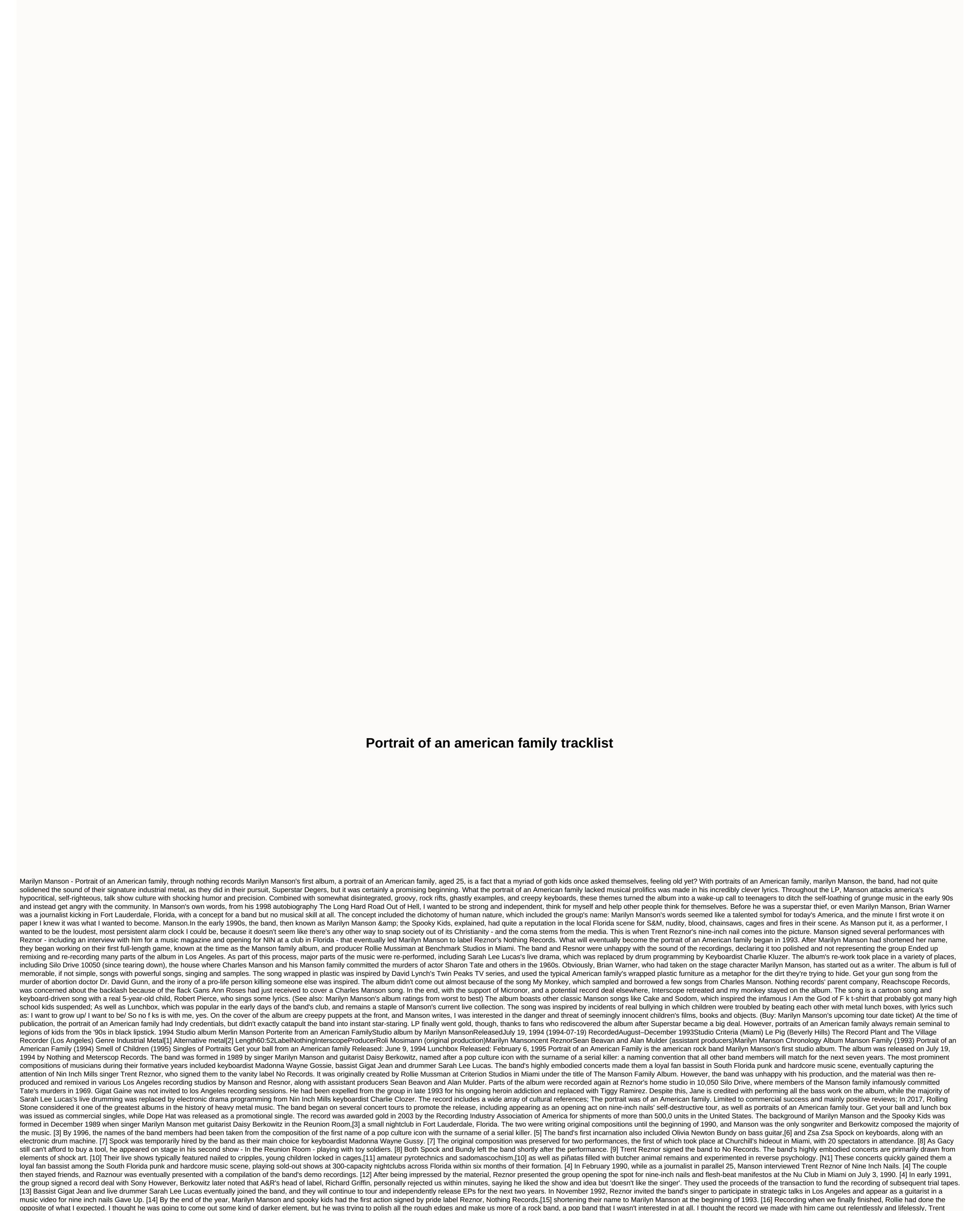
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with producer Rollie Mussman. [18] The album included re-recorded versions of songs originally demoted by the band during their formative years. [11] According to Loudwire, Mosimann's original production aims for sleazy, groove-laden sound. [18] The meetings ended a few months later in the fall. At
this point, Mussiman created a radio editing of Snake and Cissy's Eyes, indicating that the song was intended to be released as the original single. [20] However, the band was unhappy with Mussiman's production, claiming that he was unsymed by their live performances, while Manson claimed the songs
looked too polished and said, I thought, This is really, so I played it for Trent, and he thought it was nonsense. Prior to re-working the album in Los Angeles, the band played shows in Florida called Miss Scabtree, consisting of members Marilyn Manson, Ambog-a-Laird, Jill and Itchy. In 1993, Manson
produced various publications by both recent groups. The band then traveled to the record factory in Los Angeles to remix the Manson explained: We spent seven weeks doing, repairing, sometimes starting from scratch. It was our
group's first experience in a real studio in a project this big, we didnt know what to expect. Was Days, with a team - Trent, Alan Mulder, Sean Beavan, and I - bring out the sound. Berkowitz was initially rejuctant to re-record the album, saving, I felt it was unnecessary to do so, and I was worried it would
make us look like a nailed-up Nin Inch/Spin-off resnor. But the end result is a very high-quality piece of work. [23] Berkowitz re-recorded some of his guitar work in Los Angeles, and the vast majority of Sarah Lee Lucas's live drumming was replaced by drum programming created by Keyboardist Nine Inch
Niles Charlie Kluzer. [18] Gaget Guin was not invited to these meetings. He had been expelled from the group a few days before Christmas 1993 for heroin addiction. Berkowitz made it clear that this was the second or third time [he would have been fired], for being addicted and not showing up. And the
game is really horrible live. Georidi White of Ambog-a-Laird, renamed Twegi Ramirez, replaced her. However, Gaine is credited with performing all bass work on the album,[11] with Ramirez crediting basic tendencies. [24] Gain later died of a heroin overdose in 2008. [25] Following this period of re-
recording, the Manson family's album was rewritten to portraits of an American family. [18] Mosimann was listed in line notes as an engineer, with no mention of his original production role. [24] Parts of the album were recorded and mixed in 10050 Cielo Drive: the address of the house where members of
the Manson family committed the Tate murders in 1969. [26] Reznor rented the property in 1992 and built a recording studio inside the residence, which he called 'pigs'—a reference to that word that was written with Sharon Tate's blood on the front door of the house on the night of the massacre. [27] [28]
The studio is credited as 'Le Pig' in album liner notes. [24] Reznor denied renting the property in an attempt to have a disloyality of the massacre associated with his music, chasing Manson for doing so, saying, I wasn't trying to create some phony spooky things. Any shock value to what I was doing was
