

PLAYING

THE

ANGLES



Devon Ellington

*A Coventina Circle
Paranormal Romantic Suspense
Novel*



Table of Contents:

[About the Book and Buylinks](#)

[About the Series](#)

[Press Release](#)

[Excerpt #1](#)

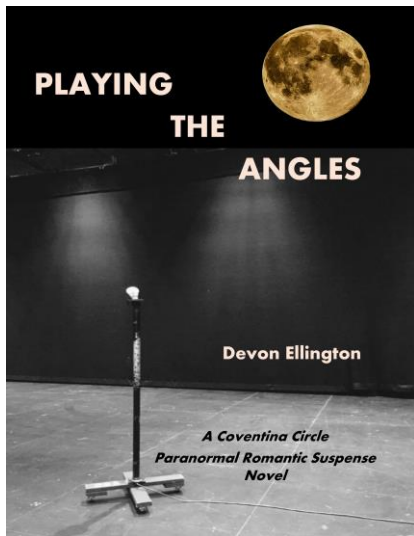
[Excerpt #2](#)

[Excerpt #3](#)

[Reviews](#)

[About the Author](#)

[Q & A with Devon Ellington](#)



ABOUT THE BOOK:

Witchcraft, politics, and theatre collide as Morag D'Anneville and Secret Service agent Simon Keane fight to protect the Vice President of the United States -- or is it Morag who needs Simon's protection more than the VP?

Witch and theatre professional Morag D'Anneville is annoyed when she's assigned to dress the conservative Vice President as he makes a surprise appearance in his favorite Broadway show. Even more irritating, she has to teach Agent Simon Keane, part of the security detail, the backstage ropes in preparation. A strong attraction flares between them which they both recognize is doomed, and Simon must also fight his superior's prejudice that Morag's beliefs make her a threat to the Vice President. When Morag is attacked, Simon's loyalties are torn between protecting the man he's sworn to protect, and protecting the woman he loves.

Published by Bluestockings and Gentlemen Press.
Digital distribution via Draft2Digital

Release Date: October 2, 2017 (Digital).
Print release date To Be Announced (2018)

[Note: This book was originally released as ASSUMPTION OF RIGHT under the Annabel Aidan pseudonym. Sections have been

revised for this release. The digital re-release originally went through the MacMillan subsidiary Pronoun, and then switched over to D2D}.

Universal Digital Buy Link:

<https://books2read.com/u/49PqIJ>



ABOUT THE SERIES:

"Make the world a better place by living your path" is the Coventina Circle's motto. Reality often interferes.

The Coventina Circle is a (fictional) urban coven based in New York City, dedicated to making the lives of its members and the world they live in a better place. Led by high priestess Diana, members Morag, Amanda, Lesley, Sylvie, and their extended circle including Bonnie Chencko and Hartley Crain walk their talk. Unfortunately, life, the mundane world, and, far too often, the paranormal world, interfere. They have to rely on their own growing talents and on each other to survive.

The circle is named in honor of the Celtic well goddess Coventina, known for her healing powers. There are several wells attributed to her, the most well-known near Carrawburgh's Fort on Hadrian's Wall.

The Coventina Circle books are paranormal romantic suspense. Each book follows a different member of the Coventina Circle or someone connected to them, as they determine to solve a paranormal danger and find love along the way. Each book has a different pair of central

protagonists, although coven members weave in and out of all the books. There are a total of seven books planned for the series.

PLAYING THE ANGLES is the first book in the series.

The second book, **THE SPIRIT REPOSITORY**, is scheduled to release digitally in May of 2018. Bonnie Chencko knows books change lives. But she never expected her life to change because she happened to duck into a small bookshop in Greenwich Village on a rainy late November night. She's attracted to Rufus Van Dijk, the mysterious man who owns the bookshop in his ancestors' building. A building filled with family ghosts, who are mysteriously disappearing. It's up to Bonnie and her burgeoning Craft powers to rescue the spirits before their souls are lost forever.

The first chapter of the book is included at the end of **PLAYING THE ANGLES**.

Each book contains an article in the backmatter unique to the book and only available with the book. The Coventina Circle website contains background information on each book's unique elements, and goes further in depth on the background of the characters.

