



Samantha Acampora's D&D habit succumbs to more powerful urges in Richard Griffin's amusing *THE SINS OF DRACULA*.

cinematography, on the other hand, is excellently moody and Pir Mirini's music works well. This German print credits only "Ginger Stevens" (Rudolph, who bears a mild resemblance to Rebecca Brooke, and who had made a half dozen earlier films with Sarno, sometimes acting under the name "Jan Nash") and the erotic content shows Sarno still harping on the burlesque aspects of earlier 1960s Adults Only cinema, with topless twist parties, while starting to move toward the sexual candor and experimentation of his post-INGA pictures.

THE SINS OF DRACULA

2014, MVD Visual, 80m 29s, \$14.95, DVD-0
By Kim Newman

Sometime in the 1980s, Christian youth Billy (Jamie Dufault), star of the church choir conducted by Pastor Johnson (Carmine Capobianco), is persuaded by his secular girlfriend Shannon (Sarah Nicklin) to join a theater troupe and is confronted by a bunch of decade-specific stereotypes—D&D addict Traci (Samantha Acampora), muso NuWave (Jesse Dufault), stoner Bandilli (Derek Laurendeau) and gay Lance (Aaron Peaslee).

Producer Lou Perdition (Steven O'Broin) ditches a proposed production of *GODSPELL* in favor of a newly-written musical called *JONESTOWN JUBILEE*, but his grand scheme is to sacrifice everyone in order to revive a bald, moustached, Lugosi-garbed Dracula (Michael Thurber). "You're not good with puns," Lou tells his doomed muse Kimberly (Elsa Baldassari), "stick with evil."

Rhode Island-based *auteur* Richard Griffin (*THE DISCO EXORCIST*, *DR. FRANKENSTEIN'S WAX MUSEUM OF THE HUNGRY DEAD*, *MURDER UNIVERSITY*, etc.) has established a track record with his sly genre spoofs. Here, he draws on Hammer's *Dracula* sequels (like Lee in *DRACULA—PRINCE OF DARKNESS*, this Count maintains a dignified silence until a "Marcel Marceau in *SILENT MOVIE*" punchline) and '80s efforts like *FRIGHT NIGHT*, while envisioning what a fundamentalist Christian scare movie might be by pitching a good-natured church-going lad among theater types he finds almost as threatening as actual vampires. The community theater setting is appropriate since Griffin's best works have the feel of a good, home-made

production with talented (if little-known) actors giving it 110% and production values dependant on borrowed locations and general goodwill. He mostly stays away from gross-out stuff—though there's one anal impalement in the spirit of *2001 MANIACS* or *EVIL ALIENS*—endemic in most low-budget comedy horror and daringly tries for subtler humor (Billy's prayer monologue is a hoot) and at least half-serious monster scenes.

The cast standouts are O'Broin, who combines the Christopher Guest character in *WAITING FOR GUFFMAN* with the Christopher Neame character from *DRACULA A.D. 1972*, and Acampora as the pedantic gamer whose costume is modelled on the outfit worn by Beverly Randolph in *RETURN OF THE LIVING DEAD*. A less gay creative team—Griffin cheerfully outs himself and writer Michael Varrati in a commentary track—might have made more of Acampora's transformation into a Hammer-style fanged vixen in the finale. The last reel reverts to *DISCO EXORCIST* mode briefly to bring on a Shaft-cum-Blade exorcist/vampire hunter (Jose Guns Alves) to team-up with the Christian krewes to face the Prince of

Darkness... which leads to an infernally witty punchline.

The extras: "They Stole the Pope's Blood," a spoof double bill trailer which brings Thurber back for the Mexican wrestling skit "*Los Pantalones Contra Dracula*"; two chatty, informative, engaging commentaries from Griffin and Varrati and Jamie Dufault and Nicklin.

SUPER SOUL BROTHER

aka *THE SIX THOUSAND DOLLAR NIGGER*
1978, Vinegar Syndrome, 73m 45s, \$15.98, DVD-A
By John Charles

While not quite as politically incorrect as its infamous alternate title (featured on the source material here), this ultra low-budget comedy is still very much of its time. Comedian "Wildman Steve" Gallon stars as a hapless wino tricked into being the subject of research conducted by a pint-sized mad scientist (Peter Conrad).

Comedian "Wildman Steve" Gallon as mad scientist

