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Marc Dossett (<http://www.onemetal.com/author/marc-dossett/>)

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OneMetal.com REVIEW:

Dolla Morte



Colourfully-named cinema provocateur Bill Zebub has carved out something of a niche for himself over the past decade as a purveyor of boundary-pushing filth with throat-grabbing titles such as *Jesus Christ: Serial Rapist* and *Assmonster: The Making of a Horror Movie*. Quickly establishing a reputation for his irreverent style and politically incorrect humour through death metal fanzine *The Grimoire of Exalted Deeds*, the self-styled “King of the B-Movies” (an ambitious title perhaps, given his Z-grade output) has since gone to amass a not inconsiderable body of work, churning out over twenty Poverty Row productions since 2002. His micro-budgeted 2006 effort **Dolla Morte** is a typical taste, bearing all the hallmarks of his subversive cultural output: satirical jibes at church and state deftly blended with copious amounts of sex and violence, all played out over a death metal soundtrack, and liberally peppered with pop culture references.



[\(http://www.onemetal.com/2011/03/04/dolla-morte/dolla-morte-1/\)](http://www.onemetal.com/2011/03/04/dolla-morte/dolla-morte-1/)

"Any dolls or puppets that look like celebrities are purely fictional!"

Dolla Morte's hook is that it is acted out using dolls and other childhood toys, because, as Zebub explicitly states in the film's intro: “you can do very nasty things to dolls that would be too shocking to do to human actors”. This gives Zebub free reign to let his perverted imagination run riot, subjecting his inanimate acting troupe – which plays host to a range of notable political and religious figures – to all manner of degradation and torture, including, but not limited to: sodomy, genital mutilation, and crucifixion. *Lots* of crucifixion.

The plot, such as it is, has something to do with George Bush trying to achieve immortality by tracking down the holy grail and quaffing the blood of the first vampire, who happens to be none other than Jesus Christ. Along the way, a number of other notable personages are introduced into the proceedings, including Osama Bin Laden (or is it Dracula?), Saddam Hussein, Pope John Paul II and Adolf Hitler, who cruises through space, orchestrating events from above in a model of the *SS Enterprise* adorned with swastikas. If all that sounds like it doesn't make much sense, it doesn't. But it does give rise to some truly memorable sequences. Among the many dubious pleasures this film has to offer are the Nosferatu-like Bin Laden finger-banging a crucified Barbie, Jesus Christ being eaten by a shark and then crapped out the other end (“Holy s**t!”), and a group of KISS dolls performing a “Welcome to the Jungle” parody delightfully entitled “Welcome to My Anus”. Amidst such sordid and sensationalist scenes, it's perhaps no surprise that the plot manages to get buried along the way. In acknowledgement of this fact, Zebub offers up a series of “Cliff notes” at the end of the movie to summarise the easily-overlooked fundamentals of the story, which winds up sounding every bit as convoluted and absurd as the plot of a typical Dan Brown bestseller. Thanks to this lack of narrative cohesion, the movie has an unfortunate tendency to feel flabby in parts, and, despite an appropriately meagre running time of about 70 minutes, some strenuously protracted sequences still manage to outstay their welcome.

[\(http://www.onemetal.com/2011/03/04/dolla-morte/dolla-morte-4/\)](http://www.onemetal.com/2011/03/04/dolla-morte/dolla-morte-4/)

Does the Pope s**t in the woods?

With its controversy-courting comedy and cast of poseable plastic performers, **Dolla Morte** is like an extreme version of *Team America: World Police*, and since that film featured scenes of coprophilia and musical numbers about AIDS, that's no mean feat. It also bears obvious similarities to Todd Haynes' notorious underground short *Superstar: The Karen Carpenter Story*, in which the *I'm Not There* helmsman told the tragic life story of the ill-fated skeletal songbird entirely with Barbie dolls. Unfortunately, *Dolla Morte* suffers by such a comparison, as it not only lacks the craftsmanship of Haynes' unreleased masterpiece, but also much of its visceral impact. Despite Zebub's apparent intention to bludgeon the viewer's senses with a relentless onslaught of grotesquery, the general tone of his film is so free-wheeling and spirited that it's power to shock is left greatly diminished. Sure, some of the less palatable moments might have viewers of a more sensitive nature reaching for their sick buckets, but the target audience, long since jaded to such depravity, will find only titillation – in the provision of which, the film proves quite effective.

[\(http://www.onemetal.com/2011/03/04/dolla-morte/dolla-morte-3/\)](http://www.onemetal.com/2011/03/04/dolla-morte/dolla-morte-3/)

WWJD?



Bottom Line

A mercilessly satirical serving of sledgehammer cinema that is destined to be of interest only to those whose stomachs are considerably stronger than their sense of moral indignation, Dolla Morte is certainly an acquired taste. A date movie this is not. Unless your date happens to be some kind of filthy degenerate with a penchant for ultraviolence and spilt bodily fluids, that is. In which case, they'll probably lap it up. If you'll pardon the expression.

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