

## Revisiting the Dystopian Visions in *Not Not Not Not Not Enough Oxygen* by Caryl Churchill\*

Caryl Churchill'in *Not Not Not Not Not Enough Oxygen*'ında Distopik Görüşlerin  
Yeniden Değerlendirilmesi

Yeliz BİBER VANGÖLÜ\*\*

### Öz

Bu makale, elli yılı aşkın zamandır İngiliz tiyatrosunun en üretken ve deneysel oyun yazarlarından biri olan Caryl Churchill'in gelecek üzerine yazdığı ilk oyunu üzerine odaklanmaktadır. Churchill'in oyunları arasında, radyo için yazılmış olan *Not Not Not Not Not Enough Oxygen* (1971) tehlike altında olan bir geleceği konu alması açısından önem taşır. Yazarın diğer distopik oyunları gibi bu oyun da bir yandan her geçen gün daha fazla bilim ve teknoloji ile tanımlanan diğer yandan ise insan iletişiminin gitgide azalmakta olduğu bir dünyada değişen sistem ve hassasiyetleri sorgulamaktadır. Oyun, dönüşü olmayan bir felaket uzamı yaratarak aslında çağımızdaki pek çok çevresel ve insanla ilişkili soruna verilmiş erken bir yanıt görevini de üstlenmekte ve yazarın sonraki oyunlarında, üzerinde daha fazla durduğu küresel ısınma, hava kirliliği ve geri döndürülemez biçimde saflara ayrılmış bir dünya düzeni gibi sorunların önemine dikkat çekmektedir. Bu makale günümüz dünyasıyla ne kadar alakalı olduğunu göstermek üzere yazarın bu erken dönem oyununda ortaya çıkan öngörü ve hassasiyetlerinin yeniden bir değerlendirmesini yapacaktır. Oyun aynı zamanda aralarındaki bağlantıya işaret etmek ve yazarın tekrarla işlediği konuların altını çizmek amacıyla Churchill'in diğer distopik oyunlarının bağlamına yerleştirilecektir.

**Anahtar sözcükler:** Not Not Not Not Not Enough Oxygen, Caryl Churchill, distopya

### Abstract

This article focuses on the earliest future-oriented play by Caryl Churchill, who is one of the most prolific and experimental British playwrights writing for the stage for more than fifty years. Among the variety of Churchill's works, her radio play *Not Not Not Not Not Enough Oxygen* (1971) is most remarkable in its deep concern for a future at risk. This play, like Churchill's other dystopian drama, includes a questioning of changing systems and sensitivities in a world which is on the one hand defined more and more by science and technology and on the other less and less by human contact. By opening up a space of catastrophe on the point of no-return, it, in fact, serves as an early response to many of the contemporary environmental and human-related issues, and signals the playwright's concern for the cruciality of problems such as global warming, air pollution and a world irrevocably divided into camps—issues she deals with at more length in her later plays. This article, hence, aims to make a reassessment of the foresight and sensitivities dictated in this early play in an attempt to argue how relevant the play is in today's world. The play will also be studied within the context of Churchill's other dystopian dramas in order to display how it is related to them and to highlight the playwright's recurring thematic concerns.

**Keywords:** Not Not Not Not Not Enough Oxygen, Caryl Churchill, dystopia

\* This article is a revised version of a paper entitled "Dystopian Visions in *Not Enough Oxygen* and *The Skriker* by Caryl Churchill" presented at Stage the Future II: The Second International Conference on Science Fiction Theatre, held at Arizona State University, Tempe, AZ on 06-07 March 2015.