about trying to sneak subversive things into a wide audience. With [Manson] ... he knew exactly what he was doing and what exactly would be shocking . These were very conscious decisions on his behalf. That's not what I was doing. [29] The house was demolished in late 1994,[30] with Reznor
transferring the pig's main door to New Orleans, where it was installed as the entrance to its next recording studio, No Studio. [31] Composing and Sodomy, Dogma and The Machine of Misery - contains excerpts from the films John Waters Pink Flamingos (1972) and
Desperate Life (1977). The record includes a wide array of cultural references, [24] beginning with the first song: The Re-Read Poem in Perlod (Family Journey) is an adaptation of a poem. From Charlie's novel and the Chocolate Factory in 1964, which later appeared during the scene of a tunnel boat ride
from Willy Wonka & Entropy the Chocolate Factory. [32] In his autobiography, The Long Way Out of Hell, Manson explained that the lyrics to the second song on the album, Cake and Sodomy, were inspired by a trip to New York City in 1990. He said he wrote the lyrics in a hotel room after spending several
hours watching public access cable TV and watching Pat Robertson preach about the evils of society and then asking people to contact him with his credit card number. In the adjacent canal, a man is greasing his with Vaseline and asking people to call and give him his credit card number. [34] The song's
introduction includes numerous examples, including Marlon Brando in the 1972 film The Last Tango in Paris, which says, Go ahead and smile, you're the one! and minke's character stolen from John Waters's 1977 film Desperate Life repeatedly shouts White garbage! [24] The lunch box was inspired by a
law introduced by the Florida Legislature in 1972 that made it illegal to carry a metal lunch box on school grounds. [35] Tells the story of a bullying child who uses the lunch box as a defensive weapon and declares that one day he will be a big rock 'n' roll star. [36] The song is an element of Arthur Brown's
crazy world of 1968 single Fire. [24] The member's wheel uses various excerpts of the child-catcher dialogue from the 1968 film Chiti Chiti Bang Bang, while the cyclops contain a distorted example of the preacher from Polterzhist 2: The Other Side (1986). [24] [37] Dopp's hat includes various examples of
dialogue spoken by Charles Nelson Reilly, the actor who portrayed Horatio J. Hoodoo in the TV series Sid and Marty Cruft Lidsville (1971-73). [24] The lyrics to Take Your Gun were inspired by the murder of Dr. David Gunn, who was killed by a self-proclaimed pro-life activist. Manson later described his
murder as the ultimate hypocrisy I witnessed growing up: that these people had killed someone called pro-life. [38] The song also has audio of the televised suicide of Pennsylvania Treasurer R. Budd Dwyer. [2] [39] [40] We used a computer because we had a lot of samples and sequences. While we're
