

## Daring to be Different — an interview with Kim Falconer and a preview of *The Spell of Rosette*

Contributed by Astrid Cooper  
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Kim Falconer lives in Byron Bay, Australia and her first speculative fiction novel, *The Spell of Rosette* will be released by Harper Collins Publishers (Voyager imprint) in January, 2009.

Welcome to The Specusphere, KIM!

KF: Thank you, Astrid. I am thrilled to be here!

AC: Kim, you have a fascinating background, a range of interests that (interestingly) include some of my own passions (e.g., scuba diving, mythology and playing the mandolin, art, poetry and ancient 'occult' wisdom) and you have been published in such diverse fields as astrology, herbal medicine, childbirth and lactation, to name but a few. Will you tell the readers a little about yourself and your interests?

KF: 'd Love to! (Warning: 'm a Gemini so you might have to tell me when to stop!) 'm an eternal student, curious about everything. That's where the eclectic business comes from. I was born in Santa Cruz, California into a family with occult ties. My grandmother was fascinated by Madame Blavatsky and my father was an astrologer before me. I learned meditation from a Native American elder as a child. At 26 I emigrated to Australia (with my husband), had my son in WA (he's a brilliant computer animator now) and raised him up in Byron Bay (without my husband).

I have a tendency to get accreditation in whatever I do—resulting in a drawer full of certificates, diplomas and published articles and a few book titles too. I now have the privilege of being a novelist, meaning I daydream for a living, writing in a little cottage near the sea. I live with two cats and a Torresian crow, play Spanish guitar and mandolin, have Egyptian tattoos, love to dance, and train with a Samurai sword. My perspective is simple: 'm a spiritual being in physical body here to enjoy life.

AC: I really liked the picture of yourself on the beach with your samurai sword. Has the discipline of martial arts helped you to focus as a writer? How? What is Hokushin Shinoh Ryu Iaido?

KF: 'm often told there is something captivating about a woman with a sword; I think our culture finds it a bit incongruent—female with a deadly weapon. That's probably why I was drawn to it—the incongruence. I train in Hokushin Shinoh Ryu Iaido, the way of the peaceful warrior, the ancient Japanese art of drawing the sword and cutting in a single movement. It's not actually peaceful in the strictest sense. You don't draw your sword unless you intend to draw blood. The 'peace' refers only to the warrior's state of mind. Iaido (ee-eye-doe) was created hundreds of years ago for the physical and mental discipline of the Samurai before battle. I use it to choreograph my sword scenes. It's a wonderful art. I love the ritual of martial arts training but I can't say it specifically helps me to focus as a writer because that's not my style. Focus is something I do when 'm riding my bicycle in heavy traffic, or trying to get a waiter's attention. When 'm writing, I 'un-focus'. I let go and immerse. You're right though, Astrid, Iaido facilitates both—it helps me focus in traffic and immerse in my writing. It hones the senses, both physical and psychic.

AC: I believe an author requires a diversity of knowledge and experiences and that these storehouses are tapped into when writing—often unconsciously. What is your writing process? Do you plot and plan each scene, or do you surrender to the creative muse and write 'free form'. Do you meditate prior to or during your writing?

KF: This question makes me smile because we would never ask it of a cardio-vascular surgeon! I mean, they basically have to follow a certain methodology or risk being sued, or worse, their patient dies because they wanted to try something new. Fortunately as writers, we can make up our own minds on how to go about the job.

I neither plot nor plan, though I have an author friend who uses the Snowflake method (think super-structure!) and he loves it, so it's important to remember each writer develops their own way. Mine is simple. I meditate every morning at dawn, make tea, take the phone off the hook, go into my writing room and write (or edit or proof, whatever the day's tasks include) until I reach my goal. I am highly disciplined about my writing time, but the process itself is immersive. I exhale and allow the scenes to unfold before me. I learned early on not to be a control freak when it came to my character's behaviour. They are people like anyone else—they do what they please and pay little attention to the 'man behind the green curtain', or the woman at the desk. Somewhere in the back of my mind I know I am the director and I can call 'cut', but I never do, not at first. I just keep writing and

anything that feels clunky later gets trimmed in revision, but not in the initial draft.

AC: I really like the imagery depicted on the front cover of the book—a black cat, two “fantasy characters” and a wormhole—the merging of fantasy and science. How did *The Spell of Rosette* come into being? Who is your favourite character in this book and did any other character arrive in the story unexpectedly?

