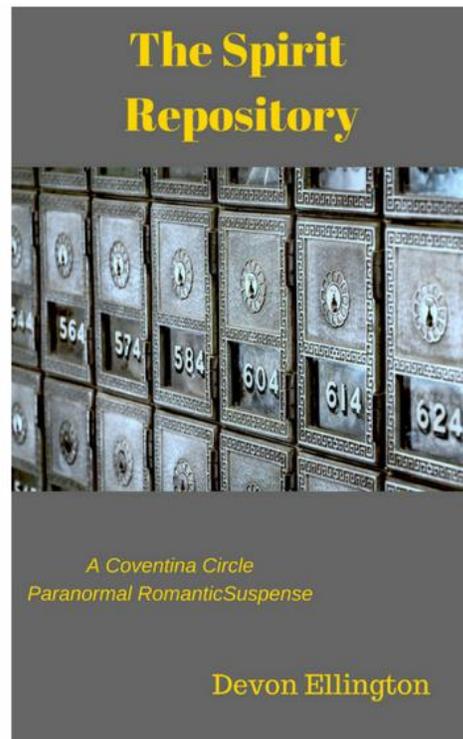
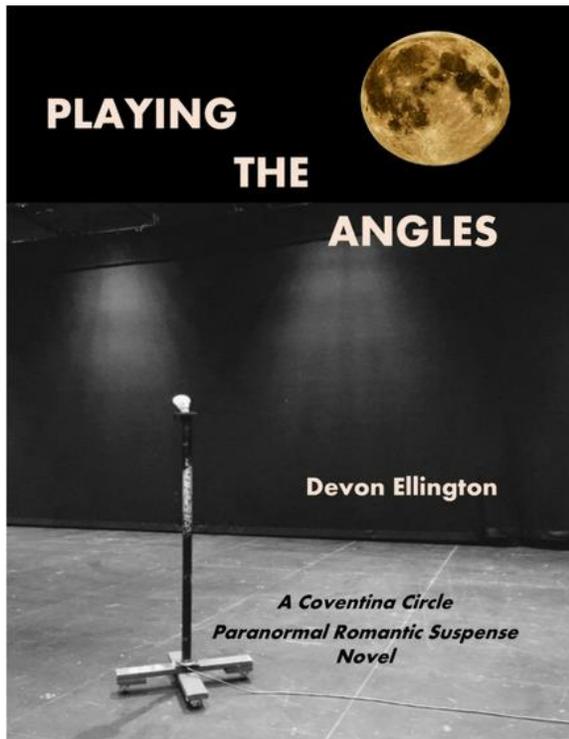


**THE COVENTINA CIRCLE SERIES
PARANORMAL ROMANTIC SUSPENSE**



MEDIA KIT

Website: <https://coventinacircle.devonellingtonwork.com>

Published by Bluestockings and Gentlemen Press

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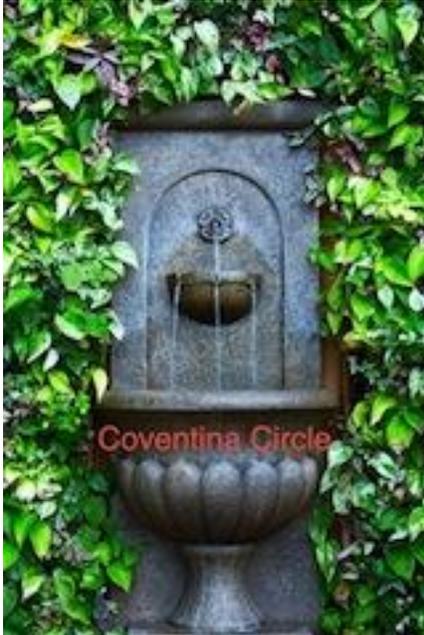
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About the Series



"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.

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.

PLAYING THE ANGLES (Book 1) – released 2017

THE SPIRIT REPOSITORY (Book 2) – released 2018

Coventina Circle Website:

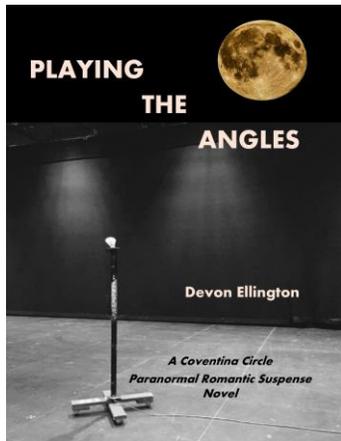
<http://coventinacircle.devonellingtonwork.com>

Coventina Circle Romantic Suspense Series on Facebook:

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

Press contact: press@devonellingtonwork.com

PLAYING THE ANGLES BLURB & BUY LINKS:



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

[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>

PLAYING THE ANGLES EXCERPT:

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.

