

# 22nd Annual Aurealis Awards

*Metro Hotel Perth*  
*14 April, 2017*



A decorative border featuring a grey wavy line with yellow stars of various sizes and styles, including some with multiple outlines, scattered along the top, bottom, and left edges of the page.

## Table of Contents

From the Judging Coordinator .....	1
From Chimaera Publications .....	3
Best Children's Fiction .....	4
Best Illustrated Work / Graphic Novel .....	5
Best Young Adult Short Story .....	6
Best Young Adult Novel .....	7
Best Horror Short Story .....	8
Best Horror Novella .....	9
Best Fantasy Short Story .....	10
Best Fantasy Novella .....	11
Best Science Fiction Short Story .....	12
Best Science Fiction Novella .....	13
Best Collection .....	14
Best Anthology .....	15
Best Horror Novel .....	16
Best Fantasy Novel .....	18
Best Science Fiction Novel .....	19
The Convenors' Award for Excellence .....	20
Meet the Judges .....	21



## From the Judging Coordinator...

And so the Aurealis Awards have come to Perth for the first time since 2004, when Chronopolis hosted the 2003 Aurealis Awards ceremony. Back then the awards list would have been much shorter, not containing categories for Anthology, Collection, or Illustrated Work, and certainly not our newish novellas! The Golden Aurealis has come and gone, as has the Sara Douglass Book Series Award (which we do hope to run again—perhaps in 2018).

This year we saw over 800 entries, with high numbers of electronic submission, holding consistent with previous years in all areas. Although I have been working behind the scenes for a few years now, this was my first year taking on the role of Judging Coordinator in its entirety, and I was glad for the steady year.

Although Tehani Croft said she was stepping down from the Aurealis Awards this year, she has been incredibly kind to have my back every step of the way, and to come back into the fold whenever I was too ill, or overseas, (or when Darwin lost power for a few days!) and whenever I asked for how to do something she often jumped in and handled it for me—for this and everything else, I cannot thank her enough. The Aurealis Awards simply would not have managed this year without her.

I'd like to thank our judging panels and convenors—you all took on a massive load of work and gave your time for the benefit of our community. It is thanks to you all that we have these excellent shortlists and recognition has been given to the excellent work our Australian authors have produced over the year.

Thanks also to Terri Sellen for arranging this marvellous ceremony; she always knows how to throw a lovely party and do it in style, despite any constraints we throw at her.

I give my congratulations to all entrants, finalists and winners, and to your publishers, beta readers, families, designers, baristas, and writing chairs. It is a group effort to make anything happen, and we are lucky to have you all. As always, it has been an amazing year in Australian Speculative Fiction, and here's to 2017 being just as magnificent!

**Katharine Stubbs**  
Judging Coordinator

# DUNGZILLA IS COMING!



Sally Tinker – the world's foremost inventor under the age of twelve – has a new invention rolling into a bookstore near you!



@FremantlePress



fremantlepress.com.au



## From Chimaera Publications...

One of the guiding principles for the Aurealis Awards has always been to do everything we can to compare apples with apples and oranges with oranges. Back in 1995 when the Awards started, there were eight Awards: Best Novel and Best Short Story in each of four categories: Science Fiction, Fantasy, Horror and Young Adult. So, no longer were Science Fiction apples forced to compete with Fantasy oranges, or Horror bananas or Young Adult mangos for that matter. A few years later, we attempted to cover other works that didn't fit neatly into these eight categories by introducing the Peter McNamara Convenors' Award.

Since then the number of categories have grown as the number of published Australian speculative fiction works has increased each year. Some of these, such as the Golden Aurealis and the award for Best Children's Fiction (told primarily through pictures), have been discarded from or subsumed into the salad bowl along the way.

For this year's Aurealis Awards there are sixteen categories representing the current breadth, vitality and diversity of Australian speculative fiction. Novellas, children's fiction, anthologies, collections, and illustrated books/graphic novels and are currently specifically recognised, and last year book series were acknowledged for the first time.

This year, the second under the stewardship of the Western Australian Science Fiction Foundation, the Aurealis Awards have returned to Perth and Swancon. We again thank the coalition that has formed to ensure the continued success and growth of the Awards.

**Dirk Strasser**  
**Chimaera Publications**





## Best Children's Fiction

**Panel members:** Amelia Birve, Caitlin Chisholm, Nicole Murphy (convenor), Lily Stojcevski.

**Number of entries:** 66

**Judging criteria:** The Children's Fiction panel judged the entries against three criteria: a) literary merit, b) whether the speculative fiction was just an element and not important to the story or a vital part of it and c) its suitability for children aged up to 12.

**Overview of nominations:** There were some strong themes that came out in the children's fiction—grief was one, along with studies of what friendship really means. There were also some laugh out loud funny books. We were impressed with the overall quality and there were several that we came to love as wonderful books that we plan on reading again and again, not just wonderful children's books. These tended to do something new and interesting for the genre, rather than stick to traditional tropes. A large number of books were part of a serial and while we appreciated that the story does go on into other books, we found a many hard to judge as individual works against the books that did tell a whole, compelling story.

### Shortlist:

*Blueberry Pancakes Forever*, Angelica Banks (Allen & Unwin)

*Magrit*, Lee Battersby (Walker Books Australia)

*Somebody Stop Ivy Pocket*, Caleb Crisp (Bloomsbury)

*The Turners*, Mick Elliott (Hachette Australia)

*When the Lyrebird Calls*, Kim Kane (Allen & Unwin)

*The Hungry Isle*, Emily Rodda (Omnibus Books)

## Best Graphic Novel / Illustrated Work

**Panel members:** Jess Howard, Heather Iveson (convenor), Fergus McCartan, Cassandra White.

**Number of entries:** 25

**Judging criteria:** Panelists were concerned with originality of story, the ability of the story to engage and draw in the reader, the literary merit represented within the work and a strong artistic talent that complemented the story.

**Overview of nominations:** There were comparatively few entries in this category, most of which arrived in digital formats.

Entries represented a broad range of illustrated works including comics, illustrated novels and picture books. Fiction and non-fiction were both represented, as were many genres. The standard of entries was very varied, the four chosen for the shortlist stood apart as being of especial merit.

### Shortlist:

*Mechanica*, Lance Balchin (Five Mile)

*BROBOT*, James Foley (Fremantle Press)

*Negative Space*, Ryan K Lindsay (Dark Horse Comics)

*The Spider King*, Josh Vann (self-published)



## Best Young Adult Short Story

**Panel members:** Lyn Battersby, Miffy Farquharson (convenor), Elizabeth Fitzgerald, Kirsten Reim.

**Number of entries:** 55

**Judging criteria:** The Young Adult Short Story panel judged the entries against four criteria—originality, plotting, characterisation and writing style. Consideration was also given to suitability for a young adult audience.

**Overview of nominations:** The standard of entries in this category was variable, although the top end was strong, and the panel spent some time discussing which titles would be included on the shortlist. Some titles were quite clearly intended for younger readers, and, therefore, the panel felt they were not suitable for this category. Shortlisted titles have been chosen for their strong characterisations and plotting, and all are complete stories in their own right.

### Shortlist:

“A Right Pretty Mate”, Lisa L Hannett (*Dreaming in the Dark*, PS Publishing)

“Dune Time”, Jack Nicholls (Tor.com)

“No One Here is Going to Save You”, Shauna O’Meara (*In Your Face*, FableCroft Publishing)

“Did We Break the End of the World?”, Tansy Rayner Roberts (*Defying Doomsday*, Twelfth Planet Press)

“Pretty Jennie Greenteeth”, Leife Shallcross (*Strange Little Girls*, Belladonna Publishing)





## Best Young Adult Novel

**Panel members:** Lyn Battersby, Miffy Farquharson (convenor), Elizabeth Fitzgerald, Kirsten Reim.

**Number of entries:** 53

**Judging criteria:** The Young Adult Novel panel judged the entries against four criteria—originality, plotting, characterisation and writing style. Although these four elements were the primary criteria, consideration was also given to suitability for a young adult audience.

**Overview of nominations:** Entries in this category were, generally, very strong, and much robust discussion was had to decide the winner and the shortlist. The panel cannot stress enough the importance of having professional and experienced editors critique and refine works. The final shortlist represents strong and entertaining work of an excellent standard of writing, and reflects a broad range of genres, from Regencypunk through to space opera via traditional fantasy and contemporary ghost stories.