Coventina Circle Website:

<http://coventinacircle.devonellingtonwork.com>

Coventina Circle Romantic Suspense Series on Facebook:

<https://www.facebook.com/CoventinaCircleRomanticSuspense>

PRESS RELEASE

PLAYING THE ANGLES Mixes Broadway Backstage and Protecting a Politician The Paranormal Romantic Suspense tale launches the Coventina Circle Series

Cape Cod-based author Devon Ellington launches her paranormal romantic suspense series with *Playing the Angles*, sure to appeal to readers of Maggie Shayne and Jayne Ann Krentz, which releases digitally from Pronoun on October 2, 2017. The print run will drop in 2018.

The novel takes place backstage on a Broadway show, in a ghost-filled theatre. Witchcraft, politics, and theatre collide as Morag D'Anneville and Secret Service agent Simon Keane fight to protect the Vice President -- or is it Morag who needs Simon's protection more than the VP?

Witch and theatre professional Morag D'Anneville is annoyed when she's assigned to dress the conservative Vice President as he makes a surprise appearance in his favorite Broadway show. Even more irritating, she has to teach Agent Simon Keane, part of the security detail, the backstage ropes in preparation. A strong

attraction flares between them which they both recognize is doomed, and Simon must also fight his superior's prejudice that Morag's beliefs make her a threat to the Vice President. When Morag is attacked, Simon's loyalties are torn between protecting the man he's sworn to protect, and protecting the woman he loves.

The story draws on Ms. Ellington's years working backstage on Broadway, and her experience working with Secret Service agents in that capacity. "Every Secret Service person with whom I dealt was terrific," she says. "Intelligent, dedicated, great sense of humor. They didn't have the chance to trail the crew ahead of time, though. Nor did I fall in love with any of them! That's part of the fiction." The story also honors the long-standing tradition of theatre ghosts, although Ellington created specific stories pertinent to her fictional theatre and to drive her plot.

The book is the first of seven planned books around the Coventina Circle, a healing circle based in New York City ("although it's not giving too much away to say that Morag winds up in Sandwich, MA on Cape Cod by the end of the book," reminds Ellington). Each book will have a different set of protagonists from the circle, finding love as they escape peril.

Champagne Press in Canada originally released *Playing the Angles as Assumption of Right* under one of Ellington's pseudonyms, Annabel Aidan. The *Cape Cod Times* named it a "hot book for a cold winter night". It also received a rating of 4 out of 5 Books by Long and Short Reviews.

When the rights reverted back to Ellington, she was busy on other books, including the urban fantasy Jain Lazarus Adventures and the paranormal archaeological Gwen Finnegan mysteries, along with continuing to write for stage and radio. "But as the print run sold through, people let me know they really, really loved the book," Ellington reveals. "They wanted to buy it, or at least recommend it, to their friends. I knew the title had hurt sales; but with a new title and a new cover, and updating some of the references, the story and characters still stood up. So I decided to re-release it through Pronoun for digital, and then a small press is going to do the print run. Working with my new editor got me excited about the supporting characters, and their stories."

The second book in the series, *The Spirit Repository*, has a May 2018 release date.

For a complete media kit, excerpts, and more information on the release, visit <https://coventinacircle.devonellingtonwork.com>

Or visit on Facebook:

<https://www.facebook.com/CoventinaCircleRomanticSuspense>

Media enquiries:

press@devonellingtonwork.com

Devon Ellington: devon@devonellingtonwork.com

EXCERPT #1:

“Pardon my bluntness, but Beers is an idiot. Either the show can run the way it is supposed to and the Vice President can enjoy being a Broadway star like he’s always wanted, or we’re in lockdown. Then the VP might as well go out at intermission with a cane and a top hat to tap dance.”

“You know that’s not how he wants to do it.”

“Then your *team* is going to have to meet us halfway.”

“I am not the problem!” Simon's temper rose. He resented the schoolmarm act.

“I know that. Believe me, I am unbelievably grateful that I’m dealing with you and not someone incapable of comprehending the complexity of all this and finding a way to make it work. But I want you to *understand* everything that’s going on.”

“That’s why I’m here,” Simon said through gritted teeth.

