

## Document Citation

Title	<b>Anna Goldin, letzte hexe</b>
Author(s)	Dan Fainaru
Source	<i>Variety</i>
Date	1991 Sep 02
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Anna Goldin, letzte hexe (Anna Goldin, the last witch), Pinkus, Gertrud, 1991

*variety sept. 2, 91*  
*Dan Fainaru*

# ANNA GOLDIN, LETZTE HEXE (ANNA GOLDIN, THE LAST WITCH) (SWISS-GERMAN-FRENCH)

A Columbus presentation of an Alpha Film (Munich), P&P Film (Solothurn) production, co-produced with Hexatel (Paris), TVE (Madrid), SRG (Zurich), Bayerische Rundfunk. Directed by Gertrude Pinkus. Screenplay, Pinkus, Evelin Hasler, Stephan Portmann, based on novel by Hasler; camera (color), Fritz Rath; music, Sine Nomine; sound, Gerard Rueff, Jurg von Allmen; art directors, Kathryn Brunner, Frank Geuer; costumes, Greti Klay; production manager, Reinhild Graber. Reviewed at 44th Locarno Intl. Film Festival, Aug. 14, 1991. Running time: **110 MIN.**

Anna Goldin . . . . . Cornelia Kempers  
 Dr. Tschudi . . . . . Rudiger Vogler  
 Anne-Miggeli Tschudi . . . . Luca Kurt  
 Kubli . . . . . Dominique Horwitz  
 Steinmuller . . . . . Dimitri  
 Jeanneret . . . . . Roger Jaendly  
 Camerarius . . . . . Pinkas Braun

**D**espite the best intentions, an academic and unimaginative piece such as "Anna Goldin, The Last Witch" has little chance to go much further than educational television, once it steps out of its own turf.

Depicting a w.k. episode in 18th century Swiss history, Gertrude Pinkus erroneously thinks she can dissimulate her hesitant approach behind Alpine sunrises and sunsets and spectacular mountain scenery.

Anna Goldin, a maid for Dr. Tschudi in the city of Glarus, was accused of feeding metal pins to the doctor's little daughter, and using her wiles to cripple the girl after being fired.

Chased and apprehended, she was brought back to Glarus, where she managed to heal the patient but to no avail. She was tortured and made to confess a number of imaginary sins. Brought to trial, she was condemned to death, but the sentence carefully avoided mentioning witchcraft, to spare the townspeople the scorn of other Swiss.

Proceeding ponderously, never really interesting but always correct, pic offers no insights into the characters or their motivation beyond the obvious, preferring to deal with facts only, and refraining from comments or interpretations.

Pic attempts to place the incident in a larger context by juxtaposing the witchcraft trial with the breakthrough of industry and commerce, an indication that Swiss were far more diligent in business than in ethics.

There are also hints that internal politics of the Swiss cantons might have had a hand in the court's final decision, and mention is made of the impending revolution about to erupt across the border in France. But in all these cases, the allusions are made in an obvious, heavy-handed manner.

Arbitrary editing prevents scenes from being fully explored, brusquely cutting away in order to move the plot from one piece of information to another. Direction of actors is clumsily stagy, all of them overacting.

Even a seasoned performer such as Rudiger Vogler, one of the best contemporary actors in German-lingo films, is unable to transcend the limits of caricature. — *Dan Fainaru*