

Dildo Machine

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needed)

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DILDO MACHINE TOP 4

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DILDO MACHINE is a queer zine written by underground queercore filmmaker Eric Johns. He currently lives in Olney, MD, a suburb of Washington, D.C. and this is the first issue.

Please send tapes, CDs, vinyl, movies, and zines, as well as letters of praise or hatred and writing/drawing/photograph submissions! Send anything you like that **you** think fits in (currently feminist and queer stuff)!

Contact information is on the back cover.

***DILDO MACHINE* is:**

- Queer
- John Waters
- Queercore expression
- Feminist
- Remembering DIY Queen of the Underground Sarah Jacobson (1971-2004)
- Queer underground and experimental movies
- Direct action
- Shooting movies on small-format film
- Film photography
- Lo-fi
- DIY (obviously...)
- Transgressive art, although it should be noted that heterosexual men seem to be pretty awful at it...

***DILDO MACHINE* is NOT:**

- Hollywood
- Hipsters
- Indiewood ("safe" independent filmmaking)
- The RIAA and MPAA
- Censorship (including ratings systems)
- Religious fundamentalism
- Misogyny, racism, homophobia, transphobia, classism, and heterosexism
- William S. Burroughs (yes, THAT misogynist wife-killer fuckhead)
- Television (except in limited dosages)
- Hypersentimentality
- Hypermasculinity

DILDO MACHINE

TOP FOUR QUEER HITS

1. THE DEGENERETIES - QUEER FOR YOU

Off of BAD GIRLS GO TO HELL

Creative Capitalism

2. BOX SQUAD - MISS CALIFORNIA

Off of OUR HEROES

Queer Control Records

3. PANSY DIVISION - THAT'S SO GAY

Off of THAT'S SO GAY

Alternative Tentacles

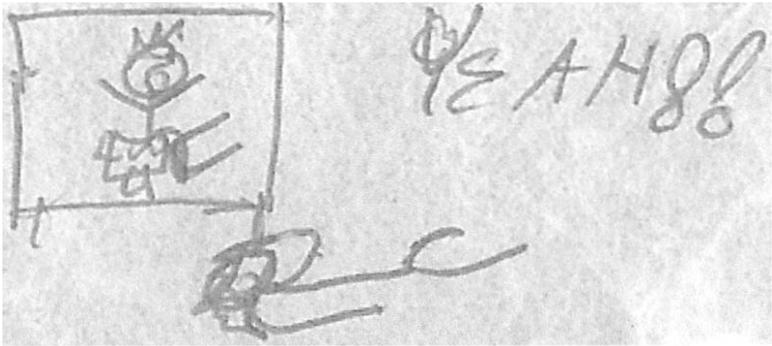
4. AGATHA - QUEER AS IN FUCK YOU

Unreleased, but there is a live recording

@ **[MySpace.com/agatha206](https://www.myspace.com/agatha206)**

Coming Attractions From Questionable Productions

Sometime soon: A black-and-white 16mm music video for "Suck My Left One" by Bikini Kill.



Eventually: A narrative color/black-and-white Super 8mm queercore film titled *Death By Fetzy*, about a trio of queer siblings who exact revenge on bigots. By killing them. Hence the title. Their names are Basil, Barbara, and Betsy Fetzy. Fetzy is 1920s Yiddish slang for something. It doesn't matter what, since it's really not that clever. There is also a subplot making fun of art photography, which was inspired by a friend's typographical error.

Nothing is definite other than these two projects.

