

Dustblade

A Post-Apocalyptic Lesbian Biker Adventure

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EXT. DESERT - DAY

A woman leans against her motorbike. She's wearing ripped jeans, a leather jacket, the whole biker shtick. She's also drinking steaming hot coffee from a thermos. We can't see her face clearly.

BIKER WOMAN

(narrating)

I'm too young to tell you when or why civilisation fell.

The sounds of fuzzy news reports, speeches, etc, flashes by our ears.

BIKER WOMAN

(narrating)

That was all before my time. Ancient history. I can tell you what the world is like now. It's a wonderful, beautiful place. A place just for people like me.

INT. WAREHOUSE - MID-AFTERNOON

A big cage has been set up. It's surrounded by an audience, with the same biker aesthetic as the woman, and a great diversity in race and gender, hyped up and pounding on the walls. Inside the cage is the woman, sitting on a chair in the corner, her face down.

She stands. This hypes up the audience even more. She looks up. We can finally see her face. She throws a few air punches. Perfect technique, she knows what she's doing.

BIKER WOMAN

Alright! Shut up!

The crowd goes silent.

BIKER WOMAN

Now I know I've kicked the arse of every two-bit chump that walked into this cage, but surely one of you has the fuckin' muscle capacity to take me on?

The crowd gets loud again.

BIKER WOMAN

Who wants a go?

A large man walks in from the crowd.

LARGE MAN

I do!

Biker woman looks at him sharply.

BIKER WOMAN

You sure you don't want to bring a friend, maybe even it up?

LARGE MAN

I'm good.

BIKER WOMAN

Fair enough, get in here!

He walks into the cage. He and biker woman stand in the middle.

A referee stands between them.

BIKER WOMAN

Wait!

She points into the crowd without even looking.

BIKER WOMAN

You!

She turns. She's looking at a specific woman.

SPECIFIC WOMAN

Me?

BIKER WOMAN

Yep! What's your name?

SPECIFIC WOMAN

Annabelle.

BIKER WOMAN

Annabelle. Pretty name for a pretty lady. Do you want to go on a date after the fight?

ANNABELLE

Hell yeah!

BIKER WOMAN

That's what I like to hear! Alright, let's do this shit.

The referee shrugs.

REFEREE

No biting, no below the belt, ten seconds on the ground and you lose, tap out to quit.

A pause.

REFEREE

One... Two... Go!

The referee gets right the fuck out of the way.

Biker chick is the first to strike. Large guy dodges, gets her in the back with an elbow. Biker chick falls.

Large guy brings his foot down on her, but she rolls out of the way. In one swift movement she stands again.

She jumps on his back. He slams her into the cage wall a couple of times. He then punches her face.

She falls back, dazed and bleeding but not seriously hurt. He runs at her, she ducks and punches him in the belly.

He's doubled over. She mugs for the crowd, then punches him in the face a couple of times.

He's down. The referee counts to ten. The ref lifts biker chick's arm.

REFEREE

Our winner is... SPIKE!

And there's our hero's name. Spike looks directly at Annabelle, who's cheering as loud as anybody.

INT. BAR - NIGHT

Spike is sitting in the booth of some seedy bar. She's patched up from her injuries in the fight.

SPIKE

Yep, that was pretty typical.

Sitting across her is Annabelle.

ANNABELLE

I know. I come to watch you every night you're on.

SPIKE

Do you? You a fan?

ANNABELLE

Hell yeah! You're the hottest, coolest, toughest person out there!

SPIKE

That is all 100% true. So what about you? What's your story?

ANNABELLE

Me? I don't really have a story.

SPIKE

Sure you do. What were you doing today, before you watched the fight?

ANNABELLE

Helping my dad out on the alfa farm.

SPIKE

So you work with your hands. A salt of the earth type. I like it.

ANNABELLE

I don't. I wish I could get out of this town. That's why I like watching you. Your life looks so exciting.

SPIKE

Tell you what, Annabelle. You want a little excitement right now?

ANNABELLE

Yeah!

SPIKE

Let's sneak on the roof and make out.

ANNABELLE

Let's do it!

EXT. PUB ROOF - NIGHT

The stars are beautiful. We pan down to see Spike and Annabelle on the tin roof of the pub, indeed making out.

We look down a bit, behind the pub, away from prying eyes. A guy in a cheap suit, a bodyguard on each side, is waiting. The bodyguards have big clubs.

An older man, in a cheap hoodie and sweatpants, walks into view.

CHEAP SUIT

Where the hell have you been?

This gets Spike's attention. She puts a finger over Annabelle's lips.

HOODIE

Please keep it down!

