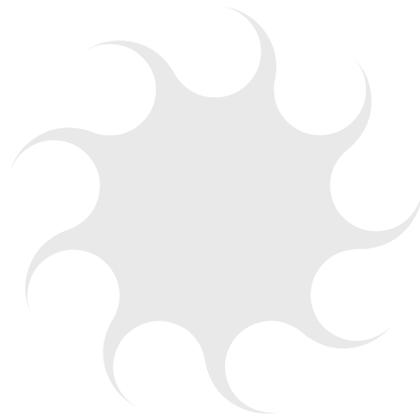


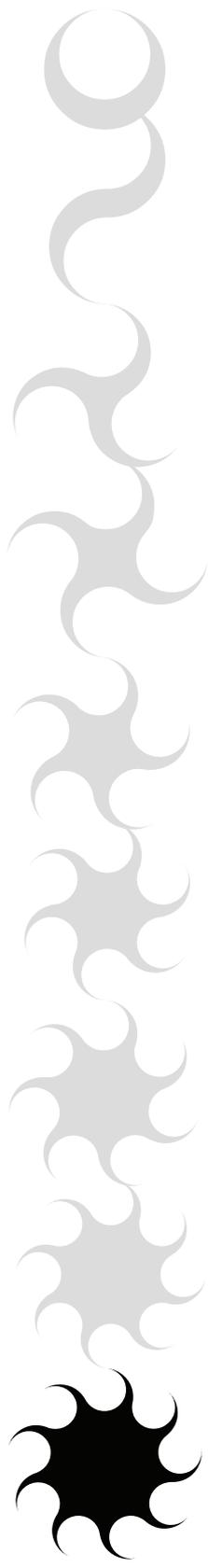
**JUST BECAUSE A CAT HAS HER KITTENS IN THE OVEN  
DOESN'T MAKE THEM BISCUITS**

**NOUS AVONS COUPÉ LE RÔTI EN DEUX  
POUR LE METTRE AU FOUR,  
PARCE QU'ON A TOUJOURS PROCÉDÉ AINSI.**



A good book is one that no two readers  
would summarize in the same way.

A **great** book is one that produces  
different summaries for the very same  
reader.



**JUST BECAUSE A CAT HAS HER KITTENS IN THE OVEN DOESN'T MAKE THEM BISCUITS / NOUS AVONS COUPÉ LE RÔTI EN DEUX POUR LE METTRE AU FOUR, PARCE QU'ON A TOUJOURS PROCÉDÉ AINSI** (or JBaChHKitODMtB for the sake of brevity) is a very limited edition hardback book consisting of reworking and re-telling of a text which originally appeared in a publication entitled "Ratio:3 - Trans:Mediators" —

...second volume of the Ratio:3 books published by (the Temple of Psychick Youth-affiliated) Temple Press in the UK, 1992. This book is divided between lengthy contributions from Z'EV, Andrew McKenzie (of the Hafler Trio) and Genesis P-Orridge (of COUM, Throbbing Gristle, Psychic TV etc.).

Although promoted as a "film treatment" at the time, it was, and is not, that. Probably never will be. It is both not that and so much more than that. Dealing with the personal as it is reflected in the external, and the reconciliation of these two illusory viewpoints, it is at once philosophy with a rubber duck and the creation of spaces which can be inhabited by the participating reader to explore and see what arises from those locations. A book which can be, and is intended to be read many times and on many levels, the metamorphosis and transcendence of the text will allow benefits to accrue which will resonate, inform and inspire long after the reader puts the book down.

The book is bilingual, but the book is perfectly readable in either language; however, the greatest benefits will be available if both languages are accessed.

However, what is needed is a lot more explanation and requires some examples to set it next to and ultimately aside from. These follow.

## **PHYSICALITY.**

This is a 160 page hard-back book in 31 sections. However, the entire thing is approximately 66% more than this, being that the text is also in French which is printed on translucent paper, facing each English page and fitting in the spaces between, meaning that one can read the two versions separately or in conjunction, multiplying meanings and providing various angles on those meanings. The heavy cover is a luxurious material, as well as being embossed in gold (9 copies) and silver (18 copies). There is a translucent dust-jacket, and there are three editions:

### **A STRICTLY LIMITED EDITION OF 27 NUMBERED COPIES:**

- **9 with original work on paper, book signed to the purchaser, seal, signature, disk with audible material, nine-pronged symbol (dead black or mirror silver), embossing.**

Nine copies have a unique, hand-made original work on paper by the author, Andrew M.McKenzie. The purchaser can choose to have their name or any other name/inscription placed in their copy of the book. A disk with readings from the book will also be enclosed. The symbol (which can be made into a wearable pin) is made from organic 3-D printed material, treated either with Black 3.0, a pigment which absorbs 99% of the light it receives, or Mirror, a paint which is an almost perfect mirror surface.

- **9 with signature and seal, embossed**

Nine copies will have the embossed spine in silver, and will be signed and stamped with the author's seal.

- **9 embossed**

Nine copies will have the embossed spine in silver, with the 9 symbols which hopefully will come to be the complete set of planned editions in this series.

## WHY?

Circles, as some say, require completion to become worthy of their name. The word “revolution” means returning to the beginning to move to the next level, meaning that which was once daring and iconoclastic eventually resolves into the archaic; serving at best, as part of what we laughingly call “history,” and at worst, fodder for the worst kind of advertising. If the opportunity presents itself to partake of the seemingly paradoxical tying of loose ends to create the possibility of a real freedom, then truly blessed are we who are offered it. Even more blessed, it might also be said, are those who accept it.