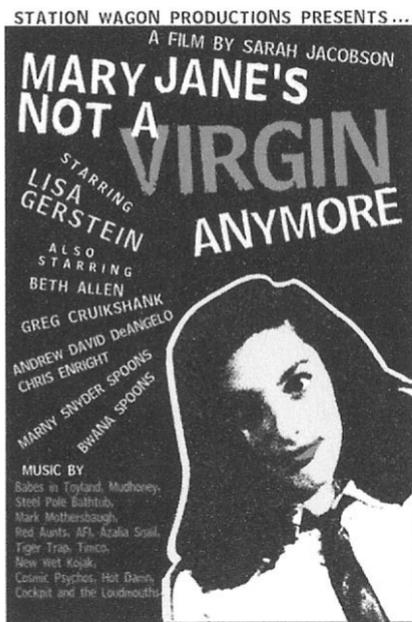
I Was a Teenage **Underground Film Critic**

Q: You may be wondering why I'm reviewing such a "straight" movie. **A:** Sarah Jacobson, while heterosexual, still supported queercore, and this is also a pro-feminist zine... so yeah. Deal with it!

Before she succumbed to uterine cancer in 2004, DIY Queen and underground filmmaker Sarah Jacobson made two movies. Her second, the arguably better-known feature *Mary Jane's Not a Virgin Anymore* (1997) was extremely controversial for its unabashed feminism and frank, decidedly un-Hollywood portrayal of sex, and earned the praise of *Cashiers du Cinemart*, famed critic Roger Ebert, Baltimore trash (in the best way) filmmaker John Waters, Sonic Youth bassist Kim Gordon, and other underground proponents. The film, premiered in 1997, is a major success story for self-distribution. After being rejected by every distributor Sarah contacted (all of them stupid misogynistic Hollywood executives saying "girls only go to movies with their boyfriends"), Sarah set out to prove them wrong. She did so admirably, bringing her movie to film festivals, booking theaters, and holding screenings in clubs. It played at Sundance (where it sold out), three shows at SXSW (where it sold out), and pretty much everywhere else in the free world (where it sold out and caused extended rioting). It received a ten-minute standing ovation at the Chicago Underground Film Festival.

But before *Mary Jane* ever came about, Sarah Jacobson was just another student at the San Francisco Art Institute. Which, for her, wasn't a very good place to start. In a 1993 interview with *Essential*

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Cinema, she said "There is an avant-garde camp and a George Kuchar camp... Either you're an artist or you have a sense of humor." Sarah was in the latter crowd. "But we don't have any power in the department."

So she started work on a short film, *I Was a Teenage Serial Killer* (1993). She had seen one too many misogynistic female-serial-killer movies and decided she had just had enough. She made her own damn movie. And what a movie it is. With the assistance of George Kuchar and the casting of Kristin Calabrese as 19-year-old Mary the Teenage Serial Killer, she made one of the most profound, hilarious, and exhilarating feminist films in history.

A key point of the film is that every person goes through a major anger period when they realized how much shit has been pulled on them over the years. It seems at first like *I Was a Teenage Serial Killer* is simply early-Nineties serial killer chic, but the last scene's monologue about sexual abuse and the marginalization of women shows Jacobson had much more than simple exploitation in mind. It may be very rough around the edges, but that contributes to, rather than detracts from, the validity of its message, because it doesn't have that distracting glossiness that Hollywood puts in its movies to make up for the lack of a real plot. It shows a viewpoint still rarely seen in underground cinema, let alone Hollywood (yes, I dare speak the name). It displays the integration of social issues into cinema at its finest. It has that incredibly rare combination of anger and humor that reminds us all why we watch underground films. *Film Threat Video Guide* voted it one of the "Top 25 Underground Films of All Time" (granted, that was *Film Threat*, so... yeah. But the real underground also loves it). I cannot overstate how important this movie is. It is such an underground classic that it is still screened at festivals around the world.



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In a Nutshell: *I Was a Teenage Serial Killer's* combination of aggressive feminism and hilarious dialogue make for one of the greatest underground films of all time. 4.5/5

Essential Quotes

"I can't believe this! Every time I tell someone, they say it's my fault! It's not my fault, I didn't do it! I don't have to be ashamed! No one wants to listen to my story, and then I get this anger that I'm not allowed to express because it's not right for a woman to have any rage! You can have your fucking James Dean image and be a hero to society, and I have just as much pain, if not more, and no one can even look me in the eye and say 'I'm sorry!'"

- Mary (with broken glass at Street Bum's throat)

"Thanks for the compliment, asshole!"

