those scars.

Batgirl looks over the edge where Cheshire jumped off, but

she is gone. As Batgirl continues her patrol, we see Cheshire reappear to collect her mask.

CUT TO

INT. CASSANDRA'S APARTMENT - NIGHT

Zatanna heads to the door, leaving the documents on the table. Mia and Charlotte follow her.

ZATANNA ZATARA

Anyway, study the material. And don't forget what I said about keeping yourselves safe.

MIA DEARDEN

We won't.

CHARLOTTE GAGE-RADCLIFFE

We've got this.

Satisfied, Zatanna leaves.

EXT. PROFESSOR PYG'S FACTORY - MORNING

Cassandra Cain, Mia Dearden, and Charlotte Gage-Radcliffe, as Batgirl, Catgirl, and Misfit, arrive at a defunct factory for their next mission. Catgirl and Misfit are gathering their nerves. Batgirl, with her hood down, pats Catgirl on the head, warmly. She then places her hand on Misfit's shoulder.

BATGIRL

(to misfit)

Do better.

MISFIT

Right. Do better.

Batgirl smiles to both of them then replaces her hood. The three heroes head inside.

INT. PROFESSOR PYG'S FACTORY - MORNING

HALLWAY 1

The factory is well lit despite being abandoned. The hallway is almost completely empty save for a few metal lockers and cabinets. Batgirl, Catgirl, and Misfit are immediately greeted with the near deafening sound of the dollotrons mechanical CLICKING and WHIRRING. The sound seems to come

from all around them. They proceed cautiously. The dollotron sounds appear to be coming from behind the doors that they are passing. Misfit stops in front of the first door. Batgirl and Catgirl stop to check on her.

MISFIT

It sounds like there's hundreds of them.

CATGIRL

This is one-hundred percent a trap.

MISFIT

Of course. As soon as we walk down this hallway, all of the doors will open and we'll be trapped inside with hundreds of dollotrons.

CATGIRL

What do we do? Should we call for back-up?

MISFIT

I think we should thin them out door by door rather than getting jumped later.

CATGIRL

The doors can be traps, too.

MISFIT

We're ten steps in and already hitting roadblocks.

As Misfit and Catgirl discuss options, Batgirl approaches the door. She places her hand on the door and feels the vibrations. She then shakes her head and continues down the hallway.

CATGIRL

I guess we have our answer.

HALLWAY 2

As they round the corner to the next hallway, they hear gunfire. The three duck back behind the corner, only for a bullet to come from behind, just missing Misfit. Not understanding where the attack is coming from, the three stand back-to-back.

BATGIRL
Follow. Always..look.

Batgirl continues down the hallway with the other two behind her. They hear the sound of a STRING SNAPPING and a BLADE SHOOTING OUT. Batgirl dodges backwards to dodge the location of the sound of the trap only to be hit with a blade from another side. The force pushes her against the wall but the blade fails to pierce her batsuit. The three are confused.

CATGIRL
These sounds aren't making sense.

MISFIT
The attacks are coming from the wrong direction, and I'm still hearing dollotrons everywhere.

Batgirl urges the girls on.

BATGIRL
Keep..going.

Half way down the hallway, they hear gunfire, again. They take cover behind an overturned desk as bullets strike the other side. However, bullets begin to strike their side, too, just barely missing Catgirl. Batgirl throws herself on top of Misfit and Catgirl until the bullets stop. She grimaces as she is struck by a few bullets, but they also do not pierce her batsuit. Batgirl grunts a little as she stands up.

BATGIRL
Confused...

Misfit and Catgirl stand close to Batgirl.

MISFIT
It has to be a meta.

CATGIRL
I hope not.

BATGIRL
Not..meta.

CATGIRL
How do you know.

BATGIRL
Sound..wrong. Fake.

MISFIT
Their faking the sounds!

Misfit and Catgirl understand what Batgirl means. Batgirl had realized that the sound is fake and is being used to mask the real traps. Batgirl pauses and looks back the way they came.

BATGIRL
Too..late. Continue.

MISFIT
We are clearly being corralled in this direction.

CATGIRL
It's kind of obvious, but we are too far in, now.

They commit themselves to moving on. They contend with more such traps including more guns and blades as they continue.

HALLWAY 3

At the final hallway, a QUICK BEEPING sound triggers. The three don't know where it is coming from, but it is rapidly speeding up, indicating a timed explosive. Unable to discern the origin, Batgirl shoves them all into a large locker.

LOCKER

Just as they close the locker, an incendiary explosive goes off outside, temporarily engulfing the area in fire. After a few seconds, the fire suppression system cuts on and puts out the fire.

