

FALLOUT

A STAGE PLAY . WRITTEN BY DAVID J. ADAMS . TORONTO, CANADA

Ancient Greek theatre for the atomic age. Designed to transform.

A family builds their paradise in the Nevada desert, unaware that the fallout from their dream will haunt their son across twenty thousand years of half-lives.

THE WORLD

The Nevada desert. The atomic age. A government builds test towns -- perfect replicas of American life -- then detonates them. Ray believes in this world completely. He builds the towns. He builds the dream. From that belief, and from his love for Lily, he conjures Joseph: living proof that the dream works. Joseph cannot die. Every time he tries to leave, Ray dreams him back.

THE STORY

Fallout is a five-act shamanic descent and return. Joseph -- the dream made flesh -- undergoes a complete initiation: from the seduction of the dream, through the false summit of an American Jesus headlining a Vegas show, into the underworld of the diner and the dust, and back -- transformed, not destroyed. Lily tries to release him through an act of mercy. Ray calls him back. The play is the oldest story: a son trying to stop being what his father made him -- and discovering what remains when everything false is stripped away.

THE CHARACTERS

JOSEPH

Born into the dream. Living proof it works. Cannot die. Cannot leave.

RAY

His father. Builder of test towns. The dream itself made patriarch.

LILY

His mother. She sees the cost. Tries to end it out of love.

THE WORLD TRADITIONS

Fallout is built from the theatrical DNA of six world traditions, each operating on a different frequency -- together creating an experience that bypasses the rational mind and speaks directly to the body, the grief, and the soul.

Noh Theatre

The formal container. Charged silence. Jo-ha-kyu tempo. The dreamcoat as mask -- appearing to transform not because it changes but because Joseph changes inside it.

Butoh

The body language of the underworld. Post-Hiroshima. A chorus in white paint and lab coats circles a mushroom cloud -- scientists and Ghost Dancers simultaneously.

Ghost Dance

Performed in response to cultural destruction. Banned. Its dancers massacred. They return through Fallout as the new chorus -- triumphant, reclaiming the stage.

Ancient Greek Tragedy

Civic ritual for the whole polis. The audience is not watching Joseph's initiation. They are undergoing a version of it alongside him.

Eleusinian Mysteries

The initiatory arc. Descent. Dismemberment. Return. The final act is designed to be felt, not explained.

Aboriginal Dreamtime

The past is not behind us -- it is underneath us. The didgeridoo drone is the sound of wholeness the atom split interrupted. The desert is haunted ground.

THE OPPORTUNITY

Five-act stage play in development. Treatment in progress. Designed for flexible staging, black box to large house. Seeking director and producing partners. Additional works: Oshunita (animated feature, screenplay complete, WGA registered), Yukon Wylde (one-hour drama), Playthings (one-hour supernatural crime series), Poseurs (prestige drama).

David J. Adams

Toronto, ON . davidjadams504@gmail.com . 604.376.1474 . www.greatvoyageurs.com

PLAY 2026 DAVID J. ADAMS