\*\* Yrd. Doç. Dr., Atatürk Üniversitesi, Edebiyat Fakültesi, İngiliz Dili ve Edebiyatı Bölümü, yeliz.biber@atauni.edu.tr

Long before starting her professional career in theatre, the British playwright Caryl Churchill had already identified diversity, experimentation and innovation as the ultimate goal of theatre. In a student essay, she wrote about the need “to find new questions, which may help us answer the old ones or make them unimportant, and this means new subjects and new form” (Churchill, 1960, p. 448). It is precisely this enduring awareness that completely frustrates any attempt at categorising a playwright like Churchill. She is never short of producing plays which, not only in content but also in form, surprise, unsettle and shock the audiences all over the world. In over fifty years, she has written some fifty plays for the stage as well as for the radio and television, and her drama has always transformed itself both thematically and technically somehow responding to the changing atmosphere of the times.

Regardless of what subject matter her plays may place under their curious lens and what problem or actual/potential threat they ask their audiences to confront, Churchill has often demonstrated a keen concern for the future.<sup>1</sup> She has tackled her concern for the future frequently in a critical manner reminiscent of Brecht that mingles a potential towards change with an almost tangible sense of disquiet and fear for the future. As Jackie Kay (1989) puts it, Churchill, at the same time, has the ability to “predict popular concerns before they become popular [and] to anticipate crucial issues” (p. 41). In *Top Girls* (1982), for instance, Churchill, a self-declared socialist feminist, questions the notion of success espoused by women in England of the 1980s. This success model, which was welcomed and reinforced by bourgeois feminism, was, however, built on Thatcher’s example and complied with a system defined by capitalist values such as individualism and opportunism. In *Top Girls*, the discrepancy between the invincible and successful image of the protagonist of the play, Marlene, and the disempowered status of her sister and daughter is underscored in a way that raises questions about the future of women at large and problematizes one of the tenets of feminism: sisterhood. At the end of the play, Marlene’s daughter, Angie, utters a simple word, ‘frightening’, which has, in the light of the play’s discussion, been interpreted as indicative of a dark future for women. The future Churchill displays in this play is particularly dark for those women who lack the ability to survive in a world where the patriarchal system now operates under the disguise of an ostensibly more emancipatory system altered by the liberal values attached to feminism. A similar discussion about the future is put forward in *Cloud Nine* (1979), another popular play by the playwright, that travels from the rigid constraints of the colonised 19<sup>th</sup>-century Africa to a rather flexible modern society familiar with the discourse of liberation movements in the 1970s. While displaying the differences between these two temporal phases, the play also suggests that patriarchal threats to both female and gay emancipation may still exist in the future albeit in different formulations.

In several of her other plays such as *The Skriker* (1994), *Far Away* (2000) and *A Number* (2002), Churchill has repeatedly expressed her concern for the future through exceptionally daring discussions, the fresh and usually defiant perspective she views the world around her and also through the innovative formal arrangements that have unceasingly challenged the spectators’ usual way of thinking and shaken them off of an unresponsive, disengaged state of watching a play. These plays include a questioning of changing systems and sensitivities in a world increasingly defined by science and technology and less and less by human contact. By opening up spaces of catastrophe on the point of no-return, they, in fact, respond to contemporary environmental and human-related issues such as global warming, air pollution and a world irrevocably divided into camps. In these plays, as an

---

<sup>1</sup> It is notable that *The Guardian*’s theatre critic Michael Billington’s list of five top dystopian plays includes a play by Caryl Churchill, especially when one considers the traditional male monopolisation of the science fiction genre. (See Billington).

implication of the level of disaster and change, Churchill also experiments with form and language, upsetting structural patterns and linguistic rules in her dramatizations of cataclysms.

This essay seeks initially to revisit the dystopian space of *Not Enough Oxygen*, Churchill's earliest play to imagine the future, and investigates the ways in which it serves as a cautionary piece for its contemporary audience. The futuristic space constructed in *Not Enough Oxygen* now, at least temporally, belongs to the past; therefore, reflecting back today's light into the past when the play was first written and produced, this paper will endeavour also to make a reassessment of the foresight and sensitivities dictated in the play in an attempt to argue how relevant the play is in today's world. Turning back the future-bound gaze of the play to look retrospectively into its dystopian future setting also allows for the materialisation of a ground for a discussion of other later dystopian plays by the dramatist. Therefore, my discussion of *Not Enough Oxygen* will also be related to Churchill's other dystopian dramas.

