

Bookmark File Style Manual For Authors Editors And Printers 5th Edition Pdf File Free

How to Report Statistics in Medicine Editing Research Kirsch's Guide to the Book Contract Supporting Research Writing In the Land of the Cyclops What Editors Want A Manual for Writers of Dissertations What Editors Do Developmental Editing If You Don't Have Anything Nice to Say The McGraw-Hill Desk Reference for Editors, Writers, and Proofreaders(Book + CD-Rom) Style Manual Starting Your Career as a Freelance Editor Developmental Editing To the Authors, Editors and Publishers of the United States ... Global Citizenship Education: A Critical Introduction to Key Concepts and Debates Bryson's Dictionary for Writers and Editors Writers, Editors and Exemplars in Medieval English Texts Coaching Writers Against Plagiarism How to Become a Technical Writer The Editor's Handbook Loki: A Bad God's Guide to Being Good The Black Hole of Empire Cover to Cover Women and Mental Health Self-Editing for Fiction Writers, Second Edition The Movies as History Indexing for Editors and Authors The National Directory of Editors and Writers The Subversive Copy Editor Max Perkins Editing Secrets of Best-Selling Authors Smaller Sister My Life as Author and Editor Merriam-Webster's Manual for Writers and Editors A Time for Everything The Market Guide for Young Writers From Dissertation to Book A Letter from Paris

Packed with customizable editing tools--this practical, up-to-date reference includes the latest on writing and editing online The McGraw-Hill Desk Reference for Editors, Writers, and Proofreaders is an indispensable resource for writers, editors, proofreaders, and virtually everyone responsible for crafting clear, polished writing. Ideal for professionals and novices alike, it guides you through the entire

proofreading and editing process and features a CD-ROM with more than 25 interactive tools and checklists. This all-in-one package offers style sheet templates, a list of editor's symbols, comprehensive editing and proofreading checklists, and guides to commonly misspelled and confused words. It also presents advice on electronically editing and proofreading for the Web. "Irreverent." "Funny." "Essential." Read this book before you publish your book. You just wrote your first book. And there you are. Stark naked. Vulnerable. Wondering what to do next to get your masterpiece published. This is the one book you need to read and follow if you're writing a book for the first time. Why? Because you've never written a book before. This is new territory. To write a successful book, you need to find and work with an editor who shares your passion for your work and your message and who will help you make your book sing. And sing a smash hit. A blockbuster of a message, clearly and carefully constructed so readers love you and your work and leave you five-star Amazon reviews only because they don't have more stars to give. This is a toolkit for tinkering under the hood of your working manuscript so you, the author, can take your work as far as you can before an edit and production such as cover design and not dump a half-baked chocolate cake on some poor schlub of an editor to "fix." Don't make first-time author mistakes. No matter what you think, you do need an edit. Not the English teacher next door. You can't self-edit either. A professional editor knows how to navigate those thorny commas and can solve your organizational questions. An editor can guide you through the murky waters of modifiers and passive sentences, correct typos, and get your book manuscript polished and on its way to production. Even if you slept through English class, never turned in book reports, and don't know

