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The War Against Miss Winter
ISBN13: 9780061139789

Q: How did you decide to set *The War Against Miss Winter* in New York City during World War II?

A: I've always been fascinated by World War II, in particular how women's lives changed during the war. I thought the inherent combustibility of being a nation at war would be an interesting backdrop for Rosie's own dramas. As a performer, what we do feels terribly narcissistic at times, even more so when we're bombarded by heroic war stories. I wanted to explore how Rosie would deal with her own discomfort over being an actress when her skills were needed elsewhere. I also wanted to examine the tension of being forced to sacrifice for a greater cause when you don't know when the need for you to sacrifice is going to end.

New York was a natural choice for the setting. I wanted Rosie to be part of a vibrant theatre world in a city where one could, logically, support themselves financially as an actor. It also needed to be someplace where there would be a connection with military activity, either because it was a destination point for soldiers on leave or because it was situated near a base.

Q: What kind of historical research did you do in the course of writing this novel?

A: I read countless books about life on the home front, poured through hundreds of articles in the *New York Times* during 1942 and 1943 to find out what was going on theatrically and what information about the war someone at home would legitimately have access to. I listened to old time radio shows and popular music from the period. I read novels and periodicals published during that time. I viewed dozens of movies set during the period, and examined photographs and maps of New York during the war.

Q: To what extent did you base the camaraderie and competition of actors on your own experiences in theater?

A: I think there are certain types of people one is always bound to encounter in the theatre world, so I certainly created characters that filled those roles. I've worked with megalomaniacal directors, with writers who thought every word they wrote was a gift, and with actors who honestly couldn't understand why the director had bothered to cast anyone else when their own talents were more than sufficient to fill the stage. But I've also worked with some of the most humble, creative, talented, giving people you could hope to encounter. They're the reason why I still adore performing to this day.

Q: At what point in the composition of *The War Against Miss Winter* did the "missing play" concept come to you?

A: Almost immediately. I knew I wanted the mystery aspect of the book to be something related to the theater so the play idea was a natural choice. Very quickly, of course, it evolved from being a script into being something much larger, but the basic idea was there from page one.

Q: If your novel was adapted to the stage and Rosie Winter was performed by a professional actress, who would you choose to play her and why?

A: Honestly, I think I'd want a complete unknown. I'd love for Rosie to be an opportunity for an actress to be discovered for the first time. Nothing would make me happier than to know that something I wrote helped to launch a performer's career.