

That's Showbiz for October 29th-November 4th 2020.

Yes, it's still Mad October, or Operation Overkill, while the Adelaide Film Festival goes from strength to strength.

Disclosure asks what would you do if your 4 year-old daughter made a serious allegation against a politician's 9 year-old son, that was one of your worst nightmares?

With every parent protecting their offspring, which account is the more believable? Would a 4 year-old manufacture such a complaint? As the arguments accelerate, with the politician threatening legal action to protect his reputation, and the daughter's parents considering approaching the Child Protection Agency, it's an absorbing situation.

This Festival is opening our minds to subjects that so many of the big releases shy away from. What if this had starred Meryl Streep, George Clooney, Angelina Jolie and Brad Pitt?

Wouldn't it be a giant hit?

*Moving on, *Identifying Creatures* has been another superb Festival movie, with its story of a Mexican mother, who sets out across the country's desolate wilderness to find her son, who has disappeared after illegally crossing the border into the United States.

On the way, she witnesses all kinds of sickening behaviour, especially desperados who just shoot people, especially immigrants, for no apparent reason, to others who will do anything to survive.

The camera misses nothing, as she doggedly tackles officialdom for any scrap of information, even daily inspecting dead bodies for any sign of recognition.

A winner at the Sundance Festival, it's a beautifully balanced piece, almost documentary, that any mother would strongly identify with. Both movies deserve general release as they easily sold out.

*Trak Cinemas' *The Perfect Nanny* is a tense French psychological thriller that while also absorbing, takes too long to lead to its conclusion. However, once it does, it speeds to a shattering finale. Karin Viard is a nanny hired by a Parisien couple who don't have enough time to devote to their two small children, because of their occupations. Viard does all that is required, and more, fastidiously tending to their needs, until things start to go off the rails, and they consider dismissing her, which triggers a devastating response.

Based on a true story, this becomes 'edge of your seat'! Worth seeing for Viard alone!

*Meanwhile, "*A Promenade Of Shorts*", Red Phoenix Theatre's ingeniously devised offering of nine, 10-minute plays, simultaneously playing on Hindmarsh's Holden Street Theatres' three stages, is a masterpiece of planning and organisation!

First night was a virtual 'who's-who' of Adelaide suburban theatre, both on and off stage, while giving the 30 dedicated actors a chance to show they're still around, despite COVID-19!

Of the nine, Tim Williams (in an award-winning performance) and Anita Zamberlan Canala (with an object lesson to any aspiring actor in how to play opposite another actor in full flow) excelled in "*Auto Correct*". This was a hysterically clever 'dinner date' gone wrong, because Williams kept mispronouncing key words!

Brian Godfrey and Joanne St Clair also excelled as a married couple motoring along, until bank robber Nick Fagan hijacks their vehicle! Add Sharon Malujlo's excellent delivery of Julia Gillard's memorable Misogyny Speech, and Lyn Wilson, John Rosen, and Brant Eustice's "*Electric Roses*", a devastating marriage break-up.

Joshua Coldwell and James Fazzalari also did full justice to "*The Attack of the Killer Banana Spider*" while Petra Schulenburg and Kyla Booth's squabble over 'a man' had a neat twist at the end, worth the price of an admission ticket alone!

Above all, the night showed how a good idea is all you need, because dialogue will take care of itself. Plus, what can be done these dark days with imagination, determination and sheer hard work! Bravo producers Michael Eustice and Libby Drake, and everyone!

Until Saturday 7.30p.m. but booked out on Friday! Unmissable! GO!