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"Without Rudy Ray Moore, there would be no Snoop Dogg, and that's for real," - SNOOP DOGG.

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LOVEDOLLS SUPERSTAR: FULLY REALIZED (1986)

Directed by David Markey

Review by Martin Boucher



Released by We Got Power Films

Running Time: 81 minutes

Rating: NR

Color format: Color

Audio/Subtitles: Stereo, 5.1

Region Code: 1, NTSC

Aspect Ratio: Widescreen

16:9 Enhanced: No

Special Features: Director/Writers commentary audio track by David Markey, Jennifer Schwartz, Jeff and Steven McDonald;

Outtakes and Deleted Scenes;

A featurette tribute to David Markey

Trailer Online: Yes



You know the old adage: I Say Worthless Piece of Crap, You Say Cult-Status Material. O.K, so maybe you don't, but know this: that aforementioned

statement certainly fits the mold when considering the degree of likelihood regarding this next reviewed film, the 2004 director's cut of LOVEDOLLS SUPERSTAR: FULLY REALIZED. Cloned by its predecessor, DESPERATE TEENAGE LOVEDOLLS, part two goes psychedelic anew all the way: booze, dope, sex, murder, gang-related shenanigans, show biz infatuados, which include the girls' favorite drug of choice, belting killer songs. Indeed, this time around, the Lovedolls are back on top with a vengeance, and claiming their turf has never been more fun yet arguably addictive.

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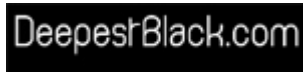
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own a warp mind (like yours truly does) or be high as a kite to appreciate this flawed delivery, for LOVEDOLLS SUPERSTAR is definitely grade-Z material. The entire production screams of a style guru (although Dave Markey deserves a pat in the back for concocting fine sequences, like the in silhouette tunnel shot of switchblade-happy Kim Pilkington and Steven McDonald). But in reality, films like LOVEDOLLS are few and far between, and what makes this one especially commendable is its tenacious hold of marching to its own drum. Because what it really comes down to when seeing further than the end of one's camera lens is a film with an important message, a film that dares getting into society's right wing political/religious fervor.

Its "we ain't gonna take it" rant against conformism and moralism goes through the motion with a fine tooth comb, most perceptibly so in the soundtrack lyrics (like the Lovegirls rendition of the sugarcoated "It's a Sunshine Day" when struggling back on top and the ultimate cry to freedom when belching "Beer and Ludes" on stage). It doesn't take Einstein, or even a gun crazy KISS worshipper for that matter, to understand how desperate those punk-rocker chicks are at breaking free from middle America; a task attainable only to those prepared to jab in another galaxy, according to Markey. It goes without saying that speaking volumes has never been more in check when discussing the state of despondency one feels toward a nation.



Of course, if you choose to ignore its political undertone, what's left is a mumbo jumbo mess of a film unworthy of its first syllable title. And that, with or without its cool guest appearances (Bangles' Vicki Peterson, Dead Kennedys' Jello Biafra...), its exhaustive soundtrack (Redd Kross, Meat Puppets, et al), its appreciative DVD Special Features that include the so-so commentary track by Markey and friends (which feels more like a high school

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reunion gig than an actual discussion of the film) and the recent tribute to its director (where Markey's live intro segment of LOVEDOLLS is far more satisfactory). An open mind certainly is a prerequisite when grabbing this flick. You either dig its style or you don't. In any case, staying indifferent to it is unlikely, especially for those still anti-following generation Xs seeking a blast from the past, or for the more recent Igeneration crowd whose iPod tunes may go in sync with the forever en vogue topic of the film.

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