

1 KINSELLA WEITZMAN ISER KUMP HOLLEY LLP
MICHAEL J. KUMP (SBN 100983)
2 mkump@kwikhlaw.com
SHAWN HOLLEY (SBN 136811)
3 sholley@kwikhlaw.com
KATHERINE T. KLEINDIENST (SBN 274423)
4 kkleindienst@kwikhlaw.com
808 Wilshire Boulevard, 3rd Floor
5 Santa Monica, California 90401
Telephone: 310.566.9800
6 Facsimile: 310.566.9850

7 Attorneys for Defendant
EVAN RACHEL WOOD

8
9 **SUPERIOR COURT OF THE STATE OF CALIFORNIA**
10 **COUNTY OF LOS ANGELES, CENTRAL DISTRICT**

11 BRIAN WARNER, p/k/a MARILYN
12 MANSON,
13 Plaintiff,
14 vs.
15 EVAN RACHEL WOOD; ASHLEY GORE,
a/k/a ILLMA GORE,
16 Defendants.

Case No. 22STCV07568
Assigned to Hon. Teresa A. Beaudet, Dept. 50

DECLARATION OF EVAN RACHEL WOOD IN SUPPORT OF SPECIAL MOTION TO STRIKE PORTIONS OF PLAINTIFF'S COMPLAINT PURSUANT TO CODE OF CIVIL PROCEDURE § 425.16 AND FOR ATTORNEYS' FEES

[Notice of Motion and Motion, Declaration of Michael J. Kump, Request for Judicial Notice, Notice of Lodging, and Proposed Order filed concurrently herewith]

Date: December 13, 2022
Time: 2:00 p.m.
Dept.: 50

Reservation ID: 324970224500

Action Filed: March 2, 2022
Trial Date: None Set

KINSELLA WEITZMAN ISER KUMP HOLLEY LLP
808 WILSHIRE BOULEVARD, 3RD FLOOR
SANTA MONICA, CALIFORNIA 90401
TEL 310.566.9800 • FAX 310.566.9850

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KINSELLA WEITZMAN ISER KUMP HOLLEY LLP
808 WILSHIRE BOULEVARD, 3RD FLOOR
SANTA MONICA, CALIFORNIA 90401
TEL 310.566.9800 • FAX 310.566.9850

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DECLARATION OF EVAN RACHEL WOOD

I, Evan Rachel Wood, declare as follows:

1. I am a defendant in this action. I submit this declaration in support of my Special Motion to Strike Portions of Plaintiff’s Complaint Pursuant to Code of Civil Procedure § 425.16 and for Attorneys’ Fees. If called as a witness, I could and would competently testify to all the facts within my personal knowledge except where stated upon information and belief.

2. I have been working as a professional actress since I was 5 years old. When I was 14 years old, I starred in the movie *Thirteen*, a teen drama about a seventh grade student dabbling in drugs, sex, and crime after being befriended by a troubled classmate. I have appeared in many other films, including *The Wrestler*, *Whatever Works*, *The Ides of March*, and *Charlie Countryman*, and I have voiced characters in animated films such as *Strange Magic* and *Frozen II*. I have also appeared in television series such as *Westworld*, *Mildred Pierce*, and *True Blood*.

3. I met Brian Warner in 2006 at a party at Chateau Marmont when I was just 18 years old. Mr. Warner approached me and told me that he was a big fan of my work in *Thirteen*. Mr. Warner said he wanted to talk to me about a project he was working on called *Phantasmagoria* about Lewis Carroll and his subconscious. When I first met him, Mr. Warner introduced himself as “Manson,” and I instantly knew who he was. By that time, Mr. Warner had already been world-famous celebrity professionally known as “Marilyn Manson” for many years.

4. My relationship with Mr. Warner began as a friendship under the auspices of a professional collaboration on the film *Phantasmagoria*. Then, one day, when I was about to leave town to film a movie, Mr. Warner kissed me. I was still 18 years old at the time, and Mr. Warner was 37 years old.

5. Thereafter, I began a romantic relationship with Mr. Warner that continued, on and off, until 2010. During that time, I was often photographed by paparazzi, there were many articles written about my relationship with Mr. Warner, and I was asked about the relationship in media interviews.

6. At the beginning of our relationship, Mr. Warner would tell me that I had inspired him to make music and art again, that I was his soulmate, and that he loved me. However, the

1 relationship became increasingly abusive over time. During the course of our relationship,
2 Mr. Warner raped me, tortured me, tied me up, beat me, starved me, deprived me of sleep, and
3 shocked sensitive parts of my body. Mr. Warner also isolated me from friends and family, hacked
4 into and monitored my email and social media accounts, and threatened my life and the lives of
5 my friends and family.

6 7. In 2010, I found the courage to end my relationship with Mr. Warner. After I left to
7 go film *The Ides of March*, I changed my telephone number and left Mr. Warner for good. I did
8 not see him for years after that. In 2014, I ran into Mr. Warner at an event in Los Angeles. Before
9 I left the event, Mr. Warner would not me alone, and at one point he leaned over and said, “I am
10 going to fuck your kid.” Over the years that we were together, Mr. Warner made many threats
11 against me, which made me fear that he would retaliate against me if I spoke publicly about the
12 abuse or did anything else to make him angry.

13 8. Although I escaped from the relationship with Mr. Warner in 2010, coming to
14 terms with the effects of years of physical and emotional abuse, and feeling safe enough to talk
15 about it despite threats of retaliation, took much longer. I did not begin speaking about the
16 domestic violence that I experienced until November 2016. And I did not publicly name
17 Mr. Warner as my abuser until February 1, 2021.

18 9. Once I began speaking about the abuse, I connected with other activists including
19 Amanda Nguyen, the CEO and founder of Rise. In February 2018 I testified before the United
20 States Congress to promote the implementation of the 2016 Sexual Assault Survivor’s Bill of
21 Rights in all fifty states. I testified to some of the details of the abuse I suffered, but I was not yet
22 ready to publicly name Mr. Warner as my abuser.

23 10. After testifying before Congress, some women contacted me who claimed to have
24 experienced similar abuse inflicted by Mr. Warner. This was when it became clear to me that I
25 was not Mr. Warner’s only victim.

26 11. Around that time, I approached attorney Gloria Allred with evidence of Mr.
27 Warner’s abuse. However, by this time several years had passed since I left the relationship with
28 Mr. Warner, and I was told that the statute of limitations for my claims against Mr. Warner had

1 already expired. I was surprised and shocked to learn that there was no longer a remedy for the
2 crimes committed against me.

3 12. My experience led me to begin advocating to extend the statute of limitations for
4 domestic violence in California. In April 2019, I testified before the California Senate in support
5 of the Phoenix Act, which passed unanimously and extended the time victims of domestic abuse
6 have to press charges against their abuser. When I testified before the California Senate, I
7 described the type of abuse I had experienced, but I was still not ready to name Mr. Warner as my
8 abuser.

9 13. In or around late 2018 or early 2019, I told Amy Berg about The Phoenix Act and
10 the work I was doing to extend the statute of limitations and elevate the voices of survivors of
11 domestic violence. Around that time, we began filming events that ultimately became part of the
12 documentary, *Phoenix Rising*, which chronicles my experiences and my work in connection with
13 The Phoenix Act. The two-part documentary premiered at the Sundance Film Festival in January
14 2022 and debuted on HBO on March 15 and 16, 2022.

15 14. On October 21, 2020, I met with some of the other victims of Mr. Warner. The
16 meeting was filmed for the documentary *Phoenix Rising*. However, some of the people who
17 attended the meeting did not want to be filmed or did not want to appear in the documentary. We,
18 of course, respected their wishes. In my experience, being a survivor of domestic violence can
19 sometimes feel very lonely, and speaking to people who had similar experiences made me feel like
20 there are people who believe me, support me, and understand what I am going through.