working on that song Charles Manson's sample of 'My Monkey' began to appear in the mix. Suddenly I could hear why kids do what they do? Why does a child come up and kill his mother and father and murder his two little sisters and then slit his throat? and we couldnt figure out what was going on . The
chorus 'wrapped in plastic' is, 'Come to our house / Don't you stay?' and we're at Sharon Tate's house just as Sean Beavon and I were scared and said: 'We're done for the night. We came back the next day and it was good. Charles Manson's examples weren't even. Other bar. There is no real logical or
technological explanation for why they appeared. It was a really supernatural moment that terrified me. —Marilyn Manson discussed the activities of the maurai during plastic-wrapped mixing. [41] The title wrapped in plastic is a reference to David Lynch's TV series Twin Peaks, specifically a scene in the
experimental episode where Laura Palmer's body is discovered in plastic sheets. [18] Dogma includes an example of a dialogue from John Waters's 1972 film Pink Flamingos. Although clips of desperate life are credited in cakes and sodomy and misery machines on line notes, this is not a clip; Waters is
additionally thanked on the album's credits. [24] Sweet Tooth is the only song on the record for which former bassist Gigat Gain wrote both guitar and bass. [24] A line of conversation speaking at the beginning of Snake's Eye and Sissies - killing whether to perform duty, profit or fun - is a guote taken from
an interview with serial killer Richard Ramirez. [42] My Monkey includes numerous examples of interviews by Charles Manson; [43] Some of its verses are derived from mechanical man, a song from the album Lies: The Cult of Love and Terror in 1970. [44] Its lyrics are simply credited to Manson. [24] The
song also includes a song by Robert Pierce, who was six years old at the time of recording. [45] He was the son of Merbler guitarist Richard Pierce, and was introduced to Marilyn Manson when both groups shared a rehearsal space in Florida. [46] Misery Machine is the album's 13th and final song, and
includes an example of the beeping horn by poly-motts. [24] The title refers directly to the mystery car of Scooby-Doo's animated TV series, [18] While a phrase contained in the song, we want to ride to Abbey from Thelema, a reference to Alistair Crowley's spiritual philosophy of Thelema: doing what you
wilt should be the whole law. Love is the law, love is under desire. [47] The untitled hidden song begins a few seconds after the car misery, and consists of stolen in desperate life shouting go home to your mother! Will he never watch you!? Tell him this isn't a communist kindergarten! Tell your mother I
hate her! Tell your mother I hate you! after this, a phone calls for a few minutes, followed by a car message answering Irat from the band's singer discussed her thoughts on the portrait of an American family in retro view with Empiren magazine, circa May/June
1995: Well, the whole point of the album was that I wanted to say a lot of what I said in interviews. But now I feel like I was too vague, or maybe the songs weren't good enough, or whatever. But I wanted to take care of the dorothy of the conversation, it shows america.