CHEAP SUIT

Relax, numbnuts, that's what the goons are for. You got it?

HOODIE

Yeah.

Hoodie pulls out a DVD in a blank case.

CHEAP SUIT

What the hell is it?

HOODIE

It's called a DVD. It stores -

CHEAP SUIT

You know what, I don't actually care. Hand it over.

Hoodie does so. Suddenly, a loud bang, and Cheap Suit falls to the ground, a massive bloody hole in the back of his body.

The guards are shot before they can react.

UNSEEN VOICE

Well, well, Cooper. I knew you'd betray me eventually, but not to Johnson.

A well-dressed woman comes out of the darkness, with four armed guards carrying laser rifles (all guns are laser guns). She has an electronic eyepatch. Cooper, formerly known as Hoodie, cowers.

COOPER

You can't scare me.

WELL-DRESSED WOMAN

Evidence suggests otherwise. I'll take that.

She takes the DVD.

COOPER

Fuck you, Kirk. I should have left with Roark.

WELL-DRESSED WOMAN

Apparently.

She shoots him in the chest.

WELL-DRESSED WOMAN

Goodbye, Cooper.

She and her guards walk off.

Spike has her whole hand over Annabelle's mouth. She takes it off.

She and Annabelle slip off the roof and run to Cooper.

SPIKE

Hey! Old man! Are you alright?

COOPER
 (barely alive)
 Look inside my hoodie.

Confused, Annabelle unzips his hoodie. Another DVD falls out.

COOPER
 The one she took was a fake. I was going to sell a bunch of fakes to a bunch of arseholes, while getting the real DVD to Fred Roark. Take this to Fred. Please.

Cooper dies.

INT. SPIKE'S APARTMENT - NIGHT

Spike grabs a soda from the fridge.

SPIKE
 I was hoping we'd get to my place, but not like this.

Annabelle is sitting on Spike's couch, holding the DVD. Spike's apartment is small and cramped and cheap (just like Spike!).

ANNABELLE
 What are we gonna do?

SPIKE
 Well, I was gonna take this DVD to Fred Roark.

ANNABELLE
 Do you know who he is?

SPIKE
 Nope.

ANNABELLE
 Do you know what that is?

SPIKE
 Nope.

ANNABELLE
 How are you supposed to find him?

SPIKE
 I know a woman who knows everything. I was thinking of asking her.

ANNABELLE
 Do you mind if I come?

SPIKE

Sure. Strangest second date ever,
but sure.

INT. KARI'S SHACK - DAY

Spike and Annabelle walk into Kari's Shack, a cheap takeaway place. The kind of place that sells dim sims. There are no customers.

SPIKE

Hi, Kari.

Kari walks up behind the counter. She's an older lady.

KARI

Hey, Spike.

SPIKE

How's business?

KARI

Well as you can see by the raging
mob of customers, fuckin'
fantastic. What's up?

SPIKE

You ever heard of a guy named Fred
Roark?

KARI

Oh, Jesus Christ!

She looks at Annabelle.

KARI

Who the fuck are you?

SPIKE

She's Annabelle, and you can trust
her.

Kari considers this.

KARI

Alright. I'll tell you, just get
the fuck in here before someone
hears us.

She runs around the counter, shuts the door, and puts up a closed sign.

INT. IN THE BACK OF KARI'S SHACK - DAY

Spike and Annabelle explain what happened to Kari. If Kari was scared before, she's totally terrified now.

KARI
Oh, Jesus Christ, girl, why do you
do these things?

SPIKE
What?

KARI
That woman was Boss Kirk. As in
boss of the Kirk Gang.

SPIKE
I'm shocked.

KARI
Shut the fuck up and listen, you
little smartarse. The Kirk Gang
will leave you alone, as long as
you leave them alone. But you fuck
with them, they will come down on
you like a tonne of bricks. And
now, you have something they want.

SPIKE
They don't know we have the DVD.

KARI
Good! Get rid of it! Give it to
them! Destroy any evidence you were
ever there!

SPIKE
Who's Fred Roark?

KARI
(sighs)
Fred Roark is the only person to
have ever fucked with Kirk and won.
She was Kirk's best friend and
partner, until one day she up and
fucks off. Nobody know why, not
even me.

SPIKE
Where is she?

KARI
Oh my god. You know, I love you
dearly. You're the light of my
life. But your god damned
adrenaline junkie bullshit is going
to get you killed.

Spike doesn't say anything.

KARI
I'll get you a map. It'll take you
a couple of days to get there.

EXT. DESERT - DAY

Spike is riding her motorbike, with Annabelle sitting behind her, clutching her tightly.