21 15. On February 1, 2021, I named Mr. Warner as my abuser for the first time in a post
22 on my Instagram account. A true and correct copy of my February 1, 2021 Instagram post is
23 attached hereto as **Exhibit 1**.

24 16. I have never pressured anyone to make false accusations against Mr. Warner or to
25 be part of the *Phoenix Rising* documentary. The statements I have made about the abuse inflicted
26 by Mr. Warner are true. I have no reason to doubt the accusations made against Mr. Warner by
27 other survivors. I am familiar with Mr. Warner's 2002 statements about the *Groupie* movie on
28 Dinner for Five and the civil complaints filed against him by other victims last year. I am also

1 aware that accusations of physical and sexual abuse of minors have been made against Mr.
2 Warner. In February 2021, I posted copies of letters from Massachusetts Representative Natalie
3 Higgins and Florida Representative Anna V. Eskamani requesting an FBI investigation of Mr.
4 Warner based on multiple allegations of physical and sexual assault, including against minors.
5 True and correct copies of my February 2021 Instagram posts regarding those letters are attached
6 hereto as **Exhibit 2**.

7 17. Attached hereto as **Exhibit 3** is a true and correct copy of the webpage
8 https://www.mansonwiki.com/wiki/Video_Interview:Marilyn_Manson_Dinner_For_Five as it
9 appeared on April 22, 2022, which includes a transcript of Mr. Warner’s 2002 statements about
10 *Groupie on Dinner for Five*.

11 18. I have provided evidence to both the FBI and the Los Angeles County Sheriff’s
12 Department in connection with criminal investigations of Mr. Warner. On information and belief,
13 those investigations are ongoing.

14 19. After leaving the relationship with Mr. Warner, I reunited with Jamie Bell, who I
15 had dated prior to meeting Mr. Warner. Mr. Bell and I were never officially married, but we had a
16 son in 2013.

17 20. In or around November of 2020, I learned that Mr. Warner had been making threats
18 against people who were accusing him of crimes. One person posted an audio recording of
19 Mr. Warner to social media. In the recording, Mr. Warner (whose voice I recognized) says, among
20 other things, “I have fuckin geo fuckin maps of the people that have created all my problems... I
21 know where they live, where their fuckin kids go to school, where they work, their parents.”
22 Because of the threats Mr. Warner made when we were dating and when I ran into him 2014, the
23 threats he was making generally against “the people that have created [his] problems,” the types of
24 conduct I observed while dating Mr. Warner, and my involvement in providing evidence in
25 connection with the criminal investigations, I have feared for my safety and the safety of my son.

26 21. In late November 2020, I made the decision to reside exclusively in my home in
27 Tennessee. Thereafter, a dispute arose between myself and my ex, Mr. Bell, regarding the shared
28 custody of our son. On March 1, 2021, in connection with our custody dispute, Mr. Bell filed an *ex*

1 *parte* application in a parentage action in Los Angeles Superior Court (*Matfin-Bell v. Wood*; L.A.
2 Superior Court Case No. 21STPT00170). My lawyers and I opposed the *ex parte* application on
3 March 2, 2021, and I submitted a declaration in connection with that opposition.

4 22. In my declaration, I explained to the Court my involvement in the criminal
5 investigations of Mr. Warner (who I did not name, but referred to as the “alleged offender.”) and
6 why I feared living in close proximity to him. My declaration attached a copy of the “FBI Letter,”
7 a redacted version of which is attached to Mr. Warner’s Complaint as Attachment A. I did not
8 distribute the FBI Letter outside the scope of my custody dispute with Mr. Bell, did not provide a
9 copy to Mr. Warner, and did not leak it to the press. I did not fabricate or forge the FBI Letter.
10 When I received a copy of the FBI Letter, and when I submitted it to the Court, I believed it to be
11 authentic. I also did not knowingly make any false statements of fact in my declaration.

12 23. My intention in filing my declaration, which attached the FBI Letter, was not to
13 cause Mr. Warner emotional distress. Rather, my intention was to explain to the Court why I
14 feared living in close proximity to my abuser. I did not know that Mr. Warner would obtain copies
15 of court filings from my confidential custody dispute with Mr. Bell.

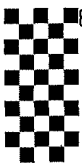
16 24. A true and correct copy of the HBO documentary *Phoenix Rising* (Parts 1 and 2)
17 will be lodged with the Court on a thumb drive as **Exhibit 4**. Part 1 of *Phoenix Rising* includes
18 excerpts of Mr. Warner’s appearance on *Dinner for Five* (see timestamp 1:01:34-1:02:37). Part 2
19 of *Phoenix Rising* includes portions of the October 21, 2020 meeting of survivors beginning at
20 timestamp 2:56.

21 I declare under penalty of perjury under the laws of the State of California that the
22 foregoing is true and correct.

23 Executed April 28, 2022, at _____, _____.

24
25
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27
28

Evan Rachel Wood



KINSELLA WEITZMAN ISER KUMP HOLLEY LLP
808 WILSHIRE BOULEVARD, 3RD FLOOR
SANTA MONICA, CALIFORNIA 90401
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19 of *Phoenix Rising* includes portions of the October 21, 2020 meeting of survivors beginning at
20 timestamp 2:56.

21 I declare under penalty of perjury, under the laws of the State of California, that the
22 foregoing is true and correct.

23 Executed April 28, 2022, at Salt Lake City, Utah

Evan Rachel Wood

Evan Rachel Wood

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26 cause Mr. Warner emotional distress. Rather, my intention was to explain to the Court why I
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808 WILSHIRE BOULEVARD, 3RD FLOOR
SANTA MONICA, CALIFORNIA 90401
TEL 310.566.9800 • FAX 310.566.9850

EXHIBIT 1

The name of my abuser is Brian Warner, also known to the world as Marilyn Manson. He started grooming me when I was a teenager and horrifically abused me for years. I was brainwashed and manipulated into submission. I am done living in fear of retaliation, slander, or blackmail. I am here to expose this dangerous man and call out the many industries that have enabled him, before he ruins any more lives. I stand with the many victims who will no longer be silent.



evanrachelwood • Follow



selmablair So proud to know you. Proud of you. You are amazing. Loved. Soulful. True. Capable. Brilliant. Healing.



56w 468 likes



singlemomconfessions Sending sooo much love your way hun I know this was easy and you are so brave for doing this. I stand with you



58w 54 likes



dionnegipson So mf brave!!!! Sending you a forcefield of love to carry you through lil mama. Love you. **bbbbbnnnnnn**



58w 73 likes



narcissist.sociopath.awareness2 This is what courage looks like.



58w 225 likes



alison_goldfrapp



58w 392 likes



ca_partnership We stand with you. Your courageous words are an affirmation to survivors everywhere.



