

Bill Cain's 9 Circles: A Study of the Veiled Truth of US-Iraq War

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Abstract

Human beings have a rational pursuit for the elusive truth within the framework of their own civilization, whose essence is "the orderly quest for the truth". Since its breaking out, there is a burning desire to know more about the Controversial truth of US-Iraq War (2003-2011), and no doubt such search will be never-ending in the history of humanity, due to the great traumas that accompanied it.

In *9Circles*, Cain dramatizes the deeply rooted issues of war inflicted trauma and the major scandals of Us Iraq War that is judged by law as a kind of violence that violates human rights.

This paper aims at exploring Bill Cain's attempts to dramatically unravel the truth(s) of US-Iraq War. The aim behind such exposition is to raise an awareness to the tragic nature of this war, and to warn against taking what is said in media or by politician at face value.

As his aim is the exposition of truth(s), Cain prefers to use a documentary style that is based on presenting facts and material collected from media, books, and news coverage.

This study aspires to be a real contribution to a growing field of study that is concerned with the Middle East in general, and Iraq, in particular.

Key Words: Truth, US-Iraq War, Cain, 9 Circles, tribunal drama.

دوائر بيل كاين التسع: دراسة للحقيقة المحجبة للحرب الأمريكية العراقية

مثال مدلول جلاب

جامعة الكوفة

الخلاصة

للشعر سعي عقلاني للحقيقة البعيدة المنال في إطار حضارتهم الخاصة، التي يتمثل جوهرها في "البحث المنظم عن الحقيقة". منذ قيامها، هناك رغبة ملحة في معرفة المزيد عن الحقيقة المثيرة للجدل في الحرب الأمريكية العراقية (2003-2011)، ولا شك في أن مثل هذا البحث لن ينتهي أبداً في تاريخ البشرية، بسبب الصدمات العظيمة التي رافقها.

في 9 دوائر، يستعرض كاين القضايا العميقة الجذور المتمثلة في الحرب كالصدمة والفضائح الرئيسية لحرب الولايات المتحدة التي يحكمها القانون كنوع من أنواع العنف التي تنتهك حقوق الإنسان.

تهدف هذه الورقة إلى شرح محاولات بيل كاين لكشف حقيقة (حقائق) الحرب الأمريكية العراقية. والهدف من وراء هذا التوضيح هو زيادة الوعي بالطبيعة المأساوية لهذه الحرب، والتحذير من أخذ ما يقال في وسائل الإعلام أو من قبل السياسي بالقيمة الموجهة. نظراً لأن هدفه هو عرض الحقيقة (الحقائق)، يفضل كاين استخدام أسلوب وثائقي يستند إلى عرض الحقائق والمواد التي تم

جميعها من وسائل الإعلام والكتب والتغطية الإخبارية. تتطلع هذه الدراسة إلى أن تكون مساهمة حقيقية في مجال الدراسة المتنامي الذي يهتم بالشرق الأوسط عمومًا والعراق بشكل خاص.

الكلمات الدالة: الحقيقة، حرب العراق، كايين، 9 دوائر، دراما المحكمة.

Cain's *9Circles* which has been described as a critique of US involvement in Iraq,¹ is a theatrical embodiment of Daniel Edward Reeves crime which is a kind of dramatic response to 2006 war crimes of the 101st Airborne Division PTC Steven Dale Green, who was convicted in Federal court in 2009 due to his raping and killing of a 14-years-old Iraqi girl and murdering her family during his military service in Iraq in 2006.² The title *9Circles*, which refers to the nine circles of hell in Dante's *inferno*, was meant to be listed in the tribunal theatre that presents the central character through a limbo of military tribunals.

Tribunal theatre came to the fore in 1994 during the performance of Nicolas Kent's "Tricycle Tribunal plays" that were distinctively "based on verbatim reconstructions of public inquiries".³ Kent's plays are well known for the major tribunal aspect. Moreover, this new performance of tribunal drama was distinguished by its new project of bringing the perspectives of the human rights, activists, lawyers, young leaders, and outlaws beside that of the artists. And the connection of such wide scope of perspectives and aspirations created a profound impact on community.⁴ In a direct address and an exposed theatricality, the characters in the tribunal drama introduce a criticism that reminds the audience of their collective (in)humanity.⁵

Tribunal theatre, as it was defined by Kevin Jackson, "as a devised verbatim work"⁶ while according to Chris Megson: "[It] mobilizes extant traditions of documentary performance inherited from Peter Weiss and others whereby the text is edited more or less verbatim from transcripts of the official inquiry."⁷ Bill Cain's *9 Circles* is a good example of this theatre.