- Mary (to a victim she pushed into the path of a truck)

Both of Sarah's films can be ordered from her mother on DVDs or VHS tapes. The *I Was a Teenage Serial Killer* DVD also includes *Making of "Ladies and Gentlemen, the Fabulous Stains"*, *High School Reunion*, *Road Movie or: What I Learned in a Buick Station Wagon*, *The Adventures of Sweet Miss: The Disco Years*, and two music videos: one each for Man or Astro-man? and Fluffy. It is \$10 for each tape or DVD, including postage. You can email me at the address on the back cover for contact information.

Some of the extra stuff on the shorts DVD is online at:
[youtube.com/user/ruthe22](https://www.youtube.com/user/ruthe22)

On the next page: A History of Mary Jane Screenings

A History of *Mary Jane's Not a Virgin Anymore* Screenings

2010

February 15 - Glasslands Gallery - Brooklyn, NY

2004

March 30 - Artist's TV Access - San Francisco, CA

February 18 - Pioneer Theater - New York, NY

1999

September 15 - Barnard College - New York, NY

June 10 - U of CA, San Francisco - San Francisco, CA

May 1 - Midwest Underground Media Symposium, U of MO - Kansas City, MO

April 24 @ 11 PM - Maryland Film Festival - Baltimore, MD

April 24 @ 9 PM - Maryland Film Festival - Baltimore, MD

April 23 @ Midnight - Maryland Film Festival - Baltimore, MD

March 12-18 - Nuart Theater - Los Angeles, CA

February 10-12 - Artist's Television Access - San Francisco, CA

February 3 - Massachusetts College of Art and Design - Boston, MA

January 30 - Hampshire College - Amherst, MA

January 29 - Boston University - Boston, MA

January 28 - Bard College - Rhinebeck, NY

January 27 - Swarthmore College - Philadelphia, PA

January 22-23 - Rutgers University - New Brunswick, NJ

January 21 - Wesleyan College - Middletown, CT

January 20-26 - Real Ways Cinema - Hartford, CT

January 15-21 - Cinema Village - New York, NY

January 8-10 - International House - Philadelphia, PA

1998

November - Mills College - Oakland, CA

November - Parkway Theater - Oakland, CA

October - Bijou Theatre - Iowa City, IA

October - Cinefest Theatre - Atlanta, GA

October - Vallery Art Theatre - Tempe, AZ

September - Crest Theater - Sacramento, CA

August - Blinding Light Cinema - Vancouver, BC

July - Punk rock music and film festival, The Arches - Glasgow, Scotland

June - The Opera Plaza - San Francisco, CA (entire month)

June 3-7 - Artist's TV Access - San Francisco, CA (unannounced shows sold out!)

May - Play Circle, Memorial Union, University of Wisconsin - Madison, WI

May - Shambaugh Auditorium, University of Iowa - Iowa City, IA

May - University Film Society - Minneapolis, MN

May - Capitol Theater - Olympia, WA

May - Grand Illusion Theater - Seattle, WA

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1998

May - Cinema 21 - Portland, OR
Pittsburgh, PA
Cleveland, OH

March 22-April 2 - Dobie Theater - Austin, TX (Theatrical debut! 900 opening night)

February 18 - Reed College - Portland, OR

1997

November - Exground Film Festival - Wiesbaden, Germany

November - Wales Film Festival - Wales

November - Stockholm Film Festival - Stockholm, Sweden

October - framed.alt.culture - The Hague, Netherlands

October - Leeds Film Festival - Leeds, England

October - Raindance Film Festival - London, England

October - New Orleans Film Festival - New Orleans, LA

October - Central Florida Film Festival - Orlando, FL

Helsinki Love and Anarchy Film Festival - Helsinki, Finland (3 sold out shows)

June - San Diego Comic Convention - San Diego, CA

June - American Cinematheque screening series - Los Angeles, CA

June - Mid-Atlantic Skate and Sound Symposium - Wilmington, NC

June - Chicago Underground - Chicago, IL (opening night film - 2 sold out shows)