58w 158 likes



gabbymaiden Sending you lots of love Evan



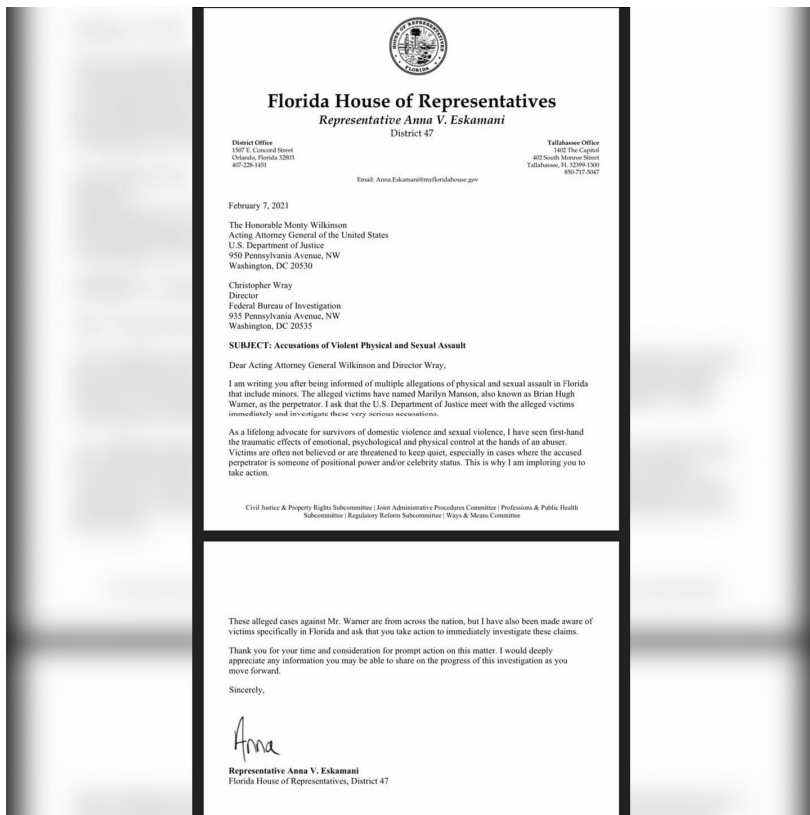
415,678 likes

FEBRUARY 1, 2021

Comments on this post have been limited.

EXHIBIT 2

Instagram



evanrachelwood • Follow

evanrachelwood Representative @annaforflorida Please read the first line of this letter.

Edited · 60w

smashleywalters 61w 38 likes

annaquin

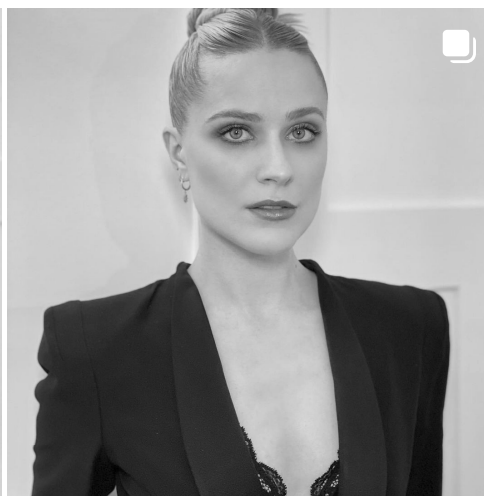
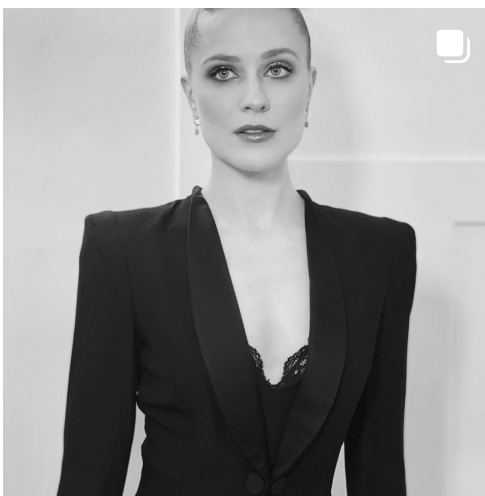


22,982 likes

FEBRUARY 8, 2021

Comments on this post have been limited.

More posts from evanrachelwood



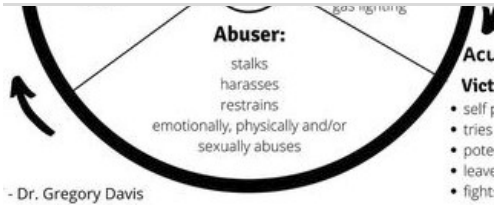
Abuser: apologizes, promises to get help, "it won't happen again"

Abuser: starting arguments, nitpicking/yelling, withhold affection, destroying property

Tense Victim: When you ask, 'Why didn't you just'

me period of greatest danger for you?

Instagram



- Dr. Gregory Davis

are assuming every
has a place to go.

man is after she ends the relationship. States, research indicates that batterers are at a 75% greater risk of re-offending than those who stay

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English ▾ © 2022 Instagram from Meta

Instagram



Profile header for **evanrachelwood** with a 'Follow' button and a three-dot menu icon.

evanrachelwood Massachusetts Representative #NatalieHiggins Please read the first line of this letter.

Edited · 61w

Engagement section showing a profile picture, the name **camcha**, four hearts, and a heart icon. Below it, it says '61w 29 likes'.

Profile picture and name **kaykatemaki** with the text **MAKING MOVES**.

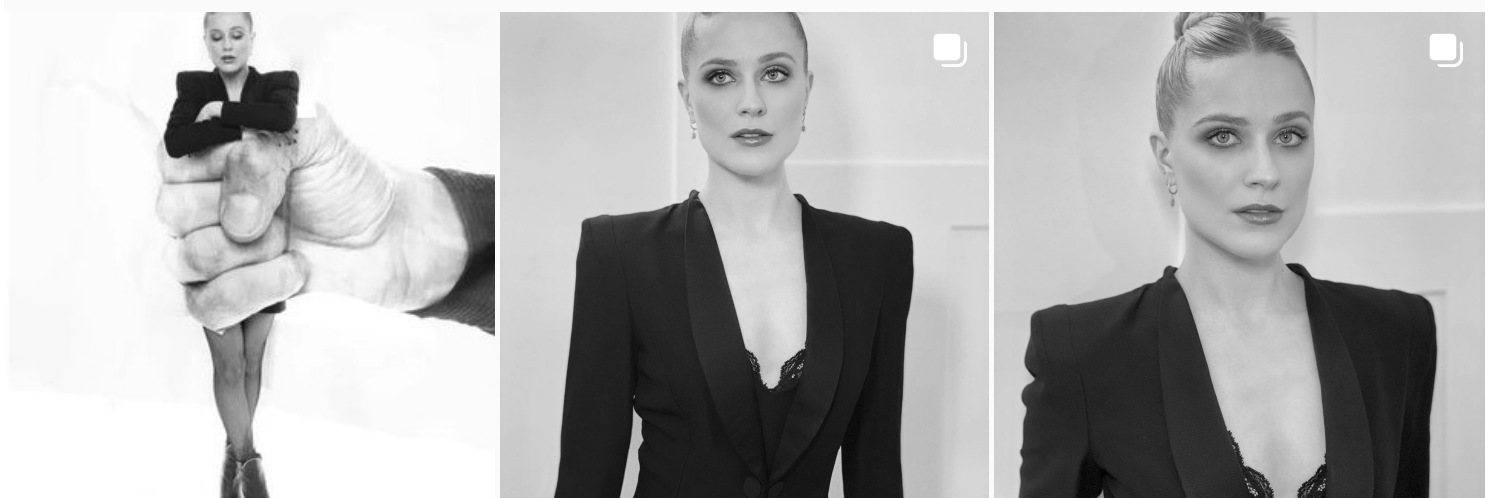


20,875 likes

FEBRUARY 10, 2021

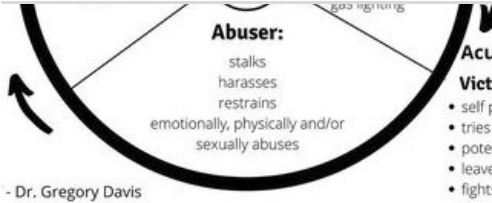
Comments on this post have been limited.

More posts from **evanrachelwood**



A diagram illustrating the cycle of abuse. It shows a circular flow between 'Abuser' and 'Victim'. The 'Abuser' side lists behaviors: 'apologizes', 'promises to get help', and 'it won't happen again'. The 'Victim' side lists behaviors: 'starting arguments', 'nitpicking/yelling', and 'withhold affection'. Below the diagram, text reads: 'When you ask, Why didn't you just... me period of greatest danger for you?'.