In *9Circles*, the audience are invited to follow the central character, Daniel Reeves, through a series of tribunals/circles that treat Reeves as a "case".⁸ Reeves, the disturbed 19-years-old who stands his trial with the image of a highly loyal soldier whose words of oath of loyal service to US cannot be out of his head: "REEVES: Sir! I took an OATH"⁹ He is so confident and rigid, reveals various truths concerning US-Iraq war through his celebration of his individual traits as a powerful US soldier, who disregards people's blood. Killing honest Iraqi people is something that does not bother him, and this is something good and suitable for the course of events after the invasion of Iraq in 2003:

REEVES: Sir, we came here to kill people, sir.

LIEUTENANT (*gung ho*): Soldier, we came here to help build a nation. That is our mission. Operation Iraqi Freedom. (9C: c.1,256)

Reeves comments on the Lieutenant's speech ironically, that there is no need to bother ourselves with the death of people in war, since all people are supposed to die sooner or later. So, there is no need to feel sorry for the death of Iraqis. "REEVES: That doesn't bother me. Sir. People are *supposed* to die, sir." (9C: c.257)

It is quite obvious that Reeves utters the truth concerning the behaviour of US soldiers in US-Iraq war, but the American young female lawyer tries to twist the truth and prove that what is published in media concerning Reeves' crime is not true and he is not guilty:

YFL: I am a real lawyer....Well. To tell you the truth- Mr. Reeves, all you have to do tomorrow is watch for me to nod my head and, when I do, say in a loud clear voice- Not Guilty. (9C:c.2,261)

"Not Guilty" is the statement that is supposed to be uttered by Reeves in his court next day, and it seems to be the only job that is supposed to be fulfilled by this Public Defender in this second circle. "YFL: Mr. Reeves, say "my fault" to the judge tomorrow and you will make me look like I didn't do my job like I didn't defend you." (9C:c.2, 262) This Public Defender feels that she cannot bring herself to deal with Reeves. He has to be handed to another lawyer next day, so he is no longer her responsibility. She discovers that she cannot convince him of the horror of his crimes in Iraq: killing an Iraqi man, a woman, and a child:

YFL: *Daniel E. Reeves, did, with malice aforethought, unlawfully kill a person, an Iraqi man by shooting, an offense punishable by more than one year if committed in the special territorial jurisdiction of the United States, all in violation of Title 18, Section 7 and 3261(a)(2). An Iraqi woman....like I said- I've never been through this before. (then)3. On or about March 12, 2006- Daniel E. Reeves did unlawfully kill-an Iraqi child. (9C: C2,263-4)*

YFL enumerates various crimes that had been committed by Reeves in Iraq and she presents him as "a monster of warfare. She discusses his criminal behaviour objectively to highlight other aspects. Reeves who "is not ready to face the truth of his crimes yet"¹⁰, utters the real truth of war:

REEVES: Guilty... kill people?...THAT'S WHAT I WAS SUPPOSED TO DO....That we're at war. You know that? (9C: C2,263-4)

Such question "You know that?" has been directed to the audience who have to realize the truth of war that is described by Hugh Rorrison: "War is just business, but with blood instead of boots".¹¹

This second circle is about finding out what Reeves has done in Iraq, so the young female lawyer, who does the role of Public Defender closes this circle with a true story of the horrible crime that brings Reeves to the military tribunal:

YFL(*this is hard*): Well-it says Private Daniel Reeves and several of his squad mates- currently in the brig in Iraq-went to a house. There Private Reeves herded an Iraqi man, woman and child into the bedroom where he shot and killed them. Then he went into the living room where two of the soldiers were holding a woman down and he raped then killed her. Afterwards, they set her body on fire.

YFL(*to audience*): CIRCLE 3- A HOLDING CELL-PRIOR TO TRANSFER TO FEDERAL PRISON. (She exists.) (9C:c.2-3,265-7)

In carrying the title of the circle on the label, Cain adopts one of the anti-illusionist devices that he brings to service in order to keep the audience on their metaphorical toes.