a thing about publishing the book of your dreams, your name is on the cover and you don't want to be embarrassed. Turn your vulnerability into confidence with these insider secrets to publishing success when working with an editor. No, this is not a grammar book (ick) or a guide to self-editing (can't be done well). This is not a dry, boring book about usage or sentence structure. Although the author, a veteran nonfiction editor, specializes in memoir, true crime, business/leadership, and self-help, her advice holds true for fiction writers as well. Get your questions answered (and more): Why do I need an editor? How do I find an editor? What do editors do? And how much do they cost? What are the levels of edit? Developmental? Line edit? Copy edit? Proofreading? How do I know what level of editing my manuscript needs? Will an editor tell me if my manuscript sucks? Why do words make a difference? Which words do I overuse? Which words should I never use? How do I know when I'm done writing? How can I work with a cover designer and audiobook engineer? Can my local bookstore help me? Do I need beta readers? **BONUS Checklist for Authors to Fine-Tune a Manuscript before Editing Begins** BUY a copy today, because you need to know these insider secrets to successfully work with an editor on your way to publishing success. Research publications have always been key to building a successful career in science, yet little if any formal guidance is offered to young scientists on how to get research papers peer reviewed, accepted, and published by leading scientific journals. With *What Editors Want*, Philippa J. Benson and Susan C. Silver, two well-respected editors from the science publishing community, remedy that situation with a clear, straightforward guide that will be of use to all scientists. Benson and Silver instruct readers on how to identify the journals that are most likely to publish a given paper, how to write an effective cover letter, how to avoid common pitfalls of the submission process, and how to effectively navigate the all-important peer review process, including dealing with revisions and rejection. With supplemental advice from more than a dozen experts, this book will equip scientists with the knowledge they need to usher their papers through publication. Editing is a tricky business. It requires analytical flair and creative panache, the patience of

a saint and the vision of a writer. Transforming a manuscript into a book that edifies, inspires, and sells? That's the job of the developmental editor, whose desk is the first stop for many manuscripts on the road to bookdom—a route ably mapped out in the pages of *Developmental Editing*. Author Scott Norton has worked with a diverse range of authors, editors, and publishers, and his handbook provides an approach to developmental editing that is logical, collaborative, humorous, and realistic. He starts with the core tasks of shaping the proposal, finding the hook, and building the narrative or argument, and then turns to the hard work of executing the plan and establishing a style. *Developmental Editing* includes detailed case studies featuring a variety of nonfiction books—election-year polemic, popular science, memoir, travel guide—and authors ranging from first-timer to veteran, journalist to scholar. Handy sidebars offer advice on how to become a developmental editor, create effective illustration programs, and adapt sophisticated fiction techniques (such as point of view, suspense, plotting, character, and setting) to nonfiction writing. Norton's book also provides freelance copyeditors with a way to earn higher fees while introducing more creativity into their work lives. It gives acquisitions, marketing, and production staff a vocabulary for diagnosing a manuscript's flaws and techniques for transforming it into a bestseller. And perhaps most importantly, *Developmental Editing* equips authors with the concrete tools they need to reach their audiences. If you can write clear, concise instructions, then you can be a technical writer. Learn, step-by-step, how to turn your creative writing talent into a highly lucrative career, where you get paid big money consistently to use your writing skills. Hundreds of books have been written on the art of writing. Here at last is a book by two professional editors to teach writers the techniques of the editing trade that turn promising manuscripts into published novels and short stories. In this completely revised and updated second edition, Renni Browne and Dave King teach you, the writer, how to apply the editing techniques they have developed to your own work. Chapters on dialogue, exposition, point of view, interior monologue, and other techniques take you through the same processes an expert editor would go through to

perfect your manuscript. Each point is illustrated with examples, many drawn from the hundreds of books Browne and King have edited. These papers review the mental disorders which may afflict women at varying points along the age continuum. Topics covered include: teen parents and their offspring; childhood depression and suicide; sexual abuse of children; and spousal violence against women. A novel about public shaming in the internet age, the power of words, the cumulative destructiveness of microaggressions, and the pressing need for empathy. Before we go any further, I want you to understand this: I am not a good person. We all want to be seen. We all want to be heard. But what happens when we're seen and heard saying or doing the wrong things? When Winter Halperin—former spelling bee champion, aspiring writer, and daughter of a parenting expert—gets caught saying the wrong thing online, her life explodes. All across the world, people know what she's done, and none of them will forgive her. With her friends gone, her future plans cut short, and her identity in shambles, Winter is just trying to pick up the pieces without hurting anyone else. She knows she messed up, but does that mean it's okay for people to send her hate mail and death threats? Did she deserve to lose all that she's lost? And is "I'm sorry" ever good enough? Decide for yourself. Provides publishing information for the young writer including tips on preparing a manuscript, profiles of published young writers, opportunities online, and market and contest listings. "[This book] gathers essays from twenty-seven leading figures in book publishing about their work. Representing both large houses and small, and encompassing trade, textbook, academic, and children's publishing, the contributors make the case for why editing remains a vital function to writers—and readers—everywhere. Ironically for an industry built on words, there has been a scarcity of written guidance on how to actually approach the work of editing. This book will serve as a compendium of professional advice and will be a resource both for those entering the profession (or already in it) and for those outside publishing who seek an understanding of it. It sheds light on how editors acquire books, what constitutes a strong author-editor relationship, and the editor's vital role at each stage of the