June - Atlanta Film Festival - Atlanta, GA

USA Film Festival! - Dallas, TX (1 show, 100 people)

March - South by Southwest Film Festival - Austin, TX (3 sold out shows)

February - Walker Art Center - Minneapolis, MN (2 shows sold out)

January - Sundance, American Spectrum - Park City, UT (3 sold out shows)

POPE BENEDICT'S
COMMANDMENTS



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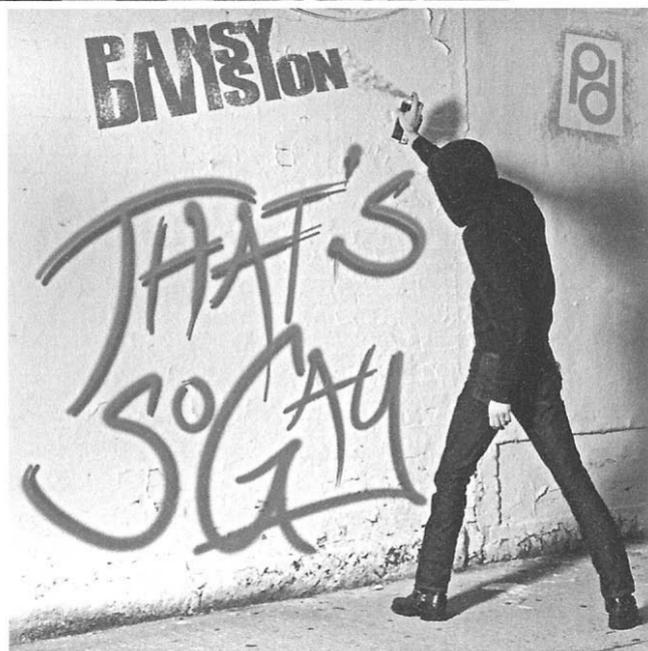
IGNORANCE = FEAR



SILENCE = DEATH

FIGHT AIDS
ACT UP





If I am Straight, Then...

(found on Tumblr)

- I can be pretty sure that everyone I know will be comfortable with my sexual orientation.
- If I pick up a magazine, watch TV, or play music, I can be certain my sexual orientation will be represented.
- When I talk about my heterosexuality (such as in a joke or talking about my relationships), I will not be accused of pushing my sexual orientation onto others.
- I do not have to fear that if my family or friends find out about my sexual orientation there will be economic, emotional, physical or psychological consequences.
- I did not grow up with games that attack my sexual orientation (IE fag tag or smear the queer).
- I am not accused of being abused, warped or psychologically confused because of my sexual orientation.
- I can go home from most meetings, classes, and conversations without feeling excluded, fearful, attacked, isolated, outnumbered, unheard, held at a distance, stereotyped or feared because of my sexual orientation.
- I am never asked to speak for everyone who is heterosexual.
- I can be sure that my classes will require curricular materials that testify to the existence of people with my sexual orientation.
- People don't ask why I made my choice of sexual orientation.
- People don't ask why I made my choice to be public about my sexual orientation.
- I do not have to fear revealing my sexual orientation to friends or family. It's assumed.
- My sexual orientation was never associated with a closet.
- People of my gender do not try to convince me to change my sexual orientation.
- I don't have to defend my heterosexuality.
- I can easily find a religious community that will not exclude me for being heterosexual.
- I can count on finding a therapist or doctor willing and able to talk about my sexuality.
- I am guaranteed to find sex education literature for couples with my sexual orientation.
- Because of my sexual orientation, I do not need to worry that people will harass me.
- I have no need to qualify my straight identity.
- My masculinity/femininity is not challenged because of my sexual orientation.
- I am not identified by my sexual orientation.