INT. KIRK GANG HIDEOUT - DAY

Boss Kirk stands at the head of a table. Her minions surround her.

BOSS KIRK

That DVD was a fake! That bastard
Cooper tricked us!

Her goons are fucking terrified.

BOSS KIRK

I should have strung him up by his
heels, cut his throat, let the
blood flow out of him!

A goon runs up to Boss Kirk.

GOON

Boss! We have a lead!

He brings in a picture of Spike, with "SPIKE" written under it.

BOSS KIRK

Interesting.

She points at a couple of goons.

BOSS KIRK

You, and you, go wake up the
Chopper!

She turns back to the first goon.

BOSS KIRK

Tell me more about this 'Spike'.

EXT. ABANDONED TOWN - DUSK

Spike and Annabelle pull into a town.

SPIKE

You hungry?

INT. ABANDONED CAFE - NIGHT

Spike and Annabelle heat up some pies and chips. They aren't from the cafe, they're from Spike's supplies. They're just eating in the cafe because they think it's cute.

The sound of motorbikes revving appears.

SPIKE
Do you hear that?

It gets louder. Spike immediately pulls Annabelle to the floor, below the window.

They poke their heads up to the window. Six Kirk Gang members have arrived on motorbikes.

EXT. ABANDONED TOWN - NIGHT

One of them has a radio.

CHOPPER
(over the radio)
Find her and bring her to me! I
want her fingers for my collection.

GOON
Yes, the Chopper!

The six goons spread out with torches and guns.

INT. ABANDONED CAFE - NIGHT

Spike and Annabelle duck down, narrowly missing a torch beam.

SPIKE
Stay down. Stay quiet. Slip out the
back. I'll handle this.

Annabelle nods. She slips under the window, out of the room.

INT. CORRIDOR - NIGHT

She crosses the corridor to the room on the other side, just before a pair of goons walk in and could have spotted her. They turn their torches down the hall, and start walking down.

Spike hides beside the doorframe. They come closer. Closer. One shines his light in the room Spike is in.

She grabs his gun and smacks him upside the face with it. She shoots the other one.

EXT. ABANDONED TOWN - NIGHT

A goon, hearing this, pulls out a radio.

GOON
(to his radio)
We found her!

CHOPPER
(over radio)
The Chopper is coming!

He scans the area, then spots her. He starts firing.

INT. CORRIDOR - NIGHT

Spike ducks down. Lasers fire wildly around her. She then notices a ladder.

EXT. ABANDONED TOWN - NIGHT

The four remaining goons are running towards the gunfire sound. Suddenly, one of them is shot down. They look up.

Spike is on the roof. She's knocked the ladder to the ground.

SPIKE

You want me? Come get me!

They come for her.

Two of them take cover. One goes for the ladder.

Spike fires at him, the others fire at her. It's over too quickly for anyone to hit anybody.

SPIKE

You have to do better than that!

The others fire at her preemptively, giving Goon #3 cover to get to the ladder.

SPIKE

Shit. They did.

She slips around and fires at the goons behind cover. She hits Goon#1.

Goon #3 sets up the ladder and starts climbing. Goon#2 fires even more desperately.

Spike can't get a shot in. She looks around, and sees a brick. She pick it up and chucks it blindly.

GOON #1

Ow, fuck!

The firing stops. Spike leaps up and fires at Goon#3, knocking him off the ladder, then at Goon#1.

Phew. She's safe.

Annabelle, hearing the silence, comes out.

SPIKE

Could you get the ladder for me?

EXT. SMALL TOWN - DUSK

Spike and Annabelle pull into town. It's completely empty.

They walk into an abandoned motel.

INT. MOTEL ROOM - NIGHT

They're cuddled up together on the bed.

ANNABELLE

Is this what it's like all the time
for you?

SPIKE

Sometimes. Usually I just wander
from town to town, taking jobs
where I can. Sometimes they're just
clearing animals for people.
Sometimes it's courier work.
Sometimes it's an assault on a
place full of bad guys. Stuff like
this comes across once in a blue
moon.

ANNABELLE

Your life is so great.

SPIKE

You know? I'm starting to think it
is.

ANNABELLE

You didn't think so before?

SPIKE

I'm on my own a lot. And when I'm
on my own, I automatically think
the worst of everything. The worst
thing that could happen. The worst
thing that did happen. I try to
deal with it by making the worst
thing happen, jumping feet first
into the fear. Like when I asked
you out. I was completely convinced
you'd say no, and I'd be humiliated
in front of all those people. But
I'd deal with it, because I'm the
best.

ANNABELLE

You are the best. I'll make sure
you remember that.

They tenderly kiss.