Instagram



are assuming every
 has a place to go.

man is after she ends the re
 States, research indicates that
 batterers are at a 75% greater r
 their batterers than those who sta

- Dr. Gregory Davis

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EXHIBIT 3

Manson † Wiki

The Marilyn Manson Encyclopedia

Video Interview:Marilyn Manson Dinner For Five

From MansonWiki, the Marilyn Manson encyclopedia

From the Independent Film Channel, Dinner For Five with Marilyn Manson,Andy Dick

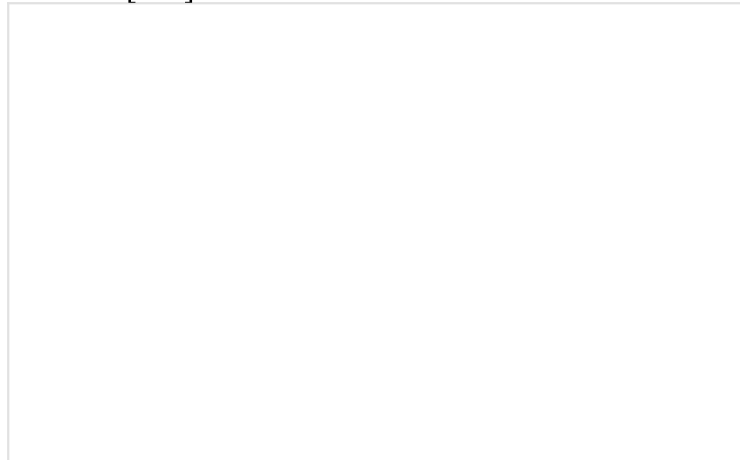
(http://en.wikipedia.org/wiki/Andy_Dick) , Daryl Hannah (http://en.wikipedia.org/wiki/Daryl_Hannah) (Bladerunner), and Jon Favreau (http://en.wikipedia.org/wiki/Jon_Favreau) . Amongst the humour of Manson & Dick, Manson speaks on topics such as Luis Buñuel (http://en.wikipedia.org/wiki/Luis_Buñuel) , a surrealist film director, who directed the film *Ensayo de un crimen* (The Criminal Life of Archibaldo de la Cruz) (1955) (http://en.wikipedia.org/wiki/Ensayo_de_un_crimen) , Pay-Per-View pornography, details on Manson's film *Groupie*, his autobiography, lucid dreaming, creative writing, absinthe, and much more. Taped on January 13, 2002, aired on May 6, 2002 [1][2]



Contents

- 1 Dinner for Five with Marilyn Manson
- 2 Trivia
 - 2.1 References
 - 2.2 Note

Dinner for Five with Marilyn Manson[edit]



DINNER FOR FIVE

(The show begins with everyone talking about who to call as the fourth guest was unable to attend, and they show a graphic of a black screen with white text to inform the television audience of this)

Andy: Well, I'll start calling at that point, dude. At that point, I'll start calling.

Daryl: We're at that point, so you should start calling (laughs).

[GRAPHIC]: At the last minute, one of our guests was unable to attend.

Andy: But we're not filming right now.

Jon: Yes, we are.

Manson: Can you do, it's like in high school and you're out and you're like, "Hey, do you got a cute friend for one of us?" Can you do that type of thing?

Jon: Well, Daryl's calling Tim Curry. Who do you wanna call?

Andy: Tim Curry?!

Jon: Yeah.

Daryl: Can I borrow one of your phones?

Andy: Yours real quick... [unintelligible] --- (Andy possibly asking Manson for his phone number)

Manson: There's a little theme developing then with the Tim Curry dresses up in the women's clothes...

Andy: Tim Curry? You gotta call Tim Curry.

Manson: ... and Marilyn Manson and Andy Dick. It's a little un-heavy on the girl side.

Andy: I'm calling Tony Kaye.

Jon: You're gonna call Tony Kaye?

Andy: Do you know him? ...

Manson: Is he straight?

Jon: No, let's call Tim Curry.

Daryl: But I have no phone.

Andy: ... Director of American History X.

Manson: (to Andy) Name-dropper.

Jon: (looking through someone's cell phone) Tommy - Tommy Lee? Is this your celebrity page?

Manson: Do you think he'll get his dick out? --- (in reference to Tommy Lee)

Andy: Call Tommy Lee. Call Tommy Lee.

Daryl: No, he lives really far away.

Andy: No, in Malibu... call him anyway. I wanna talk to him. I wanna talk to him. I have to...

Manson: You wanna see his ding-ding?

Andy: Shut up!

Jon: Yes.

Manson: I'm asking. You've seen it.

Andy: We've all seen it. Rick James!

Manson: RICK JAMES could get the party started!

Andy: Okay.

Manson: I got Rick James' number too, but on my cell phone, like I need to call him real quick. It's an emergency. I better call Rick James. . .

Andy: No, no, no. You don't understand. No, no, no. We're friends, for reasons I don't want to get into. Don't make that call.

Manson: . . . I've got a hooker tied up. What do I do?

(Everybody laughs)

[GRAPHIC]: SPRINGTIME FOR HITLER

Jon: (to Daryl, about Andy) I love your show. And you know, there's this channel, a music channel: MTV...

Andy: Have you heard it? The music television.

Daryl: Yes. Jon: He has a - he has a show where...

Daryl: I actually heard that you ran around New York naked and you couldn't get arrested. That's what I heard.

Andy: I think that was - that might've been Tom Green. That doesn't sound like me.

Manson: And he mocks me on the show, on two separate episodes.

Jon: On the show? That's right, you dressed up like...

Manson: Twice.

Jon: What was the character you played?

Andy: Him! I played him, as Marilyn Manson.

Manson: Me. Me as Mary Poppins.

Jon: You playing who?

Andy: Manson as...

Manson: (finishing Andy's sentence) ... as Mary Poppins.

Andy: 'Cause rockers are doing Broadway. Like that guy from, uh, Def Leppard. Or I don't remember, Motley Crue or something.

Manson: Yeah, they wanted me to do... I was gonna do The Producers - Springtime For Hitler.

Jon: They wanted you to be in that?

Andy: (laughing) They probably did!

Jon: As the director?

Manson: No, no, no, no. They were doing a 50-Years-of-Broadway celebration, but it was before the thing in New York happened...

Jon: Right.

Manson: ... so they kinda, I guess, postponed it.

Andy: Yeah.

Manson: But they said I could pick any number, and I wanted to do the Springtime For Hitler piece 'cause I thought it was kind of a more music thing...

Jon: Yeah, sure, sure.

Daryl: Before it was called The Producers, it was called Springtime For Hitler.

Jon: The whole movie?

Daryl: Yeah.

Manson: It's a snappier title. But it doesn't go over well with everyone.

Daryl: My father was a real estate man, but he was sent it to produce. And it was called Springtime For Hitler. And he was a Russian Jew, so he just threw it away immediately, and then it ended up being his favorite movie.

Jon: That's so funny.

[GRAPHIC]: CURSE OF THE JADE SCORPION

Andy: I do find it hard to read. I went to, um, I saw Curse of The Jade Scorpion. No, I do. The subtitles.

Manson: I like all those weird...

Andy: In Barcelona, right?

Manson: Mm-hmm.

Andy: And it was subtitled in Spanish. And I got to watch it.

Jon: And everybody else is...

Andy: And I watched all the other people, but they know English so well. I mean...

Jon: Do they?

Andy: The Spaniards. Are you Spanish?

Jon: No, I'm not. Everybody, basically everybody other than - every European knows English better than we know their language.

Andy: They do. Well, yeah. It's very true. And they loved it! First of all, it was Sunday night, 10 o'clock at night, like now. Like Sunday at 10, at night, and it was packed. I had to sit in the last row. But the movie, they loved it. They loved it. They laughed at every line. They love Woody Allen, and then I heard that he was just there.

Jon: They like him more there than they like him here, I think.