“I know. I’m emphasizing the point.”

Simon glared at her. For a moment, he thought he was going to reach out and shake her. In the next instant, he realized what he wanted to do was kiss her. Pull her into his arms, touch his lips to hers, and feel her body against his.

They stared at each other for a moment. He saw an instant of shock in her eyes, followed by comprehension, followed by thoughtfulness. His own thoughts and emotions were in such a muddled state that he stepped back, to put a few feet of physical distance between them.

He’d nearly crossed a line, and he wanted to. He wanted to touch her and kiss her. Not in an abstract way, as when he observed an attractive woman in passing and spent a moment or two wondering what she was like naked or what she enjoyed in bed. He specifically wanted Morag.

It was entirely inappropriate.

Excerpt #2

The man's knife flashed in the glow of the streetlight. Morag kicked at him and scrambled away as he lunged for her. She stumbled, but managed to put more distance between her and the attacker. She grabbed the lid of a trashcan to use as a shield.

A couple out for an evening stroll stopped and watched the fight, mouths open. They stood directly in Simon's line of fire. "Move!" he ordered. They turned and stared at him, at the gun, like deer in headlights. He saw Morag twist, avoiding the attacker's next thrust. Simon stepped forward and shoved the couple out of the way. "Get out of here before you get hurt!"

The woman screamed, grabbed the man's hand, and they ran.

"Drop the knife! Drop it or I'll shoot!"

The attacker and Morag continued their jerky dance. If Simon fired, he risked hitting her. He needed to position himself to get a clear shot. She was trapped between the garbage cans and the iron railing.

The attacker charged again and Morag squirmed to one side. His knife scraped the plastic lid. Morag grabbed the lid off another can and threw it at him, left-handed. It hit him and bounced. He took a step back.

Simon fired.

EXCERPT #3

Simon's mouth twitched. "At least you think I'm worthy guardian material."

"You know I do. You save my life and I—I—" She stopped.

"Yes?" Simon stared at her, interested.

"I can't talk about this right now." She stepped back.

"You're not going alone."

"The man who tried to kill me is dead."

"That doesn't mean there won't be more."

Morag shivered. "You're not just saying that, are you?" She stared into his eyes and knew he wasn't trying to scare her.

"Until we know more about him, we won't know. We won't know if he's working with Carl Douglas or if this is connected to the Vice President."

"Great. Now I have to worry about someone jumping out from behind every tree, parked car, and garbage can."

Simon pulled her into his arms. "That's why you've got me."

REVIEWS

Reviews for its new release will be added as they become available.

On Amazon:

"I loved this book. *Playing the Angles* gives you a mystery, a clear view of backstage life on Broadway, a glance of Secret Service activities, and a romance. I highly recommend this fast-paced read."

--Amazon Reader Patricia A. Marinelli

(In its original incarnation as *ASSUMPTION OF RIGHT*, under the Annabel Aidan name)

Long & Short Reviews:

4 books

"*ASSUMPTION OF RIGHT* is a thrill ride. The tension is high, the characters are believable and memorable. All around this is quite an enjoyable story. Ms. Aidan takes the reader on an adventure they soon won't forget. If you enjoy romantic suspense, the theater, and a story that will pull you in and won't let go until the last page has been turned, then *Assumption of Right* is a book not to be missed."

Cape Cod Times named it a "hot book for a cold night" in one of its book round-ups.



ABOUT THE AUTHOR

Devon Ellington publishes under half a dozen names in fiction and non-fiction. She is best known for the urban fantasy Jain Lazarus Adventures and the paranormal archaeological Gwen Finnegan mysteries. She has six novels, dozens of short stories, and hundreds of articles to her various names. Among the other names she publishes under are Ava Dunne (the Nautical Namaste Mysteries, the Twinkle Tavern Mysteries, and the Samantha Wright comic/fantasy romances) and Cerridwen Iris Shea (the Merry's Dalliance fantasy/pirate tales).

A graduate of NYU's Film and Television program, she worked backstage on Broadway and in film and television production for years. She is an internationally-produced playwright and radio writer. She also writes, edits, script doctors, and provides coverage on screenplays and teleplays. She currently lives on Cape Cod, after living only a block off Times Square for years, and with the New Year's Eve ball drop visible from her window. She wrote for Llewellyn Worldwide's calendars and almanacs for 16 years, wrote four serials under two names in four genres for 18 months, and is also a photographer and mixed media artist. She teaches online and in person all over the world.