Cain employs the Brechtian boards, streamers, and the reflection of scenes titles on the screens or printed on a half-curtain. In brief, Cain follows Brecht's style and turns Cain's stage of *9 Circles* into a court hall.¹²

Cain relies on the Brechtian technique of alienation in order to tell his audience "that wasn't a play, it was an experience!"¹³ It is a true experience, a real one, that is documented in various types of media as a capital crime. The crime that leaves a stain on the United States image as it is stated by the President of the United States on July 4, 2009:

ARMY ATTORNEY: July 4th - the President of the United States went on television and spoke to the nation about you.... He said 99.99% of America's fighting men and women serve with honor. You were a dishonorable exception. They meant you're guilty, Mr. Reeves. Of capital crimes. (9C:c.3,268)

In this third circle, Cain lets Reeves be visited by a strong, arrogant, and powerful Army Attorney "who stands for everything right within the United States"¹⁴ in order to highlight that Reeves does not represent the true image of US army; he is an exceptional case. He is the Texas naughty boy, who has grown up with his mother in a single-parent home.

The Army Attorney presents Reeves' past in order to help audience reclaim his present and future. As a fact, he is angry and so aggressive with Reeves, not only because of the horrible immoral crimes that are committed by him, but because his crimes "made [Americans] feel the pain of the enemy... and the military people will feel this war is a brutal misuse of resources". (9C:c.3,273) Reeves becomes the central point for the wrath of many nations: "He is 'the' enemy, both foreign and domestic"¹⁵. Hence, Army Attorney, who represents the seeming glittering image of US army, is afraid of the consequence of the public announcement of Reeves' military crimes in Iraq, since such events may motivate the Federal military court to question the necessity of US-Iraq war, and to dig deep in its real reasons and the accurate answers for the following questions that had never been asked before: is it worth? Is it just war? And who has to pay?

ARMY ATTORNEY: There is a question about the war that should have been asked before this war began...

REEVES: The war? Is it worth-? (*offended*) WE WERE ATTACKED. People- people got KILLED...OK, three thousand. THREE THOUSAND AMERICANS GOT KILLED. *Somebody* has to pay. (9C:c.3,273)

Despite the great wave of wrath that is caused by him, Reeves still expresses his loyalty to US army, which represents his own life. Reeves whose "crimes could end a war" (9C:c.3,274), listens to the Army Attorney's view and then describes US-Iraq war as a violent act not war: "REEVES: I'm not even sure this is a war. I think it's just a violence" (9C:c.3,274)

Describing US-Iraq war in 2003 as a mere violence is repeated again in circle six by SHRINK. The latter uses the word violence, since she feels the US-Iraq war was not a just war and it is a mistake done by Bush and his coalition forces. In an indirect way,

Shrink wants to attract the attention of the audience to the violation of the standards and the norms of just war.¹⁶ US- Iraq war is a big mistake that is committed by “an idiot”:

SHRINK: Confidential? (a nod from Reeves) I don't think this is a war.

REEVES: No?

SHRINK: I think this is just- violence.

REEVES: Wars are violence...SHRINK: What do you think?...

SHRINK: I think this is just a mistake.

REEVES: A mistake?

SHRINK: We invaded the wrong country and –ever since--everything's fucked up. And the puzzle is – once we knew it was the wrong place, why we didn't pull out. That's what I think of this fucked-up war.

REEVES: So--you think he was an idiot, right?....Cause he thought he was over here fighting for his country. But this is all just a big mistake, right? (9C:c.6,294-5)

This question is directed to the audience and to Shrink, Reeves' companion in this circle. Shrink represents the new image of 'manly woman'. The female who behaves like a man in her dress, conduct, and mannerism. She is the character that swings between womanhood and manhood. She can be a woman in a man's world and can also realize the truth of man. She understands Reeves' trauma objectively, and she meets his own views, that's why she describes war in the same truthful way, that it is “violence”. She thinks Reeves is not an exceptional case, he is like anyone who participates in a big mistake. Actually, this circle is important since it helps the audience see “what lead to the crime”.¹⁷ They become familiar with the story of the death of his friend, Sergeant Ortiz, who has died in a violent attack in Iraq:

REEVES: They grabbed Sergeant Ortiz. Held him on the hood all the way back to base.... I think I've *always* wanted to kill everybody. Him dying just makes me think I'm finally going to do it.(9C:c6,295,301)

The quote above can yield many interpretations concerning the understanding of Reeves' character and his motivation for crime. Shrink becomes so close to Reeves that he calls her ma'am and tells her frankly what is going within him. He admits that he is a killer “Yes, ma'am. I have killed.” and asks her to help him “MA'AM. HELP ME”. He assures her that he has felt that he is part of his friend Ortiz, so he has to avenge him. She really helps him to comprehend himself and to realize the truth of his crimes. Now, he is able to stand between the Defence and Prosecution of his trial in circle 7.