- I can be sure that if I need legal or medical help my sexual orientation will not work against me.
- If my day, week, or year is going badly, I need not ask of each negative episode or situation whether it has sexual orientation overtones.
- When I see a movie, I can be sure I will not have trouble finding my sexual orientation represented.
- I am guaranteed to find people of my sexual orientation represented in my school's curriculum, faculty, and administration.
- I can walk in public with my significant other and not have people double-take or stare.
- I can choose to not think politically about my sexual orientation.
- I do not have to worry about telling my roommate about my sexuality. It is assumed I am a heterosexual.
- I can remain oblivious of the language and culture of queer folk without feeling in my culture any penalty for such ignorance.
- I can go for months without being called straight.
- I'm not grouped because of my sexual orientation.
- My individual behavior does not reflect on people who identify as heterosexual.
- In everyday conversation, the language my friends and I use generally assumes my sexual orientation. For example, sex inappropriately referring to only heterosexual sex or family meaning heterosexual relationships with kids.
- People do not assume I am experienced in sex (or that I even have it!) merely because of my sexual orientation.
- I can kiss a person of the opposite gender without being watched and stared at.
- Nobody calls me straight with maliciousness.
- People can use terms that describe my sexual orientation and mean positive things (IE "straight as an arrow", "standing up straight" or "straightened out") instead of demeaning terms (IE "ewww, that's gay" or "faggy").
- I am not asked to think about why I am straight.
- I can be open about my sexual orientation without worrying about my job.

Why I Hate Valentine's Day

- It is highly consumerist, like most holidays (although Halloween can be DIY - years ago, I made my own Toxic Waste costume with scraps of cardboard, string, and paint)
- The heterosexism in advertising year-round is especially egregious around February 14th
- It reinforces gender stereotypes, partially through the cliché of men buying gifts for women



**fucki ha PPy
valentine's
day.**



- I wouldn't watch a lousy romantic movie if I were suffocating and all of Earth's oxygen was in the theater

- It is *excessively* sentimental
- Those heart-shaped candies are disgusting. Euccck!!!

And to close, part of Pansy Division's "Luv Luv Luv";

So many romantic dreams
Are merely bedroom schemes
It's such a nice ideal
Too bad it's rarely real

We're animals at the core
Instincts we can't ignore
You think you're civilized
You just might be surprised
People talk about

"Luv luv luv luv luv"
And it sounds like "blah blah blah blah
blah"
'Cuz they really mean "sex sex sex sex"
People just want to connect



Can We Get the D.B.G. Nineties Back?

While I wasn't really aware of the Don't Be Gay Nineties' queercore and Riot Grrri scenes, I definitely feel that something got lost in the Naughties after reading old zines, watching underground movies from the Nineties (Sarah Jacobson, mostly), and listening to old albums, and subsequently returning to the present and looking around for cool stuff. I've been almost constantly wondering the what the hell happened to Nineties queercore and Riot Grrri.

To be honest, it seems that underground art culture in general has died since that time. I mean, underground film has become "dunking your bloody expensive 16mm stock in the ocean at great cost and with no transgressive effect", zines have become rather boring e-zines and webzines, and hipsters have taken over most of indie rock. It's uncool to genuinely care about anything. This is a pathetic, defeatist attitude.

In terms of my own work, however, I hope people will enjoy it and be inspired to make their own movies, zines, and music, because, to create a corollary to one of Sarah Jacobson's quotes about self-distribution, if you don't promote your views, no one will.

In the District of Columbia, there seems to be no queercore scene at all, although there are people interested (they're just too fuckin' lazy to try DIY). I don't know of any currently existing D.C. zine distros.

In Baltimore, there is one alternative/underground bookzine store (Atomic Books, in Hampden) that, if I recall correctly, doesn't sell any queer stuff aside from back issues of some discontinued Degrassie-esque underground comic. There is also a band, The Degenerettes.

It's strange that with such widespread distribution via the Internet that it's so hard to find interesting culture. It seems to me that there was more of a community with mail order in the Nineties, and that community has not been (re)built online.

It appears to me that around the rise of the Internet, the true underground collapsed. In the end, though, I can only do the best I can to rectify this problem with my filmmaking, zines, and other shit.

Created by Eric Johns .

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'Til #2,

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