Ethics is worn as a badge to make you look good and how it's much easier to talk about your beliefs than living up to them. I was very wrapped up in the notion that as kids are growing up, a lot of the things we do with providing deeper meanings of our parents would like us to see, like Will Wonka and the
Brothers Grimm. So what I was trying to point out was that when our parents hide the truth from us, it's more damaging to expose us to think I can say better on the next album. [48] The cover and packaging of the family of
four depicted on the cover of the album was created by Manson using papier-mâché and human hair. [11] In a long hard way out of hell, the singer said that a painting by John Wayne Jesse was originally supposed to feature as a cover; the same painting later appeared on the cover of the acid-butt album
in 1994 when the pops kite appeared. [49] It was also supposed to appear as part of the album's internal artwork, a picture of itself as a child sitting naked on a living room bench. [15] Although the photo was taken by her mother without vulgar intent and no genitalia was shown, Time Warner's parent
company called for its removal because it could constitute child pornography. [N2] Manson explained the background of the image: When I was six, that's when Brett Reynolds posed for the polygral. My mom thought it was funny to make me make that gesture and get caught on the couch, only Ily was
sick to have a sick mind was innocent. [11] Another piece of domestic photography included an image of a Blyth doll surrounded by polaroid images of a woman's body, allegedly forged by Manson and several of her friends. [49] Publishing and upgrading when the record was presented to the parent
company Of Nothing Betweenscope in January 1994, executives at the label refused to release it unless all resources were removed to Charles Manson. This included renaming the band, and deleting my monkey song. [N3] Singer explained: I think the Axl Rose/Charles Manson thing terrified them. the
heat came from our bond name. Apparently they didn't look at it very carefully and have had this knee-jerk reaction to what we're about, he said. [11] Guns N' Roses had faced widespread criticism for its inclusion in a look at her game, The Girl - a cover of a Charles Manson song - as a hidden song on
her 1993 album Spaghetti Incident. [50] During this time, the group's management tried to export it through other labels and distributors. [11] They met Guy Oziri and Freddie De Mann of Maverick Records, Madonna's pride label, who initially feared that their poems or image would include antisemitism
although they found it was not. After that, Before the deal was finalized, The Group offered a ignoscope deal, which was released in the U.S. on July 19, 1994. The Honolulu Star-Bulletin reported that members of the British Parliament tried to ban the album in the UK, which I called outrage against
society. [53] The portrait of an American family before the release of their ball was the original single on June 9. [54] The music video was directed by Rod Chung. [55] Twiggy Ramirez and Marilyn Manson performing at the Slammie Awards show in Fort Lauderdale, Florida, on July 3, 1994. Marilyn
Manson performed as one of the opening acts on nine-inch nailed self-destruction tour during 1994. [29] They began their first national headlining tour in December, [56] with monster and Arab voodoo machines in radar support. [57] The tour will be problematic, however. The band's singer was arrested
after the first tour date, in Jacksonville, for allegedly violating florida's adult entertainment code by simulating sex on stage while wearing a strap-on on stage. [26] He narrowly avoided arrest four nights later - on New Year's Eve in Fort Lauderdale - after nine-inch nail guitarist Robin Fink jumped on stage
wearing g strings and attempted to play an unspecified practical joke on the singer featuring powdered sugar. Manson reacted by ripping Jay's string and placing Fink's penis in his mouth. He's hiding from the local police in a behind-the-scenes bathroom [N5], this will also be drummer Sarah Lee Lucas'
final tour with the band. Tensions developed as the tour progressed between him and Manson, and during the second to final play, Manson used Lucas' drum kit in lighter liquid and set it on fire. [59] He immediately replaced Kenneth Wilson, who joined the band as Ginger Fish. [6] The EP lunch box was
released on February 6, 1995, containing several remixes of the song made by Charlie Kulzer, as well as a cover from below at Gary Naman Park. [61] Richard Kern directed the music video for the song. [55] Marilyn Manson went on tour again in the spring of 1995 and opened alongside Korn for Danzig.
