

= Fucking Machines =

Fucking Machines (also known as Fuckingmachines.com and fuckingmachines) is a pornographic website founded in 2000 that features video and photographs of women engaged in autoerotic sexual stimulation with penetrative sex @-@ machines and sex toys . Based in San Francisco , California , the site is operated by Kink.com. Web entrepreneur Peter Acworth launched Fucking Machines on September 25 , 2000 , as his company 's second website after Kink.com. Devices shown on the site were created with the intent to bring women authentic orgasms . Performers were instructed to allow themselves to be recorded experiencing pleasure .

After the site applied in 2005 to trademark the phrase " fuckingmachines " , the United States Patent and Trademark Office (USPTO) denied the application and ruled that the mark was obscene . Free speech lawyer Marc Randazza represented the site and appealed the decision . Orlando Weekly called his legal brief , " one of the most entertaining legal documents you 're likely to come across . " The appeal was denied in April 2008 and the case was terminated . Randazza 's argument in the case became known as The Fuck Brief .

The website has been the subject of attention from journalists and academics studying sexuality . Writer Regina Lynn highlighted the site 's emphasis on communication , and Annalee Newitz of AlterNet classed it as part of Porn 2 @. @ 0 . Violet Blue wrote in The Adventurous Couple 's Guide to Sex Toys that it helped popularize the idea of machines aiding in sex acts . The 2008 edition of The Oxford Encyclopedia of Women in World History described the aesthetic of the devices as disturbing . Jessica Roy wrote for The New York Observer that Fucking Machines ' examples of orgasms were a form of transhumanism . Sarah Schaschek devoted a chapter to the phenomenon in Screening the Dark Side of Love : From Euro @-@ Horror to American Cinema , titled " Fucking Machines : High @-@ Tech Bodies in Pornography " . She observed , " Strictly speaking , the women in these videos are both the controllers and the controlled . "

= = History = =

= = = Film production = = =

Peter Acworth founded Fucking Machines as the second website within his company Cybernet Entertainment , Inc . , and it launched on September 25 , 2000 . Cybernet Entertainment subsequently began to use the name Kink.com for business purposes . The director and webmaster of the site , who uses the professional name Tomcat , received a university degree in film and media , and had experience with filmmaking and operating the sex @-@ machines . He began work at Kink.com as a production assistant . He focused his direction style on filming the female participants experiencing sincere pleasure from the machines .

The site features machines designed to bring women orgasms . Sarah Schaschek noted in Screening the Dark Side of Love that the majority of the film production crew members were female . Across its websites , Kink.com formed a values statement and set of guidelines for directors and performers , taking preventative measures against victimization . The site production staff developed a practice of interviewing performers both before and after the film sessions . Models appearing on Fucking Machines film shoots are instructed to be authentic and experience pleasure from the machines without acting .

In 2007 , Fucking Machines relocated with the other Kink.com sites to the San Francisco Armory . Film shoots take place in the basement of the Armory . Fucking Machines was featured at the 2007 AVN Adult Entertainment Expo in Las Vegas , Nevada , with a marketing tagline , " Sex at 350 rpm " . They published a book that demonstrated inventions including " The Drilldo " and " The Double Crane " . A device called the " Cunnilingus Machine " , which incorporated rubber tongues on a moving chain apparatus , was featured in 2007 as part of the Adult Treasure Expo in Japan at the Makuhari Messe convention center . The Arse Elektronika sex and technology seminar , held in October 2007 in San Francisco , California , featured a robot from Fucking Machines called "

Fuckzilla " in a live performance with one of the expo attendees . Kink.com signed a deal in 2007 with Pulse Distribution to sell material from Fucking Machines and its other sites to consumers in a DVD format . The first DVD distributed by the site in 2008 was titled Fucking Machines Volume 1 and featured 211 minutes of material with performers Aliana Love , Michah Moore , Lexi Love , and Sasha Grey .

By 2009 the website included 50 devices in its films . A 2009 article in SF Weekly was critical of the California state government for directing tax revenue towards classes on film production which were attended by Fucking Machines video editors . This article , in turn , was criticized by TheSword.com and characterized as " prudishness " by SFist and the San Francisco Bay Guardian .