HALLWAY 3

They leave the locker.

CATGIRL
How much would it have sucked if the bomb was in the locker.

Batgirl looks at the locker and winces when she realizes the same possibility.

MISFIT
I guess she just thought the same thing.

They continue towards the end of the hallway where there is a

small door about halfway down and a large double door at the end. The small door is closed while the double door is cracked open. Batgirl stops in front of the small door.

CATGIRL
Changing tactics?

Batgirl motions for the others to stand back. She then touches the doorknob. After about a second, she pulls her hand away, quickly.

BATGIRL
Ow.

Misfit approaches the door.

MISFIT
What?

She reaches for the doorknob.

CATGIRL
Dude.

Misfit stops herself. She looks at the others and notices them staring at her.

MISFIT
(stepping back)
What was I thinking. Bad idea.

CATGIRL
You're wearing cloth gloves. What did Zatanna just say about taking chances?

MISFIT
My bad. I had a lapse of judgment.

They continue down the hallway. Catgirl and Misfit chat as they continue.

CATGIRL
Did you notice that she made no effort to stop you?

MISFIT
She probably thought that I would have deserved whatever fate happened to me.

CATGIRL
Touch the hot stove once to learn.

MISFIT

How cooked do you think I would have been.

CATGIRL

Charred.

MISFIT

Like skeleton or burnt meat.

CATGIRL

Burnt skeleton.

MISFIT

Ah.

They arrive at the large double-door. Batgirl places her right hand against the door for a bit before deciding to push it open.

MAIN FACTORY FLOOR

Inside is a large chamber that used to be the main factory floor. The main floor is completely empty with distinct markings where there used to be machinery. There is another door on the opposite side of the chamber and rafters above.

As they enter, the dollotron sounds intensify. Catgirl notices that a large group of dollotrons is coming from the direction in which they just came. These dollotrons' hands are replaced with blades such as knives or saws. The dollotrons are slowly lumbering towards them.

CATGIRL

Behind us!

Catgirl warns Batgirl and Misfit, and they move to the middle of the room to create space.

MISFIT

Crap. I called it. They probably came from those doors. I knew we should have checked them.

CATGIRL

We would have been well-done by the time we figured out the right doors.

A total of twenty-two dollotrons enter from the door they came from. The CLICKING and WHIRRING is deafening. They hurry to the other side of the chamber towards the other door. The

dollotrons chase them.

MISFIT

It's a good thing their slow.

CATGIRL

Yeah, but let's get out of here.

Just before the three of them reach the far door, MATILDA MATHIS, female, mid 20s, known as DOLLHOUSE, drops down from the rafters and lands between them and the door. Her landing slightly cracks the tiles of the floor. Dollhouse is the daughter of Dollmaker and a tall, muscular woman. Her face is covered by a doll mask and her arms and legs are prosthetics just like the dollotrons. She is wielding a sledgehammer.

DOLLHOUSE

Going somewhere?

Dollhouse immediately swings her hammer at Batgirl, who barely manages to dodge away, with surprising force. Dollhouse LAUGHS MANIACALLY as she readies another attack. Before Catgirl and Misfit have a chance to help her, Batgirl motions for them to focus on the dollotrons.

INTERCUT BETWEEN CATGIRL AND MISFIT, AND BATGIRL

Catgirl and Misfit nod to each other and charge at the dollotrons. They attack, dodge, and counter the dollotrons to little effect. The dollotrons are sturdy and do not feel their attacks. After punching a dollotron, Misfit grabs her hand.

MISFIT

It's like punching a tree.

Batgirl ducks under Dollhouse's hammer and punches her in the face. Dollhouse cackles as she takes the blow unharmed. Dollhouse swings the hammer down on Batgirl to which Batgirl barely rolls out of the way. The hammer cracks the ground.

Catgirl grabs a dollotron from behind to try to pin its arms. The dollotron overpowers her and frees itself. It then swipes at her with a knife. Catgirl throws herself to the ground to dodge the attack. While on the ground, she attacks the dollotron's legs with her tail-whip. The dollotron stumbles and falls over.

CATGIRL

That's our ticket. Misfit, do the thing!

MISFIT

Doing the thing. Dark Vengeance!

Misfit grabs the dollotrons legs teleports in a puff of purple smoke. She reappears next to Catgirl holding the limbs. They high five as Misfit throws the limbs aside.

Batgirl throws two batarangs at Dollhouse. One bounces harmlessly off of Dollhouse's shoulder, while the other slightly cracks her mask. Dollhouse yells in anger and charges Batgirl. Batgirl throws another batarang at Dollhouse's face, but Dollhouse blocks it with her hammer. Batgirl is forced to dodge Dollhouse, again.