KF: *The Spell of Rosette* began as an essay, a writing exercise. The premise was, what if a girl came home to find her family murdered. (Remember, I’m from Santa Cruz, dubbed the murder capital of the world. This what it has happened to people I know) I wrote a 1,500 word short story that, over years, turned into a 150,000 word novel, and more recently into a 500,000 word trilogy. The story isn’t over yet. I am still going.

I love all the characters, even the ones that are twisted. Their pathology, and eccentricity, makes them interesting to write, especially their dialogue. You can have fun with a personality disorder in that way—seeing the world through their eyes.

My favourite is hard to pick. Rosette is very special, of course, and in books two and three there is a Lupin named Teg who I adore. I love writing him, even more than Jarrod who is a joy to write.

Other than Rosette, all the characters were a surprise. I didn’t plan any of them but they jumped onto the page right on cue, when the story was about to take another turn. The most surprising was Kreshkali. Shocking really. I didn’t see her coming. I was chatting away, clicking the keys, not looking where I was going and out through the portal strode this woman, blasting apart all my ideas about survival, the planet, feminist theory, life and love. She’s a powerhouse. I couldn’t have written her if I tried. She wrote herself.

AC: That’s really interesting, thanks so much for sharing this moment. As I am a writer, too, I really enjoy the times when I come out of my writing “trance” and discover a character has arrived and taken over. Kreshkali sounds wonderful and I can’t wait to read about her. I notice you have called your world “Gaela”. Perhaps I am reading more into this name than I should, but I first heard about the “Gaeia” philosophy from an Apollo astronaut—i.e., the belief that our earth is, in essence, a living entity, a single organism. Is this the reason why you chose the name and “played” with it to reflect both your story premise and your own philosophy? Or was it serendipity?

KF: Astrid, I am so glad you brought this up. It’s a perfect example. You can’t read too much or too little into the work because it is the act of reading that makes it meaningful. The story itself isn’t complete until read. Everyone will re-create *The Spell of Rosette* in their own minds in a slightly different (or radically different?) way, and that’s the magic. That’s the whole point! You complete the work.

As far as the phonetics go, I definitely played with the names. Why miss an opportunity to tell story without obvious description? Gaela unconsciously evokes a multitude of meanings—happy, Earth goddess, festive, environmental concept, and even “different” or “other”. For me the world is called Gaela because it’s a magical hegemony, a place where we all made a different choice and in that world, the Earth goddess is smiling. She is honoured and nature thrives. I mean, Gaela just sounds happy, don’t you think?

AC: I was interested to read the blurb to *The Spell of Rosette* in which it describes Rosette as being a child of two worlds: “Gaela”, steeped in magic and an Earth choked with failing technology and that the key to their survival is in a spell Rosette carries in her blood. Do you think that people have become disenchanted with science/technology, that the answer may lie in the best of both worlds—technology and “magic” (whether that is a person’s magic or earth magic—again the Gaeia philosophy)? How do the different world views interact in your book? Or, perhaps they don’t? Is the heroine (Rosette) a bridge between these two worlds—technology and magic?

KF: People may be disenchanted with science and technology but not for long. I think we are on the verge of a paradigm shift and a branch of science is leading the way. If you study quantum physics theory and don’t look at the jacket cover you might think you are reading a spiritual text. What we are discovering about our empirical world through the quantum lens is what the ancient mystics have been saying for millennium. All is one, all is illusion, the whole is in every part and every part in the whole, consciousness is our only currency. It’s an incredible time to be alive! We are on the brink of very new things.

The different world views in Rosette’s story stand as contrast. They represent two different choices. Gaela is an agrarian-based, magical hegemony where witches are like shamans of old—leaders in the community, respected, for the most part, and admired. The future Earth is dark, Orwellian, a dystopia—a technological hegemony where the Hammer of Witches has been reinstated. In these different worlds, I explore Arthur C. Clarke’s notion: “Any sufficiently advanced technology is indistinguishable from magic.” That could be a tag line for the whole Quantum Enchantment series, of which *Spell of Rosette* is the first book.

I think I'd give too much away to describe Rosette's connection. Let's just say there is a link and leave it there.

AC: The hair on my nape is lifting! Arthur C. Clarke's quote had been one of my favourites for years and I have it stuck on my noticeboard by my desk in my office. I have always believed that magic and technology are only different perspectives &hellip; different truths. Do you believe you are sometimes out of kilter with others because of your beliefs and activities? You talk about synchronicity and I'm a firm believer that there are no chance encounters in this life (or any other life, for that matter!) Would you care to share a special moment of 'synchronicity' with readers?