### Shortlist:

*Elegy*, Jane Abbott (Penguin Random House Australia)

*The Bone Queen*, Alison Croggon (Penguin Books Australia)

*The Other Side of Summer*, Emily Gale (Penguin Random House Australia)

*Lady Helen and the Dark Days Pact*, Alison Goodman (HarperCollins Publishers)

*Gemina: Illuminae Files 2*, Amie Kaufman & Jay Kristoff (Allen & Unwin)

*Goldenhand*, Garth Nix (Allen & Unwin)

A decorative border on the left side of the page features a vertical grey swirl. Scattered around this swirl and across the top and bottom of the page are numerous yellow stars of various sizes, some with black outlines and others solid yellow.

## Best Horror Short Story

**Panel members:** Robert Hood (convenor), Ashlee Scheuerman, Susan Smith and Matthew Summers.

**Number of entries:** 115

**Judging criteria:** The Horror Short Story panel judged the entries against a number of criteria including literary merit, storytelling ability, speculative horror-genre content, originality, and character development.

**Overview of nominations:** The entries in this category were diverse and often unexpected, with a remarkable range of themes and moods. Familiar story types were in evidence, often treated in starkly unusual ways. Some tropes were atypical for the genre, especially in regards to the unexpected prevalence of mermaids and fairytale elements. Of particular note was the degree to which authors mixed genres; this resulted in discussion among the judges concerning the degree to which it was meaningful to call a particular story “Horror” (in a generic sense). The judges were impressed by the quality of writing, whether the story was dark and horrifying, subtly creepy, or somewhere in-between. The chosen shortlist represents strong, thoughtfully written, imaginative and entertaining stories that represent world-class literary work.

### Shortlist:

“Non Zero Sum”, RPL Johnson (*SNFU: Hunters*, Cohesion Press)

“Flame Trees”, TR Napper (*Asimov’s Science Fiction*, April/May 2016)

“Penny for a Match, Mister?”, Garth Nix (*The Starlit Wood: New Fairy Tales*, Saga Press)

“The Red Forest”, Angela Slatter (*Winter Children and Other Chilling Tales*, PS Publishing)

“68 Days”, Kaaron Warren (*Tomorrow’s Cthulhu*, Broken Eye Books)

“Life, or Whatever Passes For It”, Durand Welsh (*Peel Back the Skin*, Grey Matter Press)



## Best Horror Novella

**Panel members:** Robert Hood (convenor), Ashlee Scheuerman, Susan Smith and Matthew Summers.

**Number of entries:** 21

**Judging criteria:** The Horror Novella entries were judged against the same criteria as that used for short stories. An added element was the author's effectiveness in controlling the increased complexity that can be expected from a longer work.

**Overview of nominations:** The entries in this category were fewer in number but equally diverse in their themes and moods. This is reflected in the stories that appear on the shortlist, which feature living burial, dark reworkings of classic tales, supernatural revenge, and classic weirdness that blends objectivity and subjective experience to good psycho-metaphorical effect. Mixed genre elements and new approaches to old tropes were in evidence across the entries and the general quality of writing was excellent. The final list presents exceptional work that handles the increased complexity of the extended tale with strength and imaginative vigour.

### Shortlist:

*Box of Bones*, Jeremy Bates (Ghillinnein Books)

"Served Cold", Alan Baxter (*Dreaming in the Dark*, PS Publishing)

*Waking in Winter*, Deborah Biancotti (PS Publishing)

"Burnt Sugar", Kirstyn McDermott (*Dreaming in the Dark*, PS Publishing)

"Pan", Christopher Ruz (*Andromeda Spaceways Magazine* #62)

A decorative border on the left side of the page features a vertical grey swirl. Scattered around this swirl and across the top and bottom of the page are numerous yellow stars of various sizes, some with black outlines and others solid yellow.

## Best Fantasy Short Story

**Panel members:** Astrid Edwards, Gene Melzack (convenor), Kristy Mika, Rob Riel.

**Number of entries:** 105

**Judging criteria:** The attributes that caught the judges' eyes were primarily related to quality of writing and how affecting the story was on the reader. The judges were impressed by writing that was vivid, polished, and powerful, using beautiful language to create atmospheric word pictures. The best writing was also found to take control of the reader's emotions, touching us with emotional depth or surprising us with imagination and originality. The judges rewarded stories with longevity, that made a deep mark on the reader's memory, either because they were emotionally affecting, or because they were felt to have substance and relevance.

**Overview of nominations:** The short story nominations were incredibly diverse in both quality and content, with entries to appeal to a wide variety of tastes. While there was a lot to admire, including a number of real standouts, the judges speculated that perhaps fantasy as a genre yearns for more room, making the fantasy short story format particularly hard to master.

### Shortlist:

"Watercress Soup", Tamlyn Dreaver (*Andromeda Spaceways Magazine* #65)

"Where the Pelican Builds Her Nest", Thoraiya Dyer (*In Your Face*, FableCroft Publishing)

"Dune Time", Jack Nicholls (Tor.com)

"Penny for a Match, Mister?", Garth Nix (*The Starlit Wood: New Fairy Tales*, Saga Press)

"The Lighthouse at Cape Defeat", David Versace (*Aurealis* #89)

"The Cartographer's Price", Suzanne Willis (*Mythic Delirium* Issue 3.1)

A decorative border featuring a grey wavy line with yellow stars of various sizes and swirls, running along the top and right sides of the page.

## Best Fantasy Novella

**Panel members:** Astrid Edwards, Gene Melzack (convenor), Kristy Mika, Rob Riel.

**Number of entries:** 41

**Judging criteria:** The judges sought works that made good use of the novella length to produce a complex and layered story with nuanced characters and relationships, while keeping the narrative tight to retain excitement and intensity. Inventive settings were rewarded, as long as they weren't just examples of world-building for its own sake. Strong emotional engagement was prized, whether that meant challenging and unnerving the reader, fully immersing them in a visceral fantasy world, or branding the reader with lasting memories. Use of magic as a tool for critical reflection on the powerful societal and interpersonal forces that affect us all was also rewarded.

**Overview of nominations:** The judges were very impressed with the quality of the novella nominations and felt this was a particularly strong field. Entries were published in a variety of media: print, web, and podcast. Some were published as standalone, others within magazines, anthologies, or collections. There was a mixture of fantasy fiction represented, including fairytale retellings, ghost stories, paranormal romances, pulpy action adventure, and inventive original fantasy.

### Shortlist:

"Raven's First Flight", Alan Baxter (*SNAFU: Black Ops*, Cohesion Press)

"By the Laws of Crab and Woman", Jason Fischer (*Review of Australian Fiction*)

"Forfeit", Andrea K Höst (*The Towers, the Moon*, self-published)

*The Bonobo's Dream*, Rose Mulready (Seizure Press)

"Burnt Sugar", Kirstyn McDermott (*Dreaming in the Dark*, PS Publishing)

"Finnegan's Field", Angela Slatter (*Tor.com*)

A decorative border on the left side of the page features a vertical grey swirl. Scattered around this swirl and across the top and bottom of the page are numerous yellow stars of various sizes, some with black outlines and others solid yellow.

## Best Science Fiction Short Story

**Panel members:** Mark Fazackerley, Rose Hartley, Ben Payne, Rivqa Rafael (convenor).

**Number of entries:** 152

**Judging criteria:** The panel judged entries based on science fictional elements (and how deftly they were presented), quality of writing (for example, cadence, characterisation and dialogue), structural integrity (including plotting and denouement, while accounting for more experimental styles), and emotional resonance.

**Overview of nominations:** Entries came from a large number of authors, published in Australia and abroad in a range of venues, including magazines, anthologies, collections and standalone works. This is reflected in the shortlists, with finalists from Australian and overseas publishers. The panel noted an significant increase in entries from the previous year, including many stories of high quality, and many submissions were thought-provoking and entertaining.

### Shortlist:

"Trainspotting in Winesburg", Jack Dann (*Concentration*, PS Publishing)

"The Baby Eaters", Ian McHugh (*Asimov's Science Fiction* 40/1)

"The Autumn Dog Cannot Live to Spring", Claire McKenna (*In Your Face*, Fablecroft Publishing)

"Of Sight, of Mind, of Heart", Samantha Murray (*Clarkesworld* #122)

"68 Days", Kaaron Warren (*Tomorrow's Cthulhu*, Broken Eye Books)

"The Least of Things", Jen White (*Aurealis* #94)





## Best Science Fiction Novella

**Panel members:** Mark Fazackerley, Rose Hartley, Ben Payne, Rivqa Rafael (convenor).

**Number of entries:** 34

**Judging criteria:** The panel judged entries based on science fictional elements (and how deftly they were presented), quality of writing (for example, cadence, characterisation and dialogue), structural integrity (including plotting and denouement, while accounting for more experimental styles), and emotional resonance.