According to the Defence, Reeves is a victim of war trauma and his tragic past. Moreover, he cannot be punished for a crime for which no evidence is available. He wonders how the crime can be proved and the accused to be condemned with the lack of the corpse, weapon of crime, sample of DNA, even with no sample of her cotton dress. Law depends on evidence and authentic documents, and not on a photograph and video that have been displayed by Al-Jazeera channel.

DEFENSE: OK. Let's investigate the crime. Starting with the murder. (*Then*)
Let's look at the weapon. (*He looks around. Finds none.*) We cannot. (*Then*)
Let us investigate the rape. Let' examine the DNA evidence. (*He looks*

around. *Nothing.*) None...OK, then. Let's- Let's take a look at the cotton dress. *(then)* No dress? *(To the PROSECUTION)* Do we even know if the dress was cotton? *(A moment. Then-)*

PROSECUTION: There are photographs.

DEFENSE: Without a single bit of evidence to back them up- for all we know they could have been taken on a studio back lot. *(Then)* Strange trial in which there is absolutely no evidence....If we had not been there, it would not have happened. (9C: c.7,306,8)

The Defence utters the truth that has not been accepted as a justification by the Prosecution who insistently answers: "the war is not on trial here".(9C:c.7,308) The Prosecution is strong, intelligent and powerful character, but this woman lawyer cannot escape out of her feminine passion and motherly position. She is the objective voice of justice and the defence for the young dead daughter and her family, who have also died. The Prosecution represents the power of law, which is "a young girl's last line of protection".(9C:c.7,309) So, for the last time, she asks Reeves to utter the truth and say whether he is guilty or not: (9C: c.7,8,308-9)

Reeves who likes to show off his power and strength, now appears a weak person whose inner true human nature is touched by the Prosecution's question, whether he is guilty or not. Reeves who suffers from internal conflict, realizes the true meaning of life and gets a lesson from his experience, which becomes his own story. He admits his crime which might not have been committed, if he has had a daughter:

REEVES: I had my war. It was a learning experience....This is my story. I did it. I raped her and killed her family. I wish I didn't but I thought about it and I honestly don't see how anything could have been different. I don't have a daughter. I regret that. I think I could've given better than I got, but I learned how a little late. (9C:c.8,309,10)

REEVES is still very young, and now he is sentenced to death as he expects, by an injection of potassium chloride into his body. He welcomes death with full courage as he now believes in his guilt and also as he becomes conscious of the truth of life, that all who live must die. "REEVES: People are supposed to die. Die." (9C:c9,311)

It is also too late for the audience to discover the truest self of Reeves in the last circle in the play "Inferno". Reeves is conditioned to be in the evil web of war, but within him, in the self-protective layer, there is a young passionate man, who is eager to learn. He says: "I am not smart, but I can learn".(9C:c.2,262) He has learnt but he keeps on trying till the last moment in the play where the audience learn his true nature.¹⁸ Reeves breaks the fourth wall and addresses the audience directly asking their own interaction. In this circle 9, as it is stated by the critic Alexandra Bonifield "the audience became less of a non passive entity and more of a judicial summoning on the role of Daniel Reeves".¹⁹ Reeves asks the audience to help him as he remembers the young girl screaming, crying, and her word "Sa'dny" (9C:c.9,312):

REEVES: *(To audience -)* Help me.
(No one moves)

Don't cry. She cried. Don't go like screaming and crying. Eyes, soldier. He saw. In me. Something. (*Beat.*) She saw. Lifted her head and saw. Saw me come in. last person in the world. Sa'dny. She said Sa'dny. How am I supposed to know what that meant. (*His own pain.*) Christ help me. Help. Me. (9C:c.9,312)

In this circle, the audience that takes the position of the psychoanalytic interpreter, are invited to see the true state of the American soldier, who serves in Iraq. "The audience peeps into the heart, mind and soul of the soldier and sees him as a military system pawn and scapegoat as well as an agent of evil".²⁰

