

**Extract: FILM REVIEW “NO SUDDEN MOVE” (The Guardian)**


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1. The difference between the *heist*<sup>1</sup> movies made by Steven Soderbergh and the heist movies made by everyone else is that he takes as much interest in where the money comes from and goes as in the details of its transferral – the why along with the how. His thieves tend to be independent operators liberating massive sums from institutions on the winning side of capitalism, self-styled Robin Hoods... They steal from the rich and give to the poor, as in the Ocean’s 13 con to force multimillion payouts from an elite casino to its patrons... All the while, the director has kept his eye on the big picture of who’s *hoarding*<sup>2</sup> and who really deserves the cash in question.
2. The new HBO Max release *No Sudden Move* further develops his career-long thesis on economic *iniquity*<sup>3</sup>, though that phrase’s academic air has no place in a thriller so dedicated to the immediate pleasures of its genre. Soderbergh has personally stated his desire to make crowd-pleasing ... entertainment ... and emphasizes the gunplay, slow-burn tension and tough-customer posturing that makes crime fun. All the while, he’s pulling off a daring *gambit*<sup>4</sup> of his own, using the ... excitement of a stickup gone *awry*<sup>5</sup> to distract the viewers and studio suits while he’s busy smuggling in all the subversive subtext he pleases. His latest ideological *sleight-of-hand*<sup>6</sup> has the audience keeping their eye on a taut, nerve-racking *larceny*<sup>7</sup> job, freeing him up to make the movie about race, industry and politics in 50s Detroit that he’s really after.
3. We’re whisked back to this period via rumpled vintage suits ... evoking a nostalgic past that may be more in Soderbergh’s imagination than cinema history. At any rate, he unobtrusively conveys the sociocultural context the average viewer will need: the Motor City is being *carved up*<sup>8</sup> like a pie by the automotive giants at Ford, GM and Chrysler, leaving the human beings who have long occupied the area scrambling to hold on to the few rights they’ve got left.

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<sup>1</sup> Heist: a crime in which valuable things are taken illegally and often violently from a place or person

<sup>2</sup> Hoard: to collect large amounts of something and keep it for yourself, often in a secret place

<sup>3</sup> Iniquity: a very wrong and unfair action or situation

<sup>4</sup> Gambit: a clever action in a game or other situation that usually involves taking a risk

<sup>5</sup> Awry: wrong or not in the intended way

<sup>6</sup> Sleight-of-hand: skillful hiding of the truth in order to win an advantage

<sup>7</sup> Larceny: stealing, especially (in the US) the crime of taking something that does not belong to you

<sup>8</sup> Carve up something: to divide something into parts

Questions

1. What differentiates Soderbergh's heist movies from others is (paragraph 1)
  - a) the huge amounts of money involved
  - b) the victims are invariably rich capitalists
  - c) a focus on the ethical motives of the thieves
  
2. Soderbergh's ultimate aim is to is (paragraph 2)
  - a) to explore the cultural and political background of the era.
  - b) to simply entertain the audience.
  - c) to distract the viewers from the concerns of daily life.
  
3. The world that Soderbergh creates in the film (paragraph 3) ...
  - a) offers an objective representation of the period.
  - b) is meant to appeal to the average viewer
  - c) reveals something of his own subjective view

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**Answers**



## COMPREHENSION B2: 5

1. c
2. a
3. c