publishing process—a role that extends far beyond marking up the author's text. This collection treats editing as both art and craft, and also as a career. It explores how editors balance passion against the economic realities of publishing."-- A father's long-lost letters spark a compelling tale of inheritance and creativity, loss and reunion When Louisa Deasey receives a message from a Frenchwoman called Coralie, who has found a cache of letters in an attic, written about Louisa's father, neither woman can imagine the events it will set in motion. The letters, dated 1949, detail a passionate affair between Louisa's father, Denison, and Coralie's grandmother, Michelle, in post-war London. They spark Louisa to find out more about her father, who died when she was six. From the seemingly simple question "Who was Denison Deasey?" follows a trail of discovery that leads Louisa to the streets of London, to the cafes and restaurants of Paris and a poet's villa in the south of France. From her father's secret service in World War II to his relationships with some of the most famous bohemian artists in post-war Europe, Louisa unearths a portrait of a fascinating man, both at the epicenter and the mercy of the social and political currents of his time. A Letter from Paris is about the stories we tell ourselves, and the secrets the past can uncover, showing the power of the written word to cross the bridges of time. How to Report Statistics in Medicine presents a comprehensive and comprehensible set of guidelines for reporting the statistical analyses and research designs and activities commonly used in biomedical research. Containing elements of a reference book, a style manual, a dictionary, an encyclopedia, and a text book, it is the standard guide in the fields of medical writing, scientific publications, and evidence-based medicine throughout the world. Features: Specific, detailed guidelines for reporting and interpreting statistics and research designs and activities in biomedical science. Sample presentations that guide you in reporting statistics correctly and completely. Coverage of current and emerging topics in statistics and trial design. Written by a senior medical writer and a senior biostatistician, the text is both clear and accurate, and the information is complete and pragmatic. Designed for anyone who needs to interpret or report statistics in medicine. This is the first volume

of a book series dedicated to "Qualitative and Quantitative Analysis of Scientific and Scholarly Communication". Fighting plagiarism is a top priority for STM publishing. A practical guide will importantly contribute to the awareness of the relevant communities, bringing to the surface the basic rules and examples from the literature. Editing is a tricky business. It requires analytical flair and creative panache, the patience of a saint and the vision of a writer. Transforming a manuscript into a book that edifies, inspires, and sells? That's the job of the developmental editor, whose desk is the first stop for many manuscripts on the road to bookdom—a route ably mapped out in the pages of *Developmental Editing*. Author Scott Norton has worked with a diverse range of authors, editors, and publishers, and his handbook provides an approach to developmental editing that is logical, collaborative, humorous, and realistic. He starts with the core tasks of shaping the proposal, finding the hook, and building the narrative or argument, and then turns to the hard work of executing the plan and establishing a style. *Developmental Editing* includes detailed case studies featuring a variety of nonfiction books—election-year polemic, popular science, memoir, travel guide—and authors ranging from first-timer to veteran, journalist to scholar. Handy sidebars offer advice on how to become a developmental editor, create effective illustration programs, and adapt sophisticated fiction techniques (such as point of view, suspense, plotting, character, and setting) to nonfiction writing. Norton's book also provides freelance copyeditors with a way to earn higher fees while introducing more creativity into their work lives. It gives acquisitions, marketing, and production staff a vocabulary for diagnosing a manuscript's flaws and techniques for transforming it into a bestseller. And perhaps most importantly, *Developmental Editing* equips authors with the concrete tools they need to reach their audiences. Some films make history, some try to re-write it, and some invent it from scratch. The films considered here made history. They are products of different societies at special moments of their evolution. Their words, images and sounds portray the features and details of those societies: their appearance, habits and rituals; their cities and countryside; morals and manners; work and ways

