

Dangerous vs. Domestic: Cold War Representations of Female Sexuality

Braelyn McKim

braelynckim40@gmail.com

Abstract

As the Cold War continued to develop and the threat of the atomic bomb loomed, atomic age anxieties surrounding the bomb bled into the public sphere and references to the bomb were seen throughout popular culture. Comparisons between female sexuality and the bomb were particularly popular. These representations tended to take two distinct forms: the sexually liberated, unwed “bombshell” and the domestic, submissive housewife. The popularity of the term “bombshell” directly attributed beautiful women to something both dangerous and intriguing while the housewife represented the “taming” of this force. Following the end of the second World War, the American people desired to return to stable and peaceful times. With this came the embracing of traditional values and the stressed importance of a strong family unit. Soon, any behaviour that did not align with the constraints of these “family values” were seen as immoral and associated with communism. This pressure was focused heavily on women who did not adhere to these societal standards. This paper will analyse the different representations of female sexuality through the lens of popular culture. In particular, it will focus on the dangerous, sexually charged “bombshell” and the submissive, domesticated housewife.

During the atomic age, depictions of women tended to take two forms: the domestic housewife and the dangerous bombshell.³⁷⁸ These depictions revealed the attitudes and ideas the American public held toward women and their sexuality. The association of the unwed, sexually liberated woman with the atomic bomb created danger and intrigue. In contrast, the beautiful, subservient housewife was the “harnessing” of this dangerous weapon. These influences spread throughout the public sphere, as a direct result of atomic age anxieties.³⁷⁹ The link of women to the atomic bomb and an emphasis on the way in which it could be tamed attempted to dismiss any fears of nuclear energy.³⁸⁰ This attempt did not erase American fear of the atomic bomb; however, it did solidify the connection between women and nuclear power. Female sexuality was now tied to the bomb and this idea spread throughout popular culture during the atomic age. From celebrities to beauty queens, film to music, the atom bomb dominated popular culture in the United States. Through the exploration of corresponding evidence - mainly photographs, film, music, and advertisements - this essay will explore the different representations of female sexuality and their comparisons to atomic weapons during the Cold War. In particular, this essay will focus on the dangerous, sexually charged “bombshell” and the submissive, domesticated housewife.

In the 1930s, the term “bombshell” was coined as a way to describe a sexually attractive woman; however, with the development of the atomic bomb, this word gained stronger and more powerful connotations with female sexuality.³⁸¹ As the Cold War progressed, other slang for the “devastating power” of female sexuality followed, including “knockout” and a “dynamite” woman, though neither gained the same infamy as the “bombshell.”³⁸² The bombshell was irresistible, combining both physical beauty and sexual prowess into the complete package. The bombshell was the ideal woman of the atomic age; her power was both alluring and dangerous.³⁸³

Following the end of World War II, the American people were desperate to experience peaceful and prosperous times.³⁸⁴ With this, came the desire to have a stable family life, leading American men and women to embrace the traditional roles of breadwinner and homemaker.³⁸⁵ The shift in traditional gender roles that had begun during the Great Depression and expanded during the war was seemingly neglected following the end of the war.³⁸⁶ With the rapidly changing world around them, the men and women of the atomic age sought the stability that marriage and domesticity was thought to provide. The desire to return to “normalcy” following the end of the war made traditional gender roles seem more appealing and caused anything that fell outside of these constraints to be considered immoral.³⁸⁷ This so-called “immoral” behaviour became an object of much debate during the Cold War and soon nonmarital sexual behaviour was associated with the threat of communism.³⁸⁸ In particular, the women who did not adhere to societal norms were placed at the forefront of these atomic age anxieties.

The threat of the unrestrained sexuality of the single woman caused anxiety among the public, who believed that these unwed, unchecked women could negatively impact both society and the

³⁷⁸ Kristina Zarlengo, “Civilian Threat, the Suburban Citadel, and Atomic Age American Women.” *Signs* 24, no.4 (1999), 950. <http://www.jstor.org/stable/3175598>.

³⁷⁹ Katerina JJ. Vuletich, “What Makes: Marilyn Monroe and Representations of Femininity in Early Cold War Era America,” (Honours Thesis., Regis University, 2015), 8. <https://epublications.regis.edu/cgi/viewcontent.cgi?article=1655&context=theses>

³⁸⁰ Zarlengo, “Civilian Threat, the Suburban Citadel, and Atomic Age American Women,” 950.