Andy: Oh yeah, they were - they ate every line up. They laughed, "Ho, ho, ho, ho, I'm a Spaniard!" I mean, literally, it was like...

Jon: Yeah.

Andy: They step over.

Manson: I liked the uh, Sweet and Lowdown.

Jon: I liked that one too.

Andy: I liked that one too, a lot.

Jon: Although I guess they didn't get along too well on that one, right?

Andy: Who?

Jon: Sean...

Andy: Sean Penn?

Jon: Yeah, they didn't get along very well.

Andy: He didn't tell me that.

Jon: I don't know.

Andy: I ran into him, but I never - I met him one time, Sean Penn.

Jon: I've met him, but the last thing I would do is like, talk shop with him.

Andy: I did.

Jon: 'Cause you get the sense he doesn't like talking shop, even when he's supposed to.

Andy: I did. I hung out with him for hours though, at The Standard. And he was, you know, having a few cocktails and he didn't mind talking shop. I just wanted to know - (laughs) - just 'cause it's me. I'm like, "Did you do drugs during this movie? Were you high during this one?" That's what I wanted to know. I mean, "Nicholson, is he really like, coked up all the time?"

Jon: It all relates to drugs for you?

Andy: (laughs)

[GRAPHIC]: BUÑUEL

Manson: Buñuel did this movie called The Criminal Life of Archibaldo de la Cruz. And it's about this little boy that gets this gift from his mother. And she tells him that if he plays it, it's a music box - it can make someone die. And then she dies right after she gives it to him. And so he grows up, and it's real perverse 'cause he has like, this foot fetish. And the director has - they just put out a book about Bunuel and it's about how he has these fetishes in all of his movies.

Jon: Uh huh.

Andy: I think the director Todd Phillips has a foot fetish. I'm serious, I'm not making that up.

Manson: Very, very, creepy, strange Spanish director. He's my favorite: Buñuel. I just really got to appreciate the nuances of older films. A different style of acting, a different style of directing, and storytelling. But especially Spanish movies...

Jon: You're into that?

Manson: ... they have a serious, different sense of humor that I really like.

Daryl: Yeah.

Jon: Yeah.

Daryl: Great sense of humor.

Manson: I really like.

Jon: Why? What's different about it?

Daryl: But don't you think, too, that when you read subtitles, sometimes you can - you can project a little bit about how the performances are? (laughs)
 Jon: I think very much so.
 Manson: Yeah, I always wondered about that. It's hard to decide if the person's a good actor or not 'cause you're not - unless you understand the native tongue.
 Daryl: Because I remember one time seeing something that was dubbed. And I mean, it was just the most unwatchable film that I've ever seen.
 Jon: Right.
 Daryl: And partly because it was dubbed. But also, then you're much more aware of the acting because you're watching their faces rather than subtitles...
 Jon: Right, right, right.
 Daryl: ... and then referring back up.
 Manson: Right.

[GRAPHIC]: SHREK

[unintelligible]

Daryl: But I hears just recently that, for example, that Blockbuster is having real trouble, and the independent world is changing a lot.

Andy: Blockbuster's having trouble? What? What? What?

Daryl: They were having big troubles until Shrek.

Jon: Why, 'cause they made so much money?

Daryl: Yeah, Shrek rented a lot, but otherwise it's going out of business because of all the, you know, satellite channels...

Jon: Oh, right, right.

Daryl: ... and DVD, and...

Manson: I gotta tell you my biggest complaint with Direct TV, and this happened to me again last night. What happens is, and I'm an idiot because I have a DVD player. And I've got the porno DVDs, you know, stashed. Fortunately, I keep - I don't keep 'em in the bedroom. And if I'm a little drunk, I'm a little lazy, I just go for the Direct TV. \$10.99.

Jon: Mm-hmm.

Manson: Problem is, you switch it on, it's like four in the morning, and it's in between. There's some bullshit conversation going on, there's no penetration. So you go and you switch it and you order another one. And then you got like, a weird, like, sports-oriented, like - a bunch of real husky guys.

(Everybody laughs)

Manson: So, I'm flicking between them, I'm toggling, just trying to get some, one second of penetration.

Andy: What are you looking for? Just a little mix? Or just straight - just straightforward? Or a little mix-y?

Manson: Just a girl spreading her legs at any point's gonna work for me. (to Daryl) I'm not offending you, am I?

Daryl: No, it's okay.

Andy: (laughing) They're not gonna use any of this.

Manson: So, I ended up spending \$25 last night.

Jon: 'Cause each time you toggle, it goes to another...

Manson: It goes to another cost.

Jon: If it's \$10.99 each, why is it \$25?

Manson: You know what the worst thing is? Half the time, if I'm real determined, I don't even get to the opening credits, and I'm done. You should be able to get a refund back. I do that at hotels though, 'cause at hotels, they give you five minutes, and I'm just like a - I'm just like a lightning bolt.

Jon: You just sample it? You say, "I didn't really want that one."

Manson: Yeah. Sometimes just reading the titles will work. And you're really, really desperate.

Andy: Bullshit.

Jon: Speaking of which, I was just in Vegas yesterday for the porn Oscars.

Manson: Mm-hmm.

Andy: Oh, what are those called again?

Jon: The AVN Awards.

Andy: Did you present?

Daryl: Were you presenting?

Jon: No.

Andy: (laughing) Then why were you there?!

Jon: I'm writing a movie - I'm rewriting a movie called Porn Star. A romantic comedy about...

Andy: Oh yeah. I know about that. Oh yeah.

Jon: So, one of the scenes takes place at these awards, and the person who's consulting on the film...

Andy: Is Ron Jeremy.

Jon: (laughs) ... is from one of the video companies. So, I was there for the whole porn awards. But the best thing is that they announce all the titles. And they have different categories.

Andy: (laughing) I love the titles to porn movies.

Jon: But they have like, Best Fetish Film. And one of the movies, I think the funniest one, it was called Toe Story.

Manson: Oh, I get it. It's subtle, but it's nice.

Jon: It's like Toy Story, but it's...

Manson: You don't have to explain it. I got it.

Jon: To you, I don't.

Manson: To me, I know. I liked Edward Penishands.

Andy: One of my favorite ones ever, is Hill Street Blacks.

Manson: It's not really funny, but it's... odd.

Jon: It's a good play on words.

Andy: As if putting 'black' in the title makes it instantly --- (Andy's laughing too much to finish his sentence, then says something unintelligible)

Manson: It should've been like, Dick Street Blues or something.

Andy: (laughing) Oh, I know!

[GRAPHIC]: BLADE RUNNER

Manson: I used to, at one point, wear the Blade Runner-style makeup.

Daryl: Did you?

Jon: Her - Pris's makeup?

Manson: Yeah, yeah.

Jon: Wow.

Manson: I wore that in The Beautiful People video, and that was my homage to her.

Daryl: When I screen-tested for that movie, there were like five different girls screen-testing for my part. And we all got, like several days to come up with our look. And everybody created a different, you know, thing. And most of the girls were sort of space-age with little lightning bolts and really cute, and mannequin-like, or you know, beautiful. And I made myself into Nosferatu, you know, like a freak...

Manson: Oh, that's cool. That makes it even cooler.

Daryl: ... with the punk hair, and the thing. And when I saw everybody at the lunch, I was convinced that I had made myself into a hideous cartoon that wouldn't get the part.

Jon: Little did you know.

Daryl: And I started crying. I was like, "Oh, no. I've totally fucked it up." You know? And I did gymnastics in my audition and rolled my eyes back, and all this stupid stuff that ended up in the movie.

Manson: Yeah, that had such an impact on me when I saw it.

Jon: I know, me too. And I was like at that age too where I was like, I totally - I had like, the hugest crush on you from that.

Daryl: On me?

Jon: On that. It shows where my head was at.

Manson: It was like a Direct TV type of thing.

