THE SCHOOL FOR GOOD & EVIL
Author Statement

I've been obsessed with fairy tales as long as I can remember. I find myself simultaneously thrilled and terrified by them, at once lured by their innocence and taken by their honesty. No child is safe in a fairy tale. You can end up marrying your prince. You can lose your tongue. You can be baked into a pie. In brief, brutal tales, these storytellers give us romance, adventure, action, comedy, horror. They make us laugh and weep – and most importantly, teach us the lessons of life.

In recent years, fairy tale mash-ups, retellings, and revisions have become popular, but I had my sights set on something more primal: a new fairy tale, just as unleashed and unhinged as the old, that found the anxieties of today's children. To acknowledge the past – the alumni of the genre, so to speak – and move on to a new class. That was the goal.

Perhaps most of all, I wrote THE SCHOOL FOR GOOD AND EVIL because of my irrepressible love for female villains. Though only 7 of Disney's 53 animated features have them, these are the ones we remember the most: Ursula, Malificent, Cruela de Vil, Snow White's Queen, among them. What is it that makes a wicked woman so delicious? What makes her so much scarier than a man? Here were questions worth years of my life. Questions worthy of a trilogy.

And as I began to explore this brand new school, filled in by the lightest and darkest parts of my imagination, I began to see that the witch is nothing without the princess. We put them in opposition, expecting one to win out, but never give them the chance to live each other's lives. What would happen then? For at their heart, in their search for identity and security, for happiness outside of themselves, for a life worth living…

Aren't a princess and a witch the same?