

Death On The Nile, Marry Me, Glasshouse, Last Looks

 By [Daniel Derksen](#)

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There are four new releases this week: In the daring mystery-thriller *Death On The Nile* deadly consequences are triggered by obsessive love; *Marry Me* is a modern love story about celebrity, marriage, and social media; in the South African film *Glasshouse* a stranger who shatters the peace of a family and stirs a past best left buried; and a disgraced ex-cop seeks solace in the action thriller *Last Looks*.

Death On The Nile

Belgian sleuth Hercule Poirot's (Kenneth Branagh) Egyptian vacation aboard a glamorous river steamer turns into a terrifying search for a murderer when a picture-perfect couple's idyllic honeymoon is tragically cut short.

Set against an epic landscape of sweeping desert vistas and the majestic Giza pyramids, this tale of unbridled passion and incapacitating jealousy features a cosmopolitan group of impeccably dressed travellers and enough wicked twists and turns to keep audiences guessing until the final, shocking denouement.

According to director/producer Kenneth Branagh, this *Death On The Nile* has taken Christie's high-end concept and re-humanised the stories so that the audience gets the action, the travelogue and the aspirational trip.

“In these difficult times we’ve been living in over the past year, a trip down the Nile to jump into the ancient majestic splendour of Egypt, is going to be something that people will enjoy,” says Branagh.

“And it’s always more fun if you have a twisting, turning plot and a story that will thrill and scare you, but with wisdom, human emotions, compassion and a sense of soulfulness that everyone can relate to.”

“The hunger for sex in Agatha Christie’s original story is very powerful, and people are reckless in their pursuit of it. Their greed for physical satisfaction is dangerous to a murderous degree,” says Branagh.

“It is the most unsettled of Agatha Christie’s books. She presents a veneer of sophistication, sexiness, glamour and romance, but it is, at all times, brittle, fragile, dangerous and disruptive.”

The screenplay was crafted by Michael Green, based on the 1937 novel by Agatha Christie.

Read more [here](#).

Marry Me

Kat Valdez (Jennifer Lopez) is half of the sexiest celebrity power couple on Earth with hot new music supernova Bastian (Maluma, making his feature-film debut).

Divorced high-school math teacher Charlie Gilbert (Owen Wilson) has been dragged to the concert by his daughter Lou (Chloe Coleman, HBO’s *Big Little Lies*) and his best friend (Sarah Silverman).

Valdez meets Gilbert. What begins as an impulsive reaction evolves into an unexpected romance.

But as forces conspire to separate them, the universal question arises: Can two people from such different worlds bridge the gulf between them and build a place where they both belong?

When producer Elaine Goldsmith-Thomas first heard the idea for *Marry Me* seven years ago, she immediately saw its potential as a fresh, relevant romance for our modern age: A 21st century Roman Holiday meets Notting Hill.

“It felt like an event, as well as like a movie I’d want to see,” Goldsmith-Thomas says. And, having worked with Lopez for years, beginning with 2002’s *Maid in Manhattan*, Goldsmith-Thomas saw an opportunity to allow audiences backstage access to the machinery and reality of modern fame.

“To make a movie about modern celebrity—to juxtapose who the public thinks a celebrity is with who she actually is as a person—interested me.”

“I understand this life,” Lopez says. “The film is literally going behind the veil of what it’s like to be a celebrity. This is also the first time that I’ve been able to make an album with a movie, which has been a dream of mine. It’s the first time I’ve done a movie with music since Selena, and in that film, they used Selena’s voice, so I never got to sing myself.”

Read more [here](#).

Glasshouse

This dystopian fairy-tale is set after airborne dementia known as The Shred has left humanity roaming like lost and dangerous animals, unable to remember who they are.

Confined to their airtight glasshouse, a family does what they must to survive – until the sisters are seduced by a stranger who upsets the family’s rituals, unearthing a past they have tried to bury.

A memory-shredding neurochemical permeates the atmosphere like airborne dementia. Safe within an airtight glasshouse, a family preserves their past through rituals of collective memory.

Mother teaches her children to protect their sanctuary at all costs. They hand-pollinate plants and shoot intruders on sight. The litany of their recited history centres around the long-awaited return of Luca, the prodigal son.

Free-spirited Bee misses her twin passionately. To escape the memory of his loss, she deliberately exposes herself to the toxin. Gabe looms as a tragic warning against this path: he played too long outside, and now he is forever a child.

Haunted by guilt, Evie obsessively archives keepsakes in her memory box to protect herself from her deepest fear: oblivion.

The youngest, Daisy, lives solely in the present – a savage innocent. When Bee breaks the family’s first rule and lets a Stranger into their sanctuary, it upsets the family’s rituals, unearthing truths they have tried to keep buried. Is he really their lost brother? Or are they players in a story he is rewriting to his own ends?

The seed of this story found its home in a collaboration with renowned South African producer Greig Buckle of Local Motion Pictures and writer-director Kelsey Egan of Crave Pictures.

Sensual and savage, this post-pandemic love triangle is the feature film directorial debut of Kelsey Egan, who co-wrote the script with associate producer Emma Lungiswa de Wet.

Read more [here](#).

Last Looks

Charlie Waldo (Charlie Hunnam) is an ex-LAPD superstar who left the force and now lives a life of simplicity and solitude deep in the woods.

Alistair Pinch (Mel Gibson) is an eccentric actor who spends his days drunk on the set of his TV show. When Pinch's wife is found dead, he is the prime suspect and Waldo is convinced to come out of retirement to investigate what happened.

The case finds Waldo contending with gangsters, Hollywood executives and pre-school teachers, all in pursuit of clearing Pinch's name... or confirming his guilt.

It is directed by Tim Kirkby from a screenplay by Howard Michael Gould based on his novel of the same name.

Read more about the latest and upcoming films [here](#).

ABOUT DANIEL DERCKSEN

Daniel Dercksen has been a contributor for Lifestyle since 2012. As the driving force behind the successful independent training initiative The Writing Studio and a published film and theatre journalist of 40 years, teaching workshops in creative writing, playwriting and screenwriting throughout South Africa and internationally the past 22 years. Visit www.writingstudio.co.za

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