**Overview of nominations:** This year offered many excellent works of Australian science fiction. Of the 34 submissions, the panel felt that many stories would have been more successful as shorter works, and although many entries were enjoyable reads, the panel felt that the shortlisted works best succeeded in telling science fiction stories in this challenging word range.

### Shortlist:

*Waking in Winter*, Deborah Biancotti (PS Publishing)

*“Salto Mortal”*, Nick T Chan (*Lightspeed* #73)

*“Going Viral”*, Thoraiya Dyer (*Dimension6* #8, coeur de lion)

*The Bonobo’s Dream*, Rose Mulready (Seizure Press)

*“All the Colours of the Tomato”*, Simon Petrie (*Dimension6* #9, coeur de lion)

*“Did We Break the End of the World?”*, Tansy Rayner Roberts (*Defying Doomsday*, Twelfth Planet Press)

A decorative border runs along the left and top edges of the page. It features a grey, swirling, ribbon-like pattern. Scattered throughout this pattern are numerous yellow stars of various sizes. Some stars are solid yellow, while others are outlined in yellow. The stars and swirls are more densely packed in the top-left and bottom-left corners, with a few scattered stars along the top and right edges.

## Best Collection

**Panel members:** Michelle Goldsmith, Chris Lampard, Ion Newcombe, Cathie Tasker (convenor).

**Number of entries:** 7

**Judging criteria:** Panellists were looking for collections that had literary merit and presented a cohesive collection of high-quality stories that demonstrated the depth and breadth of the author's work and, ideally, provided insights that wouldn't have been apparent if stories were read individually. Standout collections provided something "greater than the sum of their parts" to readers. Production values were also highly important, those works which displayed consistently high-quality design, proofreading and editing were given more weight.

Individual stories were considered in terms of their adherence to the aims of the collection, sophistication in writing and story development, resonance, and the degree to which they engaged in immersive world-building and convincing characterisation.

**Overview of nominations:** While there were relatively few entries for the category this year, the submissions were generally of a very high standard both for production values and the quality of the stories collected. Several works presented a broad and engaging range of stories, and also succeeded in triggering insights that might have been missed if reading the stories individually.

### Shortlist:

*Crow Shine*, Alan Baxter (Ticonderoga Publications)

*Concentration*, Jack Dann (PS Publishing)

*A Feast of Sorrows*, Angela Slatter (Prime)

*Winter Children*, Angela Slatter (PS Publishing)

A decorative border featuring a grey wavy line with yellow stars of various sizes and swirls, running along the top and right sides of the page.

## Best Anthology

**Panel members:** Michelle Goldsmith, Chris Lampard, Ion Newcombe, Cathie Tasker (convenor).

**Number of entries:** 21

**Judging criteria:** Panellists were looking for anthologies that had literary merit and presented a cohesive collection of high-quality stories, without being overly repetitive. Production values were also very important. The ordering of stories and overall flow of the anthology was also taken into consideration.

Individual stories were considered for their adherence to the aims of the anthology, sophistication in writing and story development, resonance, and the degree to which they engaged in immersive world-building and convincing characterisation.

**Overview of nominations:** A reasonable number of submissions were received this year, which included tightly themed anthologies, “year’s best” anthologies, writing group anthologies and unthemed anthologies across a wide range of speculative genres. The overall quality of submissions was variable, with a handful of standout works. The shortlisted anthologies presented a coherent range of strong and engaging stories, containing consistently well-edited and produced work.

### Shortlist:

*Dreaming in the Dark*, Jack Dann (ed.) (PS Publishing Australia)

*Defying Doomsday*, Tsana Dolichva and Holly Kench (eds.) (Twelfth Planet Press)

*Year’s Best YA Speculative Fiction 2015*, Julia Rios and Alisa Krasnostein (eds.) (Twelfth Planet Press)

*Best Science Fiction and Fantasy of the Year: Volume 10*, Jonathan Strahan (ed.) (Solaris)

*In Your Face*, Tehani Wessely (ed.) (Fablecroft Publishing)

A decorative border on the left side of the page features a vertical grey swirl. Scattered around this swirl and across the top and bottom of the page are numerous yellow stars of various sizes, some with black outlines and others solid yellow.


## Best Horror Novel

**Panel members:** Matthew R Davis, Lisa L Hannett, Kirstyn McDermott (convenor), Julia Svaganovic.

**Number of entries:** 13

**Judging criteria:** The judges were seeking works that, above all, elicited an authentic emotional response of fear, dread, psychological/physical discomfort or terror from the reader. While sustaining such dark emotions at novel length is difficult and not always even desirable, the horror novel's primary aim should be to leave us with a sense of disquiet, unease or, indeed, outright horror. Cross-genre works were considered provided they were weighted towards the themes and concerns of the horror genre. Novels could be highly realist in execution or feature supernatural/paranormal elements. Likewise, they could be set in the real world or in an alternative/fantastical reality. Moreover, the judges were looking for works that displayed high levels of creativity and literary merit as well as a strong command of the writing craft, with complex characters, believably rendered worldbuilding and an engaging story. Nominated works were considered contextually within the horror genre, in terms of both its history and its current state, and their contribution to the genre valued accordingly.

**Overview of nominations:** A field of thirteen novels was submitted to the Horror category this year, coming from a variety of sources including self-publishing, small press and traditional publishing houses. While there were a handful of genuinely stand-out works, there were also several of substandard quality in terms of both craftsmanship and overall merit, with poor editing and frequent errors in some digitally published books often making for a frustrating reading experience.



Much discussion was had among the judges in regards to whether or not certain otherwise excellent entries should, in fact, be considered horror novels—a circumstance which attests to the small number of Australian markets willing to publish contemporary horror as well as the notoriously slippery nature of the genre itself. The final shortlist, while modest in size, showcases the breadth of style, theme and story that the contemporary horror genre is capable of producing as well as the undeniable talent of some of the novelists working within it. The winner of this category is an intelligent, haunting and exquisitely horrific novel that unanimously and unequivocally impressed the entire panel in all areas of the judging criteria, and which will no doubt become a highly regarded touchstone of Australian horror.

**Shortlist:**

*Fear is the Rider*, Kenneth Cook (Text Publishing)

*My Sister Rosa*, Justine Larbalestier (Allen & Unwin)

*The Grief Hole*, Kaaron Warren (IFWG Publishing Australia)

A decorative border runs along the left and top edges of the page. It features a grey, swirling, vine-like pattern. Scattered throughout this pattern are numerous yellow stars of various sizes. Some stars are solid yellow, while others are outlined in yellow. The stars and swirls are more densely packed in the top-left and bottom-left corners, with a few scattered towards the top-right and bottom-right.

## Best Fantasy Novel

**Panel members:** Shane Charles, Lorraine Cormack, Stephanie Gunn (convenor), Belle McQuattie.

**Number of entries:** 57

**Judging criteria:** The judges looked primarily for works of fantasy that were well written, with attention paid to worldbuilding and the development of strong characters and authorial voice. Originality was valued, both in terms of worldbuilding and use of fantasy tropes, as were stories that absorbed the judges.

**Overview of nominations:** There was a range of quality in the entered works, from the outstanding to those which were disappointing in terms of writing quality, presentation and editing. Of note was the fact that many of the entered works were part of a series, and the quality of series work in Australia is reflected by the inclusion of several of these books on the shortlist (especially notable are the books which are the final installment in trilogies, which were written well enough to stand on their own without reading the prior books). The entered works varied widely in sub-genre, and both established and new authors entered quality works, underlining the vibrancy and strength of the Australian fantasy scene.

### Shortlist:

*Nevernight*, Jay Kristoff (Harper Voyager)

*Fall of the Dagger*, Glenda Larke (Hachette Australia)

*Den of Wolves*, Juliet Marillier (Pan Macmillan Australia)

*Vigil*, Angela Slatter (Jo Fletcher Books)

*Road to Winter*, Mark Smith (Text Publishing)

*Sisters of the Fire*, Kim Wilkins (Harlequin Australia)



## Best Science Fiction Novel

**Panel members:** Laura Birch, Talitha Kalago, PRK (convenor), Rob Porteous.

**Number of entries:** 39

**Judging criteria:** The Science Fiction Novel panel judged the entries based on writing style, plotting characterisation, originality and overall enjoyment.

**Overview of nominations:** The entries this year were of a high quality and included a diverse range of settings and style within the Science Fiction, genre, including humour, time travel, thriller, mystery and romance. While there was almost something for everyone, young adult, space opera, and post-apocalyptic dystopia were the most common themes, and it is not surprising to see them well represented on the short list. It was somewhat surprising, however, to see several sequels make the short list, against conventional wisdom that usually only the first of a series is competitive.