³⁸¹ Allan M. Winker, *Life Under a Cloud: American Anxiety About the Atom* (New York: Oxford University Press, 1993), 141.

³⁸² Elaine Tyler May, *Homeward Bound American Families in the Cold War Era*, (Fully rev. and updated 20th anniv. ed. / with a new post 9/11 epilogue. New York: Basic Bks., 2008), 106.

³⁸³ Zarlengo, “Civilian Threat,” 946.

³⁸⁴ May, *Homeward Bound American Families in the Cold War Era*, 6.

³⁸⁵ *Ibid.*, 5, 20.

³⁸⁶ *Ibid.*, 5, 6.

³⁸⁷ *Ibid.*, 95, 96.

³⁸⁸ *Ibid.*, 94.

American family unit.³⁸⁹ These women, when not contained within the home, had the potential to become destructive forces.³⁹⁰ This potentially destructive power tied the bombshell to the atomic bomb. The fear of the atomic bomb was reflected in the fear of the bombshell. It became key that the sexual force of the bombshell be contained within marriage to prevent nuclear-level destruction.³⁹¹ With the right man, the power of the bombshell could be harnessed and domesticated for the good of society.³⁹² The fear surrounding the bombshell, however, did not overshadow the excitement. Soon, associations between beautiful women and the bomb were seen throughout popular culture in the United States.

In 1945, Life Magazine crowned actress Linda Christians as the “Anatomic Bomb”, where atomic power and beauty met as one.³⁹³ The photograph features Christians lounging by the side of a pool sunbathing. With her head to the side and eyes closed, it is almost as if the viewer is seeing the aftermath of the bomb. The spreading of her arms adds a certain gracefulness to something destructive. Even the way the light is hitting her body adds to this effect. The relationship between beautiful women and nuclear power increased throughout the atomic age and had major influences on culture in the United States.

In 1946, a pinup image of Hollywood actress Rita Hayworth as her character “Gilda” from the movie of the same name was attached to the side of the *Able* bomb.³⁹⁴ The movie in question launched Hayworth to the status of a sex symbol, increasing her popularity at the time. The photo shows Hayworth in a strapless, black dress lounging on what appears to be a desk or table. The seductive image of Hayworth attached to the *Able* bomb brings a more literal meaning to the popular nickname “bombshell.”

The influence of the atomic bomb can be seen in the changes in fashion and popular clothing during the atomic period. In 1946, French designer Louis Réard showcased his design, which he called the “bikini”, modelled by nude model Micheline Bernardini.³⁹⁵ The bikini was named after Bikini Atoll, which was the location of a site for nuclear testing. The bathing suit was considered scandalous at the time, baring more skin than the typical bathing suit of the time. The choice of using a nude model shows just how risqué the bikini was at the time. Naming the bathing suit after the Bikini Atoll nuclear testing site directly tied the bomb to something sexy and desirable. The designer himself claimed to have named the bikini for its “explosive potential” further solidifying the relationship between female sexuality and nuclear power.³⁹⁶

The comparison of women to the atom bomb gained traction throughout popular culture, taking many shapes and forms. The depiction of Lee Merlin in her mushroom cloud bathing suit right after she was crowned “Miss Atomic Bomb” is only one of them³⁹⁷. This representation, in a similar form

³⁸⁹ Vuletich, "What Makes: Marilyn Monroe and Representations of Femininity in Early Cold War Era America," 8, 9.

³⁹⁰ May, *Homeward Bound American Families in the Cold War Era*, 105.

³⁹¹ Zarlengo, “Civilian Threat,” 950.

³⁹² Vuletich, "What Makes: Marilyn Monroe and Representations of Femininity in Early Cold War Era America," 9.

³⁹³ Peter Stackpole. Linda Christians as the “Anatomic Bomb” in a Life Magazine Feature. c.1945, in “Civilian Threat, the Suburban Citadel, and Atomic Age American Women”, Zarlengo, Kristina. *Signs* 24, no.4 (1999), 947-946, <http://www.jstor.org/stable/3175598> (accessed 24 November 2022).

³⁹⁴ Peter Karan. *Rita Hayworth's image attached to the side of the bomb used in the Able test*, June 30, 1946, Bikini Atoll, reproduced on “America at the Atomic Crossroads” *The New Yorker*, <<https://www.newyorker.com/tech/annals-of-technology/america-at-the-atomic-crossroads>> (accessed 4 November 2022).