[62] Dope Hat was issued as a promotional single in the summer of 1995. [64] The music video was directed by Tom Stern and was based on the scene of Will Winka's tunnel boat ride. [66] The band entered Reznor's Nothing Studios in New Orleans to record b-sides to release the song as a commercial
single. However, the release was cancelled, as the material recorded during these sessions was compiled into an EP independent of cover versions, remixes and interlodes titled Smell of Children. [64] Portrait of an American Family was re-released in 2009 as a limited edition green-colored vinyl LP box
set, which also contained a T-shirt emblazoned with the album cover. [67] Critical acceptance and professional heritage ScoresSourceRatingAllMusic[68] Rolling Stone[69] The album received most positive reviews. Stephen Thomas Erlewine of AllMusic said that beneath all the camp shocks, there were
signs of [Manson] eye-unerring for real anger and musical talent, especially in a trio of 'cakes and sodomy', 'lunch boxes', and 'drug caps'. Rolling Stone was negative, saying that the album is not the heavily rendered cultural critique of America [Manson] that you'd like to think about. Most of this record
goes off like a low-budget horror movie. [69] The publication later revised its view of the record, including it at number 68 on its 2017 list of the 100 greatest metal albums of all time. [71] Guitar Weld ranked the album 13th on the list of 50 iconic albums that defined 1994, although they also included
Cyclops at number 47 on the list of the 100 worst guitar solos. [73] Manson himself has been fired from the album, ranking it in the last place of the band's entire discography on a list compiled for Kerang in 2018!. [74] On the contrary, Christie Levy of the Houston Press dubbed it the band's best
professional album, writing, The album's impact on music at the time of release cannot really be underestimated, nor can it be accurately described in a brief tiration. Love it or not, Marilyn Manson and the spooky kids had given rock a dark shot in the arm that was needed at the time when their music was
completely jammed into the emotional balands and self-indulgentness of alt-rock kings like Pearl Jam. The music needed a dark balance and style and Manson brought darkness like a few were doing at the time when suddenly metal was barely breathing. In a feature written for the 20th anniversary of the
record, Estriogum's Tom Breehan adriugum adried the band's production and songwriting quality, but said the portrait of an American family was heavily aged, critical of Manson's songs and the amount of samples used throughout. However, he went on to argue: What still resonates about Manson is not
really his music, though the mechanical animals of 1998 still stand as a very incredible album. Manson was a culture-war agitator for our side: someone willing to jug and from the power structures where he seemed to keep teenagers in place. Everything he did was a violent and over-blown rejection of the
vast forces of oppression and control, and his tactics made him a target, both aloof from mass culture and from the alt-right of superior snark culture. The only thing with the design was he put himself out there to carry out those attacks and on some level, he's a saint for it. Simply with the creature, and by
moving the baseline, he made life easier for hundreds of thousands of teenagers. That, rather than 'cake and sodomy', is his legacy. [32] Commercial performance portraits of an American family failed to chart after publication. Manson Complained: Well, there's always a real chip on our shoulder that the
album never really got the pressure out of the record label that we thought it deserved. It was all about us patrolling our asses we netted solidly for two years, opening up for nine-inch nails for a year and then doing our own club tours. It was all just about stamina. [76] Finally, in the top chart of billboard
Heatseekers, it ranked 35th in the number 25 of March 1995. [77] This record was certified by the Recording Industry Association of America in May 2003 for a shipment of more than 500,000 units of gold. [78] As of 2015, more than 645,0 copies had been sold in the United States. [79] Despite never
entering the top 100 albums in the UK album chart, in 2013, the record was certified silver by the British phonography industry, representing sales of more than 60,000 copies there. [82] Track listing All lyrics written by Marilyn Manson, except track 1 by Manson and Roald Dahl, [24] and track 12 by Marilyn
Manson and Charles Manson (uncredited), [7] Portrait of an American Family – Original editionNo, TitleMusicLength 1, Prelude (The Family Trip)MansonMadonna Wayne Gacv1:202, Berkowitz Cake and Sodomv3:463, LunchboxBerkowitzGidget Gein4:324, Organ GrinderGeinBerkowitz4:225,
