

DOWNLOAD PDF INTRODUCTION: THE WINES OF SYNERGY ESSAY BY GEORGE ZEBROWSKI.

Chapter 1 : Swift Thoughts (ebook) by George Zebrowski |

George Zebrowski is a science fiction author and editor who has written and edited a number of books, and is a former editor of The Bulletin of the Science Fiction Writers of America. He lives with author Pamela Sargent, with whom he has co-written a number of novels, including Star Trek novels.

Not only is there a lot of recorded TV, but I embarked on a recently-completed quest to rip all my DVDs[0], currently amounting to about a terabyte, and after a narrowly averted disaster I decided to get serious about keeping backups. This meant buying huge hard drives, which is always fun, but it also meant buying a bunch of "enclosures": One enclosure per drive, costing a significant fraction of the cost of the drive. Recently I discovered the BlacX non-enclosure, which accepts hard drives like huge Atari cartridges into its top-loading maw. Not that any part of this project could be considered "cost-effective". Those shows could actually take place at the same company. Thu Jan 29 From a nebulous March 31st-or-when-filled to a solid, definite February 15th. But in our relentless, Javert-esque pursuit of excellence, we want to have to make even more difficult decisions about which stories to publish. Once again, here are the guidelines. This is my first pro sale. Fri Jan 30 Continuing the theme of talking about games nobody wants to play: Initially my opponents and I played tic-tac-toe according to rules of thumb. The first player always played the center square because it was the best-connected square and it was part of the most winning combinations. Then, I discovered forks. With this tactic, you capture two edge spaces while your opponent takes the center. This is the most satisfaction possible out of a game of tic-tac-toe. But soon enough, certainly by fourth grade, everyone had figured out how to block forks, and games of tic-tac-toe always ended in draws. But even then there was a certain meta-game that was fun for a while, playing five-second games of tic-tac-toe in quick succession, reveling in our newly acquired powers of always being able to tie, playing until one of us would slip up and lose. My secret project stalled recently, and today I figured out why. Looking on the Internet, repository of all video game related-knowledge, I discovered that no one has really looked in-depth at the names of games. There are lists of best and worst [0] game names, but no one has tried to figure out a set of genres and rules for game names. Which is odd because when I started thinking about it I came up with a lot of patterns and even a rule of historical development. Which I now present in part 1 of an epic series. A couple bits of logistics, as they say in college. First, when I mention a game, eg. Electronic games started out as representations of real-world activities, and they started out being named after those activities: The most abstract names from this era are Gran Trak 10 a racing game and Simon, where the name has only a metaphorical relationship to the game. The big exception is Spacewar! Even if you consider Spacewar! There are some more games for computer nerds in this category, like Hunt the Wumpus and Adventure. I can think of a couple reasons. People had to become acclimated to the idea that you could inhabit the virtual space of an electronic device and play a game there. It made sense to create games that simulated or could be tied to real-world activities. Also, because graphics were so primitive, the name of the game had to do a lot of the heavy lifting. All the sports games are basically Pong. Over time the graphics got better, and two things happened. First, you started seeing games that were not based on familiar everyday activities. Sometimes they had generic names anyway: Sometimes the names were more abstract: Second, games that were based on familiar everyday activities started using synecdoche. At this point technological progress acts as a reset switch for the synecdoche. On a home system, the graphics suck compared to the arcade. Home systems go right back to games that are named directly after the real-world activities they replicate. Here are some titles for the Magnavox Odyssey: But there are some more abstract titles: And even some synecdoche, with "Wipeout". Here are some Channel F titles: Some more abstract titles: Casino Royale an early media tie-in? A little synecdoche here too, with "Drag Strip" and "Torpedo Alley". Here are some Atari titles from the year the system launched: Some more abstract names from the same year: A Game of Cops and Robbers. Other notable early NES titles reproducing real-world activities: History progresses from this point and we start seeing franchises. These are "canonical" game series

DOWNLOAD PDF INTRODUCTION: THE WINES OF SYNERGY ESSAY BY GEORGE ZEBROWSKI.