Reeves is in a great conflict in his action and his feeling, as well. He can neither judge his actions nor their reasons. He is an unstable character, as it is explained by Cain in his interview:

Admittedly unstable character, but [Reeves's] an exception to some rule. I think for all of us stability is tenuous. An accident, a death, a trauma, even sudden success can knock us from our mornings very easily--and this can be for good or for bad.²¹

Reeves remembers the exact details of the crime. He calls back the reaction of the girl at the moment of rape. He remembers her eyes. It is not easy for a man to meet the eyes of his victim, soon he will feel his pain. He addresses the audience and asks them whether they can put the head down and commit the crime and neglect the tears and the cry of pain:

REEVES: She fought. Fought me. Looked in her eyes. Her eyes. Saw. I knew. Can't now. People watching. Got to do it. Put your head down and do. Head down. Eyes closed. But I knew. Knew then. Right away. No. (9C: c.9,312-13)

"No" is the word that is supposed to be said by Reeves to his inner bestial nature. He has to say 'no' to his dark and cruel instincts. He has to say 'no' to his satanic power that stimulates him to commit this crime. Just, at this moment, Reeves wakes up and listens to the girl's words within his psyche. He clearly remembers her last words:

REEVES: (*She speaks*) "Ana ayaz a'sh" "Ana ayaz a'shhhh" And I thought no... No, it's better this way... This is it. This is death. (*Against his will- her voice-*) Ana Ayaz A'sh Oh, God. Let. Me. (*Blackout. A breathing out of a spirit into the darkness.*)(9C:c.9,314-15)

From this darkness, Reeves starts his journey into light, the light of discovering the true self. Reeves who is described by PASTOR as "a traumatized victim who has been touched by Satan"(9C:c.4,278) passes the nine circles of hell. Reeves gets the light as soon as he understands his dark crime and realizes his true being, and this is the core of the play whose author, Cain, states the following:

The play is about discovery of self. This soldier who was the key figure in a truly horrendous war crime has to confront what he did, by doing that it becomes a play about us as a people.²²

So *9Circles* is a play of character. It is the play of Reeves, who, while the circles progress, is accompanied by characters, who personify the symbolic beings in the

American societies whether the military or the civilian: Lieutenant, Public Defender, Army Attorney, Pastor, Civilian Lawyer, Shrink, Defence and Prosecution. He meets them as he is trapped in military tribunals, therapy sessions, and jail cells during his journey through the nine circles, till he reaches the last one, 'Inferno'. In this last circle, Cain passes over the dramatic territory to weave the classical roots of sin with a new war trauma to spin a new 'Inferno'.

Cain follows the steps of the 14th century Italian poet Dante in his creation of a hero who unwillingly tells his journey story through a mysterious world. Both heroes have a company as a guide in their ultimate move towards the light. Moreover, Shrink does the role of Beatrice, as she guides and helps Reeves in his journey of self-discovery: "She eliminates his own sins as he comes to know himself through his passage through hell into light of truth".²³ Reeves achieves purgatory out of his waiting that creates a new concept of hell, as in the following comment by Lauren Whalen:

Many would argue that purgatory is synonymous with waiting, while hell means eternal, brutal punishment. But the act of waiting itself remembering what you'd rather forget, questioning what went wrong, is its own kind of hell, especially when you're not sure how you got there in the first place.²⁴

The truth is that Reeves dishonours himself by committing these horrible crimes. He follows blindly the dictates of the US Army, which he regards as his parent-figure. And though he shows his strong loyalty to the army, he doesn't represent the traditional image of the warrior, who can defeat enemies. He is the new image of the post-modern soldier, who is a victim and a victimizer at the same time. Reeves' great attachment to the army leads him to act selfishly and immorally.²⁵ He is imprisoned in his own weakness of war inflicted trauma. Such duality is reflected in his contact with the collective military body through the nine circles, and it appears in his final soliloquy, where he tells his own version of the story and the details of the crime. Reeves, in his final speech leaves the audience with some kind of "protracted stunned silence",²⁶ that increases their awareness of the violence of political warfare, the psychological trauma of the soldier overseas, and the interconnectedness between the new war and the ecology of evil.