³⁹⁵ Bettmann. *Nude Dancer Micheline Bernardini Models the First Bikini*, July 5, 1946, Paris, France, reproduced on “How the Summer of Atomic Bomb Testing Turned the Bikini Into a Phenomenon” *Smithsonian Magazine*, <<https://www.smithsonianmag.com/smithsonian-institution/how-wake-testing-atomic-bomb-bikini-became-thing-180955346/>> (accessed 4 November 2022).

³⁹⁶ Zarlengo, “Civilian Threat,” 948.

³⁹⁷ Don English, *Copa Room Showgirl Lee Merlin in Her Mushroom Cloud Dress as She is Crowned Miss Atomic Bomb*, c.1957, Las Vegas, Nevada, *Las Vegas Sun*, <<https://lasvegassun.com/photos/1905/may/15/4120/>> (accessed 4 November 2022).

to the bikini, takes something that would be feared (the mushroom cloud) and transforms it into something desirable. The posing of Merlin, with a carefree, almost playful smile, and hands tussling her blonde curls, creates a different vision of the mushroom cloud; transforming a signal of destruction into a symbol of a beautiful, sexually attractive woman. This perceived sexual attractiveness is shown further in the mushroom cloud bathing suit itself. The shaping of the cloud, which mimics a full bosom before barely covering Merlin's hips, adds to this appeal. Through Merlin, the power of the mushroom cloud is shaped into something that men of the era would want to harness for themselves.

The naming of beautiful women as "Miss Atomic Bomb" grew in popularity in Las Vegas when tensions surrounding the arms race with the Soviet Union reached its peak.³⁹⁸ The depiction of women as the atomic bomb linked the power of the bomb to the sexual attraction of these women.³⁹⁹ Merlin herself was the most famous of these women and was described by reporters as the "girl they [the reporters] would most like to survive the A-bomb."⁴⁰⁰ This description of Merlin can be attributed to the perceived relationship between these beautiful women and atomic weapons. Though there were many representations of women and the atom bomb, "Miss Atomic Bomb" and the women who wore that title remain the most sexualized.⁴⁰¹ Combining the atom bomb and the bodies of beautiful women transformed the bomb's harmful power into something attractive and desirable while also highlighting its ability to be tamed and harnessed.⁴⁰² The link between female sexual power and atomic power is shown through multiple depictions, with emphasis placed on its ability to be tamed.

While most depictions of the bombshell in American culture showcased it in a more playful, sexy way, Henry Hathaway's 1953 film *Niagara* starring one of the most iconic bombshells, Marilyn Monroe, shows the potential negative consequences of female sexuality.⁴⁰³ In the film, Monroe plays a woman who is unsatisfied with her married life, and plots with her lover to murder her husband. In the end, Monroe's untamed sexuality leads to the death of not only her lover, but herself and her husband as well. The film paints Monroe's character as a sexual temptress, whose lack of subservience to her husband is the cause of both their respective downfalls. In this case, Monroe's sexuality was more than her husband could handle, which can be attributed to their destruction. The film shows that within a home, without a dominant husband powerful sexuality can become volatile and even deadly.⁴⁰⁴

The relationship between women and atomic power was demonstrated as late as 1972, with the release of a civil defence pamphlet depicting three radioactive rays as beautiful women.⁴⁰⁵ These women are shown in what appears to be black bathing suits which showcase their ample bosoms. Each of the "rays" has a seductive smile upon their faces and are posed in sexually suggestive ways. The "alpha" ray is shown running her hands through her hair, while the "beta" ray seems to be basking, with her head dropped to the side and her hand on her forehead. Only the third "gamma" ray is standing upright, though it seems that she has the largest bust out of the three, so the choice to have her standing straight was likely to draw attention to this. The use of the sash to display the title of *alpha*, *beta*, and *gamma* also draws a comparison to the beauty queens of the time. Showcasing these "rays" as beauty queens helps to frame the dangerous power of the radioactive ray as something sexual and desirable.

The sexually suggestive nature of the image connects to the idea that so-called "sexually liberated" women had destructive capabilities if they were left untamed. However, their power could be used for good if tamed by a strong man.⁴⁰⁶ The correlation between the fear of atomic power and the fear

³⁹⁸ Masako Nakamura, "'Miss Atom Bomb' Contests in Nagasaki and Nevada: The Politics of Beauty, Memory, and the Cold War." *U.S.-Japan Women's Journal*, no.37 (2009), 132, <http://www.jstor.org/stable/42772003>.