based closely on the comings and goings of the real-world sports franchises. Today these franchises have pretty much taken over the market for sports games. Their names are very predictable. But when a new technology or console is introduced you get some generic-sounding names. A generic name or franchise name gets the name of the new technology stuck onto it: Super Mario 64 or Advance. There was a published game called "Golf" as late as the Virtual Boy. Sometimes you get a game name that sounds like a tech demo: Computer Space is kind of in this category; the technology being pitched is the very act of playing a game on a computer. It looks like the same pattern occurred earlier, in the world of electromechanical games. Games based on sports were the first to show up in arcades in the s. Sega put out a submarine game called "Periscope" synecdoche in , and then Midway ripped them off with the even more abstract Sea Raider, Sea Devil, and Sea Wolf. I find it even more interesting that this did not happen for pinball in general. Pinball games have always had abstract names: Pinball games are usually skinned to remind the player of some non-pinball field of endeavor, but when that happens the games tend to have abstract or synecdochal names. In , Williams released a Skylab-themed pinball game! You could think of pinball as being less like a video game and more like a sport: First, a summary of the previous entry. It took a while for non-nerds to grasp the concept of electronic games. Naming games after real-world activities whether or not there was actually a resemblance created a bridge between the real world and the electronic world. Wolfenstein 3D, Virtua Fighter. Portal, World of Goo. Game names can be constructed with techniques used to come up with other trademarkable words and phrases. Alliteration and assonance happen pretty often. Excitebike, Final Fight, Bubble Bobble. Nonsense compound portmanteau words happen very often, possibly because this construction is common in Japanese Excitebike again, Gradius, Gyryss, Pengo. Combine with metonymy and you can come up with many plausible-sounding game titles for a given game. Even games not based on a real-world activity usually have some connection to reality, and the title can use metonymy on those parts. Just as an example, consider the game Bubble Bobble. The main game mechanics are blowing bubbles, popping them, and jumping. Metonymy on "dinosaur" yields lizard, reptile, dino-, -saurus. Metonymy on "bubble" yields blow, pop, and float. And this is a common pattern. And since the worst thing you can say is no, I figured what the hell. I hope you enjoy my word submission. But, if not, I look forward to hearing no from you soon. And feel free to be as brazen as you like. Kris commented on an earlier entry saying basically, why is this a mystery? But even this high-level overview of game names is different from the way other things are named. Fantasy games have epic names, as you might expect--specifically, they have names that sound like bad fantasy novels. This connection is strong enough that fantasy RPGs often have literary imagery in their names. Compare "Harvest Moon" to "Moon Patrol".

DOWNLOAD PDF INTRODUCTION: THE WINES OF SYNERGY ESSAY BY GEORGE ZEBROWSKI.

Chapter 2 : Synergy Neue Science Fiction by George Zebrowski

Summary Bibliography: George Zebrowski You are not logged in. If you create a free account and sign in, you will be able to customize what is displayed.

This huge anthology of well over , words will collect the best and most unusual SF stories from approximately to This requires a lot of reading and research. Every so often I will report back about current reading, although not in any systematic way. In fact, almost deliberately not in a systematic way. How shall he go about it? Well, he can use logic. Yet engineers and researchers persisted in calling it distant electric vision until halted by popular usage. Cellophane could also have been coined by the same classically educated writer; it comes from cella, small room, plus phanein, to appear, to seem. Instead, however, authors all settled on glassite as the term for transparent plastics, which did not survive. A mint julep is not a more subtle and complex glass of bourbon, nor is a bourbon a classically simple and authoritative version of the vulgarly prettified mint julep. Such associations perhaps befit what we intend, for our critics, as a plea for tolerance, real tolerance, nothing less than thinking again. But even the briefest study of the output of more modern SF novelists shows this attitude to be nonsensical, if not merely snobbish. Wells and Jules Verne at all. It was developed from the work of Beatrix Potterâ€Influenced heavily by *The Wind in the Willows* and tempered by the outlook of the *Wizard of Oz*, this new fictionâ€has to do with comfort: That argument itself is part of the bullshit we have to cope with. Our reasoning is filtered through the things we hate about our culture, and the things we approve, and a host of other things we accept as given without question. Guthrie, and science fiction its rare Ray Bradbury, and they are very good indeed; but we have yet to produce our Proust of the prairie, our Stendhal of the starwaysâ€It seems more likely, however, that both western and science fiction will be things of the past in another hundred years or soâ€As we escape further in time from our frontier heritage and our landscape is further eroded, polluted, and submerged in the spreading megalopolis, and the Indian is at last no longer isolated on his reservation, who will be left to sing of sagebrush and sixgun? Does it really matter at all, as long as it is a good SF story? Why, of course it does! The language makes all the difference in the world. Probably not, unless it just so happens that one of these languages is your mother tongue. And it is not for lack of good SF stories in those languages. Or any kind of story, for that matter. I depend on translations. There are next to none of those. Admittedly, much experimentation fails, but so does much conventional storytelling. Good enough; but who expects to find water in their wine bottles. *Bloodchild* was another controversial story.