of dealing with conflicts. These movies also have a lot to say about filmmaking. The stories told here highlight how it was done, who it was done by and for, how it set out to entertain, enlighten and at times change minds; and what brought it success with audiences. The collective memory of the 20th century's wars is inseparable from the films they created. At the same time, social commentary in the form of film has created unsettling and revealing narratives of how we live, searching out the dark places of the heart and providing a sharp antidote to the tendency to romanticize the past. From the New York Times bestselling author of the *My Struggle* series comes a collection of ambitious, remarkably erudite essays on art, literature, culture, and philosophy. In *The Land of the Cyclops* is Karl Ove Knausgaard's first collection of essays to be published in English. In these wide-ranging pieces, he reflects openly and with penetrating intelligence on Ingmar Bergman's notebooks, Anselm Kiefer, the northern lights, Madame Bovary, Rembrandt, and the role of an editor. Accompanied by black-and-white reproductions throughout, these essays illuminate Cindy Sherman's shadowlands, the sublime mystery of Sally Mann's vision, and the serious play of Francesca Woodman. They capture Knausgaard's remarkable ability to mediate between the personal and the universal, between life and art. Each piece glimmers with his candor and his longing to authentically see, understand, and experience the world. When Siraj, the ruler of Bengal, overran the British settlement of Calcutta in 1756, he allegedly jailed 146 European prisoners overnight in a cramped prison. Of the group, 123 died of suffocation. While this episode was never independently confirmed, the story of "the black hole of Calcutta" was widely circulated and seen by the British public as an atrocity committed by savage colonial subjects. *The Black Hole of Empire* follows the ever-changing representations of this historical event and founding myth of the British Empire in India, from the eighteenth century to the present. Partha Chatterjee explores how a supposed tragedy paved the ideological foundations for the "civilizing" force of British imperial rule and territorial control in India. Chatterjee takes a close look at the justifications of modern empire by liberal thinkers,

international lawyers, and conservative traditionalists, and examines the intellectual and political responses of the colonized, including those of Bengali nationalists. The two sides of empire's entwined history are brought together in the story of the Black Hole memorial: set up in Calcutta in 1760, demolished in 1821, restored by Lord Curzon in 1902, and removed in 1940 to a neglected churchyard. Challenging conventional truisms of imperial history, nationalist scholarship, and liberal visions of globalization, Chatterjee argues that empire is a necessary and continuing part of the history of the modern state. *Global Citizenship Education* explores key ideas and issues within local, national and global dimensions. Including examples and case studies from across the world, the authors draw on ideas, experiences and histories within and beyond 'the West' to contribute to multifaceted perspectives on global citizenship education. In concise chapters, the authors set out the key concepts and debates within the field. Global citizenship education is contextualized within key educational frameworks, including citizenship education, global education, development education and peace education. Edda Sant, Ian Davies, Karen Pashby and Lynette Shultz explore the different ways in which global citizenship can be taught, learned and assessed in formal and informal contexts. Including examples from a wide range of education institutions, chapters provide overviews of policy making and international practices borne out of different approaches to global citizenship education. With each chapter including a summary of key issues, an annotated list of key resources, an exercise for students and a further reading list, *Global Citizenship Education* will aid understanding of this complex and debated area of study. *Coaching Writers* is the first text to outline a complete system for editors to coach journalists. This highly influential text, based on the curriculum and methods of the Poynter Institute, has been updated to include coverage of coaching across media platforms and in diverse newsrooms. It now offers special consideration of ethical concerns. In newsrooms, where the management structure is increasingly flat, everyone needs to be a coach — this book will teach them how. All new Phd's hope that their dissertations can become books. But a dissertation

