NEVERLAND

**A novel by Douglas Clegg**

“Regardless of whether there is a ghost, or not a ghost, a murder or a quiet, dark story, I'm writing specifically about human beings and what we go through. I create a story around this, build a world that may or may not exist, but my writing is solidly within what human beings experience psychologically. So, difficult childhood (I know few people who were exempt from this), loss of personal control, family in jeopardy, even spiritual transformations are all within the realm of the human.”—Douglas Clegg, <http://chizine.com/douglas_clegg_interview.htm>

Below are a few points the author can address in his interviews:

⧫Your mother used to read Edgar Allan Poe’s poetry to you when you were very young.  Poe is widely considered to be one of the foremost writers of the American Romantic Movement; do you feel that much of what he wrote can also be considered horror?  And if so, do you think you initially fell in love with horror through Poe’s poetry? Or are there other early favorites that lead you to your love of horror writing?

⧫In *Neverland*, you have written the voices and attitudes of your young characters in an incredibly real way that brings laughter and tears to readers.  At the opening of the novel, the family rides down to Gull Island. As they keep up a steady stream of bickering and bury a family pet along the way, you vividly capture the tones and nuances of family interaction from a child’s perspective.

How are you able to capture the voice of Beau, at such a young age, so accurately?  You started writing at an early age.  Did you keep notes or do you try to put yourself back into the mindset of a young child when you’re telling his story?

⧫I know you are very interested in how children process the mysteries in their families by magical thinking. Do you think that magical thinking is the evil in *Neverland*? Or is evil manifested in the lies and deceptions of the adults that bring the children to the brink of insanity?

⧫Difficult childhood is one of the major themes in your writing and you have created a very believable—and at times painful—dynamic between Beau and the different members of his family.  The reader is caught up in the push and pull of his love and hatred for his parents, siblings and extended family.  And yet there are many times in the novel in which you can feel pure love, as when Beau watches his baby brother Governor sleeping.  Are you drawn to innocents as a way to balance the darker ambitions of other characters?

⧫*Neverland*is written in the Southern Gothic style.  The slow and lazy rhythms of the South repeat themselves throughout the book and provide a stark contrast to the dark terror that is inevitably building.  Though you now make your home in the Northeast, you grew up in the South.  What drew you to the South as a place to set Beau and Sumter’s tale?  And how did you come up with the idea for Rabbit Island, which figures prominently at the end of the novel?