The website asserts to its visitors that all performers engaged in sexual activities depicted in the videos appear of their own volition and feel bliss and gratification from the experience . The majority of new entrants to the adult film industry enjoyed their work with Fucking Machines because they discovered it was more socially acceptable to perform with a sexual device , rather than a human partner . Public relations manager for Kink.com Thomas Roche observed in a 2009 interview that Fucking Machines did not have a focus on BDSM material . In September 2010 the site had a live filming with an audience of 40 spectators , followed by the introduction in November 2010 of an interactive format in which viewers could watch shoots and recommend devices for the participants . By 2012 the site had 500 hours of archival footage with adult film performers , including Alexis Texas , Flower Tucci , and Sasha Grey .

= = = Trademark appeal = = =

Fucking Machines filed a request in July 2005 to the United States Patent and Trademark Office (USPTO) to secure its intellectual property rights for the mark " fuckingmachines " , having met the first standard that the word was not in use by any other entity . The site became involved in a trademark dispute when the USPTO refused to grant a trademark for the name of the site , asserting that it was obscene . The case for Fucking Machines ' use of the mark was handled by free speech attorney Marc Randazza .

The decision of the U.S. government was determined by lawyer Michael Engel , who ruled : " Registration is refused because the proposed mark consists of or comprises immoral or scandalous matter . The term ' fucking ' is an offensive and vulgar reference to the act of sex A mark that is deemed scandalous ... is not registrable . " The USPTO based its rejection on a 1905 statute . It had previously refused the applications of 39 marks for using the word " fuck " and five marks for using the word " fucking " . Requests to trademark terms including " shit " had been turned down by the USPTO 50 times , and a mark using " cunt " was rejected . Trademarks including the word " ass " had been accepted 135 times , and the word " bitch " was approved in several trademarks as well .

In response to the USPTO decision in the case , Randazza stated , " The trademark office has gone off the deep end with 2 (a) rejections . " Section 2 (a) , 15 USC § 1052 (a) disallows requests for marks that have " immoral , deceptive , or scandalous matter " .

Cybernet Entertainment , LLC , filed an " amendment and response to office action " of the USPTO decision in August 2006 . Randazza introduced his brief with : " The Applicant respectfully challenges this characterization of the word ' fucking ' and its allegedly ' offensive and vulgar ' root : ' fuck ' . " Orlando Weekly commented on Randazza 's brief in the case : " Randazza ... is frequently involved in free @-@ speech cases ? is fighting the federal government for your right to trademark any dirty word you please . And his filing in the case is one of the most entertaining legal documents you 're likely to come across . " Randazza 's argument in the case came to be known as The Fuck Brief .

Randazza argued :

[T] his much maligned four @-@ letter word has no intrinsic meaning . Fuck [can] play a role as a figurative term , for example , " to fuck " can also mean " to deceive . " It is a word of force that can assist us in our expressions of joy when used as an infix , as in " abso @-@ fucking @-@ lutely " . " Fuck " helps us express rage when we scream " fuck you " at a football referee , or at a motorist who has just cut us off in traffic . " Fuck " can help us express pain , as it is quite frequently the first

thing out of most men 's mouths when they strike their thumb (accidentally) with a hammer . " Fuck " is a vehicle for our disappointment , when we see that our report card is not as good as we had hoped , or when our significant other is late for dinner , or leaves us altogether . " Fuck " is an old friend , who can always make us laugh .

Randazza explained to Orlando Weekly that he used the word " fuck " routinely throughout his brief as part of his argument that the term is used in a variety of ways . He cited related terms , including " fuck @-@ me boots " , and frequent use of the word " fuck " in films including Wedding Crashers , Casino , and Jay and Silent Bob Strike Back .

The reply by Engel for the USPTO acknowledged the routine use of the word , and simultaneously asserted its scandalous nature : " Although the word is frequently used , it still is considered shocking in most formal or polite situations . For example , the word is bleeped out on basic cable , and broadcasters can be fined by the FCC for letting the word go out on the airwaves . " He argued that the word was restricted in the workplace and by government regulations .