is written for a committee and a book for the larger world. William Germano's *From Dissertation to Book* is the essential guide for academic writers who want to revise a doctoral thesis for publication. The author of *Getting It Published*, Germano draws upon his extensive experience in academic publishing to provide writers with a state-of-the-art view of how to turn a dissertation into a manuscript that publishers will notice. Acknowledging first that not all theses can become books, Germano shows how some dissertations might have a better life as one or more journal articles or as chapters in a newly conceived book. But even dissertations strong enough to be published as books first need to become book manuscripts, and at the heart of *From Dissertation to Book* is the idea that revising the dissertation is a fundamental process of adapting from one genre of writing to another. Germano offers clear guidance on how to do just this. Writers will find advice on such topics as rethinking the table of contents, taming runaway footnotes, shaping chapter length, and confronting the limitations of jargon, alongside helpful timetables for light or heavy revision. With crisp directives, engaging examples, and a sympathetic eye for the foibles of academic writing, *From Dissertation to Book* reveals to recent PhD's the process of careful and thoughtful revision—a truly invaluable skill as they grow into their new roles as professional writers. *Kirsch's Guide to the Book Contract* is a comprehensive clause by clause guide to the standard (and not so standard) book contract. Award winning attorney and author Jonathan Kirsch sweeps away the confusing verbiage and cuts to the key points. Kirsch's guide is an indispensable tool for every writer, publisher, editor and agent, whether novice or vet. At last an indexing guide for editors, authors, and designers who need to create, edit, format, or evaluate indexes and work with professional indexers. Three experienced indexer-authors explain the various types of indexes, the characteristics of good indexes, and common formatting considerations. They share dozens of practical tips and over 100 examples of good and bad indexing practices. Publishing professionals will not only learn how to edit an index, but how to hire freelance indexers and maintain successful editor/author/indexer relationships. While geared to the needs of

publishing professionals who are not indexers, the book will serve indexers as a guide to navigating the publishing process and explaining indexing processes to their clients. Each year writers and editors submit over three thousand grammar and style questions to the Q&A page at The Chicago Manual of Style Online. Some are arcane, some simply hilarious—and one editor, Carol Fisher Saller, reads every single one of them. All too often she notes a classic author-editor standoff, wherein both parties refuse to compromise on the "rights" and "wrongs" of prose styling: "This author is giving me a fit." "I wish that I could just DEMAND the use of the serial comma at all times." "My author wants his preface to come at the end of the book. This just seems ridiculous to me. I mean, it's not a post-face." In *The Subversive Copy Editor*, Saller casts aside this adversarial view and suggests new strategies for keeping the peace. Emphasizing habits of carefulness, transparency, and flexibility, she shows copy editors how to build an environment of trust and cooperation. One chapter takes on the difficult author; another speaks to writers themselves. Throughout, the focus is on serving the reader, even if it means breaking "rules" along the way. Saller's own foibles and misadventures provide ample material: "I mess up all the time," she confesses. "It's how I know things." Writers, Saller acknowledges, are only half the challenge, as copy editors can also make trouble for themselves. (Does any other book have an index entry that says "terrorists. See copy editors"?) The book includes helpful sections on e-mail etiquette, work-flow management, prioritizing, and organizing computer files. One chapter even addresses the special concerns of freelance editors. Saller's emphasis on negotiation and flexibility will surprise many copy editors who have absorbed, along with the dos and don'ts of their stylebooks, an attitude that their way is the right way. In encouraging copy editors to banish their ignorance and disorganization, insecurities and compulsions, the Chicago Q&A presents itself as a kind of alter ego to the comparatively staid *Manual of Style*. In *The Subversive Copy Editor*, Saller continues her mission with audacity and good humor. Anyone faced with the task of preparing material for publication needs guidance. This sixth edition of the *Style Manual* provides guidance and

