



Film Review

LEE CRONIN'S THE MUMMY

By Duncan Forbes



Lee Cronin's *The Mummy* is the new film from the director of *Evil Dead Rise*. It stars Jack Reynor and Laia Costa as a couple whose young daughter goes missing in Cairo, only to reappear eight years later, changed in many horrifying ways.

This movie apparently features the director's name in its title so that people don't think they're about to see another fun adventure movie starring Brendan Fraser. It's probably good to manage those expectations, because Lee Cronin's flick couldn't be more different than the '90s action franchise, or indeed the original 1930s Universal monster movie. This is only a mummy film in the loosest sense. Sure, it features Ancient Egyptian mythology, curses, and bodies being wrapped up in sarcophagi, but it is really more of a possession story than a mummy one. In fact, this plays out almost exactly like an *Evil Dead* movie, which is perhaps unsurprising given who made it. Why Cronin felt the need to dress his next directorial effort up as a mummy movie rather than a direct follow-up to *Evil Dead Rise* is a mystery. In one respect, this is a very



interesting and fresh take on the mummy genre, combining the stereotypical ancient curse with personal tragedy and grisly body horror. The result is undeniably thrilling, and fans of gory franchises like *Evil Dead* will undoubtedly have a good time. The special effects are generally really good, with great make-up effects on the cursed Katie, and lots of gushy, gooey moments that are as uncomfortable as Cronin likely intended. The score by Stephen McKeon is fairly generic, but fits the tone of the piece, and the performances are generally

solid, with May Calamawy being the real stand-out as the determined Egyptian detective Dalia Zaki. Though her opportunities are limited by her role in the story, Natalie Grace is definitely creepy as Katie Cannon, the film's ostensible antagonist. Unfortunately, *The Mummy* has plenty of flaws. For one thing, it's far too long. Clocking in at over two hours, it outstays its welcome by a good fifteen to twenty minutes. The story also stretches credulity over and over, so much so that the audience is pretty much required to switch off their brains if they are to really enjoy proceedings. *Lee Cronin's The Mummy* will appeal to those who enjoyed the grisly rollercoaster of *Evil Dead Rise*. But those expecting the movie suggested by the title, or something with a little more substance, will likely be disappointed.