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William Dieterle's **ALL THAT MONEY CAN BUY** (1941, a/k/a *The Devil and Daniel Webster*), from a screenplay by Dan Totheroh and Stephen Vincent Benet, based on Benet's short story, with Walter Huston, Edward Arnold, Simone Simon, and James Craig, is a strange, lovely film, too rarely seen. In the manner of *The Informer* and *Citizen Kane* and with some traces of Soviet montage worked into a predominant strain of Germanic expression-

ism, the movie is one of the most overt art films ever made for an American studio. The tale itself is homegrown, a patriotic fable about silver-tongued Webster pleading for the soul of a New Hampshire farmer before a supernatural hanging jury assembled from the scum of American history. Arnold as the New England politician rises to the challenge of the oratory, and Huston is a great, sly Mr. Scratch, playing him as a wily, Yankee Mephistopheles. One's appreciation of the film will depend greatly on

a fondness for the climactic courtroom dramatics, for this is *Faust* without a Faust—Craig as the farmer is much too weak as a man who lusted for gold rather than more crops of scrawny apples. Bernard Herrmann won an Oscar for the score. (Cofeature: William Wyler's *Dodsworth*, also with Walter Huston) **Biograph: also Thursday, 2:20, 6:10, 10**

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