³⁹⁹ *Ibid.*, 132.

⁴⁰⁰ *Ibid.*, 134.

⁴⁰¹ *Ibid.*, 135.

⁴⁰² *Ibid.*, 135.

⁴⁰³ *Niagara*, DVD, directed by Henry Hathaway (20th Century Fox, 1953).

⁴⁰⁴ May, *Homeward Bound American Families in the Cold War Era*, 105.

⁴⁰⁵ *Three radioactive rays depicted as beautiful women in civil defense pamphlet*, c.1972, in "Homeward Bound American Families in the Cold War Era," Elaine Tyler May (New York: Basic Bks., 2008), 105.

⁴⁰⁶ May, *Homeward Bound American Families in the Cold War Era* 106.

of the sexually liberated unwed woman is made clear in this depiction.⁴⁰⁷ If the untamed sexuality of unmarried women was the disease, domestication and marriage to a “strong” male breadwinner was the cure. These dangerous “bombshells” were transformed within the domestic sphere into loving, beautiful wives.

In the 1957 musical *Silk Stockings*, the stern, humourless main character Ninotchka Yoshchenko (a Russian) falls for the charm of American film producer Steve Canfield.⁴⁰⁸ Through their love, Ninotchka’s harsh, tough personality is transformed into something more soft and feminine. The taming of the main character draws comparisons to the taming of the bombshell; both of which are softened into something more domestic and docile. The progression of Ninotchka throughout the film is, as historian Helen Laville observes, “a deeply gendered one, indicated by [her] changing representation from masculine identification to a feminine [one].”⁴⁰⁹ The scene that depicts Ninotchka shedding her wool stockings in exchange for silk ones represents her acceptance of the delights of the West and what it has to offer. The fact that the main character is Russian only adds to this message. Similar to the bombshell, the main character is potentially “dangerous” until her “power” is “harnessed” by a strong man, whose love encourages her to embrace her femininity.

The ideological atmosphere of the Cold War changed how Americans thought of family life and gender roles which placed greater importance on these ideals.⁴¹⁰ The importance placed upon the housewife goes beyond societal expectations and norms and intersects with Cold War-era paranoia and fears. The comparison of female sexuality to the atom bomb is contrasted with the “tamed” woman as the harnessing of this atomic energy.⁴¹¹ The idea that the bomb could be used for positive purposes helped assuage some of the Cold War-era anxieties and paranoia. Within the home, the “unleashing” of female sexuality could be used to create a stimulating sex life between a husband and wife; however, if left unchecked, it could prove to be dangerous.⁴¹² This idea of “sexual-containment” was introduced by historian Elaine Tyler May as a way to describe the establishment of a submissive, sexually-liberated (within the home) housewife.⁴¹³ Sexual-containment acted as the combatant to more worrisome developments if female sexuality was left to run wild. The excitement surrounding this contained liberation is highlighted in both music and film.

In the 1955 song “Thirteen Women (And Only One Man in Town)” by Bill Haley & His Comets, the singer describes a man who dreams about the H-bomb detonating and wakes up as the only man in town with thirteen women.⁴¹⁴ These women complete acts of service for him, and the man describes himself as feeling as if he is in Heaven. The sexualized fantasy of being the only man with thirteen submissive women is representative of the sexual-containment idea. Having thirteen women willing to do anything for one man, and only one man, makes it the ideal male fantasy. The idea of the perfect housewife is seen throughout the lyrics, with the singer describing the women completing mundane tasks for him such as “sweetening his tea” and “buttering his bread.” His description of the women as a “lively pack” suggests that these women complete not only household tasks, but sexual ones as well. These women are sexually liberated towards the singer but inside the proverbial “home.” This song describes the potential “benefits” of nuclear power if it led to being the only man surrounded by beautiful, submissive women who were willing to do anything for the man.

⁴⁰⁷ Ibid., 106.

⁴⁰⁸ *Silk Stockings*, DVD, directed by Rouben Mamoulian (Metro-Goldwyn-Mayer, 1957).