DOWNLOAD PDF INTRODUCTION: THE WINES OF SYNERGY ESSAY BY GEORGE ZEBROWSKI.

Chapter 3 : Working the Floor, T

Synergy 1. Neue Science Fiction has 11 ratings and 3 reviews. Raven said: The book probably had great promise but is dated, even for something published.

He is a past president of SFWA and is chair of the Campbell Award jury to select the best science-fiction novel of the year. Kij Johnson is author of several fantasy and SF novels and short stories. She teaches writing and science fiction writing, is a Sturgeon Award juror and former winner, and assists at the Science Fiction Writers Workshop. John Kessel Chris McKitterick Frederik Pohl has been involved in science fiction since the 1950s as a fan, magazine editor, and author. He lives in Illinois. Pohl is also a long-time friend of the Center. Michael Moorcock has said about her: She is in many ways a pioneer, both as a novelist and a short story writer. She is one of the best. Gary Jennings, bestselling author of *Aztec*, commented about this novel: In *Conqueror Fantastic*, an original anthology of historical fantasy edited by Sargent, was published by DAW Books, and *Thumbprints*, a new collection of her short fiction, with an introduction by James Morrow, came out from Golden Gryphon Press. Her website is at <http://www.georgezebwski.com>. One of the few books I intend to read again. *Cave of Stars*, a novel that is part of his *Macrolife* mosaic, was published by HarperCollins in 1998. *Skylife*, an anthology edited by George Zebrowski with physicist and writer Gregory Benford, was published by Harcourt Brace in 1999. *Swift Thoughts*, a hardcover collection of his stories, with an introduction by Gregory Benford, came out in 2000. A second hardcover collection, *In the Distance*, and *Ahead In Time*, was also published in the same year. *New Science Fiction*, the next volume of his legendary *Synergy* series of original anthologies, was published in 2001. We will be sending you information from time to time and asking for your advice when occasions arise. The Board of Advisors to the Center for the Study of Science Fiction will provide advice on ongoing and new programs offered and sponsored by the Center, on its structure and goals, on its sources of support, and on subjects for the Campbell Conference and general discussion, and are encouraged to make suggestions on any of these aspects to the Board or to the personnel of the Center, individually and collectively.

DOWNLOAD PDF INTRODUCTION: THE WINES OF SYNERGY ESSAY BY GEORGE ZEBROWSKI.

Chapter 4 : Spring Program by Canadian Opera Company - Issuu

Synergy by George Zebrowski (Editor), , Harcourt Brace Jovanovich edition, Paperback in English.

The Locus Index to Science Fiction: There are several plates by Bob Eggleton. This is a signed, limited, special leatherbound gilt-edge edition that is being published simultaneously with the Tor edition. This edition follows the revised text of the Gollancz edition. With an introduction by Isaac Asimov. This edition is identical to the Crown hardcover except it lacks an ISBN and has the jacket printed as the soft cover. Simultaneous with a British edition from Century Hutchinson. Effectively simultaneous with the US edition. Science Fiction from China ed. General history of science fiction that covers works from Sir Thomas More to E. Translated from the German by Jenny Vowles. Eine Illustrierte Literaturgeschichte by Dieter Wuckel. An East German view of American sf is interesting, if oddly skewed. The information on early European sf is particularly enlightening. Volume in the series. This is billed as the last of the series. The Unbalanced Earth Trilogy, Volume 1: The Unbalanced Earth Trilogy, Volume 2: First American edition Corgi The Unbalanced Earth Trilogy, Volume 3: Tymn and illustrations by Richard Powers. Dragons and Warrior Daughters ed. Boyer and Kenneth J. This is a pseudonym for Kim Newman. Illustrated by David Mesner. Things That Go Bump in the Night ed.

DOWNLOAD PDF INTRODUCTION: THE WINES OF SYNERGY ESSAY BY GEORGE ZEBROWSKI.

