

# HATER TOUR DIARY

What follows is a short tour diary as supplied by G.X. Jupitter-Larsen, who along with other members of The Haters, were busy last year touring around the US and Europe.

## June 1, 1991 - San Francisco

Full of on-lookers; the most dilapidated club on the most derelict block in the city. On stage; two members of The Haters sat in front of a TV set watching blank static. Behind the TV; two other members made a great deal of noise by destroying things. Entitled "Ishittal," the performance lasted 35 minutes.

## July 17, 1991 - Denver

Fabric cut. Glass smashed. Metal thrown about. Untitled laughter.

## July 28, 1991 - Denver

Jupitter-Larsen performed an ventriloquist act at a small club. Both he and the dummy were wearing hoods which covered all but their eyes. Entitled "The Ventriloquist Act," this performance lasted 15 minutes.

## August 3, 1991 - Chicago

Four members of The Haters were tearing paper and cutting up mattresses. After ten minutes of this mirth, many from the club audience ran up on stage to take part in the celebration. Hereafter both performers and audience members alike started tossing about refuse and smashing up various wooden objects with large metal clubs. Amplified white noise and feedback sludged throughout this 21 minutes untitled performance.

## August 10, 1991 - Cleveland

Five members of The Haters cut, ripped, teared, and slashed away at a chair, table, VCR, oversized highway pylon with flashing orange light, two sofas, three car seats, four car tires, and five motorcycle tires. They started slowly at first, hacking away at the fabric for about ten minutes. Thereafter, many from the audience would join in on the celebration. Everything got smashed. The performance ended when one performer set off a rather large smoke-bomb. Polite applause from the audience.

## August 11, 1991 - Detroit

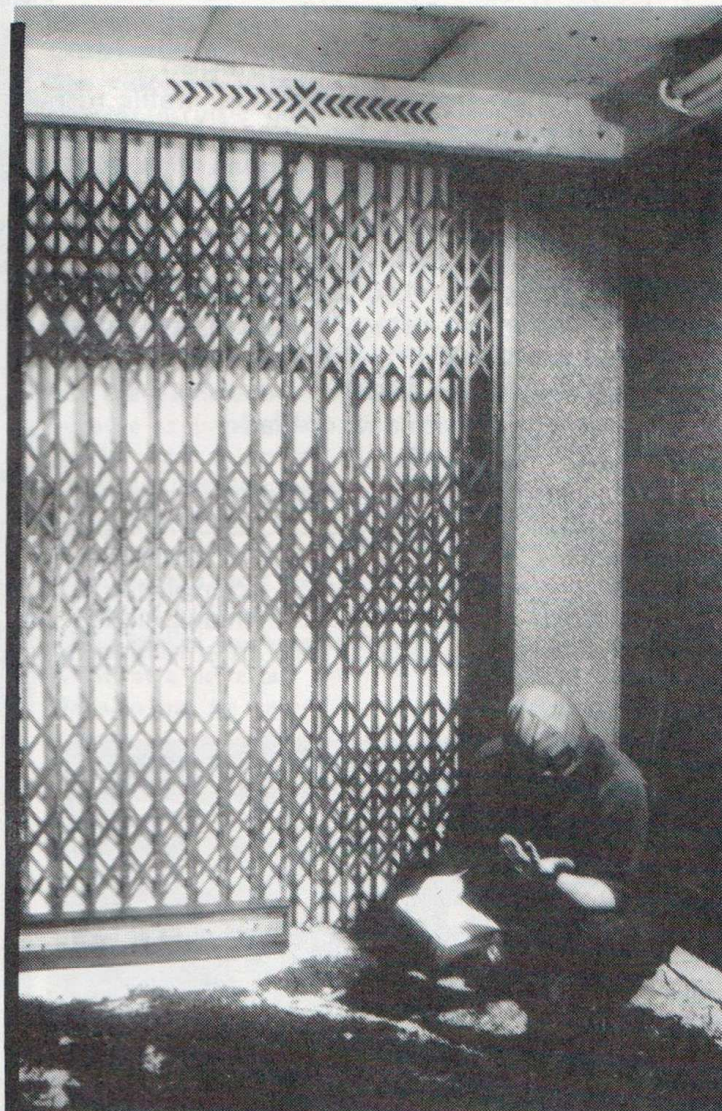
After the 10 minute untitled performance, several members of the audience met Jupitter-Larsen just outside the club. There on the street, they debated thought probabilities for hours into the night.