The quality of writing was excellent, and while the majority of works were received in e-book form, a couple of works included an interesting combination of text and images which worked better in hard copy. Overall the final short list reflects the good health of Science Fiction publishing in Australia, and many hours of reading pleasure.

### Shortlist:

*Watershed*, Jane Abbott (Penguin Random House)

*Confluence*, SK Dunstall (Ace Books)

*Gemina: Illuminae Files 2*, Amie Kaufman & Jay Kristoff (Allen & Unwin)

*Squid's Grief*, DK Mok (self-published)

*Stiletto*, Daniel O'Malley (Harper Collins Publishers)

*Threader*, Rebekah Turner (Harlequin Australia)

A decorative border featuring a grey swirling line that curves around the page. Scattered along this line and throughout the page are numerous yellow stars of various sizes, some with black outlines and others solid yellow.

## The Convenors' Award for Excellence

The Convenors' Award for Excellence is awarded at the discretion of the panel convenors for a particular achievement in speculative fiction or related areas in that year that cannot otherwise be judged for the Aurealis Awards. It can be for a work of non-fiction, artwork, film, television, electronic or multimedia work, or one which brings credit or attention to the speculative fiction genres.

The award was originally known as the Convenors' Award for Excellence and was renamed in 2002 after Peter McNamara (d 2004), publisher, editor and the original Aurealis Awards convenor, shortly after he was diagnosed with a terminal illness. In 2014, the award guidelines were revised and it was renamed to its original form to avoid confusion with the Peter McNamara Achievement Award presented annually at the National Science Fiction convention.

The list of nominations for the award is released on the Aurealis Awards website in order to support the speculative fiction industry. This is not a shortlist, rather it is a list of eligible nominations only.

Congratulations to the winner of the 2016 Convenors' Award for Excellence, to be announced at the Aurealis Awards ceremony.




## Meet the Judges

### Science Fiction Novel

**Laura Birch** is not quite but almost one day will be a writer having only racked up three rejection letters for short stories so far. While working on her bachelor's degree in literature Laura is a reader for Aurealis Magazine. Never leaving home without a book, Laura started her love of speculative fiction with high fantasy but has spent years steadily making her way through all that SF has to offer. This is Laura's first time as a judge for the Aurealis Awards.

**Talitha Kalago** is a geeky Australian author who spends an unhealthy amount of time reading, playing video games and watching horror movies. She also loves fresh water shrimps and snakes. She advises that shrimps are the best companions for writers; as they always look like they are typing. Snakes on the other hand, simply knock everything off your desk—including keyboards, mugs, entire computers and shrimp tanks. Talitha's other interests include entomology, psychology and sociology, rock climbing, aquascaping, web design, photography and graphic design. She also writes romance novels under a pseudonym. There is a 30% chance she is watching a horror movie as you read this. Her website can be found here: <http://www.traditionalevolution.com/>.

**PRK** (convenor) is a long time speculative fiction enthusiast who regularly escaped to Middle Earth during primary school. Since then he's become more omnivorous in his spec-fic reading, enjoying and reviewing works in a wide variety of genres including fantasy, science fiction, horror, cyberpunk and paranormal romance. PRK is an IT Geek by day, which provides him the means to fund his spec-fic habit and devour whatever books he can get his hands on. Contributing to spec-fic in Australia, PRK runs conventions as a hobby, and is on the Board of the Western Australian Science Fiction Foundation. You'll usually find him roaming the corridors at Swancon and Continuum, or online via Twitter: @prkaye or his website: <http://www.prkaye.com/>

A decorative border runs along the left and top edges of the page. It features a grey, swirling, ribbon-like pattern. Scattered throughout this pattern are numerous yellow stars of various sizes. Some stars are solid yellow, while others are outlined in yellow. The stars and swirls are more densely packed in the top-left and bottom-left corners, with a few scattered stars along the top and bottom edges.

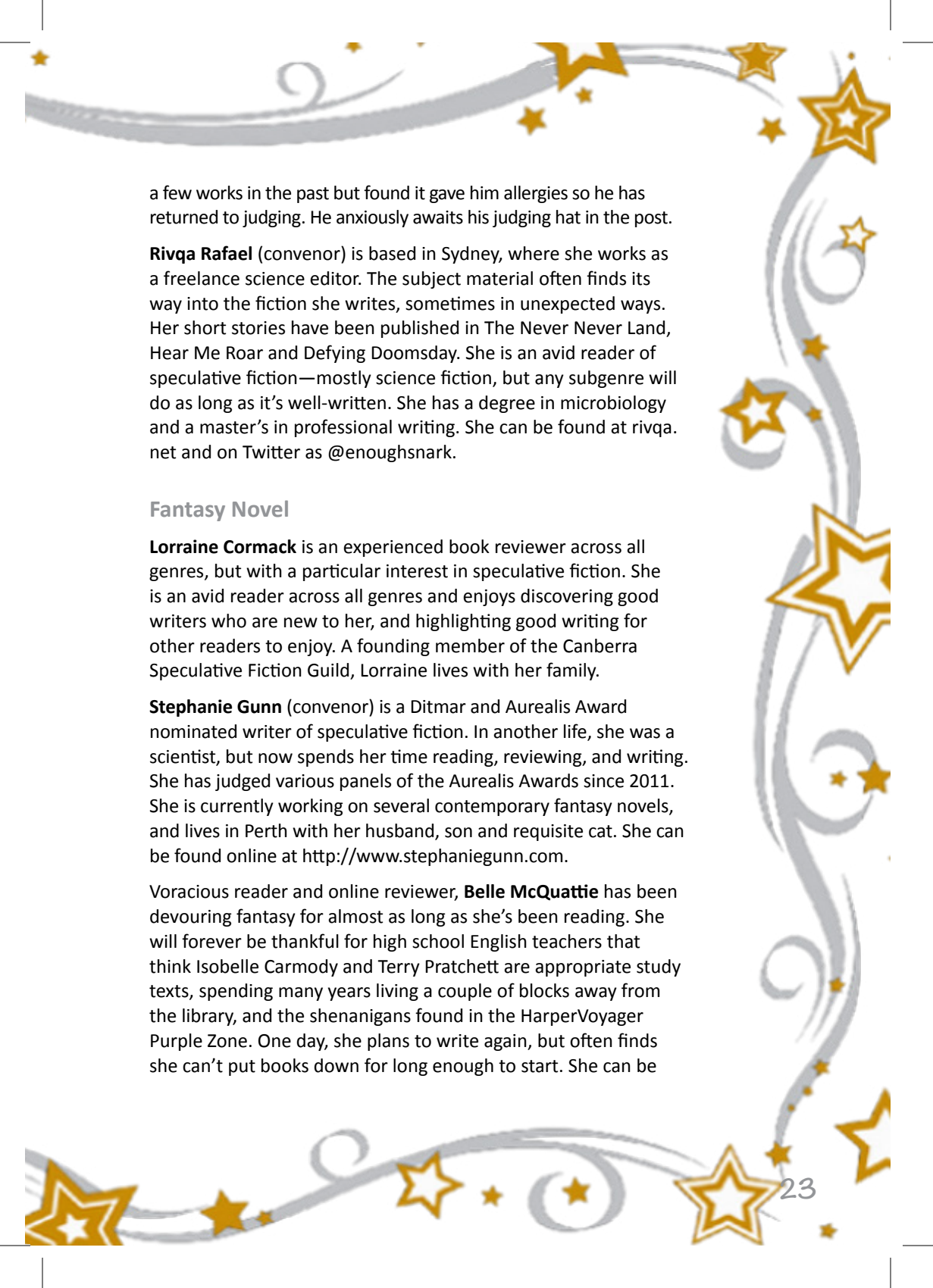
**Rob Porteous** writes science fiction and fantasy stories. His short stories have been published in ASIM and overseas. In 2013, he co-edited *Next*, a collection of Australian spec-fic short stories with Simon Petrie. He is currently working on a debut fantasy novel.

### Science Fiction Short Story / Novella

**Mark Fazackerley** is a executive in the IT industry in his 50s who has been a sci-fi and fantasy fan since bedridden with pneumonia as a kid for two winters in his native New Zealand. *Starship Troopers* was a great introduction to the genre and subsequently Mark has had a life-long love of sci-fi and quality writing. Now a resident of Sydney, Mark reads may genres voraciously with a stated primary goal of reading good quality writing, but with a high tolerance level for B grade sci-fi. A past artisan and now frustrated writer himself he has the ubiquitous novel-in-progress that will likely have to wait until retirement—meanwhile he gets his writing fix as a popular amateur food and travel writer. A long-time martial arts exponent with yoga, mountain biking and cooking his main interests, he is an undying slave to his two Maine Coon cats and his wife (in that order!) Mark has been a reader for *Aurealis* magazine since 2014.