detailed advice on publishing in both print and electronic formats. It represents a substantial revision in response to the rapid and extensive changes that have occurred in publishing since the fifth edition was produced in 1994. The new *Style Manual* continues to provide detailed information and recommendations on the best practices in design, editing, production and writing. This edition builds on the *Style Manual's* reputation as an outstanding Australian reference standard for all those who understand the value of effective communication. Traces the life of the influential book editor who worked with Ernest Hemingway, Thomas Wolfe, and F. Scott Fitzgerald. Revised edition of Webster's standard American style manual, 1985. Maggie Edkins Willis's *Smaller Sister* is a debut middle grade graphic novel about body image, confidence, and the everlasting bond of sisterhood. Lucy's always looked up to her big sister, Olivia, even though the two are polar opposites. But then, Lucy notices Olivia start to change. She doesn't want to play with Lucy anymore, she's unhappy with the way she looks, and she's refusing to eat her dinner. Finally, Lucy discovers that her sister is not just growing up: Olivia is struggling with an eating disorder. While her family is focused on her sister's recovery, Lucy is left alone to navigate school and friendships. And just like her big sister, she begins to shrink. But with time, work, and a dose of self-love, both sisters begin to heal and let themselves grow. Soon enough, Olivia and Lucy find their way back to each other—because sisters are the one friend you can never ditch. This collection of essays explores the literary legacy of medieval England by examining the writers, editors and exemplars of medieval English texts. In order to better understand the human agency, creativity and forms of sanctity of medieval England, these essays investigate both the production of medieval texts and the people whose hands and minds created, altered and/or published them. The chapters consider the writings of major authors such as Chaucer, Gower and Wyclif in relation to texts, authors and ideals less well-known today, and in light of the translation and interpretive reproduction of the Bible in Middle English. The essays make some texts available for the first time in print, and examine the roles of historical scholars in the construction of medieval

English literature and textual cultures. By doing so, this collection investigates what it means to recover, study and represent some of the key medieval English texts that continue to influence us today. Successful writers spend a lot more time editing than they do writing. They know that first drafts need extensive revisions to ensure their stories or messages come across clearly and effectively. In this book you'll find a wealth of suggestions from best-selling authors who have studied editing techniques and implemented them in their books, which have touched the hearts and lives of readers around the world. If you're an aspiring, beginning, or intermediate writer, this book will help you polish your manuscript and get it ready for publication. If you're an established author, these tips can help you edit other writers' manuscripts, either in a critique group setting or as an editorial freelancer. In the sixteenth century, Antinous Bellori, a boy of eleven, is lost in a dark forest and stumbles upon two glowing beings, one carrying a spear, the other a flaming torch ... This event is decisive in Bellori's life, and he thereafter devotes himself to the pursuit and study of angels, the intermediaries of the divine. Beginning in the Garden of Eden and soaring through to the present, *A Time for Everything* reimagines pivotal encounters between humans and angels: the glow of the cherubim watching over Eden; the profound love between Cain and Abel despite their differences; Lot's shame in Sodom; Noah's isolation before the flood; Ezekiel tied to his bed, prophesying ferociously; the death of Christ; and the emergence of sensual, mischievous cherubs in the seventeenth century. Alighting upon these dramatic scenes - from the Bible and beyond - Knausgaard's imagination takes flight: the result is a dazzling display of storytelling at its majestic, spellbinding best. Incorporating and challenging tradition, legend, and the Apocrypha, these penetrating glimpses hazard chilling questions: can the nature of the divine undergo change, and can the immortal perish? If you've ever considered editing as a career, this book will help you on your new path. You'll learn about the requirements in various fields, how to get started, the step-by-step facets of setting up and conducting your editing services, working with writers and publishers, promoting yourself and