Within the corpus of Churchill's drama, the earliest example of dystopian depiction of the future can be found in *Not Enough Oxygen*, which was originally composed as a radio play and first broadcast on BBC Radio 3 in 1971. Set almost 40 years ahead in 2010 in Mick's one-room flat in a tower block, the play occupies itself exclusively with the destruction of London's ecosystem.<sup>2</sup> Mick is a sixty-year-old man and represents an experienced elderly person as opposed to the remaining two characters: Mick's son Claude who is a nineteen-year-old famous singer and "one of the last children born in the Londons" (Churchill, 1990, p. 51); and Vivian who is a thirty-year-old married woman having an affair with Mick and who, due to air pollution, keeps gasping for air and accordingly repeats many of her words.

As a post-apocalyptic setting, London is portrayed as rather murky, inhospitable and actually quite threatening. In this unwelcoming spatiality, the sky is always smoggy and the living species are getting extinct as exemplified by the rarity of birds in the play. It is a challenge to stroll outdoors, even to open the windows as the air is extremely polluted. "There's still meat in the Londons if you can pay" (Churchill, 1990, p. 51), but the disadvantaged majority live on rationing of food and water. The crime rate also seems to be quite high and the social structure different; the divide between the upper class and the lower class is all the more remarkable as the wealthy minority enjoys the privilege to live in cottages in the park while the majority of Londoners has to live in tower blocks away from what little is left of natural surroundings.

The extent to which class distinction has arrived in this representation of London is revealed in the words of naive Vivian: "The grass. The grass in the park the grass can be seen over the over the heads of the crowd and fenced off so you can see see some because of course where the crowd walks where the crowd walks it's just mud." (Churchill, 1990, p. 40). The grass in the park apparently serves as a sightseeing attraction for the underprivileged, stuck both literally and metaphorically in mud. The fact that the grass in the park can only be seen over the heads of the crowd as if they were at a concert or show trying to catch a glimpse of a celebrity testifies to the inaccessibility of nature, or rather the irreversible break between the human beings and the nature. It also signals

2 *Not Enough Oxygen* was, perhaps, a response to the 1952 and 1956 killer fogs in London which resulted in the death of thousands. However, Churchill notes in the introduction to her *Shorts* that reading the play twenty years after she wrote it, 'it's more obviously relevant now than it was then'. (See Churchill, 1990, p. i). Churchill also suggests that the play is "sort of to do with the Vietnam protests at the time". (Cited in Itzin, 1980, p. 281).

a sense of longing for the past as grass has apparently come to be a historical relic presented to the public behind the fences, reminding them of the good old times and thus, warning the audience about the future risk of living in a ruined ecosystem.

Not only the human being's contact with nature but even the most intimate of relationships is rendered problematic in the decadent world created by the play. At the beginning of the play, Mick and Vivian await Claude who is to visit his father after a gap of five years, and Mick looks very eager and excited about this visit. Soon enough though, it becomes clear that his excitement is also triggered by his scheme of asking for money from his pop star son in order to move to a cottage in the park. Not completely deprived of paternal feelings, however, Mick expresses his affection for Claude when his son appears on television: "I kneel down and put my mouth to the screen. Father and son counts even today. Then of course I find the picture has changed. I'm kissing an announcer or a tank." (Churchill, 1990, p. 41). Mick's failure to express his fatherly love in a world where technology has taken over is disclosed through the irony of kissing the TV screen rather than the face of his son. The shift from an image associated with love to an image of a stranger who is supposed to speak in prescribed words or worse yet to an image of war implies the impossibility of retaining familial bonds and affectionate feelings when the world around has become hostile, and living, merely a matter of survival.