## August 12, 1991 - Toledo

Noise abound. Untitled.

## August 14, 1991 - Charleston

Rivers of torn books frolicsomed through the air. Untitled.



The Haters performing during Undercurrents in Austin, March 1991. Photo by Michael Northam.

## August 16, 1991 - Philadelphia

Through all the pre-recorded noise and feedback, five members of The Haters could be seen cutting through fabric. Then a rather large smoke-bomb was set off. Through all the smoke, one could see sparks fly as inside agitators used power-tools to slice and dice various auto parts. Performance lasted 20 minutes. Untitled.

## August 24, 1991 - New York

Junk was just pouring out from the gallery's freight elevator. Performing inside the elevator itself were four members of The Haters. Two were cutting fabric and foam. One was tearing up books and the other was throwing hundreds upon hundreds of bits of costume jewellery into the audience. Many in the audience threw the junk right back at him.



**August 31, 1991 - New York**

While standing over a girl seated in front of him, Jupiter-Larsen performed by breaking one raw egg over her head every 30 seconds.

**September 25, 1991 - Copenhagen**

Sitting alone on the side of a road, traffic rushed around. Jupiter-Larsen performed by rubbing a calculator against the sandy surface of a cobbled street. Entitled "The Thinking Ross Does," this solo performance lasted 4 hours.

**September 28, 1991 - Budapest**

Over 200 people packed a small club to see four members of The Haters tear paper and cut fabric and break wood and smash glass.

**October 4, 1991 - Berlin**

Cutting up a chair with a razor-blade.

**October 5, 1991 - Berlin**

At a table at the back of a club stage, one member of The Haters was grinding a calculator against very abrasive sandpaper. Just in front of him, a second member tore paper. And just in front of him was a third member who was electrically manipulating the sanding and tearing sounds into an amplified mess of noise.



**October 11, 1991 - Nijmegen**

Watching blank static on a TV set.

**October 13, 1991 - Zurich**

Staged at an abandoned train station. On one side of the rails, a sizable audience gave polite applause. On the other side, Jupiter-Larsen stood over a girl seated just in front of him. The two were illuminated by a single electric light. He broke one raw egg over her head every 30 seconds. His hands and her face became yellow with egg yoke. During the 15 minutes of this performance, a soft quiet hiss was amplified. Entitled "Breaking."

**October 24, 1991 - Paris**

One performer tore paper while the other used an electric drill to build lots of little empty holes in a variety of large wooden objects. Entitled "Meuble pour Trous."

**October 30, 1991 - Bordeaux**

Staged at a small galley overflowing with on-lookers. Two members of The Haters used electric drills, transforming wood into sawdust by building empty holes. During the 28 minutes of this performance, the pre-recorded sounds of "breaking and smashing" were amplified.

**October 31, 1991 - Bordeaux**

Two members of The Haters performed for 25 minutes by cutting up foam and cardboard with amplified knives. The sounds of the cutting vibrated and twitched in a thick mass of feedback. Polite applause rang out from the audience. Entitled "Dechirures Souriantes."

**November 10, 1991 - Vienna**

Staged at a museum with on-lookers abound. Jupiter-Larsen performed by digging a hole in a garbage-bin full of dirt and small radios. All of the radios were tuned to static. So as the hole got larger, the radio static got louder. Entitled "Building Empty Holes," this solo performance lasted 15 minutes.

**November 15, 1991 - Bologna**

Staged in a small courtyard illuminated with open flame. Four members of The Haters were involved. They used electric drills to build lots of little empty holes in a variety of large wooden objects.

**November 17, 1991 - Rovereto**

For 25 minutes, three members of The Haters used electric drills to build lots of little empty holes in a variety of large wooden objects. During the drilling, the pre-recorded sounds of "breaking and smashing" were amplified. After the performers were all done drilling, most of the gallery audience ran up on stage; appreciatively laughing and smashing up all the props to rubble. Later, some of the audience took it upon themselves to arrange the rubble on stage according to size and color.



November 28, 1991 - Lyon

Two members of The Haters used electric drills to build lots of little empty holes in a variety of large wooden objects. Sawdust filled the air of the small gallery. After the performers were all done drilling, many from the audience started kicking and breaking the props into rubble. Entitled "Building Empty Holes," this performance lasted 40 minutes.

December 3, 1991 - Barcelona

Cutting into padded chairs using knives.

