

Hell or High Water – Review

Toby is a divorced father who's trying to make a better life for his son. His brother Tanner is an ex-convict with a short **temper** and a loose trigger finger. Together, they plan a series of **heists** against the bank that's about to close on their family **ranch**. Standing in their way is Marcus, a Texas Ranger who's only weeks away from **retirement**. As the siblings plot their final **robbery**, they must also prepare for a **showdown** with a crafty lawman who's not ready to ride off into the **sunset**.

This film is splendidly as a self-contained tale of **loyalty**, loss and redemption, with **polished** turns from Chris Pine (*Star Trek Beyond*) and the incredible Ben Foster (*Warcraft*). On the **surface**, director David Mackenzie and screenwriter Taylor Sheridan's film mostly resembles a slow-motion cat-and-mouse game, or a Robin Hood **crime** drama as filtered through a West Texas sunset.



From the **twangy** score to the bright cinematography and deliberately paced **dialogue**, traces of Coen Brothers films like *No Country for Old Men* seep through the **cracks**. But with its

occasional **blasts** of shocking **violence** and emphasis on the institutions that have failed us, *Hell or High Water* also feels like an issues-driven "hood movie", those action-dramas about the inner-city life.



Labelled as a modern-day **western**, it might not bring anything new to the genre, but it's smart, ferocious and highly entertaining. This is a movie so perfectly **paced** and so generous in the **portrayal** of its characters. It's

understated, **intelligent** and incisive that it's painful and lovely to watch.