Her blog, Ink in My Coffee, talks about the constant struggle to balance writing and life, and is found at <http://devonellington.wordpress.com>

Her main Devon Ellington website is here: <http://www.devonellingtonwork.com>

Find her on Facebook: <https://www.facebook.com/devon.ellington.31>

Find her on Twitter: [@DevonEllington](https://twitter.com/DevonEllington)

Q & A WITH DEVON ELLINGTON

Q: Why set this piece backstage during rehearsals and performance?

DEVON ELLINGTON: I worked backstage on Broadway for years as a dresser. There's a peculiar type of intensity intrinsic in the relationships backstage, even when they're not romantic or sexual. You spend nights, weekends, holidays with these people in a state of high adrenalin. When a show closes, you even miss the people you didn't like. And the stakes are different on Broadway than they are off-Broadway or off-off Broadway or in a regional theatre or a straw hat theatre or a dinner theatre or a community theatre. Each type of theatre has a unique atmosphere -- and believe me, I've worked all of "em! ;)

So often, backstage is portrayed in very clichéd, bitchy, petty terms. We all have bitchy, petty days backstage, but without rising above it to find a manageable working rhythm, you can't sustain a successful, long-running show. People outside the business are always fascinated by my backstage stories, so I thought, why not use it to frame the piece? Besides, Broadway theatres, the old ones, all have ghost stories attached.

Q: So the ghost stories are true?

DE: The theatre in the book is an amalgam of several of the theatres in which I've worked, all of which have a deep history, and are known for their ghosts. The stories in the book were inspired by some of the ones I've heard over the years, in different theatres, that particularly resonated with me. I changed the details to support the story and gave this fictional theatre its own fictional haunted history.

Q: What is it about theatres and ghost stories?

DE: You've got a group of highly creative, energetic people in a closed, charged atmosphere filled with history. You've got energy and high adrenalin going for every performance. However you look at the phenomenon known as "ghosts" -- whether a ghost is a spirit who

hasn't moved on or residual energy left by someone who's been there before, or energy created in the time and space that draws like energy to it, you have a highly charged, suggestive environment. Almost everyone who's worked in one of the theatres has experiences that can't be explained by normal means, whether they talk about it or not. And every old theatre has its special ghostly history. No one gets too upset about it. It's just part of working in theatre. Most of the time, the experience is mischievous, not malicious. The ghosts are happy the theatre is occupied, that a show is running. They're happy for the company. There are a lot of great theatre ghost stories out there. Some are funny, some are sad, but all of them are specific to the building's history.

Q: Do the Secret Service actually come backstage?

DE: Absolutely. I've been in several situations, both on Broadway and on the road, where mucky-mucks come in with Secret Service protection. They don't come in early to learn the show, though -- they do advance, sweep for bombs, the audience has to go through whatever search process is deemed necessary on the night of the performance. And I've never had one of the VIPS actually come onstage to perform. That's definitely artistic license! Usually they'll come backstage right after the show to meet the cast and take photos on stage.

Q: What's it like, working with the Secret Service?

DE: My experiences were totally positive. Great men and women. Smart, interesTING, intereSTED, and funny. They're hired because they have heightened powers of observation and listening, and can think well on their feet. And wardrobe just puzzles them! Secret Service personnel are used to people either intimidated by the suit, the sunglasses, the gun, and the earpiece, or contemptuous of them. Wardrobe is the department most used to integrating new people to the show. Instead of being put off or put out, we're inclusive. We meet them as fellow professionals, with just a different specialty that's a little more life-and-death than what we do. It surprises them. We're so used to running around taking care of everyone, it's always, "Watch out for that pylon, you'll be crushed if you stand there, take a step over HERE" or "there's going to be a loud noise from that part of the

stage, don't worry, it's supposed to happen" or "we've got cake in the green room, do you want some?" or "this part is really cool, stand here so you can see" or "if you're allowed to take off your jacket, I'll fix that button that's about to pop off." We make sure they feel included and part of it, without distracting them from what they need to focus on.