EXT. ROARK'S TOWN - DAWN

Spike and Annabelle pull into the town.

INT. ROARK'S TOWN'S BAR - MORNING

Spike and Annabelle walk up to some guy sweeping in the bar.

SPIKE

We're looking for Fred Roark.

Behind her, sitting in the bar, is a tough looking older woman.

TOUGH LOOKING WOMAN

Lookin' for Roark, eh? You lookin' to kill her? Join up with her? Or are you just another looky-loo trying to find out her story?

SPIKE

You're Roark?

ROARK

Not one for the subtle approach? Fair enough. Piss off.

ANNABELLE

We have something you'll want to see.

She shows Roark the DVD.

ROARK

If that's not The Thing, I'm not interested.

ANNABELLE

It's from Cooper. He died trying to get this to you.

ROARK

Hmm. I have an old DVD player and TV in the back.

INT. THE BACK OF ROARK'S TOWN'S BAR - MORNING

A tv and DVD player are hooked up to one of those exercise bikes. The guy sweeping up in the bar gets on the bike, and starts peddling. When he does it enough, the TV powers on.

Roark puts the DVD in the player. It plays.

Crappy, amateur footage of Cooper comes up.

COOPER

Roark. I hope to god it's you watching this.

COOPER

I'm so sorry for everything. I'm sorry I didn't come with you when you left. It got so much worse.

Roark gently touches the screen.

ROARK
 (quietly)
 I forgive you.

COOPER
 I'm going to show you something
 that could change everything: The
 Dustblade Project.

The picture changes from Cooper to a warehouse. Boss Kirk and a bunch of scientists are standing around. The footage is something Cooper took with a hidden camera.

BOSS KIRK
 ... Until you're screaming for
 mercy. So, what have you done with
 the military tech we found?

SCIENTIST
 We couldn't do much. Most of it was
 completely ruined. But we did make
 this.

Cooper focuses the camera on a big device.

SCIENTIST
 An EMP bomb. It can fry every
 electronic device within a dozen
 miles.

BOSS KIRK
 See, this is what I meant. This is
 excellent. This is actually useful.
 I can sneak this into town, wipe
 out Roark's electronics, and she
 can't do a damn thing about it.
 More like this. Come on, Cooper.

The feed cuts out. The guy on the bike stops peddling, much to his relief.

ROARK
 Jesus Christ. That's some Old World
 tactics. I never thought I'd see
 Kirk going full queen.

ANNABELLE
 What happened between you two?

ROARK
 Back in the day, we used to be
 partners.

SPIKE
 What, like, business or romance?

ROARK
 Well, we fooled around sometimes,
 but no, business.

Spike nods knowingly.

ROARK

At first, it was just a couple of jobs. We realised we worked really well together, though. It was like an unspoken connection. Eventually, we made enough money together, we hired a goon for support. Then another. Then a few more. It turned into a business. I realised we were starting to build an empire. I told her, this is how the last world fell. She said, no, this was completely different. I didn't see how. So I left. Obviously that was a mistake.

ANNABELLE

So what are you going to do now?

ROARK

Well. I'm in a bar. I was thinking of getting black out drunk.

ANNABELLE

But what about stopping Kirk?

ROARK

What about it?

ANNABELLE

She's gonna be a danger to whole towns! She said she'll come for you first!

ROARK

So?

ANNABELLE

So?! How can you say that?

SPIKE

Annabelle, do you mind if I speak to her alone?

ANNABELLE

Fine.

Annabelle wanders off.

SPIKE

Roark. I gotta tell you something. You know stopping Kirk is the right thing to do. I know stopping Kirk is the right thing to do. And most importantly, she out there knows stopping Kirk is the right thing to do.

ROARK

Is she your girlfriend?

SPIKE

Not yet. That's my point. This has been the longest, strangest, funnest first date I have ever been on in my life and it's been with this really amazing woman, and it would really impress her if I managed to convince you to do this. So could you help me out here?

Roark just stares at her, then laughs.

ROARK

Yeah, alright.

INT. ROARK'S TOWN'S BAR - MORNING

Roark and Spike walk out to Annabelle.

ROARK

Wow, you make some excellent points.

ANNABELLE

You're gonna do it?

ROARK

Yeah. This one has a magic tongue, apparently.

The significance of this is lost on Annabelle.

ROARK

Come on, I know some people who'll join this ridiculous thing.

INT. ROARK'S TOWN'S BAR - DAY

Roark lays out a map. She's surrounded by her people, plus Spike and Annabelle.

ROARK

Listen up, everybody. Here's the plan.

EXT. KIRK BASE - NIGHT

Spike and Annabelle look at the base through binoculars.

