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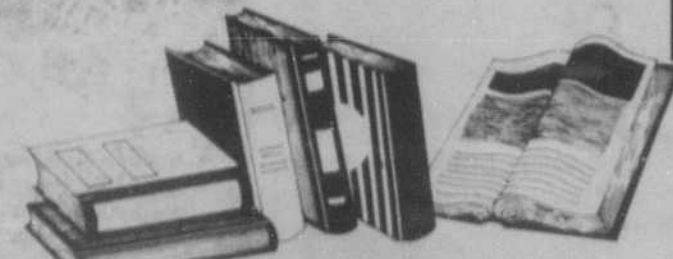



Photo by Peggy Meniece

Stephan Yarian, as Elwood P. Dowd, ponders a portrait of his pooka, the 6-foot rabbit Harvey, in the current Carnival Theater play of the same name.

theater review

'Harvey' a delight

By Jonathon Siegle
Of the Emerald

Carnival Theater has revived "Harvey." Seeing it just may be the most pleasant evening you'll spend this summer.

Harvey, of course, is an invisible 6-foot white rabbit, an impish spirit called a pooka. He is the companion of 40-year-old

Elwood P. Dowd, a man who has "won out over reality," who's discovered it's better to be pleasant than smart.

The show is naturally built around Elwood, and Stephan Yarian doesn't disappoint. He's a charming, gangling man, with a large sharp nose, big hands, and balding. His smile captures the audience the moment he enters; his timing and delivery are perfect.

"Harvey" is not a classic comedy, it's a chestnut, but a good one. Sweetly cracks Elwood finds nothing at all strange about his relationship with Harvey, to the intense chagrin of his sister Veta and her daughter Myrtle Mae. The fun begins when they attempt to commit Elwood to a sanitarium, Chumley's Rest. To our great glee, thoroughly rational Elwood befuddles and confuses the staff.

We laugh at Elwood, but are uneasy at his great good sense. He is the sort who believes in truth, in manners, in caring about people. In the end, when offered Dr. Chumley's "cure," he accepts, believing it's best for Veta. We are afraid, but Harvey protects him.

As long suffering Veta, Lisa Moore is very effective. She is torn between her great affection for her brother and desire for a normal life for herself and her daughter. Veta learns, however, that what is best may not be normal.

It is fortunate that Elwood and Veta are on stage most of the time, because the remainder of the cast is for the most part

wooden. Suzanne Owen, as Dr. Chumley's sexpot nurse, is well cast, but she needs to learn to project her quiet voice. And Jody McCoy is delightful in her one brief scene as the socially prominent Mrs. Chauvenet.

D. Patrick Lawler plays Dr. Chumley sluggishly. His later irrational behavior has had no foreshadowing. Enid Clarke's Myrtle Mae is an enigma. Her age is vague, and her characterization never finds a focus. Pedro Garrido as Wilson is big enough, but his inexperience shows.

Jerry Williams' sets further reflect this inconsistency. His interior of the Dowd residence is quite good, but his anteroom of Chumley's Rest does not reflect the stature of the institution. Carnival Theater's reliance on its revolving stage results in odd configurations. The doors, for example, simply make no sense.

Director Robert Barton has tried to create a normal environment in which to place Harvey and Elwood. In doing so he makes Elwood too big and deprives the audience of some delightful scenes between supporting actors. Young Doctor Sanderson should be very earnest, not lukewarm earnest. Judge Gaffney should be old and spluttering. Barton has simply not made the background big enough for Harvey to play on.

Nevertheless, "Harvey" is a grand good time. The laughs are sincere. The audience has fun. And Stephan Yarian is very, very good.

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