**Rose Hartley** attended the Clarion Science Fiction and Fantasy Writers' Workshop in San Diego in 2015, where she studied short fiction under the guidance of some of her favourite authors. She is the joint recipient of the South Australian Hachette Mentorship Program and is currently editing her novel with the help of her mentor at Hachette. She has had residencies at Varuna, the SA Writers Centre and Manning Clark House. When she's not reading short fiction, she's fondly watching her chickens, rabbit and cat destroy her garden in the Adelaide Hills or taking her vintage caravan out on a road trip.

**Ben Payne** has been an *Aurealis* Award judge since he was a small baby, and a fox discovered him on the woods beneath a daffodil tree. It delivered him to the convenors who reared him as their own son, on a strict diet of nettles and ambiance. He has edited and written



a few works in the past but found it gave him allergies so he has returned to judging. He anxiously awaits his judging hat in the post.

**Rivqa Rafael** (convenor) is based in Sydney, where she works as a freelance science editor. The subject material often finds its way into the fiction she writes, sometimes in unexpected ways. Her short stories have been published in *The Never Never Land*, *Hear Me Roar* and *Defying Doomsday*. She is an avid reader of speculative fiction—mostly science fiction, but any subgenre will do as long as it's well-written. She has a degree in microbiology and a master's in professional writing. She can be found at rivqa.net and on Twitter as @enoughsnark.

### Fantasy Novel

**Lorraine Cormack** is an experienced book reviewer across all genres, but with a particular interest in speculative fiction. She is an avid reader across all genres and enjoys discovering good writers who are new to her, and highlighting good writing for other readers to enjoy. A founding member of the Canberra Speculative Fiction Guild, Lorraine lives with her family.

**Stephanie Gunn** (convenor) is a Ditmar and Aurealis Award nominated writer of speculative fiction. In another life, she was a scientist, but now spends her time reading, reviewing, and writing. She has judged various panels of the Aurealis Awards since 2011. She is currently working on several contemporary fantasy novels, and lives in Perth with her husband, son and requisite cat. She can be found online at <http://www.stephaniegunn.com>.

Voracious reader and online reviewer, **Belle McQuattie** has been devouring fantasy for almost as long as she's been reading. She will forever be thankful for high school English teachers that think Isobelle Carmody and Terry Pratchett are appropriate study texts, spending many years living a couple of blocks away from the library, and the shenanigans found in the HarperVoyager Purple Zone. One day, she plans to write again, but often finds she can't put books down for long enough to start. She can be



A decorative border runs along the left and top edges of the page. It features a grey, swirling, vine-like pattern. Scattered throughout this pattern are numerous yellow stars of various sizes, some with black outlines and others solid yellow. The stars are also scattered along the bottom edge.

found on twitter @theresaninkspot, and blogging at <http://thereareinkspotsonmypage.com>.

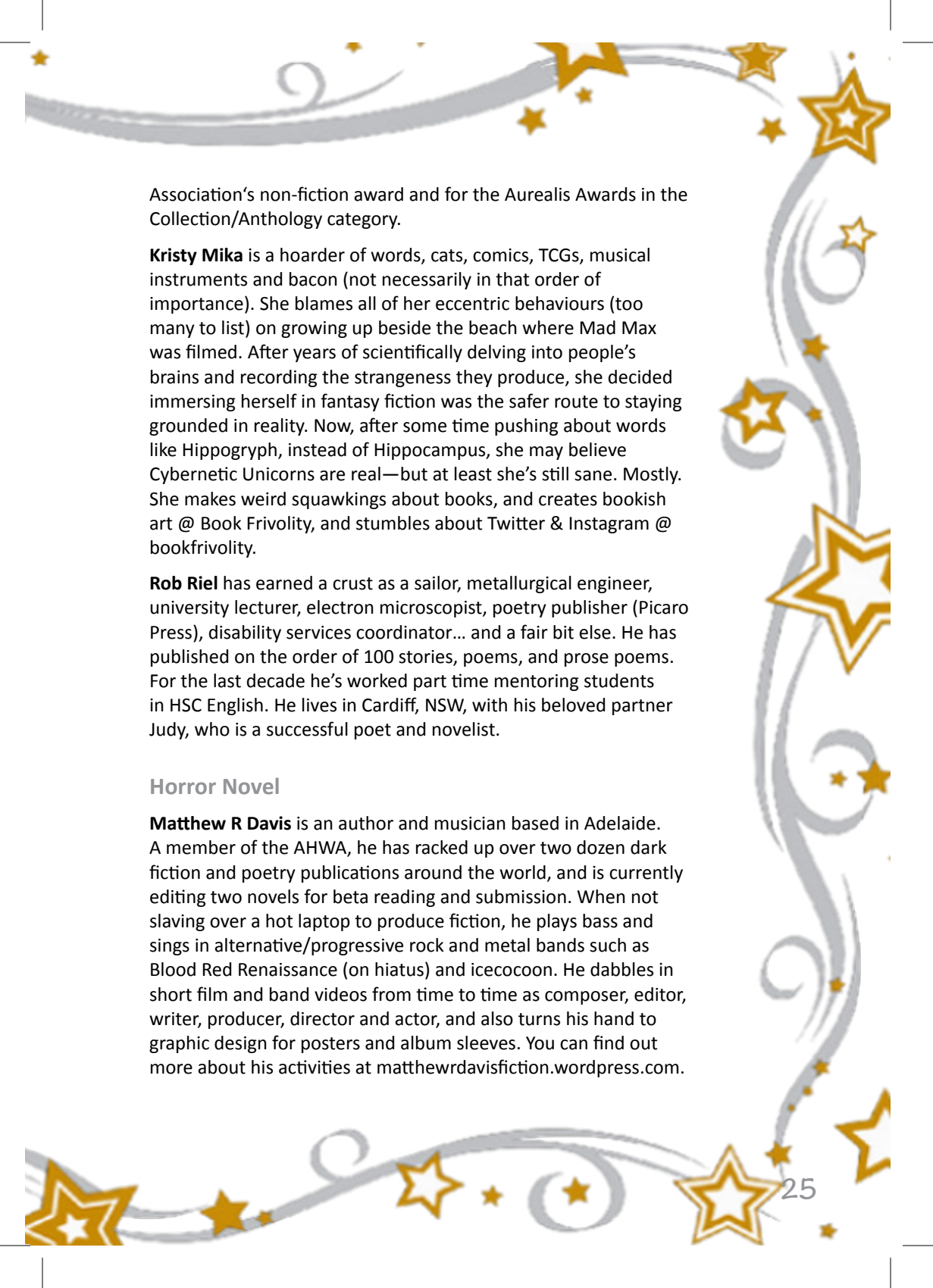
By day he is a mild mannered HR manager at a busy public hospital but at night he becomes the superhero known as..... well not really. After a busy day at work **Shane Charles** likes nothing more than spending time with his wife and three kids before relaxing with a good book or three. An avid reader since starting reading comics as a four year old Shane has spent the last forty odd years spending the majority of his spare time venturing to other galaxies, battling invading aliens, saving Jimmy Olsen from trouble and all of the myriad other scenarios that the world of fiction can welcome you into. Shane has previously been a judge in the Sci-Fi category and this is his first foray into the worlds of Australian Fantasy.

### Fantasy Short Story / Novella

**Astrid Edwards** is Director of Strategy at Bad Producer Productions and Vice Chair of the Committee of Management at Writer's Victoria. She is also a slush pile reader for Aurealis Magazine. She has been addicted to fantasy and science fiction since she was a teenager, and reads anything and everything. Her latest favourites are Brandon Sanderson's Stormlight Archive and Patrick Rothfuss' Kingkiller Chronicles. Astrid spends a great deal of time reading and drinking coffee (preferably in a bookstore). You can see what she reads and where she wanders on Goodreads, Instagram and Twitter.

**Gene Melzack** (convenor) has is a short story reader by preference and long-time speculative fiction reader and fan. In the past he has reviewed for semi-prozines such as Strange Horizons and academic journals such as Foundation. He served as secretary of the Science Fiction Foundation from 2004-2005 and was features co-editor of Vector, the journal of the British Science Fiction Association from 2005-2006. He was sub-editor for review site Australian Speculative Fiction in Focus from 2008-2009. He has previously served as a judge for the British Science Fiction





Association's non-fiction award and for the Aurealis Awards in the Collection/Anthology category.