ROARK

(voice over)

Under cover of darkness, we recon the base.

EXT. SHADY STREET - DAY

Roark's janitor/electricity generator/general sidekick meets a woman in a dark alley, and buys some guns off her.

ROARK
(voice over)
We buy all the guns we can afford.
As quickly as possible - we do not
under any circumstances want Kirk
finding out.

EXT. KIRK BASE - DAY

ROARK
(voice over)
Me and my people will just walk up
to the front gate and start
shooting up the place.

Roark's people just walk up to the front gate and start shooting up the place.

KIRK GUARD
We're under attack!

The guard is quickly shot down.

INT. KIRK BASE CORRIDOR - DAY

Spike and Annabelle sneak through the Kirk base.

ROARK
(voice over)
Which will be a distraction for
Spike and Annabelle to sneak in the
side.

Together, they take out a guard.

ANNABELLE
Hey.

SPIKE
What?

ANNABELLE
I'm having a really good time. Best
date ever.

Spike smiles. They hold hands and walk together.

INT. ROARK'S TOWN'S BAR - DAY

ROARK
We pull this off, we lose ourselves
an evil overlord and we're home in
time for dinner.

EXT. KIRK BASE - DAY

Kirk walks out to where she can see and be seen, but not shot.

Roark does the same. She taps her headset.

Kirk pulls out a radio and tunes it.

BOSS KIRK

Going to war isn't your style,
Freddy.

ROARK

You've pushed me too far.

BOSS KIRK

No. There's something else going
on.

ROARK

You killed Cooper. You didn't think
I'd react to that?

BOSS KIRK

Not like this. You'd just run away,
find another corner of the world,
and hide there until I came for you
again.

ROARK

Not anymore, Cassie.

INT. KIRK BASE SCIENCE ROOM - DAY

Spike and Annabelle kick down a door. They see the EMP
device.

Then the Chopper walks in the way.

CHOPPER

You woke the Chopper up.

SPIKE

Shit.

The Chopper swings his knife into view.

CHOPPER

The Chopper gets to take your
fingers.

He swings his knife at Spike. Spike and Annabelle dodge in
opposite directions.

Spike sees a table of equipment. She grabs a big stick thing
and swings it at the Chopper, he brings his knife down on
her.

They struggle against each other.

Annabelle jumps on the Chopper's back, like Spike did in the fight. The Chopper swings her around to hit Spike with her.

EXT. KIRK BASE - DAY

ROARK

Why do you have to do this? Why do you need to keep taking and taking and taking? Why can't you leave people alone, and they can leave you alone?

BOSS KIRK

I don't have explain myself to you.

ROARK

You don't have to. It'd just be nice.

BOSS KIRK

You of all people know that they won't leave you alone. They'll come for you. They'll always come for you. They'll follow you to the ends of the Earth. Better to come to them first. Is that what you wanted to hear?

ROARK

Yes. One more question then.

BOSS KIRK

What is it?

INT. KIRK BASE SCIENCE ROOM - DAY

The knife clatters to the floor.

Spike has punched the Chopper in the gut. She runs for the knife.

The Chopper grabs her before she can grab it. She can't breathe.

Annabelle stands there for a second trying to figure out how to help her.

SPIKE

Annabelle... The EMP...

Annabelle is uncertain.

EXT. KIRK BASE - DAY

ROARK

That eyepiece. Is it still connected to your brain?

Kirk is confused.

INT. KIRK BASE SCIENCE ROOM - DAY

SPIKE

Do it!

Annabelle runs for the EMP and activates it.

EXT. KIRK BASE - DAY

Every single gun stops working. Every light goes out.

INT. KIRK BASE SCIENCE ROOM - DAY

As the Chopper chokes out Spike, the lights go out.

CHOPPER

Sleepy time?

There's punching sounds.

EXT. KIRK BASE - DAY

Kirk clutches her face and screams. She collapses. She's dead.

ROARK

Goodbye, Cassie. I'd have taken you where they couldn't follow.

EXT. ROARK'S TOWN - DUSK

Roark shakes hands with Spike.

ROARK

Thanks for that, Spike. I think I needed that more than I realised.

SPIKE

It's no trouble. It was fun.

ROARK

You're always welcome back here.

SPIKE

I'll come back when I'm broke and need a real job.

Spike and Annabelle get on her bike.

ANNABELLE

So, what are we doing next?

SPIKE

Well, you know, I was thinking something a little less exciting.

ANNABELLE

Like what?

SPIKE

There's a bike race tomorrow
through Death Ravine. Good Sunday
drive stuff.

ANNABELLE

Let's do it!

They kiss, then ride off into the sunset.

END.