In this urban scene of dystopia, most citizens also live in total submission to the governmental rules. Vivian, for instance, explains that she cannot think of having a baby without the governmental permission as it is a privilege reserved only for those who can pay for a license to have one: "Babies are always always pretty and make you want want one if you see if you see a baby I want one but they shouldn't evade I've never dared never dared evade the regulations." (Churchill, 1990, p. 49). The government obviously exercises absolute control over the masses. There is, however, a group of antagonised people known as fanatics who actively engage themselves in heavy protests to manifest their anger and desperation against this totalitarian authority. These fanatics evoke feelings of fear and insecurity in public, which can best be observed in Vivian who is ironically scared more of the fanatics than the ruined ecosystem causing a failure in her respiratory system. Fanatics are to be feared or so it seems because even the relatively less fainthearted Mick expresses his alarm when Claude tells him that he walked to his flat: "But to walk in the Londons. The air. The danger. You'll meet fanatics out in the open like that. They kill you." (Churchill, 1990, p. 46). At this point in the play, Mick is completely unaware that Claude himself has decided to join the fanatics and has come to see his father one last time before his suicide protest in the evening.

Linguistically, the dystopian universe of the play is established straightaway with conversations running between Mick and Vivian. The playwright skilfully connects the natural catastrophe in the play with the use of language reflecting the damaged nature in the linguistic realm. For example, the very first speech of the play also contains its unusual title. Vivian says: "Said I said what's the no point giving us faster lifts if there's not not not not not enough oxygen." (Churchill, 1990, p. 39). Repetition of some words in this speech, especially the stressful repetition of the "nots" seems to point to a system which is negated, turned upside down. Another remarkable aspect of the use of language in this speech appears in Vivian's unusual question, "what's the no point of", which contains both the question "what is the point of?" and the answer that "there is no point" indicating the idiocy of our priorities in a world irrevocably destroyed. As advanced as it may be, technology, symbolically represented by faster lifts in Vivian's speech fails dreadfully against the lack of the most vital substance on earth.

The shortage of oxygen signifies the incapacity of nature to accommodate the human beings who have, in their turn, relentlessly damaged the biosphere. Confined at home, Vivian talks in short breaths with the help of oxygen sprays, which reveals itself linguistically in repetitions, and in a flux of imperfect sentences. The linguistic disruption occurs as a result of the displacement of the human being from nature, a condition highlighted by the clash between the human organism and the oxygen spray that, absurdly, substitutes for natural air. The lack of oxygen in physical terms is surely a sign of catastrophe foreseen; yet, initially, this prediction is conveyed through deficiency of expression in language, as there is ‘not enough oxygen’ to transform the concepts into vocalised words.

In addition, there is a gap between the signifier (sound-image) and the signified (concept), because the reference point of the signified—nature in this case—has been damaged and that damage is reflected in the characters’ use of language. The damaged physical world and its associated concepts can only be filtered in the realm of language through dislocated vocal registers.<sup>3</sup> This is expressed pictorially in the pieces of the jigsaw that display the sky and cannot be fitted on their boards because, damaged as it is, the sky does not relate to the same linguistic and visual code as it did in the past. The incomplete jigsaw puzzle symbolically points to the impossibility of living in “a drastically dysfunctional world, from which there is little escape” (Roberts, 2008, p. 29). Vivian cannot complete the sky on the jigsaw while Mick, who is thirty years older, is apparently ‘good at it’ (Churchill, 1990, p. 55) as he can visualise it in his memory. In contrast, the colour blue does not match the younger Vivian’s concept of sky, and this struggle is linguistically expressed in repetition when she says that ‘all those blue blue bits of sky – as if sky was blue-all look the same’ (Churchill, 1990, p. 55).