CyclopsBerkowitzGeinGacy3:326. Dope HatMansonBerkowitzGacy4:187. Take your gun, 3:188. Wrapped in plasticBerkowitz3:2210. Sweet ToothGacyGein5:0311. Snake Eyes and SissiesGacyBerkowitzGein4:0712. Manberkowitz Monkey4:2913. The misery car (the misery car
ends at 5:09, excerpts of desperate life are broadcast until 5:28 p.m. the phone alarm is heard for 7.10pm, until a response car message from an irate mother is heard at 12.38pm.) GeinBerkowitzGacy13:08Total length:60:52 Portrait of an American Family – 1997 Argentinian release[83]
No. Title Writer(s) Length 14. Down at Numan Parky 5:0015. Brown Bag (Remix of Lunchbox by Charlie Clouser) Manson Berkowitz Gein 6:19 Sample credits [24][37] Prelude (The Family Trip) contains an adaption of The Rowing Song by Roald Dahl. The lunch box contains a vocal speciman of Arthur Brown's
Crazy World Effect Fire. My monkey contains an adaptation of Charles Manson's Mechanical Man. The Misery Machine contains an interference of beeping horns by Playmates. This record additionally features excerpts from the conversation of the last tango in Paris. Desperate Life. Chitty Chitty Bang
Bang, Poltergeist II: The Other Side, Lidsville, Twin Peaks and Pink Flamingo. Personnel credits adapted from AllMusic, [84] and line notes of portraits of an American family. [24] Marilyn Manson - Singing, Brass, Loops, Production, Lyrical Adaptations, Musical Composition, Artwork, Logo (Credits as
عضو هموند، ترمین، ساکسیفون، جلوه های ،calliope ،گیتار، ترکیب موسیْقی (اعتبار به عنوان گیتار سایکواُلُوسّتیک) گیجت جین - باس و ترکیب موسیقی مدونا وین گاسی - صفحه کلید wah-wah سرب، ریتم، آکوستیک و wah-wah سرب، ریتم، توسیقی مدونا وین گاسی - صفحه کلید wah-wah باس و ترکیب موسیقی مدونا وین گاسی - صفحه کلید
برنج، نوزادان، موزت تحریف شده، حلقه هاً، ماریا، بخش برنج پای گلدان رقت انگیز) ساراً لی لوکاس - طَبل و جَلوه های صوتی (اعتبار به عنوان عضو هموند، در نتیجه، ساکسیفون
طبل (آهنگ 8) ، طبل آفریقایی ، برنامه نویسی طبل ، ویرایش صوتی دیجیتال داناوان -- خالکوبی مارک فریگار د -- مخلوط بری گلدبرگ -- دستیار مهندس مارک گروبر -- دستیار مهندس مارک گروبر -- دستیار مهندس ارک گروبر -- دستیار مهندس ارک گروبر الاری -- مدیر تور (برای گرو
assistant producer, mixing Chris Meyer – live sound Hope Nicholls – saxophone (track 7), background vocals (track 9) Robin Perine – photography Robert Pierce (aged 6) – vocals (tracks 3 and 12) Brian Pollack – assistant engineer مهندسي و توليد اصلي آلن مولدر – مهندسي -- Mosimann مهندس -- مهندسي و توليد اصلي آلن مولدر – مهندسي و توليد اصلي آلن مولدر – مهندسي المعادم -- معندسي و توليد اصلي آلن مولدر – مهندسي -- معندسي و توليد اصلي آلن مولدر – مهندسي و توليد اصلي آلن مولدر – مهندسي و توليد اصلي آلن مولدر – مهندسي -- معندسي و توليد اصلي آلن مولدر – مهندسي -- معندسي و توليد اصلي آلن مولدر – مهندسي -- معندسي و توليد اصلي آلن مولدر – مهندسي -- مهندسي و توليد اصلي آلن مولدر – مهندسي -- معندسي -- معندسي -- معندسي و توليد اصلي آلن مولدر – مهندسي -- معندسي -- معندسي
Twiggy Ramirez – live bass for the Portrait of an American Family Tour (credited as base tendencies) Trent Reznor – bionic quitar (track 3), brass (track 12), digital audio editing, production, executive producer, mixing Melissa Romero (aged 19) – 'violation' on Wrapped in Plastic Brian
Scheuble – assistant engineer Albert Sgambati – tattoos Gary Talpas – packaging John Toyar – management (for TCO Group) Chris Vrenna (credited as skull on track 10), programming, assistant engineer Jeff Weiss – album cover image and additional
photography Wade Wright - mood lighting Sioux Z. - publicity (for Formula) Charts Chart (1995) Peakposition US Heatseekers Albums (Billboard)[85] 35 Certification Certified units/sales United Kingdom (BPI)[82] Silver 60,000^ United States (RIAA)[78] Gold 645,000[79] ^shipments
figures based on certification alone References Notes ^ In an attempt to reiterate the lesson of Willy Wonka in my own style during shows, I hung a donkey piñata over the crowd and put a stick on the edge of the stage. بعدش هشدار میدم خواهش میکنم اون باز رو نشکن ازت درخواست میکنم که این کار رو
l wanted to use a photo in the booklet of me naked on a couch when l [است. [1 disemboweled از هم جدا، مجبور همه را به رنج می برند نتیجه، که می تواند دوش مغز گاو، کبد مرغ و روده خوک از [ا خر piñata نکنی. روانشناسی انسان همان چیزی است که در آن است، بچه ها در جمعیت همواره گرفتن چوب و سر و صدا
was a kid. وقتى يه چيزى رو په مردم نگه ميداري، معمولاً چي See where it is inside them at first. And that's what happened because Witherscop's lawyers said, First of all, that image is child pornography, and not only will no store carry the album, but we're subject to legal retribution from it. They said if the
judge were to look at it, the law states that child pornography is considered if a photo of a minor sexual thriller is aroused. I said, That's exactly my point. This is a photo taken by my mother and very innocent and very normal. But if you see it sexually, then why am I guilty? youre the one with the hard time
