

# Sensory snacks

We're spoiling you this month with double robots: a *RoboCop* remake and a sci-fi anthology full of metallic uprisings. Eek!



WATCH

## RoboCop\_cinema

**I**t could have been worse. Remaking a cult classic tends to be trouble, but *RoboCop* 2014 isn't the trainwreck it could have been. Yes, the original is better in every way, but this does have some merits.

The premise is mostly the same: a policeman ('cop') is severely injured, then made into a machine ('robo') by an evil organisation. It's a chance to bash the corporate world, which in 1987 was done with flair and biting satire. There's a lot less subtlety now, with the remake gunning instead for the straight-up political angle. It's less effective.

Where this version succeeds is in its boldness. It doesn't slavishly repeat the original. There are a few references for the scrutinising fans, but mostly this remake dares to

chart its own course. Alex Murphy is no longer a machine regaining his humanity: he's now a man coping with his robotic bits.

The elements of body horror are effective, though the wisdom of man/machine integration is only briefly debated. And it's all undermined by dull action, which turns this into a bad video game. It doesn't help that everyone is a caricature, making it all feel very shallow. Besides Gary Oldman, that is. He can do no wrong.

Ultimately, this *RoboCop* is just satisfactory. Lower your expectations and it's occasionally fun, if rarely memorable. I wouldn't buy that for a dollar, but I'd rent it. @CedYuen

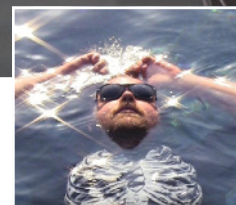
STUFF SAYS ★★☆☆☆



## Chef\_cinema

It overstates its welcome a bit and the Twitter critic stuff is tiresome, but Jon Favreau's story of a celeb chef going back to basics with a taco truck is packed with charm, sprinkled with laughs, and so full of food porn it would make even Nigella blush. Just don't watch on an empty stomach – the meal I ate afterwards could have fed the 4000. @TomParsons

STUFF SAYS ★★☆☆☆



## Mistaken For Strangers

\_cinema

This is a tale of two brothers. Matt is the frontman of a successful band (The National); Tom isn't. When Tom is invited on tour he senses an opportunity to prove himself by making a film of his experience. The result is as much about family (both genetic and adopted) as it is about the music. @WiggoWiggo

STUFF SAYS ★★☆☆☆