Jon: They didn't have Direct TV. It's kinda - it is kinda.

Andy: That's why you're sitting next to her. That's why you're sitting next to her.

Jon: (to Daryl) Did you know that it was gonna be like this - how cool the movie was gonna be just when you were working on it?

Daryl: It was like, um, it was one of my first movies and I really thought that that's what - that's what I expected film-making to be like and what I thought it was gonna be like, but...

Jon: Right, right.

Daryl: ... from then on, it never really was again.

Jon: Why? Because they collaborated with you to such an extent?

Daryl: It was collaborative. It was, I mean, even the screen test...

Manson: It was so grand looking.

Daryl: ... we had smoke, we had sets, we had lights, we had incredible D.P. It was...

Jon: It was Ridley Scott, right? Right at the beginning of his career?

Daryl: Yeah, it was Ridley Scott who had, you know, been an incredible art director.

Jon: Right.

Daryl: So, I mean, the visuals were just amazing, even for the screen tests. And I'd always studied things about the golden years of film-making; the '30s and '40s, so I didn't really know that they'd been making, you know, Logan's Run and a bunch of like, you know, '70s and pre-'80s movies and stuff.

Jon: Well, I had read - you did an article for I don't know what magazine it was. I read it on a plane, about Dancing At The Blue Iguana. And you had said it was the first role you had done where you had collaborated to that extent since Blade Runner. And Blade Runner didn't seem like a collaborative type of effort. It seemed like a really...

Daryl: Well, Blue Iguana was completely improvised. There was no script. It wasn't even like a Mike Leigh film. You know who Mike Leigh is?

Andy: Mike Leigh? No, who is he?

Jon: Naked. Secrets & Lies, right?

Daryl: British filmmaker.

Andy: Naked, and what?

Jon: Secrets & Lies?

Daryl: Secrets & Lies, Naked...

Jon: They like, rehearse with a cast and they...

Daryl: They have a structure and they improvise.

Andy: Like John Cassavetes.

Daryl: Yeah. That's why I loved Dancing At The Blue Iguana because it wasn't - it was a film made by the British director Michael Radford, who did Il Postino.

Jon: Mm-hmm.

Daryl: And he, it was, it had no structure though. It wasn't even like, you know, there was no idea other than it took place in a strip club. And then everything was improvised from there. Everything...

Andy: Wow, I love that.

Jon: Yeah, that's pretty cool.

Daryl: ... the characters, our storylines, everything. So it was really - it was fun. Whether it made it a good film or not is subjected.

[GRAPHIC]: PETTING ZOO

Daryl: (to Manson) Your music is hard to get for independent films though, because we tried to get some of it for Blue Iguana, and they were like, "Not a chance."

Manson: Yeah, I would much rather actually create music for a movie, than to take a song that - you know, because...

Daryl: If people knew that.

Manson: ... I'm such a fan of movies that I'd like marrying the two together rather than taking something...

Daryl: Yeah, that exists.

Manson: Obviously, you can take a song and it'll work with the sentiment you're trying to make in a movie.

Jon: Right.

Manson: (to Jon) I'm sure you've picked music for your movies.

Jon: Yeah. A lot of times, there's like - music is a great shorthand to get a point across. Especially if there's a song that makes you feel a certain way.

Manson: Right.

Jon: A lot of times, you'll cut it to that soundtrack...

Manson: Nostalgia, and things like that.

Jon: ... or just because the mood is so right on. I mean, we had a stripper scene in Made and you know, we picked - we used Monster Magnet. We ended up using that band because it had a very heavy - 'cause it is true what we're talking about. The strippers now, there's a different sound. It's not fun - they like the - it's either Hip-Hop or like heavy Rock.

Manson: Dark.

Jon: Dark, slow Rock.

Manson: Dracula music.

Daryl: Heavy music.

Jon: (to Daryl) You were saying that you were doing research for Blue Iguana. (speaking to Manson and Andy Dick now) She did research. She had to - she went to Jumbo's. You know Jumbo's Clown Room?

Andy: Clown Room. I've been there.

Jon: Which is probably the roughest spot.

Andy: They've got - those strippers, they just don't care. I remember seeing a girl - I went there and there was a girl and she must've been in her 50's, maybe even 60, and she was naked. Everything was just hanging and she was just like (Andy stands up and gyrates), "When's my break?" She was doing (he continues gyrating). She was all - she was all over it.

Manson: I can tell you, hands down, the best place, which I would've told you if I would've known you were doing this thing, is a place in Portland, OR called the Acropolis Steakhouse.

Daryl: (laughing) Why?

Manson: It's called the Acropolis Steakhouse. You go there and they've got these weird little corrals, and they're wooden, and they have little - like how you put the money in for the peanuts, like at a petting zoo. But in the corrals, are girls. They don't have a DJ - they just have a boombox. And the girl puts her own CD in - she's doing her dance and her thing, and then the song stops, and she's totally naked. Everything's going on, you're eating a \$5 steak. And it's not a topless bar, it's totally nude. So you've got, you know...

Jon: What's the petting zoo, coin-operated vending machine for?

Manson: That's what I wanted to know.

Andy: It's to eat.

Manson: I didn't know if it was for the customers or you're supposed to feed the girls...

Jon: (laughs) That's so awful.

Manson: ... instead of money.

Daryl: It's for tips.

Manson: Yeah.

Daryl: The thing is, a lot of the clubs, like even Jumbo's. I mean, they're just - they're just topless or bikini bars, and you know.

Manson: That doesn't make too much sense.

Jon: Which I like better, to be honest with you.

Manson: Oh, I like burlesque stuff.

Jon: I don't like it at all - I don't want it all nude.

Manson: I like burlesque.

Daryl: Burlesque is entertaining.

Jon: It doesn't get me any more excited. I like it actually - women seem to feel more comfortable, I think, when they're wearing something.

Manson: I don't get excited by strip bars because I never would buy into the fact of the whole...

Jon: They really like you?

Manson: ... the lie that you're trying to buy into.

Jon: That they like me?

Manson: I mean, but for me, man - if I'm on tour, I can go to a strip bar.

Daryl: They do - they do like rock stars. They would like you.

Manson: I mean, if I wasn't myself, it would be different. But I could go to a strip bar and I have taken home girls from strip bars. But normally, I wouldn't buy into the lie, you know? I wouldn't sit there and give a girl money.

Jon: Right.

Manson: I'll wait until at least you're engaged to them and then you're forced to give them money, than to just give them money without any sort of promise, or note, or anything.

Jon: That's kind of cynical.

Manson: It is a little bit cynical.

[GRAPHIC]: GO TIGERS!

Andy: (to Jon) You and I have improvised together and that's how - I love it. I love it. I improvise on my show. It's so fun.

Daryl: Oh, it's so much...

Andy: It's like Christopher Guest.

Jon: Yeah, he's...

Daryl: Yeah, I worked with him too. He's great.

Jon: Yeah? What did you work with Chris Guest on?

Daryl: You know what? He directed, um, Attack of The 50 ft. Woman that I did for cable.

Jon: Oh, right.

Daryl: But it wasn't an improv thing...

Jon: No.

Daryl: ... but that was before he...

Andy: Oh, he directed that?

Daryl: Yeah.

Andy: Oh, that's so cool.

Jon: But that's sort of like, probably in the period where he was figuring out that he shouldn't be doing movies this way. Andy: What his style is.

Daryl: Exactly.

Jon: Everybody goes through that sort of transition period.

Daryl: Yeah.

Jon: And fortunately - and a lot of them, their best work is in that transition, that when they finally go full-on to what they're into... it gets too esoteric. But I think with him...

Daryl: His full-on is...

Jon: ... his full-on is like really entertaining. (to Andy) You went to Second City.

Andy: Yes.

Jon: You were in Second City in Chicago.

Andy: Well, I took classes there, then I joined the troupe out here, in L.A.