. Why aren't you punished? That's still the point I want to make, he said. [49] ^ [After The Spaghetti Incident? was released, Axl Rose] started getting all that heat from Sharon Tate's sister and everyone. When our album ended after that, we had the song 'My Monkey' on it but we had this six-year-old
Robert Pierce singing the lyrics of Charles Manson. It was its great irony: here's a kid singing a song that rhymes kindergarten innocence for him, but for everyone else it's a terrible thing. After we delivered the album, I got this call from Trent and John Malm, who is Trent's manager and doesn't perform
any records. And they were like 'Are you willing to put your album without 'My Monkey' on it? I asked why? and they said, Well, There's a problem with that Axel Rose put himself in. He had to donate the proceeds of the song to the victims' families and said, Well, I don't have a problem with that. Just
explain to me what's going to happen (the whole song wasn't Charles Manson. I said no, so they told us they wouldn't throw out the album at all. [45] ^ While everything was in the air, Trent backed us up and stood behind us. He told us not to worry because he had the option to put up a record with any
other label as part of his contract with Interscope, even if it technically belonged to nothing. So we had Guy Otari down from Mayerick Records to see us and he brought in Madonna manager Freddie De Mane. The funniest thing about those kids was the first thing they told me after the show was. Are you
guys Jewish? And our keyboardist said, Yes, I'm Jewish, but I'm not religious. I don't practice. And they said yes, okay, that's fine. We had this whole transplant, then they went back to New York and our manager called two days later. They asked: We really have a problem with
manson image, tattoos, connection to cult and demonism. But there's something we need to know: Has Manson tattooed any Sostica on him? And it's like, No, what are you? About?' they said, 'Well, we just wanted to check because if there's any kind of antisemitic message then that's not what we want
to engage in. Everything I was doing was so about sticking to the subsexion that I couldn't figure out how to misassess what I was doing like this. that was weird. After my tattoos were checked, they actually offered us a deal, they must have lit a fire under the ass of The Inerscope because suddenly
TheInerscope came back and told us they were willing to turn off the record and even pay for it, we agreed because we always wanted Ingrescop from the beginning. I believed in that label, im still doing this. They had a deal with Time Warner, who were the ones who were causing the problems. [51] ^
But what happened was while we were performing, Robin [Finck], the guitarist in Nine Inch Nails, ran out on stage in a g-string with some kind of powdered confectionery item he planned to dump on me for whatever reason. In the midst of this sabotage effort, I took him and tore his g strings off and
limped, put his salty penis in my mouth and, um, put teeth on it for a moment, but not long enough to really form a. ... I wasn't too strict to relieve me of any accusations that would be a lyring homosexual act, then, he was kind of embarrassed and I had to get away with the cops when the show was over,
they came backstage and looked for me, and I hid in the bathroom where he was easily hiding some drugs, fortunately they never issued a warrant for my arrest or me for that incident. Special prosecuted. [58] ^ Everyone knew that someone was going to be fired except someone because just a week
earlier, while he paid his talk or something, we auditioned a guiet, older Las Vegas drummer named Kenneth Wilson and asked him to join the group as Ginger Fish. He actually boarded the tour bus one night with us and we told Freddy that he was just a friend of our tour manager. he bought it. We
didn't want to be cruel to Freddy because we loved him as a person we just felt obliged to make his last show with the band one memorable. ... We sacrificed someone by on fire with bass drums, but all the drum kits burst into flames followed by Freddie. As someone ran from behind the scenes to find the
fire extinguisher, we started banging everything. [60] References ^ Marilyn Manson Biography. Rolling Stone. Archived from the original on August 12, 2017. ^ a b Schafer, Joseph (April 8, 2015). The 10 Best Marilyn Manson Songs. Sriogum. Archived from the original on July
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thought the same thing, so he volunteered to help us repair what was damaged. —Marilyn Manson held recording sessions for her first album, then titled The Manson Family Album, in July 1993 at Criterion Studios in Miami

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