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)

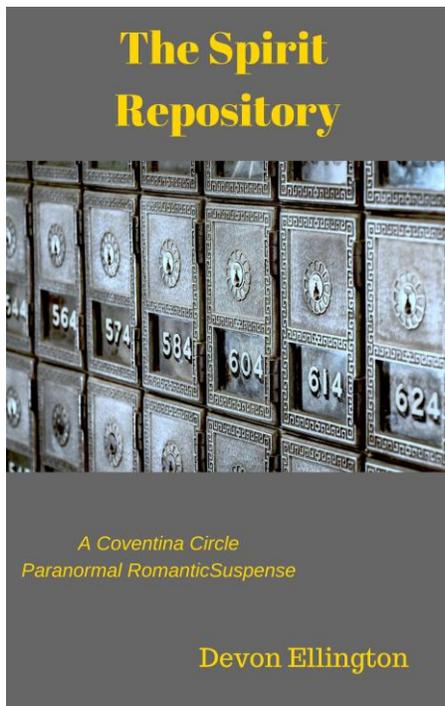
Long & Short Reviews:

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.

THE SPIRIT REPOSITORY BLURB & BUY LINKS



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.

Book 2 of the Coventina Circle Paranormal Romantic Suspense Series.

Digital Release: May 2018 from Bluestockings and Gentlemen Press

Print Release: TBA

Universal Buy Link:

<https://www.books2read.com/u/bpp09l>

SPIRIT REPOSITORY EXCERPT:

"I can't help you if you don't talk to me," Amanda reminded her.

"Jake said something happened at the bookstore."

"Rufus's? What was Jake doing there?"

Bonnie looked at her. "I know. That's what I want to find out."

"Call the--" Amanda started.

"--bookstore," they finished together. Bonnie nodded. "I am."

She dialed the number. It rang twice before Adam picked up.

"Mathias Hendrik Books, good afternoon."

"Adam? It's Bonnie."

"Oh. Hi." Adam didn't sound happy to hear from her.

"Can I speak to Rufus?"

"He's not here."

"Can you tell me where he is? I got a weird message." Bonnie decided not to tell Adam that it was from Jake, not Rufus.

Adam sighed, so deep and heavy it shook down the transmission.

"Rufus is at the police station. They found the body of his ex-girlfriend in a dumpster around the corner."

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, 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: 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: Following the evolution of *The Spirit Repository* through your blog, Ink in My Coffee, and on social media, it seems this was more of a struggle than *Playing the Angles*.

DE: The books offered different challenges. When I originally wrote *Playing the Angles*, it was going to be a stand-alone. I had no intention of creating a series. Bonnie wandered in to sublet from Morag near the end of PTA, and started telling me her story. Around the same time, I was reading Washington Irving's diaries and books about the history of New York when it was New Amsterdam. That all came together for *The Spirit Repository* – the idea that Rufus was comfortable living with the ghosts of his ancestors, but that someone was trying to destroy those ghosts.

The original publisher of *Playing the Angles*, back when it had another title, had first-look on my next book in that world; while that book was in production, I went under contract for a different series with a different publisher. *Repository* kept going on the back burner while I fulfilled signed contracts. When the publisher of *PTA* and I parted ways, I put the book aside.

When I sat down with my advisors and we did the career re-evaluation in 2017 and discussed new directions, I re-read *PTA* and really liked it; and I had more ideas for *Repository*. I'd written about a third of the manuscript before putting it aside. I started thinking about the stories of the other members of Coventina Circle, and came up with a series proposal. When Bluestockings and Gentlemen Press were interested in the series and willing to commit to the series, not just a book once it was finished, I went back to *Repository*. I had to get back into Bonnie and Rufus's rhythms. Rufus, in particular, has a particular formal cadence, while Bonnie is more effervescent. Very different than the dynamic between Morag and Simon.

I hadn't outlined the book, so it was harder to get back into it, find its rhythm, keep writing, and then figure out where I wanted it to go. At the same time, I was juggling the release of *Savasana at Sea* and the re-release of *Tracking Medusa*. So it was a lot.