Chapter 5 : Synergy: 2: George Zebrowski: calendrierdelascience.com: Libros

This second volume demonstrates that Zebrowski's original anthology series continues to establish its credentials slowly and quietly. If the editor's call-to-arms introduction asks more than this samp.

All casting is subject to change. Moore Sue Mortimer Dr. Joseph So Philip Somerville Dr. While recognizing this step as legal under the Law of Nations, the Canadian government in Ottawa proceeded to appoint a governor, William McDougall, and dispatched him via Minnesota to await, just south of the border, the expected proclamation from the Queen. The anti-French, anti-Catholic McDougall grew impatient; and, in November, he tried to enter the territory with a forged proclamation. It is at this point that the action of the opera begins, and history becomes subject to dramatic license. They agree on terms for Manitoba entering Confederation. Fort Garry Scott is tried for treason and condemned to death. A railway depot in Toronto Schultz and Mair arouse a crowd by producing the rope with which Scott was supposed to have been bound. Colonel Wolseley advises marching on Fort Garry. Cartier warns that Quebec will rise if they do. Macdonald suggests that the army go to keep the peace until the new Governor Archibald arrives with the amnesty, and Riel resigns as promised. Smith reads a proclamation from Wolseley stating his mission is peaceful, but scouts report he plans to arrest and hang Riel. Wolseley takes over the town. When a deputation arrives from Saskatchewan, Riel agrees to return to Canada, an avowed revolutionist. Riel arrives, accuses the priest of selling out to the enemies and commandeers the church. The people believe him to be a prophet. Friends in Quebec have sent lawyers to prove him insane. The Crown aims to prove him sane and guilty. The Courtroom, Regina Riel eloquently pleads that he should be acquitted if insane. I acted against a government gone mad. Commissioned by the Chalmers Foundation in , the piece was devised to commemorate the Centennial of Canada in , and composer Harry Somers and librettist Mavor Moore chose the subject of Louis Riel. It is an artifact of its time, and demands significant context in a contemporary revival. In the last 50 years, although the opera has held a central place in the Canadian operatic canon, it has not been professionally revived since. Perhaps the most considerable challenge is the Eurocentric tradition of opera as a form and its collision with the voice, culture and representation of indigeneity in this history. A small gesture, with enormous impact—long overdue and of our time. This realignment of our history is what our production of Louis Riel hopes to address. The notion of history is not linear but a circle; a circle which is inclusive and expanding. These are the teachings of Indigenous communities that inform our interpretation of Louis Riel. If it were written today, certainly there would be more Indigenous participation and involvement in its creation and its expression. It is our intention that a more inclusive and expansive history shall be restored and amended for our production. The expanding and inclusive circle of Indigenous teachings always runs the risk of appropriation and self-interest—especially in our current climate of shifting power and continued colonization. This production of Louis Riel may play a small part in this, but a vital one. While by no means is this a definitive production—it is a thoughtful one, and it is in its collisions of cultures and understanding, its determination to restore the truth of Louis Riel and dispel the lies about him, it is my hope that we encounter him again with all his difficulty as a true provocateur for the Land, the People and Justice. Key to the success and meaning of this revival of Louis Riel is not only in the work and ideas that we express and sing, but also the counsel of those who have reminded us to listen. Throughout the conceptualization of this production, and through the rehearsal process, we have reached out and been in contact with members of the Indigenous community and followed their guidance and wisdom. Peter Hinton Director The first day of rehearsals: Far left to right: Peter Barrett Sir John A. Dion Mazerolle Julie Riel Lauren Eberwein Sara Riel Lindsay Barrett William McDougall Stephen Bell Thomas Scott John Kriter British Soldier Andrew Haji Joseph Delorme Jason Nedecky Janvier Ritchot Giles Tomkins Charles Mair Eric Olsen Donald Smith Thomas Glenn Colonel Garnet Wolseley Geoffrey Sirett Gabriel Dumont Charles Sy James Isbister Eric Olsen Father Moulin Geoffrey Sirett Wandering Spirit Giles Tomkins See page 50 for the names of the supernumeraries and

DOWNLOAD PDF INTRODUCTION: THE WINES OF SYNERGY ESSAY BY GEORGE ZEBROWSKI.

