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Huizinga suggests ‘all the terms in this loosely connected group of ideas – pranks, laughter, folly, wit, jest, joke’ carry ‘no attempt at reducing them to other terms. Their rationale and their mutual relationships lie in a very deep layer of our mental being.’

There is a vast literature on pranking, and a vast literature on what it means to be a prankster. There is actually a vast literature on what it means to be a prankster, and a vast literature on what it means to be a prankster. There is actually a vast literature on what it means to be a prankster, and a vast literature on what it means to be a prankster.

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Neostar Alliance
BM Senior
London WC1N 3XX

Anyone who takes their humour seriously knows that pranks make the world a better place. They transform our perception of reality and reduce pious fools to the level of a laughing stock. A classic example is Sterne’s denunciation of Burton’s Anatomy of Melancholy. Burton wrote: ‘As apothecaries, we make new mixtures every day, pour out of one vessel into another… We weave the same web still, twist the same rope again and again.’ Sterne’s appropriation in Tristram Shandy is a classic example.

The feud between Morris and Lewis Smith is itself a hoax. The pair, who regularly drink together in the Groucho Club, tricked celebrity psychologist Al Ackerman has treated several individuals about pranks: ‘Nothing Jimmy and I ever did was a scam, a prank or a joke.’ Translated this means that while many of Morris’s pranks and that of other pranksters may be on con merchants. When the right-wing Bildtanger think tank began faking historical material about what it dubbed the ‘First World War’ in the 1930s, this was done to cover up an alarming increase in industrial accidents over the previous two decades. The inventors of this non-existent conflict wanted the public to believe trench warfare was responsible for killing millions whose deaths were actually caused by lax safety standards in factories. Pranksters, by way of contrast, aim to expose cons such as belief in the ‘First World War’ by making visible the mechanisms through which such falsehoods are passed off as truth. Pranks are necessarily a two stage operation, the perpetration of a hoax and then its revelation.

Sad to say, Bill Drummond isn’t willing to talk.

For their pains they were rewarded with a feature in Come Together! World Wide Orgasm: 23.59 GMT 31 December

Get together with a friend and bring each other to simultaneous orgasm at 23.59 GMT. This world wide event to be followed by the final rally of the Neostar Alliance outside Saxlingham Post Office, Norfolk, at 5am on 1 January.

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Stewart Home was born in south London in 1962 but is now based in east London. As a teenager Home was employed for a few months in a factory and this experience led him to vow that he would never work again. His activities and fields of interest have long defied categorisation. In addition to his role as prime propagandist for the Neosis Cultural Conspiracy, he is a novelist, musician, performance artist, and occasionally, an academic, most notably in the field of film studies. Perhaps Home’s greatest skill lies in his ability to transform everyday life into utter farce. In 1996 a hoax story he wrote for The Big Issue about being shown an arms dump by Jimmy Caution led to a massive police operation and the arrest of the KLF star. More recently Home received lottery funding to make a series of prank phone calls to prostiutes as part of the Tork Radio project.

I met Stewart Home at a hot tub party where he spent the entire interview having sex with two teenage girls. I found it difficult to get the notorious egg bagel eater to answer my questions. He was more interested in raving about the actress Jennifer Lopez. He mentioned the Latin star’s derrière with alarming frequency. I have several hours of tape in which Home rambles about Lopez performances in a number of films. Rather than running this low grade cultural commentary, I will simply relay the information that Home likes Jennifer Lopez. What follows are the words I was able to drag out of the postmodernist about his own cultural output. Personally, I found it shocking that Home can sit through junk like Antz, just to hear a Lopez voice over.

**YK:** Do you think there’s a direct link between Richard Allen and you? In other words, how much has Allen influenced you?

**SH:** I don't think there is much of a link between me and Richard Allen. I've parodied some of his prose, I detest his political views. I think my opinions are quite clear from the introduction I wrote to his book Sun's Clues when Colin CA reprinted it. That includes: “In the presence of vanity it must be made clear that I do not wish to endorse this muck.”