Q: You have some interesting side stories in the book: New York's history as New Amsterdam, the Battle of Fort Washington in the American Revolution, the popularity of spiritualism and mediumship in Victorian New York.

DE: Because Rufus lives with so many decades of ghosts, there are different time periods that wound into the story. New York still had plenty of Dutch influences; if you look around the city, they are still strong. I didn't know much about the Battle of Fort Washington before it came up. Once I started reading about the way the American prisoners were stashed on ships in Brooklyn, starved, and the dead bodies thrown over the side, well, it was awful. I knew I had to put it in. The tie-in to the Percy family of Northumberland – had to go in. Anyone who knows me knows how obsessed I've been with Shakespeare's Hotspur and his real-life descendants. I've always been interested in how mediums and spiritualism became popular, especially in New York. It gained momentum after the Civil War, when people were so desperate to connect with their lost loved ones and grew from there. *Other Powers* by Barbara Goldsmith has inspired several of my characters on different projects.

Q: I felt like I could read an entire book about any of those side stories.

DE: It was difficult to keep them as anecdotes and discoveries, and not go too deeply into any of the tangents.

Q: Stylistically, this book is different than much of the rest of your work.

DE: Yes, and that's always scary, isn't it? There's more narrative than I usually use. I dramatized some of the narrative, and it created too much of a tangent; I needed the information (although I cut it way back), so it made the most sense to have Bonnie and Rufus make the discoveries and then share them. Both of them are introverts. There's more self-reflection and internal monologue here than in most of my other work. I had to be true to their characters, not worry about my ego and holding on to "the way I usually do things." That way lies madness and bad writing.

Rufus and Bonnie question themselves, they have trouble trusting their hearts. I also use exclamation points more often. Because they don't trust their instincts during the course of the books, they also tended to ask questions instead of make statements. My editor and I had to change some of that because of what happens in the third book *Relics and Requiem*. One of the characters in that is Australian, with the upward inflections at the end of many of his sentences. It's a different rhythm than the self-doubt in this book, but we had to look at the use punctuation to communicate the cadences properly, and how the cadences would play against each other, book-to-book. So we changed some of the questions in this book to declaratives. We had more discussions about comma placement and how to set interior quotes in spoken dialogue than usual, because we had to make it read clearly. Digitally, some of the correct copy editing style didn't work, so we had to amend it and work with the publisher to make sure it was okay. It was difficult to let go of some of the style guide protocols that are second nature. Grow and evolve, right? I am so grateful to both my editor and my copy editor for their willingness to hash out punctuation beat-to-beat when necessary.

Q. Are there really hidden gardens in New York?

DE: Oh, yeah. Plenty of friends and colleagues created sanctuaries, sometimes just putting a blanket or table and chairs on the asphalt roof, or "Tar Beach" as we used to call it. More people than you'd think create

rooftop gardens, and rooftop farming is getting more popular. Also, many of the buildings have tiny, narrow enclosures, back to back, bricked-in or fenced in, where they can have a bit of outdoor space. There aren't a lot of alleys in New York – the gardens tend to back up against each other. But those delightful sanctuaries exist. It's amazing what people can do with the space.

Q: I have to ask about The Dragon's Lair.

DE: That is my fantasy of a perfect pagan club in NYC. As far as I know, it doesn't exist. It would make sense to put it on the Bowery, as it re-gentrifies, although I've jiggled the geography a bit to make it fit.

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.

Visit the Coventina Circle at <https://coventinacircle.devonellingtonwork.com> for additional articles and materials on the books.

About the Author:



Devon Ellington publishes under half a dozen names in fiction and non-fiction. She worked on Broadway for many years, and is an internationally-published playwright, radio, and screenwriter.

She's published hundreds of articles, dozens of short stories, and has an active freelance writing business. Her work, both fiction and non-fiction, is in a variety of anthologies.

She writes the Coventina Circle paranormal romantic suspense novels, the Gwen Finnegan paranormal archaeological mysteries, the Nautical Namaste Mysteries (as Ava Dunne), and the Jain Lazarus urban fantasy adventures.

Her main blog on the writing life is Ink in My Coffee:
<https://devonellington.wordpress.com>

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

The Coventina Circle website is:
<https://coventinacircle.devonellingtonwork.com>

You can find her on Facebook and Twitter (@DevonEllington)