The conspicuous selection of the characters from different generations indeed allows for several different vantage points from which to view the dystopian universe of the play as each character responds to the miserably deteriorated world around them in their own distinct ways. While Mick is rather pragmatic with a strong instinct for survival, not sensitive to the others’ misery, nor easily moved or aroused to strong feelings, the young Claude, as evinced by his selfless act of donating all his money to strangers and his decision to commit suicide, is just the opposite and Vivian, much like Mick, represents a position of acceptance but she seems to adopt this submissive attitude more readily though fearfully. Among these three characters, Mick’s is the most curious position as he is the only one in the play that bore witness to the early development of this catastrophic world. Nevertheless, his capacity to draw comparison between the past and the present does not have any viable outcome. Upon learning that Claude is planning a suicide protest, Mick lectures him about the past:

Do you think no one was starving then? In the sixties, seventies, eighties? Do you think there weren’t any wars when I was a young man? You’re not the first person to see horrors. We learnt to watch them without feeling a thing. We could see pictures of starving children and still eat our dinner while we watched. That’s what we need to survive (Churchill, 1990, p. 51).

The play presents this recklessly dismissive attitude that belongs to the past, and noticeably to our present as the exact reason behind the natural destruction and inhumane conditions of living in the future. Belonging to a past generation Mick has apparently learned to survive no matter what; yet, his son, who was born into an already destroyed earth, cannot cope with the impossibility to change the world. The remarkable difference between the old generation and the young is once more emphasised highlighting the self-absorbed attitude of the former when Mick says to Claude, “I could talk

3 Vocalising natural destruction is vitally important in *Not Enough Oxygen* as it is originally a radio play.

about dying when I was young... Now I'm going to die soon enough. I only need a little pleasure." (Churchill, 1990, p. 52). Ludicrousness of pleasure-seeking in a world, which is far from even offering clean water and air, is accentuated as the ultimate case of collapse of humanity brought about by a fatal combination: indifference to social and environmental problems and too much concern for self-interest.

While the clash between the attitudes of the father and the son is noteworthy in laying bare two perspectives exemplifying personal differences as well as generation gap, Vivian's position remains central, though problematic, to the question of moral responsibility. As the attitudes of the father and the son are sharply polarised, the naive Vivian's viewpoint on the chaotic state of London becomes even more important as she is the only other remaining character and the only woman to have voice in the play. As a character born in 1990, she seems to have better adaptation skills compared to Claude, which is exemplified in her willingness to engage in small talk at the beginning of the play; her recurring efforts to sugar-coat harsh facts such as when Mick is worried that he looks old, Vivian says Claude can only hope to be as handsome as he is when he gets old (Churchill, 1990, p. 40-41); and even more so in her determination to survive. At one point in the play she gets very distressed though, as she suspects that Claude has come to kill them when she realises Claude is not the celebrity she has hoped to meet but a fanatic:

I knew knew always knew fanatic fanatic would come and kill, always saying millions dying war hunger war every day so we kill die [...] blowing up blocks shooting self burning self shooting own family or strangers strangers in street on the news and I switch off I switch I switch off but now I can't and I'm glad glad no more waiting so do it kill me now and get it over over get it over. (Churchill, 1990, p. 52).

It is striking here that vocalising disasters such as hunger or people dying in wars is an act associated with fanatics for standardised behaviour requires one to ignore such facts and switch off the television. This case of utter dismissiveness seems to be adopted by the majority of Londoners. From that perspective, although Vivian finally discloses her secret desire to "get it over", it is clear that both Mick and Vivian are portrayed as the examples of the majority whose inertia and lack of assuming responsibility for future generations contribute to what has become a disastrous world order