Jon: Yeah.

Andy: The touring company. You were in the touring company also.

Jon: I never made the touring company. I was a dishwasher, in Chicago, but you had left already. (to Daryl) He was in an improv group before I was there, and he had left. But he was like the big star that had left Improv Olympic to move on to big movies.

Andy: It's always that way. I'm always like the guy - and then all my friends surpass me. He's like a big filmmaker now. Look at Jack Black.

Jon: Jack Black's doing really well.

Andy: He's kicking ass. It's like everybody's kicking ass.

Jon: But he's not from - is he from Chicago too?

Andy: No, but I've been out here...

Daryl: (to Jon) You're from Chicago?

Jon: I moved to Chicago for like four years, to do improv.

Daryl: But you're not from there.

Jon: I'm from New York.

Daryl: From New York.

Jon: Yeah.

Daryl: (to Andy) Where are you from?

Andy: I guess Chicago.

Daryl: I'm from Chicago.

Jon: (to Manson) You're from Canton, right?

Manson: I'm from Canton, OH originally, yeah.

Jon: Go Bulldogs.

Andy: I really lived in the suburbs of Chicago - Joliet.

Manson: That was - see, I would've went to McKinley, but my parents sent me...

Jon: Did you see Go Tigers!, by the way?

Manson: I have it. I didn't watch it yet.

Jon: Oh, you gotta see this.

Manson: About the Massillon Tigers.

Jon: Yeah. There's this movie called Go Tigers! about this huge cult, sort of, high school football rivalry between Massillon, OH and Canton, OH where they have a Vegas line, and if it's as crazy as it is in the movie, that must've been some place to grow up.

Manson: And the weird part for me was that my parents sent me to private Christian school. They weren't religious, they just wanted me to get a better education. They didn't even have a team, so I was just like the kid that all the sports guys wanted to beat up. I had a different school bus that I got off. It wasn't the 'short bus', but it was different. So, I would get my ass kicked on a regular basis (laughs).

Andy: I read - I read his book before I met him. I was just fascinated by it.

Daryl: (to Manson) You wrote a book?

Andy: Yeah, an autobiography. You know, about himself. It's fascinating. You should read it.

Manson: Yeah, back in '97.

Andy: But then you told me you made some of that up.

Manson: No, I said I had to change names and places and I had to combine stuff so that I wouldn't get in trouble.

Daryl: So the guys didn't come back and kick your ass again.

[GRAPHIC]: GROUPIE

Manson: I won't go into the details of this film...

Andy: I will.

Manson: ... but I made this movie that I had intentions of putting onto my home video, not thinking that it would offend my own...

Jon: So, what was the scenario? You gotta slow down for me.

Manson: It was like a party at my house.

Jon: It was a real party, and you were taping with a real camera?

Andy: Yes, a video camera.

Manson: I said, "A girl's gonna show up, and then something's probably gonna go wrong, and you guys just roll with it."

Andy: And she comes over...

Manson: But nobody knew.

Andy: "Ding dong" - They're doing crap and drugs and weird shit. You - Twiggy - no, wait. Oh, that's right... you sucked Twiggy's cock on the video. On the video, you sucked Twiggy's cock.

Manson: There was a dispute over...

Andy: But he put a rubber on it.

Manson: And it was flaccid. It was flaccid.

Andy: Which was even gross. And it was soft, so it was disgusting. It was one of the freak shows. It's totally not - you know, it's great TV. It's great film. It's a film. We have to release this.

Manson: It wasn't just horseplay. The movie did scare the shit out of you though.

Andy: It did scare the shit - 'cause then, "Ding dong!" They're having fun, sucking each other's cocks, and then "Ding dong!" - "Ding dong!", who's at the door? A fan. "I just know that you live here and I made this..."

Daryl: A hired fan.

Andy: "... piece of art for you. Will you take it?" And you're like, "Sure. Why don't you come in?" And he pulls this - she must've been 18, literally.

Manson: Less, more, I don't know. For the purpose of the...

Andy: Less?! It better not be less, or you're in trouble!

Manson: No, no, no. She was portraying a youngster in the film. No, it was...

Andy: Well, she looked 18. She looked hot...

Jon: So, you made your own porn video.

Andy: ... she had the black hair...

Manson: No, no, it wasn't a porn video. It was not a porno.

Jon: You were blowing your bass player, but it wasn't porn?

Andy: ... It'd be like if you took Daryl and cut her hair and made it all black and weird bangs, and you were all Gothic.

Manson: I wasn't blowing my bass player. You're making this sound like a pornographic film.

Andy: No, it wasn't.

Manson: It was not a pornographic film.

Andy: They were having fun - it was a party. It honestly looked like someone left the camera on.

Manson: Yeah.

Andy: 'Cause at times, it looked like you just set it there.

Jon: Sort of a Blair Witch feel.

Andy: Yeah.

Manson: It was before Blair Witch. I didn't see Blair Witch when I did it.

Jon: Okay.

Andy: This girl shows up and he lures her in. And she's, you know, excited to be there. She's like, "I'm such a big fan. I'm really excited." And then slowly, but surely, over time, and very subtly, he starts to get her to do certain things. And those are things that you know, maybe we shouldn't really discuss. But it gets...

Manson: No, but it gets really scary and everyone in the room didn't know whether I was kidding or it was a joke or not.

Andy: Wait, wait, wait. Let me describe the first thing he tries to get her to do. He tries to get her to drink Pogo's urine.

Manson: Yeah.

Andy: He pees in the wine glass, and then she's like, "You do it!" And he drinks it. And then - and then she finally does do that. But then there's other things that you don't want to know.

Manson: I introduce a gun into the situation. And it becomes really scary...

Jon: Okay.

Andy: It's disturbing.

Manson: ... and I showed it to him. And he...

Andy: It was disturbing. I was disturbed...

Manson: It wasn't a pornographic film. But that was MY independent film.

Andy: ... if you can imagine that. No, people start bleeding at some point, and there's not good things happening...

Manson: A fight breaks out...

Andy: That girl is tied up by the end, and crying.

Manson: Well, don't tell the end of the story.

Jon: (laughing) Don't ruin it.

Manson: That was my independent film for ya.

Andy: That, all my friends...

Daryl: Did you get it distributed?

Manson: No, because when I showed it to my manager, he said, "Please hide the masters. If anyone sees this, you'll go to jail, and your career will be over."

Daryl: What's it called?

Manson: It was called Groupie.

[GRAPHIC]: SHAKESPEARE IN LOVE

Manson: I'm gonna admit to a crime that I've done. I don't know if this is a felony or a misdemeanor.

Andy: I'll tell you. I'll know.

Manson: But when you guys were talking about Blockbuster.

Jon: (laughs to Daryl) He brings us back to your thing.

Manson: Now, uh, I got a copy of Black Inches. This is a year or so - probably statute of limitation's up. I took out some Black Inches. I took out a couple of the choice photos from Black Inches. You know, black gentleman posing like this and show their inches or, you know, what have you. 'Cause it's self-explanatory.

Andy: Why do you get that magazine?

Manson: Because I have a purpose! Let me explain. So, I went - and this is right at the time when Shakespeare in Love came out. I went into Blockbuster and took carefully-folded pictures from Black Inches and I inserted them...

Daryl: Oh my god, it's a blowtorch! (in reference to the woman lighting Andy's cigar)

Manson: ... into rental copies of Shakespeare in Love, so that people that would rent Shakespeare in Love would take it home and they'd get an extra little surprise.

Jon: Maybe that's why it won the Oscar.

[GRAPHIC]: WORMWOOD

Manson: Ever use the William S. Burroughs style of writing? See, I like to write fiction.

Andy: What's that? Do a bunch of drugs?

Daryl: No, you cut and paste...

Manson: Yeah, that's a good way of it too.