Misfit and Catgirl charge at another dollotron. Catgirl attacks its legs with her whip causing it to stumble. Misfit immediately grabs its legs and teleports with them causing the dollotron to fall to the ground. Misfit reappears next to Catgirl holding the dollotron's legs. They notice Batgirl struggling. Catgirl nods at Misfit.

MISFIT

Already on it.

Dollhouse charges at Batgirl who is prepared to dodge when Dollhouse is suddenly struck in the face by Catgirl's whip, causing her to flinch. Misfit then grabs Dollhouse's hammer and teleports away with it. Batgirl is taken aback, but almost immediately takes advantage of the opening by jump-kicking Dollhouse in the face, staggering her.

Misfit drops the heavy hammer after she reappears. It cracks the ground slightly when it lands. Catgirl runs over to Misfit. Satisfied with their effort, they continue their plan of removing dollotrons' parts after unbalancing them with Catgirl's whip while Misfit removes their parts.

Dollhouse, still mostly unharmed, laughs. She then rushes Batgirl. Batgirl tries to dodge a punch, but Dollhouse twists her torso in an impossible way, causing her punch to connect. Dollhouse has more body part replacements or enhancements than was readily apparent. Batgirl is forced to block the attack rather than dodge. Dollhouse's massive strength sends Batgirl flying to the ground. Batgirl immediately rolls to her feet, ignoring the damage she just took.

There are only five dollotrons left. Misfit, noticing that Batgirl was just struck, teleports to Dollhouse and attempts to grab her leg. Dollhouse's surprising speed and flexibility allow her to grab Misfit, first. Before Misfit can teleport, Dollhouse flings her at Catgirl, who is forced jump and roll

out of the was. Before Misfit hits the ground, she manages to teleport next to Catgirl.

Batgirl gestures for the girls to stay away. Dollhouse flexes then runs at Batgirl. Dollhouse begins throwing a flurry of punches at Batgirl.

DOLLHOUSE
(laughing maniacally)
Die, die, die!

Batgirl dodges some punches, but the speed and strange angles of the punches force her to absorb a couple. Batgirl manages to disengage by springing over Dollhouse's shoulders. Batgirl realizes that Dollhouse's doll parts and inhuman movements throw off her ability to read bodies. She changes tactics. Dollhouse rushes at her again. This time, when Dollhouse punches, Batgirl pulls Dollhouse's arm, causing her to stumble. She immediately follows up with a kick to the side of Dollhouse's head. Dollhouse is sent tumbling to the ground. Dollhouse slams the ground in anger and immediately stands back up.

With only three dollotrons left, Catgirl swings her whip at a dollotron and Misfit once again removes its legs. As we see Misfit reappear with the dollotron's legs, we hear Catgirl YELL in pain off screen. Catgirl is stabbed in the leg by one of the legless dollotrons that had crawled its way to her. The wound is not deep because the dollotron did not have enough leverage, but it is enough to hurt a lot. Misfit and Catgirl realize that the legless dollotrons are still crawling towards them. Catgirl tries to move away from the dollotron that stabbed her, but it grabs a hold of her. Misfit teleports over and promptly teleports off its arms. When she reappears, she begins to feel woozy. She has been teleporting too much; more than she ever has. Catgirl hobbles to Misfit.

Dollhouse again attacks Batgirl. Batgirl ducks under a swipe while simultaneously kicking Dollhouse in the knee. She immediately propels herself into a jumping uppercut to Dollhouse's chin. As Dollhouse reels backwards, Batgirl jump kicks her in the head sending her back to the ground.

Misfit composes herself as Catgirl struggles to keep the crawling dolls at bay with her whip.

CATGIRL
Are you okay?

MISFIT

Me? You have a hole in your leg.

Catgirl and Misfit back away from the encroaching dollotrons.

MISFIT

I'm ready for a last spurt.

CATGIRL

Are you sure?

MISFIT

We need to end this quick. I don't have much left in me.

CATGIRL

All right. I think we just need to get the last two. The crawling ones are slow enough to just keep away from them.

Misfit nods and teleports away. Catgirl charges though the crawling dollotrons towards one of the standing ones. She is diligent in dodging the sloppy grabs and slashes from the crawling dollotrons. When she arrives at the standing one, she immediately jumps and kicks it. While the dollotron is stumbling back, Misfit appears behind it and then teleports away with its legs. Catgirl immediately turns and charges at the last one.

When Dollhouse stands up, she looks over at Catgirl and smiles. Dollhouse rushes to intercept Catgirl, who is charging at the final dollotron. Batgirl runs to stop her, but Dollhouse is closer to Catgirl than Batgirl is.