Q: How did you research the book?

DE: A lot of the backstage stuff is inspired by my experiences over the years, although no situation and no character is directly lifted. When you do your job as a writer, the characters evolve to be very distinct individuals and have very little to do with the original inspirations. I created the outline for a big musical to encompass what I wanted to happen both on and offstage -- and, by the end of it, I wished I knew how to write musicals, because it was a fun premise! As far as the Secret Service aspect, whenever I dealt with agents backstage, I talked to them as much as they could talk and asked questions. Some of it, in the moment, was so we could work together smoothly. Some of it was because I'm a writer and everything's material. Procedures change, and, of course, they can't go into certain details, and that has to be respected. Once I sat down to revise the book -- and we'll get back to why I waited until revisions in a minute -- I read as many memoirs from ex-Secret Service people as I could, to get an idea of the dailiness of it. I re-read diary entries from times I interacted with agents backstage, remembered conversations, looked over notes I'd written once I'd come home. Any errors are entirely my own! When I reworked parts of it for this re-release, I tracked down some of the retired personnel I'd dealt with and asked them questions. There are certain things they can't talk about, but I could set out basic scenarios and how I wanted to handle them, and get notes. Some bits are a stretch, but they worked for the story, so I hope I built enough of a realistic portrait of how they operate so when I layer the fiction over it, the reader's willing to make the jump with me.

Q: Why did you wait until the revision to research?

DE: Do I dare admit it? The very first incarnation of this piece was my second year of Nano, National Novel Writing Month. Nano puts

editors and publishers into despair from December until March every year, because people dash off a novel, run it through spell check, and then submit. I kept revising this book for FIVE YEARS until it was in a shape I felt was submission-worthy. I wrote the entire first draft during Nano, but over the coming years, I tore it apart and there's very little left from the original except the premise. I've found anything written during Nano needs years of revisions, rather than the months it usually takes me to revise material written outside of Nano. I did Nano for four consecutive years, skipped a few years, and then did it again in 2015. I'm glad I did it, but I think, at this point, it's become counter-productive to my process. It helped build my process, but now I need to be less concerned with quantity, even in the initial draft. I still like to vomit out a first draft, but not necessarily at the rate of 2500 words a day, which is my Nano pace. What I like about Nano is that it's a playground and I could push myself out of my comfort zone. I might not have attempted romantic suspense if I hadn't been dared to by a Nano pal.

Q: Talk about the journey from the original publication to the new release.

DE: Of course, I was thrilled when the original publisher offered me the contract under the title ASSUMPTION OF RIGHT and under the Annabel Aidan name. This was my first foray into paranormal romantic suspense, and it was only my second published book. I liked the publisher's reputation a lot. I absolutely loved the original cover. Believe me, there have been covers in my career that made me cry. But the original cover was gorgeous. I knew the title was awful, but I assumed the publisher would change it. I was shocked when they kept it, and couldn't think of anything better in the time frame we had. I kept joking about it, nicknaming it "When Bad Titles Attack" and the problem with the original title, in my opinion, hurt sales, even though the cover was beautiful.

I wasn't sure if this was going to be a series or not, and I didn't have a series title. The publisher was noncommittal -- they wanted first look at a second book, but wouldn't commit until the book was finished. At the same time, I had just switched publishers for the Jain Lazarus Adventures and was getting into negotiations with the company that wound up publishing the first Gwen Finnegan mystery, TRACKING

MEDUSA. I'd also expected that ASSUMPTION would have an actual print run, not a POD. Again, something that hurt sales, because so many bookstores won't carry POD titles. I was part of a group blog with other authors in the same stable, but the company couldn't give me the marketing support I needed. I had ideas for campaigns in partnership, but I was expected to handle everything myself, and none of us had the resources. It's no one's fault; it's a reality of the business.

I was juggling the second book, THE SPIRIT REPOSITORY, while trying to work on a Jain Lazarus book, a Gwen Finnegan book, and freelance theatre and writing work to keep a roof over my head. I had to work on the contracted books, articles, and plays first, and THE SPIRIT REPOSITORY kept getting kicked down the road. I wasn't at all surprised when they didn't renew the contract on the first book, and rights reverted to me. I was, however, dispirited.

