

# ANGELOPOLIS

DANIELLE TRUSSONI

## BOOK CLUB KIT

Even the most dedicated Angelologists need to relax now and again. Use the following guide to host your next event and you won't be hosting your average book club.



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# *Before the Party*

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## DECORATE

### CREATE YOUR OWN EDEN

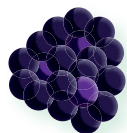
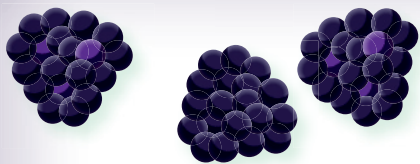
#### INSTRUCTIONS ON HOW TO MAKE ORIGAMI TROPICAL FLOWERS

Making tropical flowers out of paper takes only the most basic origami skills. Consider making your living room into a tropical Eden for your book club. There are a number of ways to make tropical flowers out of paper, but origami is one of the simplest. You need very few supplies and can often make do with what you have on hand to create beautiful tropical flowers.

Start with a square piece of paper – we used 6” x 6”, but any size will work.

1. Fold paper in half on the horizontal axis, color side in.
2. Fold the top right corner down to meet the bottom edge, and the bottom right corner up to meet the top edge, and unfold creating an “x.”
3. Fold the bottom left corner to meet the center of the “x.” Do not unfold.
4. Now fold that same corner out to the left outer edge.
5. Fold up the bottom right corner so that it lines up with the fold from step 4.
6. Now make a mountain fold (folding the paper away from itself) where these two edges meet.
7. Cut the paper along the line shown, and unfold completely.
8. Recrease along the existing folds so that the center fold of each petal sticks out toward you, and the creases between the petals point downward.
9. Starting with the top petal, fold the two adjoining petals in toward the center crease, and proceed to collapse all the petals.
10. Make a mountain fold (folding the paper behind, away from itself) that runs parallel on one edge, and a valley fold (folding the paper forward, into itself) that runs parallel to the other edge.
11. Gently open the paper, and coax down the creases where the petals overlap. Press down the center so the flower lays flat.

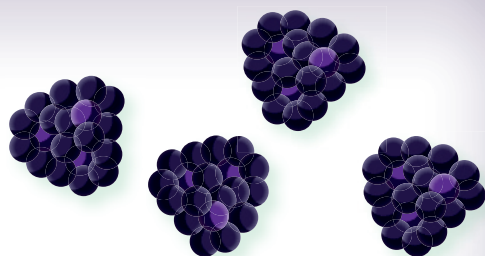
From <http://www.wikihow.com/Make-Origami-Tropical-Flowers>



## *At the Party*

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## SERVE



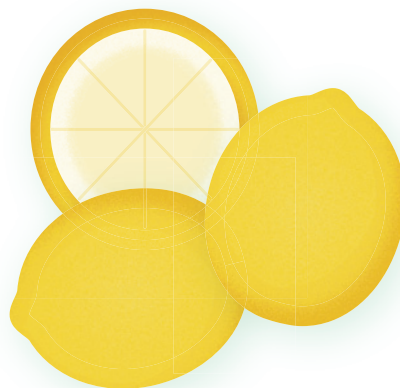
### ANGELOPOLIS (21+)

In a cocktail shaker, muddle 3 fresh blackberries. Add ice, 1 ½ oz of ice cold Russian vodka, ½ oz of elderflower liqueur (like St-Germain), and 1 tsp lemon juice. Shake, and strain into a highball glass with ice. Top off with soda water and garnish with blackberries and lemon peels.

*Makes one cocktail. Drink Responsibly.*

### ANGELOGIST IN TRAINING (ALL AGES)

Muddle 3 fresh blackberries. Add ice and top with sparkling lemonade. Stir and garnish with blackberries and lemon peels.



### FABERGÉ (PEANUT BUTTER) EGGS

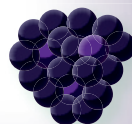
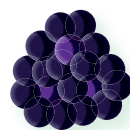
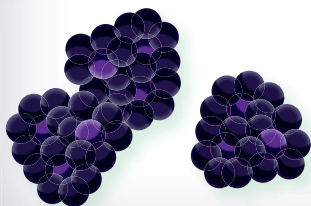
#### *Ingredients (Makes 8 eggs)*

8 oz confectioner's sugar  
½ cup peanut butter  
(creamy)  
2 Tablespoons butter  
1 ½ Teaspoons milk  
4oz semi-sweet chocolate

#### *Directions*

1) In a mixing bowl, combine confectioners' sugar, peanut butter, butter and milk (if needed for moisture) until blended. Shape mixture into two 1/2 pound eggs or make a bunch of smaller eggs. Freeze eggs for 1 hour.