Randazza filed an appeal on June 5 , 2007 , and the matter was scheduled for a hearing before the Trademark Trial and Appeal Board . Acworth told Orlando Weekly he considered ceasing appeals when the mark had initially been rejected by the USPTO . He said he was not intending to be the adult industry 's representative for First Amendment rights . Acworth stated to Orlando Weekly , " Marc talked me into it . I 'm not normally this sort of person . Marc thought he had a pretty good shot at it . I 'm really going on his advice I have no real agenda with it . "

Adult entertainment attorney Robert Apgood stated he agreed with the actions of Acworth and Randazza . Apgood pointed out he had observed a significant increase in applications to the USPTO that were rejected because their potential trademarks were deemed " scandalous " by the government . He stated , " It 's really quite unfortunate that the executive branch is now reaching deep into the machinations of government to further its ' legislation of morality ' agenda . It is truly encouraging to see the likes of Acworth and Randazza take up this sorely needed fight . " The appeal was denied in April 2008 and the case was terminated . The application status was last listed as " abandoned " for failure to respond by the appealing party .

= = Analysis = =

Advice columnist Dan Savage recommended the site in 2004 for readers interested in learning more about sex @-@ machines . In the 2005 book edited by Carly Milne Naked Ambition , writer Regina Lynn commented on the site 's emphasis on communication . Author Timothy Archibald consulted the operators behind Fucking Machines for research on his book Sex Machines : Photographs and Interviews .

Annalee Newitz of AlterNet visited the set of Fucking Machines in 2006 and classed the production as part of the phenomenon of Porn 2 @.@ 0 . Author Violet Blue wrote in her 2006 book The Adventurous Couple 's Guide to Sex Toys , " Fucking Machines put machine sex on the map and into the popular consciousness , paving the way for a few individual companies to mass produce somewhat affordable sex @-@ machines that couples and individuals can purchase and use at home . "

In her 2007 book Naked on the Internet , author Audacia Ray wrote of the fucking machines : " In the fusion of female sexuality and technology , the curious and enthralling thing about these toys is the way in which they cast sexuality and technology together in a near miasma of technophobia and technofetishism . " Jon Mooallem of The New York Times Magazine described the website as " dedicated entirely to women having sex with large and distressingly elaborate machines . " In an article for Wired News , Regina Lynn noted that the presence of Fucking Machines at the 2007 AVN Adult Entertainment Expo was a move to the mainstream for the website : " The website has been around for years , in that grey area of ' indie internet kink ' the Industry doesn 't quite understand . Yet this year it is smack dab in the middle of the mainstream porn . "

Bonnie Ruberg of The Village Voice wrote in a 2008 article that Fucking Machines replaces the insecurity men feel about vibrators and transform it into a turn @-@ on . The 2008 edition of The Oxford Encyclopedia of Women in World History described the aesthetic of the devices on the site

as harrowing . In his 2009 book *From Aches to Ecstasy* , author Arnold P. Abbott commented of the devices used by the site : " Fucking Machines are mechanical marvels which had to be invented by the Marquis De Sade himself . " He observed that some of the machines , " would seem to be replicas to those used during the Inquisition to extract false confessions " .

In a 2012 article for *The New York Observer* , journalist Jessica Roy characterized Fucking Machines ' examples of orgasms as a form of transhumanism . In the book *Screening the Dark Side of Love : From Euro @-@ Horror to American Cinema* (2012) , Sarah Schaschek devoted a chapter to the phenomenon , titled " Fucking Machines : High @-@ Tech Bodies in Pornography " . Schaschek concluded , " While antipornography feminists usually criticize that female performers are visually and practically degraded by men in heterosexual pornography , it is hard to uphold such an impression in the FuckingMachines videos . Given that all pornography eroticizes difference , and given that sexual fantasies usually require clearly drawn roles of dominance and submission , the women of FuckingMachines seem to resist at least a few of these categories Strictly speaking , the women in these videos are both the controllers and the controlled . "