At the same time, as I sold through the POD copies I'd accumulated, people who bought the book really, really loved it. It sold better at the conferences and appearances than anything else -- in spite of the title. People would contact me and ask where they could buy more copies.

I finally sat down and re-read the book about a year ago, and found that I really liked, it, too. I saw where it needed some work, but, overall, the piece had good bones and great characters. It got me excited about Bonnie and Rufus, who are central to THE SPIRIT REPOSITORY again. I was about two thirds through writing that when I'd put it aside.

I decided to change the title to PLAYING THE ANGLES, which had relevance to both the theatre aspect and the political aspect. At that point, I still planned to re-release it under the Annabel Aidan name, although I hadn't done much to build that name's platform once the rights reverted. But, you know, the initials brought it to the front of the alphabet, and you try to do what you can for leverage!

I had discussions with several publishers. The larger traditional publishers weren't interested in a re-release. I might have sold SPIRIT REPOSITORY, and then maybe-someday had a chance to

re-release PLAYING THE ANGLES, but I didn't want that. ANGLES sets the tone for that slice of New York, for the coven, for the series. And now the third book, that has Amanda and Phineas Regan central to it, was starting to percolate again in my head. A couple of smaller publishers were interested, but again, it would be digital release followed by POD. The POD model wasn't working for me. So I decided to split the release, with the digital going through Pronoun, and then a small print run a few months later through a start-up publisher who gives small advances and does small print runs -- but at least they're print runs. I wanted to try that route.

As all this was going on, I was recalibrating what I wanted and needed in my writing career (thank you, Claire Cook) and working on my overall media kit that covers all the series, the different pseudonyms, the nonfiction -- basically all the different elements in my career.

As I reworked the ANGLES manuscript, I realized the authorial voice was getting more and more "Devon" and less and less "Annabel", so I decided that I would release it under the Devon Ellington name. That's the most prominent name on the web and social media.

I realized I wanted to do a book featuring each of the coven members finding her path and her HEA -- or at least her HFN. That meant a series. That meant a series title. I'd never named the coven in ASSUMPTION. I played with several coven titles. There was one I really liked, but it would have only made sense to then release the series under the Cerridwen Iris Shea name -- which makes sense, since that's the name I wrote under when I wrote for Llewellyn for sixteen years, and it fits in with Llewellyn's themes. But the voice of the book was more "Devon" than "Cerridwen Iris". So I found yet another name that made sense and was relevant to the coven, but fit the Devon voice.

On to coven members' stories: Morag was the first, with Simon. Technically, Bonnie isn't part of the coven, but she subleases Morag's New York City apartment, becomes friends with Amanda and knows the rest of the coven peripherally. But Bonnie had caught my attention when she showed up to sublet near the end of ANGLES (although she was cut out from ASSUMPTION), and I liked her story

and Rufus's story in SPIRIT REPOSITORY. As I said before, Amanda and Phineas's tale was starting to percolate. I started outlining what I wanted to do with everybody's stories. I knew I wanted to write about Diana, the high priestess, and the crisis her marriage faces; I knew I wanted to write about Lesley, who escaped her abusive ex in ANGLES. I knew I wanted to write about Sylvie, who's very quiet in ANGLES, but has an interesting story. And poor Hartley Crain gets a raw deal with all the ladies, because he tries just a little too hard. But Hart's got a great heart --no pun intended -- and I wanted to end the series by giving him a whomping good HEA in a book of his own.

Basically, I needed more room for these stories than I could get from a traditional contract. It made me understand Yasmine Galenorn's choices with her Otherworld series. It also meant a commitment to the series, which is something I'd shied away from earlier, wanting the publisher's support first. But now, I have commitment from both Pronoun and this other small publisher that wants to do the print run.

I'm going to write these stories no matter what. But I also have to keep a roof over my head, and I have to make the best business decisions to get out what I put in, while staying true to my vision, and also not accepting a contract that's not going to give me what I want and need. Having one company release them digitally and another doing a small print run seems like a good way to go. We'll see if it actually works!