⁴⁰⁹ Helen Laville, “‘Our Country Endangered by Underwear’: Fashion, Femininity, and the Seduction Narrative in ‘Ninotchka’ and ‘Silk Stockings.’” *Diplomatic History* 30, no.4 (2006), 642, <http://www.jstor.org/stable/24915078>.

⁴¹⁰ Susan Stoudinger Northcutt, “Women and the Bomb: Domestication of the Atomic Bomb in the United States,” *International Social Science Review* 74, no.3/4 (1999), 131, <http://www.jstor.org/stable/41887009>.

⁴¹¹ May, *Homeward Bound American Families in the Cold War Era*, 108.

⁴¹² Ibid., 108.

⁴¹³ Ibid., 99.

⁴¹⁴ Bill Haley & His Comets, “Thirteen Women (And Only One Man in Town),” track #4 on *Rock Around The Clock*, UMG Recordings Inc., 1955, Spotify Music.

Stanley Kubrick's 1964 film, *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*, features a scene in which the characters discuss the need for a ratio of ten women to every one man in the doomsday bunkers.⁴¹⁵ The title character describes how the selected women will need to have "highly stimulating" sexual characteristics as the men will be required to repopulate quickly for the sake of the human race. This idea receives an enthusiastic response from the male characters, who enjoy the fantasy of being the only man with ten sexually charged women. The excitement behind this idea stems from the fact that these women are submissive to the one man; sexually liberated, but only for him.

With the "atomic age" came new meaning and ideology to the domestic sphere.⁴¹⁶ The hard-working, attractive housewife was linked to the might of the United States itself.⁴¹⁷ In the now-famous meeting between President Richard Nixon and the USSR's Nikita Khrushchev, Nixon highlighted how American women utilised their charm and beauty, while thriving within the home.⁴¹⁸ Here, with the support of a strong, successful husband, was where American freedom was showcased.⁴¹⁹ While the bombshell was sexy, the housewife cultivated beauty and was a powerful force in the home.⁴²⁰ Within the home, women took on the role of caretaker to support the development and happiness of both husband and children.⁴²¹ The "atomic energy" of the tamed woman was used not only to have a sexually satisfied husband, but also to keep a nice home with strong, healthy children. The "perfect" housewife was showcased throughout the popular culture of the atomic age.

The use of a celebrity to show the image of the domesticated, female housewife highlighted its importance and prominence in popular culture. The image of Hollywood star Joan Crawford completing household tasks shows her transformation from an independent, sexually-charged woman to a content, domesticated homemaker.⁴²² The parallel between Crawford as a Hollywood superstar and her within the home is representative of the taming of a strong woman for domestic purposes. Crawford, dressed demurely in her apron with perfectly done hair and makeup, glamourised the image of the housewife. If Crawford can achieve this level of beauty while completing mundane tasks, why should the average American housewife not be able to do the same? With all the success Crawford had in Hollywood, for her to still want to complete her domestic duties, and seemingly enjoy doing so, gave an allure to the prospect of being in the home. It appears this image was contrived to show that even the most famous of women still had their place in the home-making sphere.

Companies of the era reflected the attitudes towards women and the housewife in their advertisements. These images tended to feature a beautiful woman serving both the husband and the home. The woman, always fashionably dressed with hair perfectly done, featured a demure or joyful expression on her face while completing whichever task the advertisement depicted. Two examples of this are further explored within the next sections.

In 1951, the *Van Heusen* clothing brand released a tie advertisement, which depicts a woman serving a man (presumably her husband) breakfast on her knees, while he relaxes in bed.⁴²³ The tagline

⁴¹⁵ "Ratio of Ten Women to Each Man," *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* DVD, directed by Stanley Kubrick (Hawk Films, 1964).

⁴¹⁶ Traci Brynne Voyles, "Anatomic Bombs: The Sexual Life of Nuclearism, 1945–57." *American Quarterly* 72, no.3 (September 2020), 654, <https://doi.org/10.1353/aq.2020.0039>.

⁴¹⁷ Anne M. Boylan, review of *Containment on the Home Front: American Families During the Cold War*, by Elaine Tyler May. *Reviews in American History* 17, no.2 (1989), 301, <https://doi.org/10.2307/2702934>.

⁴¹⁸ May, *Homeward Bound American Families in the Cold War Era*, 22.

⁴¹⁹ *Ibid.*, 22.

⁴²⁰ Zarlengo, "Civilian Threat, the Suburban Citadel, and Atomic Age American Women," 943.

