

A Conversation with Maureen Anderman



Amelia Alvarez and
Maureen Anderman in
The Sisters Rosensweig, 2005;
photo: T. Charles Erickson

David Lindsay-Abaire's Rabbit Hole will not only bring the celebrated playwright back to his hometown — it also heralds the return of Huntington favorite, Maureen Anderman (The Sisters Rosensweig). This time around, Anderman will take on the role of Nat, a mother who struggles to help her adult daughter cope with the grief of losing her own child.

What appealed to you about *The Sisters Rosensweig*? What appeals to you now about *Rabbit Hole*?

I am drawn to a play with heart and with a challenge. *The Sisters Rosensweig* is certainly full of heart. Wendy Wasserstein's women were sensational, fuller than one could ever have imagined on the page. Bringing them and their world to life was a thrill every night. I love that both *Rosensweig* and *Rabbit Hole* are about family, since that has been my life for the past twenty-three years. Mothers and daughters and their dynamics – although many books have been written on the subject, there is always more to be said.

Can you make any connections as an actor between Sara and Nat?

Sara, in *Rosensweig*, and Nat, in *Rabbit Hole*, are both trying to take care of their daughters in the best way they know how. We all do the best we can with what we know. Rehearsing Nat will be totally different than Sara. Nat is not the engine of the play, she's there to offer her words of wisdom, her support; she is in the play for her daughter. *Rabbit Hole* is such a delicate, yet intense, piece of writing; so profound and quiet at the same time.

How are you feeling about your imminent return to Boston?

The Huntington feels like home to me. When I got on that stage for the first tech of *Rosensweig* all fears and apprehensions left me. There is something about that space, like an old Broadway house, it just lets the magic come to an actor; it brings a freedom that isn't found in a lot of regional theatres. Boston in autumn, what could be better? And then there's Nicholas Martin, my dear, dear friend — I just don't get to see enough of him.

– M. Bevin O'Gara