**Kristy Mika** is a hoarder of words, cats, comics, TCGs, musical instruments and bacon (not necessarily in that order of importance). She blames all of her eccentric behaviours (too many to list) on growing up beside the beach where Mad Max was filmed. After years of scientifically delving into people's brains and recording the strangeness they produce, she decided immersing herself in fantasy fiction was the safer route to staying grounded in reality. Now, after some time pushing about words like Hippogryph, instead of Hippocampus, she may believe Cybernetic Unicorns are real—but at least she's still sane. Mostly. She makes weird squawkings about books, and creates bookish art @ Book Frivolity, and stumbles about Twitter & Instagram @ bookfrivolity.

**Rob Riel** has earned a crust as a sailor, metallurgical engineer, university lecturer, electron microscopist, poetry publisher (Picaro Press), disability services coordinator... and a fair bit else. He has published on the order of 100 stories, poems, and prose poems. For the last decade he's worked part time mentoring students in HSC English. He lives in Cardiff, NSW, with his beloved partner Judy, who is a successful poet and novelist.

### Horror Novel

**Matthew R Davis** is an author and musician based in Adelaide. A member of the AHWA, he has racked up over two dozen dark fiction and poetry publications around the world, and is currently editing two novels for beta reading and submission. When not slaving over a hot laptop to produce fiction, he plays bass and sings in alternative/progressive rock and metal bands such as Blood Red Renaissance (on hiatus) and icecocoon. He dabbles in short film and band videos from time to time as composer, editor, writer, producer, director and actor, and also turns his hand to graphic design for posters and album sleeves. You can find out more about his activities at [matthewrdavisfiction.wordpress.com](http://matthewrdavisfiction.wordpress.com).



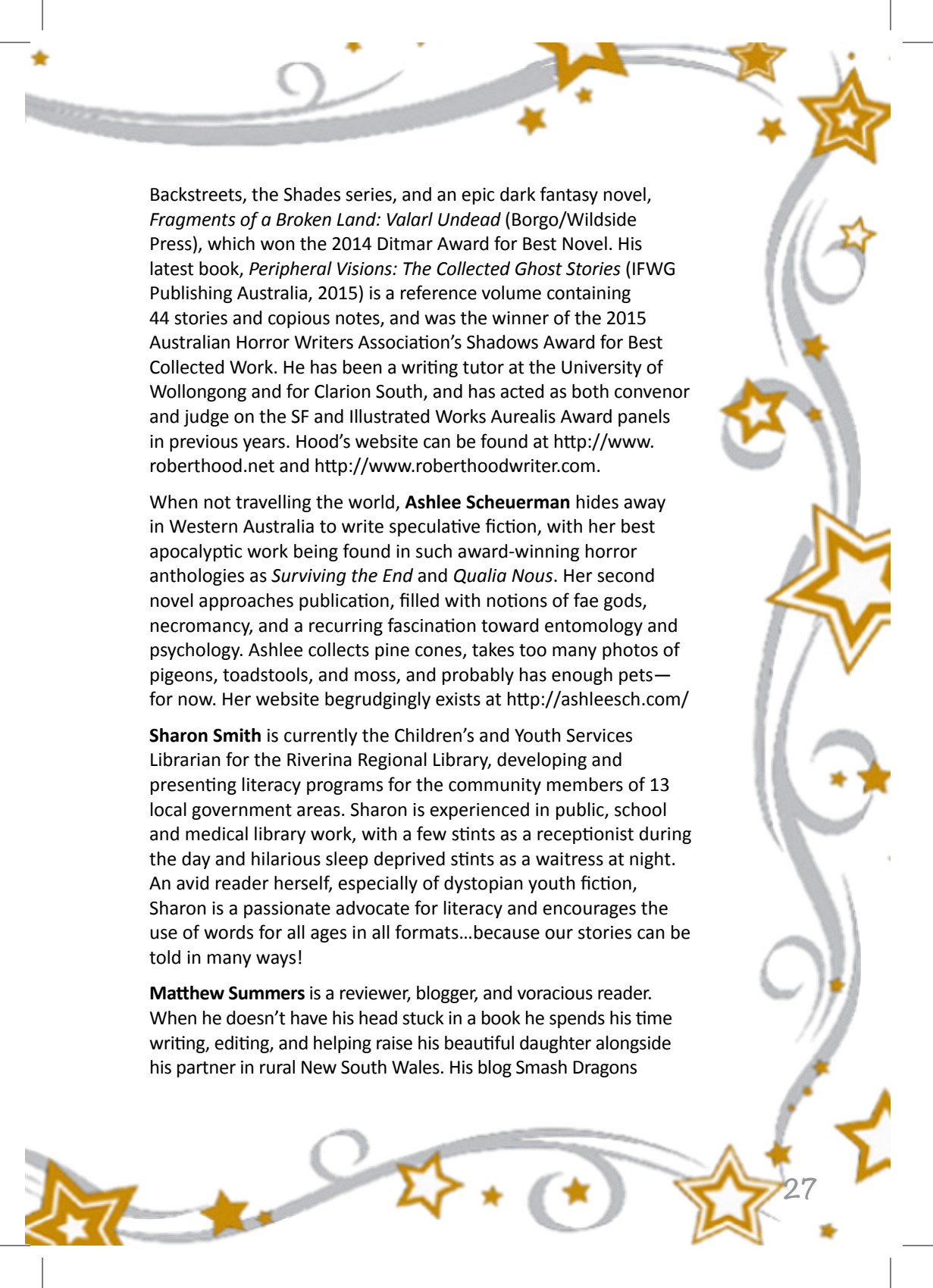
**Lisa L Hannett** has had over 60 short stories appear in venues including *Clarkesworld*, *Fantasy*, *Weird Tales*, *Apex*, *The Year's Best Australian Fantasy and Horror*, and *Imaginarium: Best Canadian Speculative Writing*. She has won four Aurealis Awards, including Best Collection for her first book, *Bluegrass Symphony*, which was also nominated for a World Fantasy Award. Her first novel, *Lament for the Afterlife*, was published in 2015. You can find her online at <http://lisahannett.com> and on Twitter @LisaLHannett.

**Kirstyn McDermott** (convenor) has been working in the darker alleyways of speculative fiction for much of her career. Her two novels, *Madigan Mine* and *Perfections*, each won an Aurealis Award and her most recent book is *Caution: Contains Small Parts*, a collection of short fiction published by Twelfth Planet Press. When not wearing her writing hat, she produces and co-hosts a literary discussion podcast, *The Writer and the Critic*, which generally keeps her out of trouble. After many years based in Melbourne, Kirstyn now lives in Ballarat where she is currently pursuing a creative PhD at Federation University with a research focus on re-visioned fairy tales. She can be found online at [www.kirstynmcdermott.com](http://www.kirstynmcdermott.com).

**Julia Svaganovic's** journey to the dark side (no, not that one; she's firmly in the rebellion) began in high school when a friend who was raving about *Pet Semetary* lent her a copy. From there it was a slippery slope into Stephen King's creepy world. She continues to devour horror stories in all forms including books, tv, movies, comics and video games. When not trying to give herself nightmares, Julia is part of the team running the annual Continuum spec fic conventions in Melbourne and chaired the 2014 Natcon. You can geek out with her on Twitter @starrybryte.

### Horror Short Story / Novella

**Robert Hood** (convenor) is a well-known and much published writer in the horror, SF, fantasy and crime genres. He has been referred to (in print) as "Australia's master of dark fantasy" as well as "Aussie horror's wicked godfather". His novels include




Backstreets, the Shades series, and an epic dark fantasy novel, *Fragments of a Broken Land: Valarl Undead* (Borgo/Wildside Press), which won the 2014 Ditmar Award for Best Novel. His latest book, *Peripheral Visions: The Collected Ghost Stories* (IFWG Publishing Australia, 2015) is a reference volume containing 44 stories and copious notes, and was the winner of the 2015 Australian Horror Writers Association's Shadows Award for Best Collected Work. He has been a writing tutor at the University of Wollongong and for Clarion South, and has acted as both convenor and judge on the SF and Illustrated Works Aurealis Award panels in previous years. Hood's website can be found at <http://www.roberthood.net> and <http://www.roberthoodwriter.com>.

When not travelling the world, **Ashlee Scheuerman** hides away in Western Australia to write speculative fiction, with her best apocalyptic work being found in such award-winning horror anthologies as *Surviving the End* and *Qualia Nous*. Her second novel approaches publication, filled with notions of fae gods, necromancy, and a recurring fascination toward entomology and psychology. Ashlee collects pine cones, takes too many photos of pigeons, toadstools, and moss, and probably has enough pets—for now. Her website begrudgingly exists at <http://ashleesch.com/>

**Sharon Smith** is currently the Children's and Youth Services Librarian for the Riverina Regional Library, developing and presenting literacy programs for the community members of 13 local government areas. Sharon is experienced in public, school and medical library work, with a few stints as a receptionist during the day and hilarious sleep deprived stints as a waitress at night. An avid reader herself, especially of dystopian youth fiction, Sharon is a passionate advocate for literacy and encourages the use of words for all ages in all formats...because our stories can be told in many ways!