⁴²¹ Geoffrey S. Smith, "National Security and Personal Isolation: Sex, Gender, and Disease in the Cold-War United States," *The International History Review* 14, no.2 (1992), 309, <https://doi.org/10.1080/07075332.1992.9640616>

⁴²² *Joan Crawford completes her domestic duties*, c.1940s, in "Homeward Bound American Families in the Cold War Era", Elaine Tyler May (New York: Basic Bks., 2008), 63-64.

⁴²³ *Van Heusen Clothing Company Advertisement*, c.1951, reproduced on "Show Her It's a Man's World" The Society Pages, <https://thesocietypages.org/socimages/2011/07/24/show-her-its-a-mans-world/> (accessed 26 November 2022).

“show her it’s a man’s world” reveals the commonplace ideas surrounding domesticity and submission to which women at the time were supposed to adhere. The eroticized representation of the woman on her knees with the man lounging with his hands behind his head speaks to the idea of “sexual-containment” that May highlights in her work. The expectant look on the housewife’s face, contrasted with the smug and satisfied look on her husband’s, emphasises their respective gender roles within the house; the woman waiting eagerly for the commands of her husband, and him ready to dole them out. This ad is characteristic of the idea that women should wholeheartedly devote themselves to their family and household.⁴²⁴

In 1956, dish soap brand *Lux* released an advertisement with the bolded tagline “Get out of the kitchen sooner!”⁴²⁵ The advertisement features a woman wearing an apron surrounded by giant piles of dishes, with some of them almost reaching her height. The woman is shown looking slightly concerned with the dishes around her, but underneath the main picture, she is shown looking thrilled once she uses the *Lux* brand dish soap. The tagline suggesting that the woman will spend less time in the kitchen if she buys the featured brand accentuates the ideas surrounding domesticity and gender roles that dominated the era. Surrounding the dishes in smaller font, the ad describes how many dishes each member of the family uses per month, but exclaims that it is the wife who washes them all. Furthering these gender roles while the woman is slaving away in the kitchen, the husband is shown lounging with the children in the other room. The husband’s carefree, happy expression is striking compared to the unhappy look on the woman’s face. The woman is shown as a hardworking homemaker who is subservient to her husband. While she may be exhausted, the woman still serves her husband and family while “harnessing” her power for the good of the home.

The influence of the perfect housewife in popular culture provided an almost calming effect to the supposed danger of both the bombshell and the atomic bomb itself. The idea that the bomb could be used for positive purposes helped dissuade some of the Cold War-era anxieties and paranoia. The lens of popular culture allowed the American people to consume atomic ideas in a controlled environment. While the bombshell’s unrestrained sexuality might have been considered dangerous, it also offered a level of excitement. The representation of sexually liberated women within the home draws parallels to the harnessing of nuclear energy. If the sexually charged unwed woman was the bomb, the domesticated, sexually-liberated housewife was the harnessing of this energy for the good of mankind. The fascination with female sexuality and the bomb is shown through the lens of popular culture, these connotations are revealed and demonstrate how a woman’s sexuality was observed during the Cold War.

⁴²⁴ Zarlengo, “Civilian Threat, the Suburban Citadel, and Atomic Age American Women,” 945.

⁴²⁵ *Lux dishsoap advertisement*, c.1956, reproduced on “26 Sexist Ads of the ‘Mad Men’ Era That Companies Wish We’d Forget” Business Insider, <https://www.businessinsider.com/26-sexist-ads-of-the-mad-men-era-2014-5> (accessed 1 December 2022).

Bibliography

Niagara. DVD. Directed by Henry Hathaway. 20th Century Fox, 1953.

Silk Stockings. DVD. Directed by Rouben Mamoulian. Metro-Goldwyn-Mayer, 1957.

“Ratio of Ten Women to Each Man,” *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*. DVD. Directed by Stanley Kubrick. Hawk Films, 1964.

Bill Haley & His Comets, “Thirteen Women (And Only One Man in Town),” track #4 on *Rock Around The Clock*, UMG Recordings Inc., 1955, Spotify Music.

Kuran, Peter. *Rita Hayworth’s image attached to the side of the bomb used in the Able test*, June 30, 1946, Bikini Atoll, reproduced on “America at the Atomic Crossroads” *The New Yorker*, <https://www.newyorker.com/tech/annals-of-technology/america-at-the-atomic-crossroads> (accessed 4 November 2022).