2) While the eggs are freezing, cut semi-sweet chocolate into small pieces and place in top of double boiler with shortening. Melt over medium heat, stirring frequently until smooth. Stick a long-tined fork in top of each peanut butter egg, dip it in melted chocolate to cover then drain on waxed paper. When the eggs are cooled and set, decorate the eggs to your liking. We recommend using brightly colored frosting and rainbow sprinkles to give it a festive feel.



## *At the Party*

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## DISCUSS



PHOTO: © HADRIEN POSTEL-VINAY

## A Conversation with DANIELLE TRUSSONI

**Q. Which of the characters in *ANGELOPOLIS* do you identify with the most?**

A. I have always loved Verlaine. He is a bit of an odd character, in that he fell into the world of angelology by chance and has adapted his entire existence around it, becoming not only an angel hunter, but the most promising and talented of angel hunters. Verlaine is something of an eccentric—he likes vintage ties, restored motorcycles, and the history of art. In other words, he's not a cookie-cutter hero. I also love Evangeline, of course, and thus it was a lot of fun to write about the two of them in this book.

**Q. Where do you write? Do you set hours or just put pen to paper when inspiration strikes?**

A. I write every morning from 8:30 or 9:00 until I'm done with whatever part of a book I'm working on. I don't believe in inspiration, really. I believe that inspiration finds you when you're in the process of working, and so I'm usually there, in front of my computer, waiting for the muse.



**Q. When you form characters—human and otherwise—do you ever incorporate aspects from people you know?**

A. Sometimes, but most of the characters in **ANGELOPOLIS** are conglomerations of people I've met, characters in novels I've read, and people I've imagined.

**Q. Who would be in your dream book club? Where would you meet and what would you talk about?**

A. Colette, Haruki Murakami, Grigory Rasputin, Anais Nin, Oscar Wilde, George Sand and Joan Didion. We'd meet at Silencio, David Lynch's club in Paris, where we'd drink Cold Cubas and talk books. I would suggest, for our first meeting, that we read Bulgakov's *The Master and Margarita*.

**Q. Do any other writers inspire you?**

A. All of the members of my ideal book club have inspired me in some way or another, but I have been most influenced by 19<sup>th</sup> century English novels, notably *The Woman in White* and *The Moonstone* by Wilkie Collins. I love eccentric characters that come together in a dramatic setting due to mysterious circumstances. I love old English mansions, apparitions and puzzles. Now that I think of it, I should write a mystery novel.

**Q. When you're not writing, how do you like to spend your time?**

A. I am a bit of a Francophile and have spent a lot of time in the past few years learning French. I spend a lot of time reading novels in French—I'm currently reading Marguerite Duras's novel *L'Amant de la Chine du Nord*—and watching films in French.

**Q. Although much of what happens in ANGELOPOLIS is the stuff of fantasy and myth, this story is rich with historical detail. How much research did you do and how did you balance the true facts with imaginary scenarios?**

A. Historical figures and situations play large parts of both **ANGELOLOGY** and **ANGELOPOLIS**, and so research became a huge part of the equation when writing them. I tend to have three or four books open on my desk at any given point, and I find myself getting lost in research even as I create a new scene. For me, this series draws upon a real mix of history and fantasy, which of course brings up the question of what is history and what is fantasy and can these two things mix in a novel. My answer is, obviously, yes. It is always interesting for me to walk the line between fact and fiction, the real and the imaginary, biography and fiction. I think that creating a zone where the two mix adds another dimension to a novel.