members of the Land Assembly. Louis Riel in rehearsal: A successful baritone before creating the title role in , Turgeon was, for the remainder of his long career, forever associated with the role. Peace to him and all who mourn his loss. Although never premier, as President of the Legislative Assembly of Assiniboia he helped pave the way for Manitoba to enter Confederationâ€”ironic given his subsequent execution for treason by the same Ottawa government determined to unite Canada at any cost. Like any form of artistic production, Louis Riel is an historical artifact, influenced by the perspectives of its authors, in this case two white men composer Harry Somers and librettist Mavor Moore , and by its time period, those heady days of Centennial celebration in , and as such, carries a certain degree of cultural baggage. When the opera begins, Cole Alvis, former executive director of the Indigenous Performing Arts Alliance, will greet audiences with a territorial land acknowledgement and introduction that places the opera in a contemporary context. As The Activist, he will also be a member of the Land Assembly, the chorus of Indigenous women and men who silently challenge and retaliate, standing for the people and groups fighting for representation by Riel. In actual fact, a fourth man was part of the group, the European settler Louis Schmidt who has been re-included in this production. He will sing lines originally given to Poundmaker, allowing for a more nuanced, culturally sensitive portrayal of the great chief by Cree actor Billy Merasty. One of the main challenges of restaging Louis Riel is dealing with its complex conflation of languages. Characters manipulate each other simply by speaking in a language the other cannot understand for example French versus English in order to make their political points. These are the teachings of Indigenous communities that inform our interpretation for Louis Riel. We extend our deepest appreciation to this engaged community of supporters for continuing to recognize the vitality and importance of Canadian operatic theatre. Somers also studied in Paris with French composer Darius Milhaud, a proponent of polytonality in which music is performed in multiple keys simultaneously. The march was composed for the soldiers sent to free the prisoners Riel was holding at Fort Garry in Manitoba. In Louis Riel, Somers alters the original march, creating the impression it is a First Nations lament. When the Cree war chief Wandering Spirit arrives and interrupts the peaceful Maundy Thursday service, Somers juxtaposes sleigh bells and drums against the tonal singing of the Catholic Latin Mass. To further intensify the sonic experience, Somers adds pre-recorded and electronic sounds to intentionally create disturbing effects. The florid melodic line with its highly decorated notes imitates a Cree melody that captures the heightened drama as Riel reaches an agitated state. Initially accompanied only by sparse flute and percussion, the intensity of her role continues to build thought the scene. Through his use of contemporary compositional techniques, Somers brings a modern perspective to historically based events and diverse musical traditions, resulting in one of the most compelling and celebrated operas ever written by a Canadian composer. The lament of the mourners rose plaintively and fell in descending curves, like the wind in the storm. It was the voice of nature crying out MacMillan say, when he was trying to transcribe it from the phonograph: Many of our ancestors were convinced by ethnographers that sharing their songs would keep them safe for future generations. From , under Section 3 of the Indian Act, the Canadian government considered singing and dancing in potlatch and winter dances an offence: Here is a summary of some of his thoughts around Louis Riel: While Riel spent most of his adult life fighting a Canadian project that had no aspiration to be either multicultural or respectful of Indigenous peoples, much of this reality is ignored by mythmaking that claims Riel as a visionary for contemporary Canadian nationhood. In spite of this mythmaking, Indigenous peoples have long held that IndigenousCanada relations are premised on international treaties.

DOWNLOAD PDF INTRODUCTION: THE WINES OF SYNERGY ESSAY BY GEORGE ZEBROWSKI.

Chapter 6 : drunkard s endgame | Download eBook pdf, epub, tuebl, mobi

George Zebrowski's more than 40 books include the Campbell Award winner for best novel of the year, Brute Orbits; the classic Macrolife and its companion Cave of Stars; various anthologies edited with Isaac Asimov, Gregory Benford, Jack Dann and Thomas N. Scortia; and the five volumes of the legendary Synergy series.