KF: Jung said, 'We people our lives with bits of our Self' &mdash; meaning, we attract to us people who act out aspects of our own psyche: a wonderful reminder that we are all connected. Everyone I encounter has something to do with me&mdash;as a mirror, a teacher, a student, a long lost friend. If we are out of alignment, I get the chance to practice the art of 'allowing'&mdash;allowing everyone to have a perspective and express it. Allowing for the lightness of being. Mostly I don't attract people who are out of kilter. Either they don't come within range or they don't express their out-of-kilter-ness around me.

I love those moments when synchronicity surprises me! It's the best magic. I have a funny example that happened last week. I wanted to get some plants and potting mix from the nursery. It's a bit tricky on the pushbike so my mind wandered thinking, 'I need a driver!' I said it a few times. 'Wouldn't it be great to have a driver?' The next day at the gym I met a young man who offered to help. Guess what his surname was? Driver! (laughter). When that happens, it's like the universe is blowing you a kiss!

AC: Like yourself, I also wrote my first story when I was five years old (about a Princess on Venus). I was fascinated to see that your first story was about a Halloween cat. Did you always write fantasy stories? Can you remember the first fantasy book you read?

KF: I would love to hear your Princess on Venus story! That sounds wonderful.

I've written and read fantasy stories all my life. My first memories are of Dr. Seuss, those phantasmagorical tales with their amazing worlds and characters. I love the extreme landscapes and precarious situations. I also read CS Lewis as a girl, along with fairytales, myths and legends&mdash;Peter Pan, Gulliver's Travels, Snow White, and LOTR. I turned around and read all my favourites to my son when he was a boy and now he reads them to his daughter. It's a wonderful tradition.

AC: Trust me&mdash;you would not want to read my Princess on Venus stories, but thank you for being kind. You mentioned that your epic poetry was inspired by Tolkien's The Silmarillion. What other books or works have inspired you as a writer?

KF: Tolkien is a big one! His academic paper, On Fairy Stories, opened my mind to notions of immersion that lead to a hypothesis&mdash;The Participation Mystique as an Alternative Model to the Willing Suspension of Disbelief in Reader/Audience Immersion. The title is long enough to qualify as a research topic for a PhD. I plan to continue researching it.

Other inspirations? Edgar Allen Poe, Mary Shelley, Bram Stoker, C S Lewis, George Orwell, Margaret Atwood, Ursula Le Guin&mdash;she's a favourite, the woman who brought feminist theory to spec/fiction. Ann Rice, who always describes light and colour in such sensual ways and Anne McCaffrey who successfully merged SF and Fantasy, not an easy task.

For their extraordinary and diverse writing styles Fyodor Dostoyevsky, Tom Robbins&mdash;I have one word for him&mdash;metaphor, Nazim Hikmet (my favorite poet who spent most of his life as a political prisoner), Richard Brautigan (In Watermelon Sugar!) and Richard Bach (Illusions spoke to my heart!) For teaching me about the hero's journey, Joseph Campbell, and for a deeper understanding of symbolism, synchronicity and astrology, Carl G. Jung, Richard Idemon, Howard Sasportas and Liz Greene. There are so many more. I am grateful to them all!

AC: The heroine in The Spell of Rosette has a cat companion called Drayco. Why did you choose a cat as a companion animal? How important are animals to you as a person and in your writing?

KF: Because I am the author, you would naturally think I chose the temple cat to be Rosette's familiar, but I didn't. I had a different totem animal in mind, and a completely different tattoo for her initiation. But then Rosette went out looking for snow root on that cold winter day &hellip; well, you'll see. I couldn't say no, even though I had to re-write the story around it. I'm glad I did. I love writing the temple cats and the other animal familiars&mdash;I get to use a very different voice when viewing from the non-human perspective. They see the world another way. They also worry a lot less.

Animals are my first love. I was a riding instructor, horse-shoer and vet nurse for years. I held my first kitten before I could crawl and rode my first horse, an untrained buckskin filly, when I was two years old. I don't have horses now but the cat brothers are never far from me when I write, and it seems I have become the magnetic north for resident wildlife. Crows follow me to the beach, magpies eat out of my hand, snakes poke their heads through the open windows and watch me type, possums live on the roof and water dragons are always coming into the kitchen—it's like living inside a Disney movie. I love it.

