

## Stages Of Emergency Cold War Nuclear Civil Defense

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In "Stages of Emergency" the distinguished performance historian Tracy C. Davis investigates the fundamentally theatrical nature of these Cold War civil defense exercises. Asking what it meant for civilians to be rehearsing nuclear war, she provides a comparative study of the civil defence manoeuvres conducted by three NATO allies - the United States, Canada, and the United Kingdom - during the 1950s and 1960s.

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In an era defined by the threat of nuclear annihilation, Western nations attempted to prepare civilian populations for atomic attack through staged drills, evacuations, and field exercises. In *Stages of Emergency* the distinguished performance historian Tracy C. Davis investigates the fundamentally theatrical nature of these Cold War civil defense exercises. Asking what it meant for civilians to be rehearsing nuclear war, she provides a comparative study of the civil defense maneuvers conducted by three NATO allies—the United States, Canada, and the United Kingdom—during the 1950s and 1960s. Delving deep into the three countries' archives, she analyzes public exercises involving private citizens—Boy Scouts serving as mock casualties, housewives arranging home protection, clergy training to be shelter managers—as well as covert exercises undertaken by civil servants. *Stages of Emergency* covers public education campaigns and school programs—such as the ubiquitous “duck and cover” drills—meant to heighten awareness of the dangers of a possible attack, the occupancy tests in which people stayed sequestered for up to two weeks to simulate post-attack living conditions as well as the effects of confinement on interpersonal dynamics, and the British first-aid training in which participants acted out psychological and physical trauma requiring immediate treatment. Davis also brings to light unpublicized government exercises aimed at anticipating the global effects of nuclear war. Her comparative analysis shows how the differing priorities, contingencies, and social policies of the three countries influenced their rehearsals of nuclear catastrophe. When the Cold War ended, so did these exercises, but, as Davis points out in her perceptive afterword, they have been revived—with strikingly similar recommendations—in response to twenty-first-century fears of terrorists, dirty bombs, and rogue states.

DIVCultural history of the nuclear civil defense excercises in the US, Canada, and the UK, which emphasizes the performative aspect of the staged drills and evacuations./div

The book brings together cutting-edge scholarship from the United States and Europe to address political and cultural responses to the arms race of the 1980s.

This book analyses the 1980s as a nuclear decade, focusing on British and United States fiction. Ranging across genres including literary fiction, science fiction, post-apocalyptic fiction, graphic novels, children's and young adult literature, thrillers and horror, it shows how pressing nuclear issues were, particularly the possibility of nuclear war, and how deeply they penetrated the culture. It is innovative for its discussion of a “nuclear transatlantic,” placing British and American texts in dialogue with one another, for its identification of a vibrant young adult fiction that resonates with more conventionally studied literatures of the period and for its analysis of a “politics of vulnerability” animating nuclear debates. Placing nuclear literature in social and historical contexts, it shows how novels and short stories responded not only to nuclear fears, but also crystallised contemporary debates about issues of gender, the environment, society and the economy.

Critics and cultural historians take Japan's postwar insularity for granted, rarely acknowledging the role of Cold War concerns in the shaping of Japanese society and culture. Nuclear anxiety, polarized ideologies, gendered tropes of nationhood, and new myths of progress, among other developments, profoundly transformed Japanese literature, criticism, and art during this era and fueled the country's desire to recast itself as a democratic nation and culture. By rereading the pivotal events, iconic figures, and crucial texts of Japan's literary and artistic life through the lens of the Cold War, Ann Sherif places this supposedly insular nation at the center of a global battle. Each of her chapters focuses on a major moment, spectacle, or critical debate highlighting Japan's entanglement with cultural Cold War politics. Film director Kurosawa Akira, atomic bomb writer Hara Tamiki, singer and movie star Ishihara Yujiro, and even *Godzilla* and the Japanese translation of *Lady Chatterley's Lover* all reveal the trends and controversies that helped Japan carve out a postwar literary canon, a definition of obscenity, an idea of the artist's function in society, and modern modes of expression and knowledge. Sherif's comparative approach not only recontextualizes seemingly anomalous texts and ideas, but binds culture firmly to the domestic and international events that defined the decades following World War II. By integrating the art and criticism of Japan into larger social fabrics, Japan's Cold War offers a truly unique perspective on the critical and creative acts of a country remaking itself in the aftermath of war.

This book examines the impact of the Cold War in a global context and focuses on city-scale reactions to the atomic warfare. It explores urbanism as a weapon to combat the dangers of the communist intrusion into the American territories and promote living standards for the urban poor in the US cities. The Cold War saw the birth of ‘atomic urbanisation’, central to which were planning, politics and cultural practices of the newly emerged cities. This book examines cities in the Arctic, Europe, Asia and Australasia in detail to reveal how military, political, resistance and cultural practices impacted on the spaces of everyday life. It probes questions of city planning and development, such as: How did the threat of nuclear war affect planning at a range of geographic scales? What were the patterns of the built environment, architectural forms and material aesthetics of atomic urbanism in difference places? And, how did the ‘Bomb’ manifest itself in civic governance, popular media, arts and academia? Understanding the age of atomic urbanism can help meet the contemporary challenges that cities are facing. The book delivers a new dimension to the existing debates of the ideologically opposed superpowers and their allies, their hemispherical geopolitical struggles, and helps to understand decades of growth post-Second World War by foregrounding the Cold War.

Two key performances by Paul Robeson shed light on the Cold War era

*Dancers as Diplomats* chronicles the role of dance and dancers in American cultural diplomacy. In the early decades of the Cold War and the twenty-first century, American dancers toured the globe on tours sponsored by the US State Department. *Dancers as Diplomats* tells the story of how these tours shaped and some times re-imagined ideas of the United States in unexpected, often sensational circumstances-pirouetting in Moscow as the Cuban Missile Crisis unfolded and dancing in Burma shortly before the country held its first democratic elections. Based on more than seventy interviews with dancers who traveled on the tours, the book looks at a wide range of American dance companies, among them New York City Ballet, Alvin Ailey American Dance Theater, the Martha Graham Dance Company, Urban Bush Women, ODC/Dance, Ronald K. Brown/Evidence, and the Trey McIntyre Project, among others. During the Cold War, companies danced everywhere from the Soviet Union to Vietnam, just months before the US abandoned Saigon. In the post 9/11 era, dance companies traveled to Asia and Latin America, sub-Saharan Africa and the Middle East.

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