9 Circles, which is described as "a controversial morality play",²⁷ presents a new understanding of the following concepts: "soldier", "enemy", and "criminal". Thinking of these three figures in relation to US-Iraq war leads the audience to the following question: "If terrorists are not enemy in *9Circles*, who is then?"²⁸ The answer is stated in the dramatic embodiment of Reeves' crime.

Conclusion

9 Circles can be described as a statement on the collective and individual US Army trauma. It also contemplates the political and ethical issues of the US-Iraq war when it dramatizes the crime of raping and killing the 14- year-Iraqi-young girl, Abeer Qassim Hamza Al-Janabi in 2006.

Through nine circles Cain affirms the following truth: US-Iraq war and tyranny dehumanize people cause physical and psychic pain to the civilians, and the soldiers as well. The audience should recognize that, Second Gulf war which is based on power and

covered by the false slogan of freedom, cannot be described as an act of humanitarian intervention, since it lacks the true meaning of "humanness".

Notes

- 1-Karen Lindell, "Body, Soul and Humanity: Ojai Playwrights Conference Will Honour/Priest Bill Cain at Saturday Gala" in Scripps Newspaper Group, April 26, 2012, 7.
- 2-Terry Frei, "Theatre review: Curious '9Circles' questions U.S. Involvement in Iraq in The Denver Post in September 1, 2012.
- 3-Wikepedia, The Free Encyclopedia, s.v. "Tribunal Theatre" https://en.wikipedia.org/wiki/tribunal_drama, accessed on 23-4-2017
- 4-David Lane, Contemporary British Drama, (Edinburgh: Edinburgh University Press, 2010), 72.
- 5-Devon Live, "Stage is set for Tribunal Drama" in Herald in February 16, 2012.
- 6-Kevin Jackson, Theatre Diary, March 7, 2017.
- 7-Chris Megson "This is all Theatre": Iraq Center Stage" in Contemporary Theatre Review vol.22, no.2, December 20, 2012, 370.
- 8-Sarah Louise Saddler, Bill Cain's 9Circles: Dramaturgically Re-evaluating an American Understanding of the Military and Individualism. M.A. Thesis. Published (Miami University, 2013), 22.
- 9-Bill Cain, 9 Circles in Acts of War: Iraq and Afghanistan in Seven Plays ed. By Karen Malpede, Michael Messina, and Bob Shuman, (Illinois: Northwestern University Press, 2011). All references of the play, 9 Circles (9C.) are taken from this edition and will be cited within the body of the study. (C.1, 259)
- 10- Saddler, 24.
- 11-Hugh Rorrison. A Commentary to Bertolt Brecht, 'Mother Courage and Her Children', trans. By John Willett (London: Eyre Methuen Ltd., 1980), 25.
- 12-J.L. Styan, Modern Drama in Theory and Practice: Expressionism and Epic Theater, (New York: Cambridge University Press, 1981), 130-1.
- 13-Saddler, 58.
- 14- Ibid. 62.
- 15-Katy Walsh, " '9 Circles (slides show theatre): Must Be Seen" in Chicago Now, in September 7, 2013.
- 16- According to David Little, war can be described as a just war or not due to the response to the following four essential questions:
- (1) who has the authority to order that force be used? (2) What reasons are necessary and sufficient for such an order? (3) What special, additional considerations ought to govern the decision to employ force? And (4) what is acceptable conduct, under conditions of armed conflict, in respect both to armed antagonists and to unarmed bystanders?
- 1 Quoted in David Smock, "Would an Invasion of Iraq Be a 'Just War'?", in Special Report of United States Institute of Peace no.98 January 2003, 3.
- 17- Saddler, 64.

- 18-Steve Moulds, "A Journey into Light: An Interview with Playwright Bill Cain" in *Curious & Curiouser*, February 18, 2012, 2.
- 19-Quoted in Saddler, 11.
- 20-Ibid. 11.
- 21- Quoted in Moulds, 4.
- 22 -Quoted in Lindell,6.
- 23-Heidi Schmidt, "Dante's Inferno and 9 Circles" in *Curious & Curiouser* in February 18, 2012, 3.
- 24-Lauren Whalen, "Review: 9 Circles" in *Chicago Theatre Beat*, September 8, 2013.
- 25-Saddler, 34.
- 26-Saddler, 38.
- 27-Frei.
- 28-Quoted in Saddler,50.

CONFLICT OF INTERESTS

There are no conflicts of interest

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