AC: Earth's occult past has been written about for centuries—the Mystery Schools, secret caches of wisdom, lost civilizations and alien visitations, etc. In recent years such challenges to world history have moved beyond what was regarded as the 'minority lunatic fringe'. Of course these alternative views of reality have always been regarded as possible by many readers and writers of speculative fiction. It is obvious (to me and to others) that because something can't be slotted into orthodox history and beliefs it has been either corrupted, ignored or suppressed and anyone voicing an alternative has been ruthlessly silenced by the establishment. Why, now in the 21st century, do you think that more and more people are challenging orthodoxy—whether it be historical, cultural or spiritual? Does your writing reflect these changes in world view?

KF: The Quantum Enchantment series is concerned with shifting world views. My treatment of oppressive governments, gender biases, fear of occult knowledge, non-human sentients, magic, technology, relationships and the environment would have The Spell of Rosette banned in many countries not long ago. But the view is changing and, as you say, people are becoming more open.

Why? There are a few ways to consider this. Firstly, more people than ever before live in the free world. We forget this sometimes but we have the freedom of speech. We don't have to fight for it or dream of it. It's here. This is significant. This notion—free speech—encourages the really important action—freedom of thought. People are starting to use it. As soon as we free our thoughts, free our minds, consciousness expands. We become more open and repressed material rises to the surface, be it in an individual or a cultural paradigm. Another consideration is that for the first time in Earth's history we have global communication. In the past there may have been pockets of people all over the world who were questioning their cultural norms but there was no way for us to hear about each other, or if we did, it was months or years after the fact. People were isolated, uninformed, less educated and more easily repressed. Now we have an instant communication/information system with no governance. That's freedom. There are literally billions of sites on the WWW where people (in the free world) can express and discuss their beliefs, histories, cultures and spirituality. As a species, we've never had this before—instant access to vast amounts of information, new ideas, ancient wisdom and each other. It's changed the hierarchy knowledge. People are more inclined to investigate and question, as opposed to nod and accept. Knowledge is power and we're starting to wield it.

AC: What is your own view of earth's occult past? And what books/philosophies have influenced you in your life?

KF: As far as the Earth's occult past goes I'd like to give readers a choice:

Options 1) Take the blue pill and skip this question as if it were never asked.

Option 2) Take the red pill and I will tell you how far back the past goes &hellip;

Red pill people with me?

Okay, here's the deal about the past. There isn't any. We think we are moving in a first, then, finally order but that's an illusion. In quantum physics we find there is no such sequence of event. Example: The future can change the past. It's actually possible that the only reason we have a 'past' (big bang for example) is because of what is yet to happen. It's called retro-causation, or backward causation but those are unwieldy names from a linear paradigm. I like to think more in terms of spirals, and strings. In any case, our perception of Earth's occult past is constantly changing as we move into the future—both events and meaning. The paradox is that what we learn in the future gives us the 'ah ha' moments about the past—hence the seeming revelations now about things that were previously occult, hidden or repressed. You can do a little thought experiment on this to clarify. Watch a film that you saw ten years ago. I'm willing to bet you will see it differently than you did the first time. As consciousness expands, perceptions change and a past event (the film) is now revealing different information and evoking a different response. The meaning has changed, and because of that we see the events differently too. We see things in the film that 'weren't there' the first time—a perfect metaphor for what is happening out there in 'reality'.

Wishing you took the blue pill? Too late :)

One of the 'hard' questions in science asks if the quantum theory is relevant in the 'real world'. Many used to say that it only applied to the world of the very small, or to mathematical equations. In the Spell of Rosette I ask, 'What if it does apply to our everyday lives?' 'What would it look like if we

could see symmetrical time, or if quantum computers got out of their baths (their controlled environments)?&#x201c; What if there was no difference between magic and extremely advanced technology?&#x201c; What if it was, as some physicists are saying, all about consciousness?&#x201c; I think we will see more and more stories that explore these notions. We are on the verge of very new things!

What books and philosophies have influenced my thinking? I would have to start with Hermes Trismegistus as interpreted by Carl Jung, Madame Blavatsky&mdash;the Russian aristocrat who ushered in the New Age with her theosophical spiritualism and her followers Rudolf Steiner, Dennis Elwell, Gurdjieff, Krishnamurti, W. B. Yeats, Dion Fortune, Katherine Mansfield, Aldous Huxley, Ivy Goldstein Jacobson. Definitely Oscar Wilde and his classic, The picture of Dorian Gray and especially The Importance of Being Ernest. That play has a wonderful fantasy element as well as hidden metaphysical messages. Genius!