Hobbies and other interests: Future studies, chess, classical music, films, tennis, swimming, philosophy of science, film. Science-fiction writer, editor, lecturer, and consultant. Science Fiction Writers of America, H. Beneath the Red Star: Swift Thoughts collection , Golden Gryphon, With Jack Dann Faster than Light: The Best of Thomas N. With Isaac Asimov and Martin H. With Gregory Benford; and author of introduction and notes Skylife: Also author of five novels in the Star Trek series for Pocket Books: Author of introduction to Things to Come by H. Contemporary Mythology, edited by Warrick, Martin H. Greenberg, and Joseph D. George Zebrowski has won the admiration of science-fiction enthusiasts with his stories and novels that "tackle difficult problems of philosophy, technology, and sociobiology to analyze their impact on human beings," noted Dictionary of Literary Biography contributor Anthony Manouos. Also a respected editor in the field, Zebrowski has contributed essays and introductions to collections of prize-winning stories and other science fiction books, and to novels by Arthur C. Clarke, Stanislaw Lem , H. In the trilogy, Gorgias, a Herculean genetically engineered human-alien hybrids , and his son begin a war of terror against the Earth Federation, which almost wiped out the Herculean Empire. Kubri, who was born on earth, leads a group to track and kill Gorgias. But the first Gorgias has not entirely left; with the help of a Herculean cult leader named Myraa, who teaches her followers to absorb dead souls, transforming them into higher beings, Gorgias is absorbed into an alternate universe. There, he learns of a power that has the potential to destroy all of humanity. Begun as the first novel in the setting of "macrolife" self-reproducing, space-going habitats it describes how the first macrolife were created, how the humans living on them developed them into a galactic civilization, and finally, how this civilization reacted to the end of the universe. In Zebrowski published the novel, Cave of Stars, which takes place in the same setting, exploring part of the backstory only hinted at in Macrolife. Macrolife, wrote Di Filippo, "even in the face of two decades of fictional and scientific progress, still holds up remarkably well as an exemplar of hard sf. The theme of Brute Orbits evokes that technique. The book follows the stories of several penal colonies set on asteroids. The criminals, unable to return to Earth until the asteroids return to an orbit near the planet, must form their own societies within the confines of their rock. Easton, writing again in Analog, praised both Zebrowski and the novel as "thoughtful and stimulating," and noted that Brute Orbits is "well worth your attention. Studies on International Science Fiction, a collection of revised reprints of his columns and articles from the Magazine of Fantasy and Science Fiction, Washington Post, and other journals. A large portion of the book is dedicated to the works of Stanislaw Lem , a Polish science-fiction writer. Zebrowski criticizes the science-fiction community for not paying more attention to foreign writers. Williams, writing in Utopian Studies, noted that though some of the essays were printed as early as , "they are still well worth reading. The book, Swift Thoughts, contains twenty-four stories written by Zebrowski over the course of thirty years. All of the stories deal with the frailty of humanity, though they take the form of futuristic stories or alternative histories. A Publishers Weekly reviewer wrote that the stories "demonstrate impressive discipline, logic and mastery of his craft. A Booklist contributor considered the rescue of these stories a gesture "on behalf of the good guys and their readers," and found the first three stories, which follow the adventures of a character named Christian Praeger, "unpretentious but intelligent. James Blish, a favorite writer of mine, once said that SF should be hard thoroughgoing all the way through" in its ideas and literary virtues, which seems to me to be beyond argument as a prescription. One writes fiction which deals with the human impact of possible future changes in science and technology. Booklist, June 15, , review of Sunspacer, p. Extrapolation, fall, , G. Warlock Vance, review of Beneath the Red Star: Studies on International Science Fiction, p. Library Journal, November 15, , review of Macrolife, p.

DOWNLOAD PDF INTRODUCTION: THE WINES OF SYNERGY ESSAY BY GEORGE ZEBROWSKI.

Utopian Studies, winter, , Lynn F. Williams, review of Beneath the Red Star, p. Christensen, review of The Stars Will Speak, p. Cite this article Pick a style below, and copy the text for your bibliography.

Chapter 7 : calendrierdelascience.com: Sitemap

Auto Suggestions are available once you type at least 3 letters. Use up arrow (for mozilla firefox browser alt+up arrow) and down arrow (for mozilla firefox browser alt+down arrow) to review and enter to select.

Chapter 8 : CSSF Board of Advisors

Zebrowski's anthologies include Tomorrow Today (anth), containing original material, Faster than Light (anth) with Jack Dann and Human-Machines (anth) with Thomas N Scortia, a collection of whose stories, The Best of Thomas N. Scortia (coll), Zebrowski also edited In the s he produced the Synergy series of Original.

Chapter 9 : Summary Bibliography: George Zebrowski

This second volume demonstrates that Zebrowski's original anthology series continues to establish its credentials slowly and quietly. If the editor's call-to-arms introduction asks more than this sampling can deliver, his points about the dilemma of SF as a genre are well taken.