At the end of the play, when the motive behind Claude's visit is finally revealed, and he declares that he donated all his money and properties, Mick tries to dissuade him from his plan by portraying a pleasant picture of the future for him. His plan, however, ironically includes a vision of Claude making millions "a hundred times over" (Churchill, 1990, p. 53). As a final attempt, he resorts to encouraging hope in Claude by declaring that he saw a sparrow, an extinct bird, in London where "there were still some birds in the eighties" (Churchill, 1990, p. 44) but not anymore. Yet, determined to exercise his volition, Claude does not even hesitate for a moment to reconsider his suicide plan and leaves. Churchill stated in an interview that in *Not Enough Oxygen*, as with her other radio plays, she "focused on the awfulness of everything, rather than the possibilities for change" (Thurman, 1982, p. 54). Accordingly, against the image of the sparrow, which to Vivian is "a good a good-luck sign good luck for us" (Churchill, 1990, p. 44) is set the suicide of "one of the last children born in the Londons" suggesting a very strong sense of hopelessness for the future.

Re-examining the dystopian universe of the play more than forty years after it was first broadcast on radio, one finds it as relevant as Orwell's dystopia par excellence *Nineteen Eighty-Four* (1949)

even though the future the play travels to, that is the year 2010, has now comfortably become the past. Written as a small piece for the radio, the play lacks the detailed exactitude of explanations concerning the so-called scientific and social developments that paved the way to such urban destruction, which is more easily found in its dystopian equivalents such as Orwell's masterpiece or Aldous Huxley's *Brave New World* (1932). Nevertheless, by keeping the background story practically dim and avoiding detailed explanations, Churchill seems to imply that material reasons behind such deterioration of life may vary, which means providing specific information may very well rule out a more important universal message: that public interest must always be glorified against the personal. This message is particularly underscored through the careful selection of the few characters the different attitudes of whom connect the personal to the political at once.

The playwright creates an economical but plausible dystopian space in which the extent of degradation is indicated by the absurdity of the two main characters' persistent hopefulness about their future in a world where oxygen sprays and suicide-bombers have become daily facts. In Churchill's simple creation of cottages in the park, one also finds a tragicomic outcome of industrialisation and ultimately of capitalism: the reckless destruction of nature to construct concrete buildings onto which nature is superimposed in the form of parks, other green spaces and water ponds in order to lure buyers. Moreover, contemporary debates over human population control, the bulk of writing produced about this matter and the actual practices towards reducing the population in some countries like China or India are a testament to Caryl Churchill's insightful dystopia.<sup>4</sup> Environmental pollution, which, in the play, takes the relatively simple form of air and water contamination, is not problematized beyond an occasional indication of their lack or dirt; however, urbanisation and population growth that followed the industrial revolutions, which historically surface as the two main factors behind environmental crisis today are contained in the universe of the play as it takes place in an urban setting where one needs license to have children.

Churchill's deeply unsettling predictions about the future have more or less become everyday realities especially in the light of pressing issues like global warming, Asian air pollution affecting the rest of the world or human-induced habitat degradation which endangers the animal and plant species. Scarcity of natural resources is becoming more topical on a daily basis. The Food and Agriculture Organisation of the United Nations, for instance, predicts "that by 2025, 1.8 billion people will be living in countries or regions with absolute water scarcity" (Ruz, 2011). The world transforming into an enemy in the hands of human beings is a subject dealt with more profundity of thought and material in Churchill's *Far Away* which follows a central character, Joan, from childhood to maturity only to find her in the last act of the play, in the midst of a war wherein not only nations but everything in nature such as the wind, the light and the animals partake. In this rather short but poignant last act of the play, the feeling of fear and helplessness when one is entrapped in a hostile world strongly emanates to the audience.

Entrapment is also suggested at the end of another dystopian piece by Churchill, *The Skriker* in which a character finds herself in the future where she meets a deformed girl who is apparently her great-great granddaughter. There, she is exposed to wordless rage from her great-great granddaughter who seems to blame her for contributing to the catastrophic conditions of her times. Serving as a pre-

4 Elaine Aston notes with regard to population control the female children abandoned to orphanages in China as a problem already in the 1990s.(See Aston, 1997, p. 111)..

monition, Lily's condition in this engulfing future world discloses a heavy judgement on the human kind. This immense feeling of entrapment in a catastrophic world was already visible in Churchill's realm of imagination while creating a dystopian space in *Not Enough Oxygen* as observed in Mick and Vivian's avoidance to go out unless necessary and their confinement to a very small flat in a tower block.