December 28, 1991 - New York

A "clici-clic" is a hand-held hole-punch mounted with a contact-mic for amplification. Three members of The Haters each used a clici-clic to pop hundreds upon hundreds of little holes through numerous sheets of paper and cardboard. For 28 minutes, the sound of the crushing was amplified into a fragile expansion of textural noises. Staged in a gallery's freight elevator, this performance was entitled both "Building Empty Holes" and "The Potential."

December 29, 1991 - New York

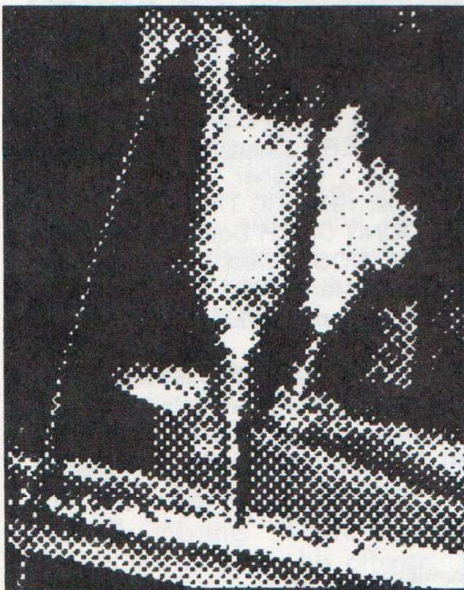
The tattooist used needles empty of any ink to tattoo the mathematical equation "0+0=0". Staged at a friend's home, Jupitter-Larsen got a tattoo of nothing on his left arm. Entitled "Tattoo of Nothing."

January 11, 1992 - Denver

An electric drill exploded in a performer's hands. A disproportionate amount of smoke poured out from the drill's casing. The small venue quickly filled with a smell of burning abeyance.

March 9, 1992 - San Francisco

Five members of The Haters each used a clici-clic to pop hundreds of little holes through numerous sheets of cardboard and tinfoil. For 20 minutes, the sound of the popping was amplified in a blatant entwine of distortion and feedback. After this clici-clicing, each performer stood, walking off stage to the determined applause and cheers of the audience.



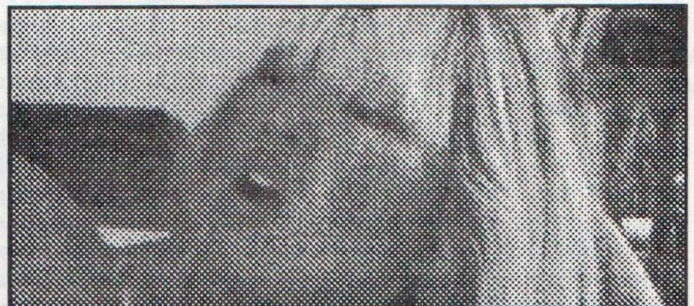
DRILLING IN LYON

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Cabal 33 continued

Other installments feature experimental music, garbage art, video art, and machine art. If Television Suisse agrees to let me use a documentary they produced, then the machine art special will include a piece on Jean Tinguely (a big "if"). The video art installment features works which exploit certain intrinsic qualities of video; its luminance, its shimmering quality, its transience, its static, etc. Images pulled from network t.v. and commercial videotapes are processed to such an extent that their original purpose is impossible to determine. A non-commercial stance, characteristic of underground art in general, is one of the only conceptual aspects of the videos. Human faces appear intermittently, barely discernable beneath layers of intentional distortion. These faces cannot be sold. Having lost the particulars of fashion, they go beyond their first purpose as implements of profit. They become almost purely video. Once the installments are complete, I mail them out individually to cable access stations in different cities, but the ten part series is only about half finished. It progresses slowly, with the help of artists, who contribute video material to CABAL 33 with great willingness. Peter Demattia has also been an invaluable help. He owns a PAL/SECAM conversion system and converts video to NTSC at a price far lower than large conversion services. He also has an extensive collection of rare performance videos. If you need a tape converted, he charges \$20 per hour. His number is (201) 853-4420.