BATGIRL

Catgirl!

Catgirl turns but not in time. Dollhouse intercepts her with a shoulder charge. Her massive power sends Catgirl flying and rolling on the ground. Catgirl is unconscious. Misfit teleports next to Catgirl to check on her, but drops to her hands and knees from overusing her power. Dollhouse uses this opening to retrieve her sledgehammer. Batgirl rushes to the girls' side as Misfit struggles to check on Catgirl.

MISFIT

Please be okay.

Misfit is relieved to see that Catgirl is all right.

BATGIRL

I finish.

Misfit looks up at Batgirl who nods at her.

BATGIRL

You..did good. Proud. But I finish.

Misfit smiles then nods. She struggles to drag Catgirl to side of the room and away from the fight despite being on the verge of collapsing, herself. Batgirl puts herself between the approaching Dollhouse and her teammates.

Batgirl grabs two batarangs with each hand. She and Dollhouse stare each other down. Batgirl charges at Dollhouse. Dollhouse swings her hammer and, at the last moment, Batgirl ducks under. Batgirl digs one of her batarangs into the flesh between the joint of Dollhouse's knee. During their battle, Batgirl had determined the weak-spots of Dollhouse's augmented body. Much of her body is still covered in flesh. Dollhouse yells out in pain. She throws the hammer aside, grabs the batarang out of her knee, and throws it to the ground. Despite the damage, Dollhouse charges at Batgirl. She punches at Batgirl with her left arm. Batgirl dodges the punch and digs another batarang into Dollhouse's shoulder blade before using Dollhouses momentum to dig another into her sternum. As Dollhouse shouts in pain and anger, we witness the remaining dollotrons closing in on Batgirl.

Misfit manages to get Catgirl awake.

MISFIT

Are you okay?

CATGIRL

I feel like roadkill.

Catgirl struggles to her feet and composes herself as best as she can.

CATGIRL (CONT'D)

She needs our help.

Misfit tries to stop her, but Catgirl run towards the dollotrons.

MISFIT

Wait!

Misfit is too fatigued to stand or stop Catgirl.

Batgirl is forced to defend herself from the dollotrons while Dollhouse continues her assault. Dollhouse often swings wildly and hits the dollotrons. A dollotron grabs Batgirl's leg allowing Dollhouse to land a heavy strike on Batgirl that sends her to the ground. Catgirl arrives and is able to distract the dollotrons. Dollhouse goes to attack Catgirl, but Batgirl kicks her in the back of the knee. Dollhouse stumbles a bit then turns to Batgirl who has jumped to her feet. Catgirl pulls out her whip and nods at Batgirl, who pulls out her grapple gun. Catgirl then wraps her whip around Dollhouse's neck and pulls. As Dollhouse stumbles backwards, Batgirl shoots the grapple gun into the floor past Dollhouse. She uses the momentum from the grapple gun to propel herself into a powerful flying kick to Dollhouse's face that sends her slamming into the ground and near completely shatters her mask. Dollhouse is finally defeated.

RAFTERS

As Dollhouse goes down, we witness that Jade Nguyen, as Cheshire, was watching the fight from the rafters. She disappears, unnoticed, once she sees that the fight is over.

MAIN FACTORY FLOOR

After a minor time-skip, Batgirl, Catgirl, and Misfit (who has somewhat recovered) defeat the final dollotron. An intense wave of fatigue sets in when they are finally victorious. Batgirl hits a couple of buttons on her wrist computer, then motions for Catgirl and Misfit to leave through the door from which they entered. They oblige, while Batgirl stands over Dollhouse's unconscious body.

HALLWAY 3

Catgirl and Misfit enter the hallway while Batgirl stays behind. Catgirl and Misfit hobble down the burnt hallway with Catgirl limping.

MISFIT

I really hope more of those things aren't going to pop out of these doors.

CATGIRL

I was kind of hoping they can't open them.

MISFIT

There's probably someone controlling the doors, remotely.

CATGIRL
And the traps.

As they are about to turn the corner, the power goes off.

MISFIT
I guess Batgirl cut the power.

CATGIRL
That takes care of that.

They continue around the corner and disappear down the dark hallway.

MISFIT (O.S.)
So, do we go to, like, a normal hospital?

CATGIRL (O.S.)
(emulating a doctor)
"So, how did you get these injuries".
(as herself)
There's a crazy guy making doll people with knife hands.

MISFIT (O.S.)
Oh, don't worry. We'll fix them with magic.

We hear their LAUGHTER fade into the distance.

FADE OUT