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During the Second World War, the United Kingdom faced severe shortages of many essential raw materials. To keep its armaments factories running, the British government enlisted millions of people in efforts to recycle a wide range of materials for use in munitions production. Recycling not only supplied British munitions factories with much-needed raw materials - it also played a key role in the efforts of the British government to maintain the morale of its citizens, to secure billions of dollars in Lend-Lease aid from the United States, and even to uncover foreign intelligence. However, Britain's wartime recycling campaign came at a cost: it consumed many items that would never have been destroyed under normal circumstances, including significant parts of the nation's cultural heritage. Based on extensive archival research, Peter Thorsheim examines the relationship between armaments production, civil liberties, cultural preservation, and diplomacy, making Waste into Weapons the first in-depth history of twentieth-century recycling in Britain.

A Guide to the Papers of British Cabinet Ministers 1900-1964 is the revised and expanded edition of a volume first published by The Royal Historical Society in 1974. Its aim is to provide up-to-date information on the papers of 323 ministers in the first edition and include all Cabinet ministers (or those who held positions included in a Cabinet) until the resignation of Sir Alec Douglas-Home as Prime Minister in 1964. Thus the scope of this edition has increased from the 323 ministers in the first Guide to 384, and therefore incorporates those who held relevant positions in the Churchill, Eden, Macmillan and Home governments. Information is provided on 60 'new' ministers and the previously omitted Lord Stanley. This Guide therefore is a major research tool and a source of information on personal papers, often in private hands, of people who played major roles in twentieth-century political life.

Presiding over the "golden era" of the British Film Industry from the mid to late 1940s, J. Arthur Rank financed movies such as Oliver Twist, The Red Shoes, Brief Encounter, Caesar and Cleopatra and Black Narcissus. Never before, and never since, has the industry risen to such heights. J. Arthur Rank charts every aspect of the robust film culture that Rank helped to create. Having started out with relatively little knowledge of the cinema, Rank's sponsorship was to bring about astounding progress within the industry, and by establishing an organization comparable in size to any of the major Hollywood studios, Rank briefly managed to reconcile and consolidate the competing demands of "art" and "business" - an achievement very much absent from today's diminished and fragmented film industry. Macnab goes on to explain the eventual collapse of the Rank experiment amidst the economic and political maelstrom of post-war Britain, highlighting the problems still facing the industry today. By meshing archival research with interviews with Rank's contemporaries and members of his family, this definitive study firmly restores Rank to his rightful place at the hub of British film history.