Bettmann. *Nude dancer Micheline Bernardini models the first bikini*, July 5, 1946, Paris, France, reproduced on “How the Summer of Atomic Bomb Testing Turned the Bikini Into a Phenomenon” *Smithsonian Magazine*, <https://www.smithsonianmag.com/smithsonian-institution/how-wake-testing-atomic-bomb-bikini-became-thing-180955346/> (accessed 4 November 2022).

English, Don. *Copa Room showgirl Lee Merlin in her mushroom cloud dress as she is crowned Miss Atomic Bomb*, c.1957, Las Vegas, Nevada, Las Vegas Sun, <https://lasvegassun.com/photos/1905/may/15/4120/> (accessed 4 November 2022).

Van Heusen clothing company advertisement, c.1951, reproduced on “Show Her It’s a Man’s World” *The Society Pages*, <https://thesocietypages.org/socimages/2011/07/24/show-her-its-a-mans-world/> (accessed 26 November 2022).

Lux dish soap advertisement, c.1956, reproduced on “26 Sexist Ads of the ‘Mad Men’ Era That Companies Wish We’d Forget” *Business Insider*, <https://www.businessinsider.com/26-sexist-ads-of-the-mad-men-era-2014-5> (accessed 1 December 2022).

Joan Crawford completes her domestic duties, c.1940s, in “Homeward Bound American Families in the Cold War Era”, May, Elaine Tyler. New York: Basic Bks., 2008, 64.

Three radioactive rays are depicted as beautiful women in the civil defense pamphlet. c.1972, in “Homeward Bound American Families in the Cold War Era”, May, Elaine Tyler. New York: Basic Bks., 2008, 105.

Stackpole, Peter. *Linda Christians as the “Anatomic Bomb” in a Life Magazine Feature*. c.1945, in “Civilian Threat, the Suburban Citadel, and Atomic Age American Women”, Zarlengo, Kristina. *Signs* 24, no.4 (1999), 947. <http://www.jstor.org/stable/3175598>. (accessed 24 November 2022).

Boylan, Anne M. Review of *Containment on the Home Front: American Families During the Cold War*, by Elaine Tyler May. *Reviews in American History* 17, no.2 (1989): 301–5. <https://doi.org/10.2307/2702934>.

Laville, Helen. ““Our Country Endangered by Underwear’: Fashion, Femininity, and the Seduction Narrative in ‘Ninotchka’ and ‘Silk Stockings.’” *Diplomatic History* 30, no.4 (2006): 623–44. <http://www.jstor.org/stable/24915078>.

May, Elaine Tyler. *Homeward Bound American Families in the Cold War Era*. Fully rev. and updated 20th anniv. ed. / with a new post 9/11 epilogue. New York: Basic Bks., 2008.

Nakamura, Masako. ““Miss Atom Bomb’ Contests in Nagasaki and Nevada: The Politics of Beauty, Memory, and the Cold War.” *U.S.-Japan Women’s Journal*, no.37 (2009): 117–43. <http://www.jstor.org/stable/42772003>.

Northcutt, Susan Stoudinger. "Women and The Bomb: Domestication of The Atomic Bomb in The United States." *International Social Science Review* 74, no.3/4 (1999): 129–39. <http://www.jstor.org/stable/41887009>.

Smith, Geoffrey S. "National Security and Personal Isolation: Sex, Gender, and Disease in the Cold-War United States." *The International History Review* 14, no.2 (1992): 307-337. <https://doi.org/10.1080/07075332.1992.9640616>

Voyles, Traci Brynne. "Anatomic Bombs: The Sexual Life of Nuclearism, 1945–57." *American Quarterly* 72, no.3 (September 2020): [doi:10.1353/aq.2020.0039](https://doi.org/10.1353/aq.2020.0039).

Vuletich, Katerina JJ. "What Makes: Marilyn Monroe and Representations of Femininity in Early Cold War Era America." Honours Thesis., Regis University, 2015. <https://epublications.regis.edu/cgi/viewcontent.cgi?article=1655&context=theses>.

Winkler, Allan M. *Life Under a Cloud: American Anxiety About the Atom*. New York: Oxford University Press, 1993.

Zarlengo, Kristina. "Civilian Threat, the Suburban Citadel, and Atomic Age American Women." *Signs* 24, no.4 (1999): 925–58. <http://www.jstor.org/stable/3175598>