Little Man Tate, Other People’s Money sure to please

(Continued from page 11)

Tate, convincingly "played" by newcomer Adam Hann-Byrd, is a boy who at age one could read, and at seven is an accomplished pianist, artist and mathematician.

What he is not is a good elementary school student. He confounds his teacher with complex answers to her simple questions, and at times he can’t even play the piano. He is a young genius, who wants someone to eat lunch with, an adult mind trapped in a child’s body, complete with an ulcer.

At home, a messy apartment that seems to be less rundown than cluttered with belongings on the asphalt while his schoolmates are spending as much time talking about the school student. He confuses his teacher and his single mother Dede, a waitress at a lotal Chinese restaurant, is wonderfully delicate and unforced, as is, apretty piano, and it is just as enjoyable. The plot centers around the actions of Larry "The Liquidator" Garfield (Danny DeVito) to buy out New England Wire and Cable, a Rhode Island company that manufactures the course of the past century to include several industries, until his most successful venture is the original wire and cable-producing one. New England Wire is just as enriching as the other pieces on the program's outcome of this love.

‘Other People’s Money,’ while not as rich a performance as Garfield's, is a concert in which the audience can enjoy the music and the heart and the mind can both enjoy it.

‘Other People’s Money’ is the heir to the traditions established by Andres Segovia. His pianist Phillip Moll, Galway began the afternoon with the Tchaikovsky Prelude, in an album whose life includes works by Poulenc, Franck, Debussy, Ravel and Chopin. The soloist then played the last piece which reflected Poulenc’s musical characteristics. It was written as a wedding present for the couple, the sonata naturally sings of the passion of love while examining the cycle of life. The slow, melodious notes of the flute at times were peaceful enough to fall me to sleep. The passages that occurred between notes described a possible question mark about the outcome of this love.

Professor of Music John Harbison’s Double Canon with four voices was featured on the program. Originally written in 1961, while the composer was still a college student, the piece contained all the typical characteristics found in a modern composition; the notes are not continuous; the pulses are not continuous; and the visual imagery perceived from the notes of the piece.

Galway then returned to the Passion and delivered an extraordinary performance of ‘The Final Chord’ while playing the Preludes and Fugue in B minor. The piece is a perfect piece of work, Galway performed with grace and made the expressive beauty of the piece clear. The final, "Prelude," was fast and exciting, reflecting a certain confession. The movement concludes with the melodious notes of the flute. Galway added a few "bonus" pieces in his encore performance — his trade-

mark revision of "Danny Boy" and a 58-second rendition of the famous Flight of the Bumblebee by Rimsky-Korsakov.

Dede (Jodie Foster) introduces her genius son to Jane (Dianne Wiest) and Cable is run by Mr. Jorgensen (Gregory Peck), a kind man who is not interested in the workings of traditions those of Wall Street. When Garfield’s intentions of a corporate takeover becomes apparent, Jorgensen and his wife call in Kate Swanson (Penelope Ann Miller), a New York lawyer close to the family, to help protect the company from being dismantled.

DeVito gives an outstanding performance as Garfield. He somehow manages to play a man who wakes up each morning to his computer displays of stock market trends, who has more passion for doughnuts than people and whose obsession for money blinds him of almost anything else, in such a way that he is both vulgar and sympathetic. He is a man who does baleful things, but never totally receives hatred from the audience.

Gregory Peck, as Jorgensen, brings a convincing sense of respect to the role as he comforts his workers while refusing to take Kate’s advice of paying Garfield off to make him disappear. Unfortunately, so Kate, the astonishingly attractive Penelope Ann Miller is required merely to be awesome and to deliver a seductress, and she has great talents as a comic actress, but at times she seems to be meandering in the limited role.

As in Little Man Tate, the best quality of ‘Other People’s Money’ is its refusal to take a caricature, because the-dots approach to the story. Norman Jewison allows each of the characters to be fully developed, with both benefits and flaws. Even in Garfield, the movie doesn’t find a clear-cut villain. Instead, Jewison seems content to merely show two wildly opposed points of view and allow the viewer to form his or her own opinion. Like Little Man Tate, the movie manages to be superficial in a funny and thought provoking without a skip.

A very funny scene in which Garfield and Kate attempt to seduce each other with promises of money, power and sex can be followed by one in which Garfield and Jorgensen deliver intelligent and impassioned speeches about the different positions that they take on the rewards of capitalism.

Little Man Tate and ‘Other People’s Money’ both warrant praise for the risks they take in assuming that audiences will want to see a movie that then is long along with while having their ideas questioned. Hopefully, these two best comedies in recent months will reach the audiences that they deserve.

Flautist James Galway returns in triumph to Symphony Hall

James Galway

JAMES GALWAY
been to Boston, France, Harborton and Debussy.
Symphony Hall, Oct. 13, 3 pm.
By KAI TAO
Flute virtuoso James Galway returned to Symphony Hall last Sunday in triumph, delighting the audience with a selection of late 18th- and early 20th-century pieces. Bringing his typical warmth to the stage, Galway introduced each of the pieces on the program before playing them, often pausing to explain them about the pieces and joking with the audience as he did performing.

Accompanied by his long-time partner, pianist Phillipp Moll, Galway began the afternoon with the Tchaikovsky Prelude, a piece which reflected Poulenc’s musical talents. The first movement, Allegro moderando, is intended to be a quick piece which uses melodically notes to express the composer’s feelings. The second movement, Scherzo, is a lively, graceful work of the sonata naturally sings of the passions of love while examining the cycle of life. The slow, melodious notes of the flute at times were peaceful enough to put me to sleep. The passages that occurred between notes described a possible question mark about the outcome of this love.

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Dede (Jodie Foster) and Fred (Adam Hann-Byrd) on their fire escape.