The Tech Friday, April 24, 1987

ARTS

“Raising Arizona,” a fairy tale of miniscule proportions

RAISING ARIZONA
Directed by Joel Coen. Written by Ethan and Joel Coen. Starring Nicolas Cage and Holly Hunter. At the Cheri, Harvard Square, and Chestnut Hill.

By BEN Z. STANGER

It fell in love with Edwina after seeing her for the first time. Perhaps it was her police uniform. Maybe it was the way she barked “Turn to the right” as the camera flashed. It might have been the handcuffs he wore.

To be sure, their relationship was unusual, but then again, “Raising Arizona” is no ordinary comedy.

Ed (“Hi”) McDonough (Nicolas Cage), a career criminal, and his newlywed bride “Ed” (Holly Hunter), a police booking official, had made every effort to have a baby.

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Ed and “Hi” McDonough welcome Nathan Arizona, Jr. in “Raising Arizona.”

Formerly, the baby from Hi and Ed to collect the reward money. Alas, the baby is too much for them and they decide to raise him themselves.

Much of Hi’s character, which he keeps subdued during the day, comes out at night while he’s sleeping. His dreams seem driven from Michael Bakrie’s dreams of America. Soon after kidnapping the child, Hi experiences the horror that his wife feels when she discovers that he’s gone.

In another dream, Hi has a vision of Leonard Smalls (Randall “Tex” Cobb), “The Lone Rider of the Apocalypse.” He is a Harley-riding, shotgun-toting bounty hunter. But this time he’s looking for an escaped emote.

Director Joel Coen has done a good job of putting the gore of his last film, “Blood Simple,” behind him. But there is still enough high-pitched screaminess, made what absurd in the context of this film, to tickle us.

There is plenty of straight comedy, but there is a great amount of sensitivity as well. The lead performances are all excellent and intimate. Hunter is especially pleasant Georgia voice is like a lullaby. This movie has a lot going for it: the plot is clever and refreshing; the main characters of the movie are new to the screen. Hi, in spite of his repeat offenses, is an honest man. Ed, in spite of her police background, goes insane with the desire to be a mother.

But the movie is made special by Hi’s tailoring mannerism, as he discovers that he doesn’t like wearing the chains of a family. After all, he tells himself, it wasn’t his idea to kidnap the kid, it was his wife’s.

Characters in the movie have different, but recordable, agendas. Edwina is the clearest: she needs to love a child of her own, no matter what the consequences. Her priorities are the clearest: she needs to love a child of her own, no matter what the consequences. Her priorities are the clearest: she needs to love a child of her own, no matter what the consequences.

Hi’s boss Glen (Sam McMurray) blackmails the kidnappers, but not for money. Rather, the half-dozen brats he already has mails the kidnappers, but not for money.

Ed became more and more despondent. Instead, it sent him further into despair. Instead, it sent him further into despair. Instead, it sent him further into despair.

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Hi’s old buddies from “the joint,” Gale (John Goodman) and Evelle (William H. Macy), the five sons of unpainted America.

On TV one night, the couple saw a re-

For instance, the half-dozen brats he already has mails the kidnappers, but not for money.

Hi’s boss Glen (Sam McMurray) black-

The film is about maternal love taken to an extreme. It cannot rightly be called a comedy, because it will make you grin more than it will make you laugh. In truth, “Raising Arizona” is a fairy tale.

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