Aside from Jung and Joseph Campbell, I&#x201c;ve been strongly influenced by writers on quantum physics theory such as Michael Talbot, Richard Shoup (link theory and Psi) Hugh Everett (many-worlds theory), David Bohm (holographic universe) and Amit Goswami. These thinkers have, over the years, supplied me with enough speculation to last many lifetimes!

AC: I took the red pill&mdash;I&#x201c;m glad I did. (And another serendipity&mdash;I worked backstage on the production of A Picture of Dorian Grey at the Adelaide Festival Fringe many years ago).

Kim, given your answers above, how have these beliefs influenced you as a writer and how did they influence you during the writing of The Spell of Rosette?

KF: The Quantum Enchantment series springs from the desire to understand our changing paradigm. When something revolutionary happens and a culture begins to perceive things in a new way&mdash;people start telling stories about it. The theme springs up in art, music, film and literature. New mythologies are born, the new stories that help us align with the shift. It began with Tolkien and has continued with writer such as Jung, Joseph Campbell, George Lucas, the Wachowski brothers, J.K. Rowling. I think we will see many more works over the next few decades that stand as guides for our changing world.

AC: What was the impetus to write The Spell of Rosette? How long did it take to write?

KF: My impetus to write is passion, obsession. I felt compelled to write The Spell of Rosette to the point where I got very uncomfortable if I wasn&#x201c;t writing. That&#x201c;s when you know the gods are with you, however you want to name them&mdash;the muse, your higher self, your creative inspiration. Something bigger has taken over and you paddle hard to stay ahead of the wave, and you don&#x201c;t go back to shore until it&#x201c;s done.

Rosette began in 2000, the year my father died. I finished with the last proof a few months ago so that&#x201c;s almost nine years. Books two and three of Quantum Enchantment are flowing much faster mainly because I now write full time. It&#x201c;s wonderful. Instead of squeezing my writing in around (then) single parenting, day job and undergrad studies, I now simply write everyday, no worries.

AC: Would you care to share with readers a &#x201c;typical day in your life&#x201c;?

KF: Sure. Here is a typical Tuesday:

05:45 am: Wake up. Cats are staring at me. I pretend they are not there.  
 05:50 am: Cat&#x201c;s paw on my face. I can no longer pretend.  
 05:55 am: Feed cats.  
 06:00 am: Open doors. Walk through the gardens. Feed crows. Morning meditation.  
 06:30 am: Green tea. Mango. Check email. Forums. Correspond.  
 07:00 am: Phone off hook. Write.  
 09:00 am: Drink spirulina. Eat almonds. More green tea. Write.  
 12:00 pm: Cycle to gym, weight train, shop for cat and crow food, cycle home.  
 02:00 pm: Tofu and sunflower sprout salad, sweep path, garden, daydream.  
 03:00 pm: Uni studies and/or research/web updates.  
 05:00 pm: Walk to beach. Feed more crows, magpies and ibis. Laugh. Swim.  
 06:30 pm: Feed cats. Evening Meditation.  
 06:55 pm: Phone back on hook. One message.  
 07:00 pm: Cheap Tuesday at local Indian Restaurant. Meet friends. Wine. Much laughter.  
 09:00 pm: Home. Play guitar, mandolin, (more laughter).  
 10:30 pm: Bed with book (currently Margaret Atwood)  
 11:00 pm: Sleep. Dream. Journey . . .

AC: The team at The Specusphere wish you all the best with The Spell of Rosette. Is there anything else you would like to tell us about yourself, your writing? And what books(s) have you planned for the future?

KF: (laughter). I think you all know more about me than my mother now, so we'll stop here. Any super-curious readers can shoot me an email via the website. As I said at the start, I'm a Gemini and I love to communicate.

Next work: I am currently polishing books 2 and 3 of the Quantum Enchantment series. The release dates are: Book 2 Arrows of Time August 2009 and Book 3 Strange Attractors February 2010. I've started a fourth &hellip;

Thank you, Astrid, for your deep and thought-provoking questions and for inviting me to The Specusphere. It's been wonderful to meet you all. Please stay in touch! Best wishes, Kim.

AC: Thank you back for such fascinating and detailed answers! Readers—I mentioned before that I was particularly 'taken' by Kim's photo of herself in her martial arts pose with sword on a beach. To see it and read more about Kim, please visit her website at: <http://www.kimfalconer.com> (the picture is located at her 'gallery' page).