Contact: Cabal 33, c/o Stephen Rife  
1809 Portland Ave., St. Paul, MN 55104



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"History is still not Time; nor is evolution. They are both consequences. Time is a state: the flame in which there lives the salamander of the human soul." (Andrey Tarkovsky from *Sculpting In Time*)

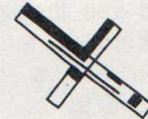
Here now is N D 16

Comments, information, and dialog are always welcome. Contributions used and items reviewed are paid in copies

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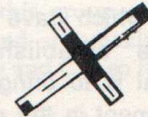


## C O N T A C T • E X C H A N G E • D O C U M E N T

A continuing process for dialog where trust can be exchanged and an honest effort realized through constant cause. Reason and time weave together like a strand of hair which rolls into purpose. The disconnected pieces which scatter floors can result in fur balls that can cause one to choke - so watch what you lick.

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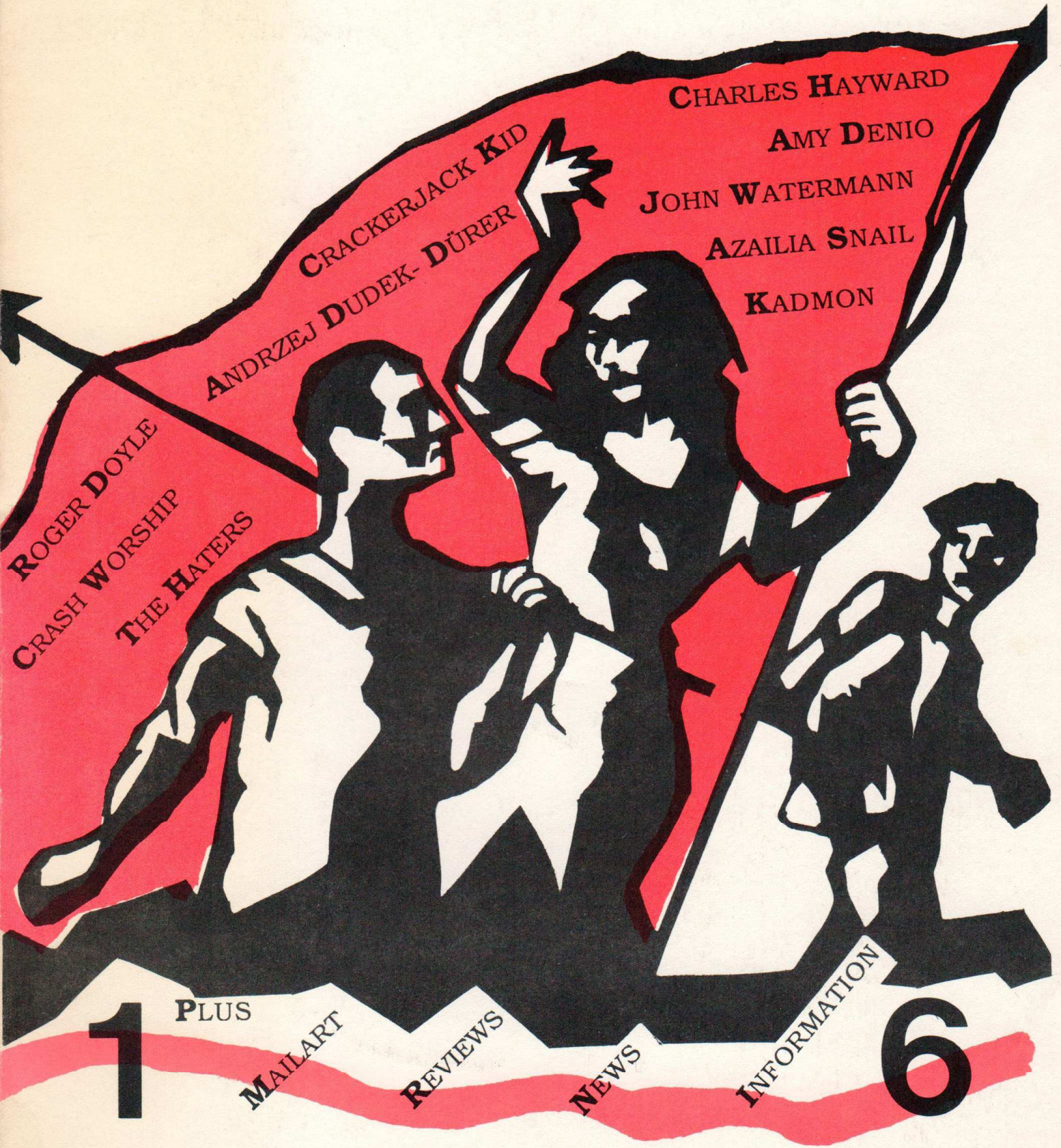
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