**Matthew Summers** is a reviewer, blogger, and voracious reader. When he doesn't have his head stuck in a book he spends his time writing, editing, and helping raise his beautiful daughter alongside his partner in rural New South Wales. His blog Smash Dragons



(smashdragons.blogspot.com.au) has featured everything from news and reviews right through to interviews and opinion pieces. Matthew is passionate about local speculative fiction, and is forever hunting to unearth new writers to read. He is also partial to whiskey, coffee, and all things gaming. This is Matthew's first time as a judge for the Aurealis Awards, and he is over the moon to be involved.


### Young Adult

**Lyn Battersby** is a Western Australian author with over 20 publishing credits to her name, including appearances in *Electric Velocipede*, *ASIM*, *Borderlands* and several Australian anthologies. She has worked as an editor/slush reader for ASIM and Ticonderoga and has acted as an Aurealis Awards judge and panel co-ordinator several times in the past. She is happily married to author Lee Battersby and his Lego collection.

**Miffy Farquharson** (convenor) has been working in libraries for 25 years across the primary, secondary and tertiary education sectors. She was the CBCA Vic Branch Book of the Year judge in 2008-2009, WAPBA judge in 2011-2012 and has four previous stints as an Aurealis judge and panel convenor. Miffy has a particular interest in speculative fiction and books for young people in general, and is looking forward to reading entries in the 2016 awards.

**Elizabeth Fitzgerald** is a freelance editor and owner of Earl Grey Editing. She runs a book blog ([www.earlgreyediting.com.au/blog](http://www.earlgreyediting.com.au/blog)) and is serving out her fourth term as the Secretary of the Canberra Speculative Fiction Guild. An unabashed roleplayer and reader of fanfiction, her weaknesses are books, loose-leaf tea and silly dogs. She tweets @elizabeth\_fitz

**Kirsten Reim** was a library monitor in Year 6, and it was then that she decided to become a librarian. She never really deviated from that path except when she wanted to become a ballerina. For the last 20 (ish) years she has worked as a teacher librarian and librarian in schools of all sizes and in all sectors, with her main goal of sharing her passion for books—especially those for young



adults. In 2008-2009 she was the CBCA NSW Branch Book of the Year judge, and this further ignited her love of children's literature, so much so that she went on to study creative writing for a brief period. She has now decided she is a much better reader than writer and is excited to be a judge for the Aurealis Awards.

### Children's Fiction


When **Amelia Birve** is reading you might have to call her name twice, or three times to get her attention, or maybe just come back later. She loves stories, especially magical ones, and so is incredibly grateful to be working in a public library. Here you will find her selecting books, storytelling to preschoolers, leading writers' groups, and organising book clubs. She studied Education and Arts at university, completing Honours in English (creative writing), with her thesis focused on the Gothic in children's literature. When Amelia's not working at the library you might find her inventing her own magical stories. She is judging for the Aurealis Awards for the first time this year and is looking forward to getting lost in some wonderful children's fiction.

**Caitlin Chisholm** has been an avid reader of anything she can get her hands on since she's been able to read. She is currently living in Darwin where she studies pharmacy. When not trying to memorise every drug in existence, she enjoys hiking and talking about whatever book she is currently reading.

Like all of us **Nicole Murphy** (convenor) fell in love with children's literature as a child, although a career as a primary teacher enabled her to indulge the passion well into adulthood. Nicole is a multiple published author of science fiction, fantasy and romance. She has been an editor, publisher and writing teacher. She currently works as a professional conference organiser. Nicole was the Aurealis Awards convenor in 2013-2014.

**Lily Stojcevski** is an eighteen-year old reader and writer from Tasmania. She was a judge for the 2013 Inky Awards and a test reader for Jennifer Kloester's novel *The Cinderella Moment*.





In 2014, she won the Senior section of the Tasmanian Young Writers Prize for her speculative fiction “Mountain, Predator, Shell,” which was published in *Forty Degrees South* and *Award Winning Australian Writing 2015*. Lily has a long-standing interest in children’s and young adult fiction and wrote a guest blog for Meanjin’s “What I’m Reading” about the importance of young adult fiction. In 2015 she was a panellist at the Tasmanian Readers and Writers Festival on the youth panel, “Tasmania: a Land of Dregs, Bogans, and Third Generation Morons.” Her story “She’s Everywhere,” featured in the “Lost Voices of Old Hobart Town” event at the 2015 Festival of Voices in Hobart. Lily is currently writing an urban fantasy novel about witchcraft.

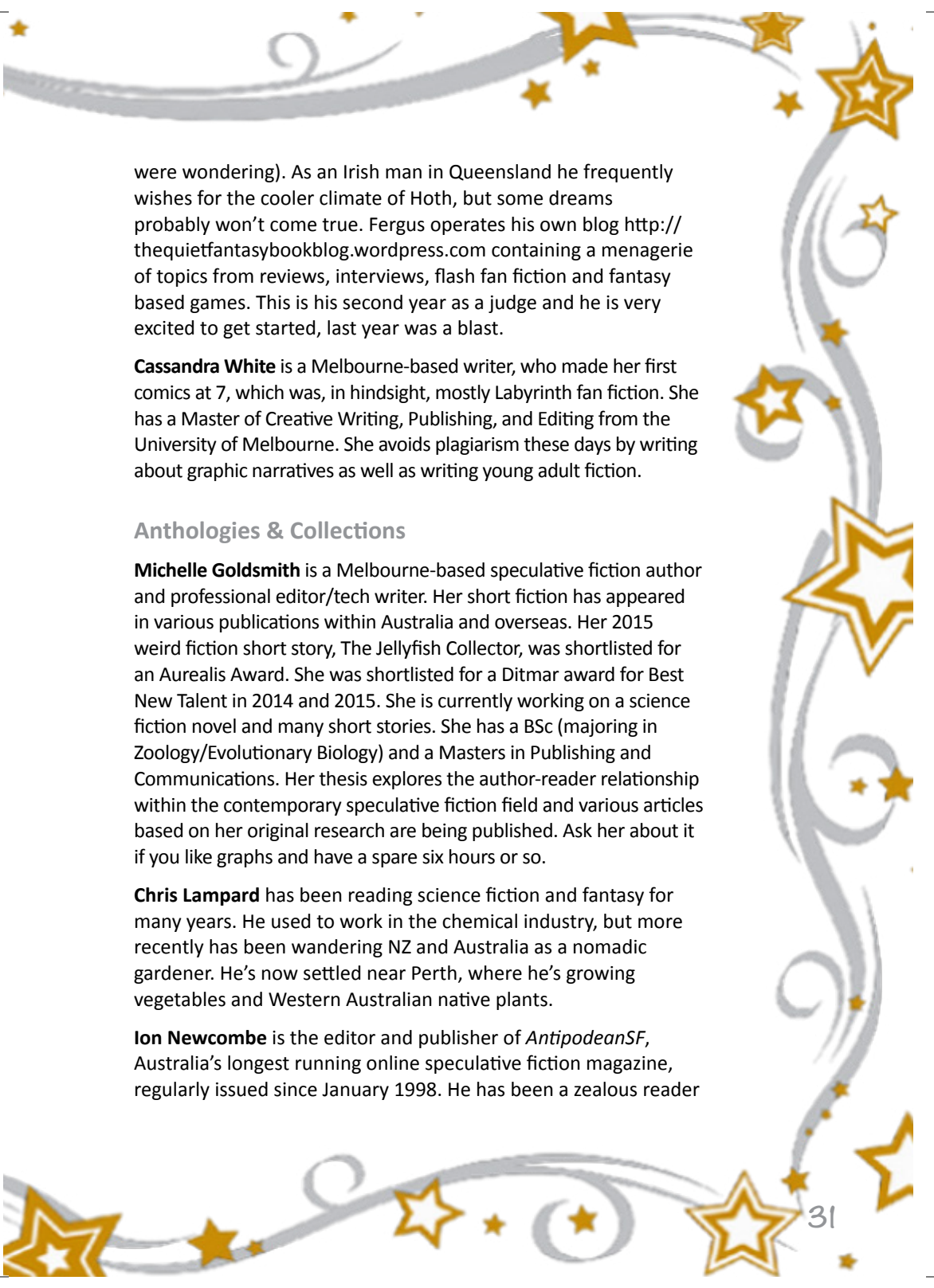
### Graphic Novel / Illustrated Work

**Heather Iveson** (convenor) discovered Star Wars and David Eddings’ Belgariad at the age of ten and has been a voracious reader of science fiction and fantasy ever since. She discovered graphic novels ten years later when a friend introduced her to Kouta Hirano’s *Hellsing* and she found her local library’s well-stocked graphic novel section. In her professional life Heather is a librarian and loves to share her enthusiasm for great stories and encourage others to try new things. She can be found on Twitter as @TripleThreatLib where she talks libraries, books, and life.