your expertise, and determining what to charge. In addition to books there are articles, dissertations, brochures, reports, abstracts, editorials, reviews, ad copy, and much more. There is more to making a living as a freelance editor than correct English usage, sentence structure, and grammatical construction. Here, you'll learn what you need to know to decide on a specialty and how to manage the business side of your career. From one of the world's most beloved and bestselling authors, a terrifically useful and readable guide to the problems of the English language most commonly encountered by editors and writers. What is the singular form of graffiti? From what mythological figure is the word "tantalize" derived? One of the English language's most skilled writers guides us all toward precise, mistake-free usage. Covering spelling, capitalization, plurals, hyphens, abbreviations, and foreign names and phrases, *Bryson's Dictionary for Writers and Editors* will be an indispensable companion for all who care enough about our language not to maul, misuse, or contort it. As Bill Bryson notes, "English is a dazzlingly idiosyncratic tongue, full of quirks and irregularities that often seem willfully at odds with logic and common sense." This dictionary is an essential guide to the wonderfully disordered thing that is the English language. *Supporting Research Writing* explores the range of services designed to facilitate academic writing and publication in English by non-native English-speaking (NNES) authors. It analyses the realities of offering services such as education, translation, editing and writing, and then considers the challenges and benefits that result when these boundaries are consciously blurred. It thus provides an opportunity for readers to reflect on their professional roles and the services that will best serve their clients' needs. A recurring theme is, therefore, the interaction between language professional and client-author. The book offers insights into the opportunities and challenges presented by considering ourselves first and foremost as writing support professionals, differing in our primary approach (through teaching, translating, editing, writing, or a combination of those) but with a common goal. This view has major consequences for the training of professionals who support English-language publication by NNES academics and scientists.

Supporting Research Writing will therefore be a stimulus to professional development for those who support English-language publication in real-life contexts and an important resource for those entering the profession. Takes a holistic approach to writing support and reveals how it is best conceived as a spectrum of overlapping and interrelated professional activities Stresses the importance of understanding the real-world needs of authors in their quest to publish Provides insights into the approaches used by experienced practitioners across Europe This comprehensive guide features America's top editors and writers for hire—serving the needs of nonfiction and fiction writers, publishers, literary agents, corporations, companies, educational institutions, and non-profits. H. L. Mencken stipulated that this memoir remain sealed in a vault for thirty-five years after his death. For good reason: *My Life as Author and Editor* is so telling and uproariously opinionated that it might have provoked a storm of libel suits. As he recounts his career as a critic, essayist, and editor of the ground-breaking magazine *Smart Set*, Mencken brings us face to face with the literary aristocracy of his day, from the dour womanizer Theodore Dreiser to F. Scott Fitzgerald, drowning his gifts in alcohol. Here, too, are the hacks, poseurs, and bohemian crackpots who

flocked around them. Most of all, here is Mencken himself, defying censors and Prohibition agents with equal aplomb in an age when literature was a contact sport. Packed with doodles and cartoons, here is the diary of Loki as he's trapped on earth as a petulant eleven-year-old—and even worse, annoying thunder god Thor is there, too. After one prank too many, trickster god Loki has been banished to live as a kid on earth. If he can show moral improvement within one month, he can return to Asgard. If he can't? Eternity in a pit of angry snakes. Rude! To keep track of Loki's progress, king Odin (a bossy poo-poo head) gives him this magical diary in which Loki is forced to confess the truth, even when that truth is as ugly as a naked mole rat. To make matters worse, Loki has to put up with an eleven-year-old Thor tagging along and making him look bad. Loki is not even allowed to use his awesome godly powers! As Loki suffers the misery of school lunch, discovers the magic of internet videos, and keeps watch for frost giant spies, will he finally learn to tell good from bad, trust from tricks, and friends from enemies? Louie Stowell's witty text and hysterical drawings will keep readers in stitches from start to finish.

chinaproductrank.com