The dystopian space Churchill formulates in *Not Enough Oxygen* discloses an ontological agenda, one which questions the human existence and identity in a world which is damaged by human activity and which, in its turn, cannot accommodate humans. In one of her later plays, *A Number*, Churchill deals with this uneasy relation between human identity and scientific progress by focusing on human cloning. In this play, Salter, much like Mick in *Not Enough Oxygen*, encounters his son B1 (the original son Bernard) and the clones B2 and Michael Black; through these encounters, the family story unfolds, and authenticity and to what extent it relates to human feelings surface as questions that need to be tackled in a world defined no longer by the human element, but conversely, by the lack of it.

Indeed, with regard to this human element, one common aspect of all the dystopian plays of Churchill (and perhaps most dystopian fiction) is that they offer their audiences recognisable slices of life depicting the way things used to be as opposed to the new world order they create. The first scene of *Far Away*, for instance, introduces the little girl Joan scared of a scene she has witnessed at night and seeking consolation in her aunt, which initially strikes one as a familiar scene of affection but soon turns awry. This switch from the ordinary to the bizarre culminates when the play comes to an end in Joan's aunt's house (where the play also begins); the world has become totally incomprehensible with animals and natural forces taking sides in a third world war, and destruction has extended beyond hope.

In Churchill's dystopian plays, the human element is always present in the form of love and affection, lurking behind the horrible conditions of the new world she imagines. Her utterly horrifying portrayal of the future in *Not Enough Oxygen* is no exception to this rule; the caring relationship between Mick and Vivian testifies to the persistent ability to maintain humane feelings in a world where human life has been reduced to the degree of mere survival. This may signify a note of hopefulness as the ability to love and care for others seems to prevail despite the self-centred attitude encouraged by the survival instinct that takes precedence under such threatening conditions. However, since the human element appears to be shrouded with a more tangible sense of disaster, it could also be a warning about how humane feelings may be overshadowed by the stark realities of a catastrophic landscape. Either way, Churchill wrote *Not Enough Oxygen* in 1971 to demand immediate attention to deter an unwelcoming future which has, to a certain extent, come true in less than half a century.

## References

- Aston, E. (1997). *Caryl Churchill*. Plymouth: Northcote House Publishers.
- Billington, M. (February 19, 2014). Never Mind 1984: Michael Billington's Top Five Theatrical Dystopias. *Guardian*. Retrieved December 18, 2015 from <https://www.theguardian.com/stage/2014/feb/19/top-five-theatrical-dystopias-1984>
- Churchill, C. (1960). Not Ordinary, Not Safe: A Direction for Drama?. *Twentieth Century*, November, 443-51.
- Churchill, C. (1990). *Shorts*. London: Nick Hern Books.
- Itzin, C. (1980). *Stages in the Revolution: Political Theatre in Britain since 1968*. London: Methuen.
- Kay, J. (1989). Interview with Caryl Churchill. *New Statesman & Society*, 2.46 April 21: 41-42.
- Roberts, P. (2008). *About Churchill: The Playwright and the Work*. London: Faber and Faber.
- Ruz, C. (October 31, 2011). The six natural resources most drained by our 7 billion people. *Guardian*. Retrieved December 12, 2015 from <https://www.theguardian.com/environment/blog/2011/oct/31/six-natural-resources-population>
- Thurman, J. (1982). Caryl Churchill: the Playwright who Makes You Laugh about Orgasm, Racism, Class Struggle, Homophobia, Woman-Hating, the British Empire, and the Irrepressible Strangeness of the Human Heart. *Ms*, May, 52-57.