**Jess Howard** decided to be a writer at age 7 after reading Roald Dahl’s *The Witches* and *Mathilda* because she wanted to make stories that could be both horrifying and triumphant. It took a university internship at a magazine for her to take her 7-year-old self seriously. She studied writing and editing at RMIT and now works in educational publishing writing a copy by day and fiction by night and reading whenever she can.

**Fergus McCartan** is a reviewer, blogger and interviewer, and when his head isn’t stuck in a book he likes to entertain the delusion of finishing his first novel (hopefully within his own lifetime) and pretending his skill in playing the guitar is more like Hendrix and less like Dave Lister (that’s a Red Dwarf joke in case you





were wondering). As an Irish man in Queensland he frequently wishes for the cooler climate of Hoth, but some dreams probably won't come true. Fergus operates his own blog <http://thequietfantasybookblog.wordpress.com> containing a menagerie of topics from reviews, interviews, flash fan fiction and fantasy based games. This is his second year as a judge and he is very excited to get started, last year was a blast.


**Cassandra White** is a Melbourne-based writer, who made her first comics at 7, which was, in hindsight, mostly Labyrinth fan fiction. She has a Master of Creative Writing, Publishing, and Editing from the University of Melbourne. She avoids plagiarism these days by writing about graphic narratives as well as writing young adult fiction.

### Anthologies & Collections

**Michelle Goldsmith** is a Melbourne-based speculative fiction author and professional editor/tech writer. Her short fiction has appeared in various publications within Australia and overseas. Her 2015 weird fiction short story, *The Jellyfish Collector*, was shortlisted for an Aurealis Award. She was shortlisted for a Ditmar award for Best New Talent in 2014 and 2015. She is currently working on a science fiction novel and many short stories. She has a BSc (majoring in Zoology/Evolutionary Biology) and a Masters in Publishing and Communications. Her thesis explores the author-reader relationship within the contemporary speculative fiction field and various articles based on her original research are being published. Ask her about it if you like graphs and have a spare six hours or so.

**Chris Lampard** has been reading science fiction and fantasy for many years. He used to work in the chemical industry, but more recently has been wandering NZ and Australia as a nomadic gardener. He's now settled near Perth, where he's growing vegetables and Western Australian native plants.

**Ion Newcombe** is the editor and publisher of *AntipodeanSF*, Australia's longest running online speculative fiction magazine, regularly issued since January 1998. He has been a zealous reader



and occasional writer of SF since his childhood in the 1960s. His qualifications and employment range from horticulture through electronics—and eventually to tertiary qualifications in literature and communications from USQ and Deakin. Ion, aka “Nuke”, lives in the New South Wales North Coast holiday destination of Nambucca Heads, where he is self-employed in IT training, computer support, desktop publishing, editing, writing, and website implementation. He is also the resident tech-head, skeptic, and board member of community radio station 2NVR, where he produces a number of shows including The AntipodeanSF Radio Show, a podcast featuring stories from *AntipodeanSF* magazine.

**Cathie Tasker** (convenor) has always been a devotee of speculative fiction. As a child she read Patricia Wrightson’s *Down to Earth* which began her fascination with SF&F. She quickly read every speculative fiction title she could find and continues to immerse herself in the genre. A prodigious reader across many genres, she has a particular love of short stories. She has been a fiction editor and publisher and now works as a Creative Writing teacher for the Australian Writers’ Centre, working online and face-to-face. She also does some freelance structural editing. Cathie has previously been an Aurealis Awards judge for Fantasy novels, Science Fiction short stories and more recently Horror. She has also judged the CBCA fiction and several other awards.

FableCroft Publishing  
congratulates the  
contributors of  
**Best Anthology** finalist

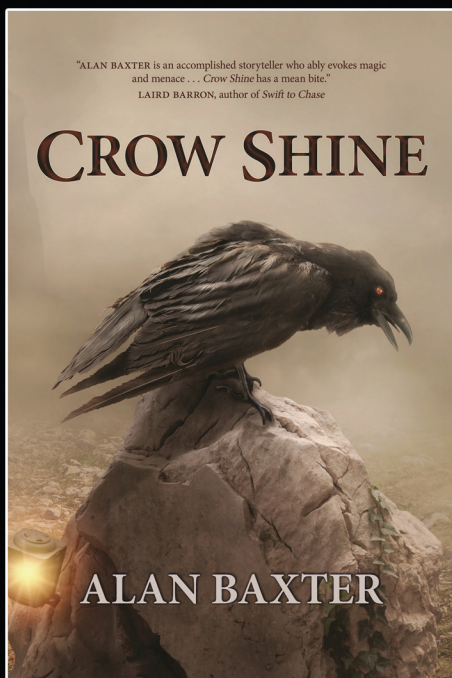
*In Your Face*

and the Best Short Story  
nominees from the book

Shauna O'Meara  
(Young Adult)

Thoraiya Dyer  
(Fantasy)

Claire McKenna  
(Science Fiction)



Ticonderoga Publications  
would like to congratulate  
**ALAN BAXTER**

Nominee, Best Collection  
SwanCon 42 Guest of Honour

Good luck Alan, and good luck  
to all of this year's nominees!

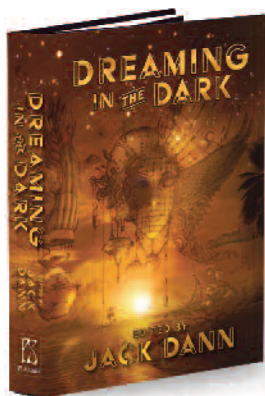
**CONGRATULATIONS!**

[www.ticonderogapublications.com](http://www.ticonderogapublications.com)

# PS Australia

MD, Jack Dann, and the whole PS team

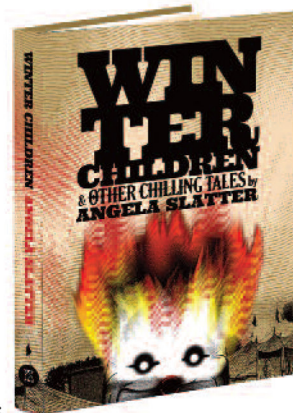
send hearty congratulations on being nominated. Fingers are crossed—and thanks for gracing us with such wonderful work.



## BEST YOUNG ADULT SHORT STORY

"A Right Pretty Mate", Lisa L Hannett  
(*Dreaming in the Dark*)

"The Red Forest", Angela Slatter  
(*Winter Children & Other Chilling Tales*)

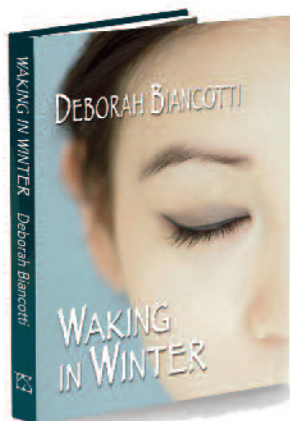


## BEST HORROR NOVELLA

"Served Cold", Alan Baxter (*Dreaming in the Dark*)

"Waking in Winter", Deborah Biancotti

"Burnt Sugar", Kirstyn McDermott (*Dreaming in the Dark*)



## BEST FANTASY NOVELLA

"Burnt Sugar", Kirstyn McDermott (*Dreaming in the Dark*)

## BEST SCIENCE FICTION SHORT STORY

"Trainspotting in Winesburg",  
Jack Dann (*Concentration*)

## BEST SCIENCE FICTION NOVELLA

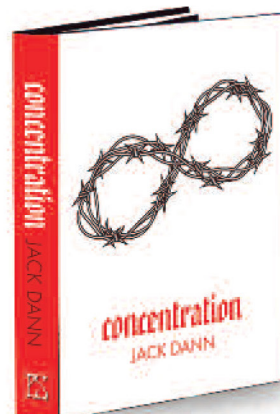
*Waking in Winter*, Deborah Biancotti

## BEST COLLECTION

*Winter Children*, Angela Slatter, *Concentration*, Jack Dann

## BEST ANTHOLOGY

*Dreaming in the Dark* Jack Dann (ed.)



[www.pspublishing.co.uk](http://www.pspublishing.co.uk)