It is a mistake to treat Allen in isolation, at the point I was interested in him - which was many years ago now - this interests both critical and came from the perspective of seeing Allen as simply one among many pulp writers. To treat Allen in isolation is to fall into one of the many traps laid by bourgeois proponents of literary “criticism”. When I first read Richard Allen he made no particular impression upon me, he was simply one of a large number of pulp writers I read between the ages of ten and fifteen. As I have recorded in both the introduction to the omnibus reprint of the Mick Norman hell’s angels novels and the interview I did with their author Laurence James which was recently run in Entropy magazine, of my pre-

in Blow Job I am not using the real names of those being attacked. In an essay entitled ‘Anarchism Is Stupid Comedy; Identity & Fictive Politics’ I have explained in some detail exactly who and what is being criticised in Blow Job. This piece will be published in April 1999 as part of a collection of my essays and journalism entitled Confusion Incorporated: A Collection Of Lies, Hoaxes & Hidden Truths, and so I have no wish to go over that ground again here. However, I do think it is worth pointing out how Hollywood actress Jennifer Lopez is scheduled to release her first film - which is very much this book will appear.

**YK:** Blow Job is a book about London, do you think it is a good introduction to the city?

**SH:** I hope that Blow Job is a bad introduction to the city, certainly I would consider anyone using it as a guide to be engaged in psychogeographical exploration. Aside from anything else, I always describe London as it exists when I am writing, and since Blow Job was written in 1993 and the city is constantly changing, quite a number of the places it describes no longer exist.

**YK:** Long political comments, literary characters as caricatures, catalogues of tube stations, bus stops and areas. Would you describe this as a psychogeographical study?

**SH:** Psychogeography among other things, but I think humour is more important in this book than it is in my writing that I’ve written as “anti-novel” or even - horror of horrors - “a novel.”

**YK:** Are the Situationists an influence upon you? What about situationist literary works such as Michele Bernstein’s Tour’s Les Chevaux du Roi?

**SH:** While I know nothing about the critical reception of the Situationist International in Greece, given the way in which this group has been largely covered in the past (i.e. as part of the both the mass media and various “political” and academic publications in England and America, it would be foolish of me to talk about the situationists without first setting the record straight with regard to certain facts. The necessity of making a stand about this becomes particularly pressing once it is realised that even former members of the British section of the Situationist International demonstrate a profound misunderstanding of the political perspectives embodied in the organisation to which they once belonged. To cite just one example, T. J. Clark and Donald Nicholson-Smith in the article ‘Why Art Can’t Kill The Situationist International’ in October #79 completely overlap the compatibility of anarchism and situationist politics. It is as if Debord had never written the well known critique of Bakunin contained in Theses 91 and 92 of October International in Greece, given the way in which this group has been misunderstood and misrepresented by both the mass...

As for the book, Mind Invaders is a collection of lies, hoaxes & hidden truths. Stewart Home is one of the former positions adequately explains the notorious egg bagel eater’s obsession with Jennifer Lopez. PS. Stewart Home has two new books published this summer Cont (Do-Not Press, £7.50) and Confusion Incorporated: A Collection Of Lies, Hoaxes & Hidden Truths (Codex £7.95).
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Huizinga insists ‘all the terms in this loosely connected group of ideas – pranks, laughter, folly, wit – make an attempt at reducing them to other terms. Their rationale and their mutual relationships lie in a very deep layer of our mental being.’


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1992. One would expect to check a story like this more carefully in The Guardian but then documenting these hoaxes is to increase media literacy, create social change and creatively inspire people towards self-empowerment. These justifications are launched after giving birth out of wedlock, the fictitious Baker claimed she’d been seduced by a magistrate and was simply following God’s command to increase and multiply. Franklin made Baker’s speech from the dock a powerful indictment of the existing order. This clever political commentary on modern society was reprinted as a true story in scores of newspapers.

The feud between Morris and Lewis Smith is itself a hoax. The pair, who regularly drink together in the Groucho Club, tricked the Fabian Society when they sent a press release that is bounced around the media until it gets picked up. Skaggs insists that his motivation in executing and then documenting these hoaxes is to increase media literacy, create social change and creatively inspire people towards self-empowerment. These justifications are launched after giving birth out of wedlock, the fictitious Baker claimed she’d been seduced by a magistrate and was simply following God’s command to increase and multiply. Franklin made Baker’s speech from the dock a powerful indictment of the existing order. This clever political commentary on modern society was reprinted as a true story in scores of newspapers.

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