The fact that Pronoun, a Macmillan subsidiary, closed its doors a few months after the initial release, and we moved over to Draft2Digital for the digital platform, and then, moving webhosts, with the Coventina Circle website going dark for a bit, and then coming back up, also threw a few spanners into the works. But you have to roll with it and do the best you can.

Q: How has the changing political landscape affected the revisions on PLAYING THE ANGLES?

DE: I originally wrote it during the GW Bush years. The government was chipping away at our civil rights, but nowhere as near as badly as they are now. And, with all these fundamental nut jobs climbing

out from under their rocks and being incited to violence by the people who are supposed to protect citizens and uphold the Constitution -- the political aspects of this book are more relevant than ever. The vicious political climate can't be ignored. It's something all of us have to deal with every day, and it's especially tough on artists.

Q: Do you write every day?

DE: Since this is how I make my living, absolutely! Except of course, when I decide to take time off. But that's chosen time, not just because I let the writing slide. I do my first 1K of the day-- well, usually, it's about 1500 words/day -- first thing in the morning, after yoga and feeding the cats, before anything else. After breakfast, I blog, and then I work on whatever's on deadline, market, etc. But no matter what goes haywire during the day, I always have that initial 1K. And those words start adding up pretty fast. The longer you don't write, the harder it is to get back into the rhythm of it, so writing every day is important. When you don't write, plan not writing. It cuts down on the frustration levels.

Q: You publish under different names. Why?

DE: Different names for different genres. It's loosening up in the last few years, but there are times when people in the business can't seem to fathom that one can write well in more than one genre. It certainly was that way when I started publishing in the 1980s. Readers will now follow an author from genre to genre, or find an author new-to-them in their favorite genre, but some people in the business just couldn't wrap their heads around it.

I like to write about whatever captures my interest. Therefore, I do. Also, each pseudonym has a slightly different tone. Another reason is that I like to keep my life MINE. I'm not "hiding" anything, as several locals have accused me. It's bizarre -- I've lived and worked all over the world, and Cape Cod is the only place where people can't comprehend the use of a pseudonym.

But, while I do believe in an integrated life to a certain extent, my public personas are separate from my private one. When I'm working, when I'm "on" doing an event or an appearance, I'm in public and fair

game. When I'm on my own time, I'm not, and don't think you can just interrupt my private time or my dinner or knock on my door without invitation, because I will be rude. My life is my own, my work is out there. Period. My life is not particularly interesting or scandalous, but it's MINE and no one else's business. Remember, I worked with actors for years -- I've watched the soul-sucking destruction that can occur when there's no separation and you have to be "on" all the time. This "you always have to be available" and "there's no such thing as privacy" is B.S. Create it. Set boundaries. Stick to them. Don't let "Them" dictate what parts of your life belong to you.

Q: What's next on your agenda?

DE: For this series, I'm working on THE SPIRIT REPOSITORY, the next Coventina Circle romantic suspense novel. It features Bonnie, who's a peripheral character in ANGLES, and her interactions with ghosts from the days when New York was New Amsterdam. Among the research materials I used for inspiration were Washington Irving's diaries. Yes, I did it properly this time, researching before and during the first draft! We hope to release that in May 2018. October and May are significant dates for covens, so I want to tie in to that rhythm. And then, I give Amanda her own book. She has an awful lot to say, and my trusted readers loved her. I've done rough thumbnails of the rest of the books in the series.

I've got several pieces out on submission with traditional publishers, so we'll see what lands where and how that adjusts the schedule, and, of course, I have plays and radio plays and other scripts to work on.

I'm preparing my backlist for re-release, and then moving on. We expect to re-release TRACKING MEDUSA early next year. I'd written about a third of the second book in that series, THE BALTHAZAAR TREASURE, when Amber Quill shut its doors; I've cut about half of that book now and will use it as a "between the books" novella, and then continue with starting in the right pace for BALTHAZAAR. I've got several of my Delectable Digital Delights percolating, and I've got the rights back to a lighter mystery series that I can't wait to rework and get out to fans.

And of course, there's plenty going on under the other names, so you'll just have to visit the blog, Ink in My Coffee, <https://devonellington.wordpress.com> to keep up! ;)

And the website: <http://www.devonellingtonwork.com>