Daryl: ... You cut little pieces of magazines, and any words that sort of have any kind of impact to you. It's a great way of writing.

Manson: It's cutting and pasting words, and then you create from it. But what I actually do is slightly different than that. I don't take...

Jon: But what does he do though? He just grabs words...

Daryl: It's like a Ouija board. You take any kind of...

Manson: He would cut stuff out of newspapers. He would jumble it up and make sentences.

Daryl: Yeah, and then you sort of Ouija it around.

Manson: And then you would take that, and you kinda go off of it.

Jon: Oh, I see.

Daryl: It's amazing though how it always gets to exactly what's going on with you. But how do you do it differently?

Manson: I don't do it by cutting up newspapers. I just have different phrases. Throughout the day, I'll just write down a phrase, and it may not have any relevance until later.

Daryl: Do you mix - do you move around where the positions of those phrases?

Manson: Yeah, yeah.

Daryl: It works really well though, doesn't it?

Manson: Yeah, but if you get that mixed up with like, your laundry list and girls' phone numbers, you come up with a real confusing...

Jon: Subliminal messages in your writing.

Manson: Yeah.

Andy: The only technique that I've used...

Manson: I don't have a laundry list. I've never washed my clothes in my life.

Andy: Don't you want to hear my technique?

Manson: I just wanted to clarify that I don't have a laundry list. I don't know what that is. I just said it to try and be 'normal'.

Andy: The only technique I've ever used, I thought I made it up, but then I heard that it's actually somebody did it a long time ago, like Plato or somebody like that.

Manson: Doggy-style?

Andy: No, I - no, Ben Franklin, I think. I know there's a lot of years in between those two (laughs).

Jon: One of those guys.

Andy: But either way, it's when you're about - you're falling asleep. Right before you fall asleep.

Manson: Lucid dreaming?

Andy: Yeah, where you're still kind of awake and have these wild thoughts.

Daryl: Your mind is so open, yeah.

Andy: What he would do is, he'd hold a bell, and then right when he got there, the bell would drop, and it would wake him up and he'd remember all that and write it down.

Manson: Oh, that's good.

Andy: And I've done that.

Jon: I would go the other way.

Manson: I keep a notebook by my bed.

Jon: Yeah. When I have writer's block, that's the best way for me to get over it - is as soon as you wake up in the morning, and you're sort of not all there yet - you just get on the computer and start to write.

Andy: Yeah.

Jon: And the first page is crap, but it gets you, you know - you get some momentum going.

Manson: I write - I have very bizarre dreams. I write 'em down a lot. But I drink absinthe a lot. And before I go to bed, and that's very...

Daryl: Hallucinatory.

Andy: You do? No, you don't drink the real thing. You can't get it here.

Jon: It's the new absinthe.

Daryl: You CAN get it here.

Manson: I don't get it here.

Andy: You can't get the real one.

Daryl: You CAN get the real one.

Manson: I don't get it here!

Andy: The real one is aged with wormwood and it has, like, a hallucinogenic...

Manson: Do you wanna listen to me? Do you wanna behave?

Andy: Go ahead.

Manson: I don't get it here. And I have a wormwood plant, so I have real absinthe, and I have wormwood. And it's not as...

Daryl: Potent.

Manson: ... dangerous as the old absinthe because the old absinthe was just distilled improperly. But no, it's very inspiring though, as far as like - it does make you - it's not like just getting drunk.

Daryl: It's hallucinatory.

Andy: There's a book out that I just bought, I'm not kidding about this. It's called Writing on Drugs. And it's about getting high and then writing. I was fascinated by that.

Manson: There's another...

Andy: Everybody's writing starts out real fun, from what I've been reading in this book. And there's some brilliant writers who did absinthe and hardcore, like - like shooting up and heroin and opium, and all this stuff.

Jon: Right.

Andy: And all their writing starts out almost brilliant, and sometimes they're - they become brilliant, very, very famous writers, but then their writing slowly becomes about...

Manson: They go crazy.

Andy: ... how crazy they're going.

Manson: Yeah.

Andy: And they finally become obscure, and people don't like the writing at all.

Manson: That's where I'm at right about now.

Andy: And then they drop off and mostly die. (to Manson) That's where you're at?! (claps and laughs)

[END CREDITS ROLL... but the conversation continues]

Daryl: I assumed that this show was something about independent film-making, and it's not. I keep trying to draw the subject matter back to independent film (laughs).

Jon: [unintelligible]

Andy: He's trying - he's trying his fucking damndest to make it about independent films. But then, you know, you get interesting people together, we're gonna talk about - well, I'd like to talk about sex.

Trivia[edit]

Andy Dick played a parody of Manson on MTV's The Andy Dick Show.

The film The Criminal Life of Archibaldo de la Cruz by Luis Buñuel, focuses on a would-be serial killer whose plans, although elaborate, never result in an actual murder.

In the lyrics for Unkillable Monster Manson alludes to Luis Buñuel's film El Ángel Exterminador (The Exterminating Angel)

References[edit]

[↑] tv.com (<http://www.tv.com/shows/dinner-for-five/andy-dick-daryl-hannah-marilyn-manson-238370/>)

[↑] epguides.com (<http://epguides.com/DinnerforFive/>)

Note[edit]

Transcription thanks to Unpretty Unsafe

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EXHIBIT 4

THUMB DRIVE OF VIDEO EXHIBIT LODGED WITH THE COURT

KINSELLA WEITZMAN ISER KUMP HOLLEY LLP
808 WILSHIRE BOULEVARD, 3RD FLOOR
SANTA MONICA, CALIFORNIA 90401
TEL 310.566.9800 • FAX 310.566.9850

1 **PROOF OF SERVICE**

2 **STATE OF CALIFORNIA, COUNTY OF LOS ANGELES**

3 At the time of service, I was over 18 years of age and not a party to this action. I am
4 employed in the County of Los Angeles, State of California. My business address is 808 Wilshire
Boulevard, 3rd Floor, Santa Monica, CA 90401.

5 On April 28, 2022, I served true copies of the following document(s) described as
6 **DECLARATION OF EVAN RACHEL WOOD IN SUPPORT OF SPECIAL MOTION TO
7 STRIKE PORTIONS OF PLAINTIFF'S COMPLAINT PURSUANT TO CODE OF CIVIL
PROCEDURE § 425.16 AND FOR ATTORNEYS' FEES** on the interested parties in this
action as follows:

8 Howard E. King, Esq. *Attorney for Plaintiff*
John G. Snow, Esq. *Brian Warner, p/k/a Marilyn Manson*

9 Jackson S. Trugman, Esq.
King, Holmes, Paterno & Soriano, LLP

10 1900 Avenue of the Stars, 25th Floor

Los Angeles, California 90067

11 Telephone: (310) 282-8989

Email: hking@khpslaw.com

12 jsnow@khpslaw.com

jtrugman@khpslaw.com

13 Additional email for service:

14 ksloane@khpslaw.com

15 Maggie Ziemianek, Esq. *Attorney for Defendant*

Hanson Bridgett LLP *Ashley Gore a/k/a Illma Gore*

16 425 Market Street, 26th Floor

San Francisco, CA 94105

17 Telephone: (415) 995-6438

Email: MZiemianek@hansonbridgett.com

18 Additional email for service:

19 destebanez@hansonbridgett.com

20 **BY E-MAIL OR ELECTRONIC TRANSMISSION:** I caused a copy of the
21 document(s) to be sent from e-mail address MSanks@kwikhlaw.com to the persons at the e-mail
addresses listed in the Service List. I did not receive, within a reasonable time after the
22 transmission, any electronic message or other indication that the transmission was unsuccessful.

23 I declare under penalty of perjury under the laws of the State of California that the
foregoing is true and correct.

24 Executed on April 28, 2022, at Santa Monica, California.

25 

26 _____
Mary L. Sanks

27 777781