Astrid previews The Spell of Rosette

HarperVoyager 2009, 9780732 287719

How to do this book justice in a preview?—this is what I asked myself after I finished the last page of The Spell of Rosette (Book One of the Quantum Enchantment series).

My simple answer is: if you want a challenging, thought-provoking read that combines the theory of quantum physics with herbalism, martial arts, astrology, magic and shapeshifters, coupled with the seeming (but by no means) fantasy cliché of a small group of characters battling against an enemy intent on destroying them, then this book is for you. But this summary falls far short of what The Spell of Rosette offers. While Falconer is published in certain non-fiction fields, such as astrology, this is her debut fiction novel.

The most often cited of Arthur C. Clarke's 'Three Rules' is: Any sufficiently advanced technology is indistinguishable from magic.

Falconer poses this question: what is technology and what is magic—in The Spell of Rosette—a veiled and textured story where nothing is what it appears.

Readers can enjoy this work on a number of levels—a fast-paced and fascinating adventure where the main characters: Rosette, Jarrod, Nell and An's Lawrence and Drayco the Temple cat are pitted against forces out to destroy them. As I said before, this appears on the surface, a typical fantasy plot, but where Falconer's work differs is that she weaves 'science' with 'magic' with philosophical questions: What is 'sentience' and what is 'consciousness'? Do humans have the sole claim to 'sentience'? Does time flow from past to future in one unbroken line and can something exist in more than one place at the one time? Such questions are posed within the context of the world and the characters inhabiting it—and readers can make up their own minds whether they pursue these questions or sit back and enjoy the ride which Falconer offers through her interesting mix of characters (humans, cats, Lupins, etc.)

The main action takes place on the world of Gaela, a non-technological world where magic 'rules'. On the opposite end is Earth, often visited by the mysterious character known as Kreshkali, the Gaelan underworld priestess who uses the portals between many-worlds and who ekes out a living in the decay of earth by 'turning tricks'. It is from this character's point of view that the reader enters the shocking future earth—our world, all but destroyed by the science invented to save it. An ironic twist that will ring true to most readers: Science might save, but at what cost? ASSIST is the villainous techno-cartel that brutally holds earth in its power and which embarks on a quest to destroy Rosette and any other 'witches'; it finds—on Earth and on Gaela.

It is a story of many layers and after reading the last page, I began to 'see' the depth and symbolism skillfully woven into the story. There is enough explanation of quantum physics for the uninitiated without becoming lecturing or boring and on the flip side, there is subtle dry humour (particularly from Jarrod and An's Lawrence), and Drayco.

Do I have any criticisms of the work? Several, which are minor &hellip; the author's use of modern-isms on Gaela (calling her companions 'You guys' just didn't work for me, nor did the initiation scene when one person shoulders through the crowd saying 'Coming through&hellip;'). I found La Makee's transformation from power-hungry priestess to eco-convert perhaps too abrupt—even given that Kreshkali brings Makee through the portal to show her earth—a salient example of the result of power used incorrectly.

Kreshkali is an interesting character, and in certain places she calls herself 'Kali' and readers familiar with Hinduism will know why Falconer has used this—a symbol of who and what Kreshkali represents within The Spell of Rosette. This is another example of the layers of meaning and texture to be found within Falconer's

work.

This is a powerful and challenging read, made even more evocative because this book dares to be different. And succeeds.

Kim has supplied a suggested list of 'recommended reading' on quantum physics, for anyone wishing to learn more:

Start with this one for a comprehensive overview of quantum physics theories.

Talbot, M. (1993). *Mysticism and the New Physics*, (2 ed.) New York: Arkana Penguin Group.

Chown, M. (2003). *The Universe Next Door: The Making of Tomorrow's Science*.  
Oxford: Oxford University Press.

Goswami, A. (1995). *The Self Aware Universe: How Consciousness Creates the  
Material World*. New York: Tarcher.

Talbot, M. (1992). *The Holographic Universe*, London: Harper Perennial.

The *Spell of Rosette* is published by HarperVoyager, an imprint of HarperCollins Publishers. For more details visit:  
<http://www.harpercollins.com.au/>This page features all new releases, so search by category.

Harper Collins also has a speculative fiction e-newsletter called *Captain's Log*

<http://www.voyageronline.com.au/newsletter/captainslog.htm>Kim Falconer photos by Jodi Osborne