**Q. Just as World War II formed the historical spine of ANGELOLOGY, life in the Soviet era plays a significant role in this sequel. What is your relationship to Russia and Eastern Europe and how did you decide to bring the story behind the Iron Curtain, as it were?**

A. I have been drawn to Russian history for many years, an interest that came out of my love for Russian novels, notably the work of Nabokov, Dostoevsky and Tolstoy. My reading has always been like this—I fall in love with a novelist and I immediately move to the culture and time surrounding the writer, reading as much as I can about the historical period in which he lived. I was extremely interested in the period around the Russian Revolution, the history of the Romanovs and the way that everything unraveled in Russia in 1917. Rasputin is a captivating character. What happened to the Romanovs—the extended family of Grand Dukes and their families—after the revolution is fascinating. And so using Russia, and Russian history, in **ANGELOPOLIS** was a pleasure.

**Q. As a hero, Verlaine's personality has been altered by angelology almost as much as Evangeline's physical nature has. How did his character evolve over drafts of the novel?**

A. Verlaine was initially much more quirky than he is at present. In **ANGELOLOGY**, he was a single man in his early thirties who taught Art History and spent time drinking beer with his friends. Everything changed for him when he met Evangeline, and when we see him ten years later, in **ANGELOPOLIS**, he has given up his old life completely to train with the angel hunters in Paris. Evangeline has haunted him the entire time and, when he finds her again, he experiences a kind of moral and emotional dilemma—he loves her, but he has been trained to kill creatures like her. I think Verlaine becomes a classic hero in **ANGELOPOLIS** and by the end it is clear that he is destined for great things.

**Q. Your writing is loaded with references from the arts, history and mythology. What sort of reader did you envision for this series?**

A. My ideal reader is someone who loves literature, who falls into a novel and simply enjoys the experience of it, but who also likes to be swept up in the momentum of the story. My personal interests in mythology, art and history inform my work, of course, but I have found that my readers are not always as interested in these subjects as I am. The supernatural or fantasy element of the series is appealing to many of my readers.

**Q. What is your process for writing a series? What are some of the challenges and benefits of writing a sequel?**

A. Writing the second book of this series was a challenge because most of the 'world' of angelology—the existence of angels and the mythology that surrounds them—had been built in the first book. The primary characters—Evangeline and Verlaine—had already been introduced, as well. And so **ANGELOPOLIS** was less about ambiance and character development and more about moving the story forward. It was so enjoyable to be able to continue Evangeline and Verlaine's story, but I miss some of the descriptive writing that filled **ANGELOLOGY**.

**Q. This book sits in an unusual space, crossing multiple genres. What are some of your individual and collective literary influences?**

A. My first book, *Falling Through The Earth*, is a literary memoir, and all of my writing is influenced by literary fiction. That said, **ANGELOLOGY** and **ANGELOPOLIS** both have a strong plotlines, action scenes and supernatural elements—not the usual stuff of the literary novel. For me, it has been important to be able to do whatever I want in my writing, to have the freedom to write in whatever style I want, and to mix things up. What is important to me is that I create something new and challenging and enjoyable. As I mentioned earlier, my influences are largely from the past. I love the idea of Dickens writing enormous novels, sections of which were published each week as installments. I also love that writers like Wilkie Collins wrote beautifully about subjects generally considered to be 'genre' fictions—murder, detectives, mysteries. I'm always impressed by writers who can bring all of their interests into their novels, no matter how seemingly irreconcilable.

**Q. ANGELOPOLIS ends on another cliffhanger. Can you hint at what's next for Verlaine and Evangeline?**

The last book in the trilogy will involve the final confrontation between angelologists and angelic creatures. Verlaine and Evangeline will be back again, this time fighting on opposite sides.

## TOUR DATES FOR TRUSSONI

<b>3/26/13</b>	<b>Brooklyn, NY</b>	<b><u>POWERHOUSE ARENA</u></b>
<b>3/27/13</b>	<b>New York, NY</b>	<b><u>BARNES &amp; NOBLE TRIBECA</u></b>
<b>3/28/13</b>	<b>Naperville, IL</b>	<b><u>ANDERSON'S BOOK SHOP</u></b>
<b>3/29/13</b>	<b>Seattle, WA</b>	<b><u>THIRD PLACE BOOKS</u></b>
<b>3/30/13</b>	<b>Oakland, CA</b>	<b><u>A GREAT GOOD PLACE FOR BOOKS</u></b>
<b>4/01/13</b>	<b>Denver, CO</b>	<b><u>TATTERED COVER</u></b>
<b>4/03/13</b>	<b>Milwaukee, WI</b>	<b><u>BOSWELL BOOK COMPANY</u></b>