### **...are there only 27 copies?**

This is an expensive book by anyone’s standards, but the cost reflects the massive investment in several failed attempts to print it, while offering the chance to provide the funding for the next in the planned series at a more reasonable price. In addition, the number of people who might be interested in this book are indeed few, and printing many copies—a more expensive proposition—that would sit around uselessly for years is not an reasonable course of action at this time. Because there are so few, a high degree of personalisation is also possible.

### **...is it so expensive?**

The book has been floating in the infinite but tiny space between conception and execution for more than 3 years. Many printers have refused to do it (“It’s not for us”), and one in particular said they could, but in the end, did not, after creating problems from thin air and incompetently shilly-shallying around the production, all the while charging money for useless botched attempts and needless “corrections.” The book is complex for many reasons, not the least of which are the complications which arise from the paper used, which requires an unusual binding, and the printing precision which is necessary to align the pages correctly, which is, indeed, a tricky business given the different thicknesses of paper used.

## A TESTIMONY FROM AN EXPERIENT.

**“I’ve seen the future and it will be. I’ve seen the future and it works.”**

So goes the song. And so goes this humble transmission.

I was fortunate to have been deeply involved in the reading of this text, probably deeper than anyone else so far. That is, before this actual edition. I have been so much involved in it that I started to see the working of it. Only started. And this is from this temporary vantage point, that I am now speaking to you, reader of the future. An ongoing work-in-progress which I just happen to have initiated a little bit before you. And I have no doubt you will soon ignite the process as well. Because, yes, indeed, this text works. It is working for me and it will be working for you. It will be working both in and on your mind. It will twist it, bind it and finally expand it in directions you have not yet begun to imagine. It will fall on you and it will, **literally** grow on you with a magnitude you are still to fathom. Provided you give it, at least, the same amount of **attention** it was given to. For the “stuff it is made of” is, uncompromisingly, alive. Every word of it is. “So what’s this all about?” would you ask. “What kind of book is that?”. This book is nothing you can think of. “Miscellaneous” or “sui generis” are still “categories”. What if you were holding a book that defies all categories? Seen from my temporary vantage point, the only clear thing is that any attempt to describe this book is bound to fail. Not that you can’t arbitrarily opt for a transient label of course. But as soon as you think of one, the next entry in the text will make it sound false and retroactively invalidate it. Now, if you can’t describe it, what if it described **you**? A description of the working of your mind or even a pathway to the working of your mind. The one you think you own. I guess we will all come up at some point, with our own fallacious way to “describe” this text. Because we all are label-givers and category-makers by trade. As far as I am concerned, the least disappointing I can come up with is sounding like “an impersonal enlightenment manual”. But again, there is no escape: the very act of categorizing is erroneous. At best an illusion, and at worst the end of the world. And the actual realization of that, that is the very understanding of the non-sense of separation, is transcendent. A moment of non-dual clarity. A moment of total freedom, which is also a space created for you, and by you, out of the blue. Enjoy. Because this text is the very food that you need right now. Taste it. Lick it. Bite it. Chew it. Swallow it. Devour it. Digest it. Do it now. Don’t make the author of it wait. For truly, his name **is** Master.

The Hafler Trio was formed in 1981, and since that time and up the present day has released over 350 projects in the audio domain. These works always involved much more than “sound” and in fact, were part of a set of evolving philosophies and experiments directed to much wider application and contemplation. To that end, The Hafler Trio always utilised diverse and unusual forms of delivery of their work, not the least of which was a copious amount of written material. This was much more than the usual “accompaniment” to other matters presented, and in fact, became inextricably linked with whatever else was included. Parallel to this, written pieces were commissioned from time to time by outside organizations, and the opportunity to explore that medium on its own then arose. It was said that there was never any writing done without there being a clear designated place for it, and over time, the development from polemics, tracts, provocative statements and the like grew into something far greater than simply a desire to communicate a set of ideas or tell a story.

The unusual formatting and configuration of the written material has precedents, which many know but do not actively consider as relevant. The parallels are in somewhat unexpected places. Here below are some of them; although not entirely comparable (I would never dare to do such a thing), the aspects which are their “chief feature” do bear elucidation and comparison. In almost all the following cases, these works and authors became highly respected, influential, if controversial, and ultimately marketable commodities, proving that the unconventional and initially considered outlandish can be appreciated by many and not just the few.

Aporia (Ancient Greek: ἀπορίᾱ, romanized: aporiá, lit. ‘impasse, difficulty in passage, lack of resources, puzzlement’) is a puzzle or state of puzzlement.

**”The ergodic work of art is one that in a material sense includes the rules for its own use, a work that has certain requirements built in that automatically distinguishes between successful and unsuccessful users.”**

the word ergodic comes from the Greek ergon, meaning “work,” while the other part of the word comes from the Greek hodos, meaning “path.”

**Signiconic = sign + icon. Rather than engage those textual faculties of the mind remediating the pictorial or those visual faculties remediating language, the signiconic simultaneously engages both in order to lessen the significance of both and therefore achieve a third perception no longer dependent on sign and image for remediating a world in which the mind plays no part.**

**Raymond Roussel:**

The details of the writing methods used in the construction of his extraordinary books were revealed only after his death, in the book "How I Wrote Certain of My Books," which although incredible enough in itself, is perhaps even not the whole story.

**Finnegans Wake:**

James Joyce's last work, which has people still dedicated to unraveling its "meaning" since its publication in 1939. whole libraries worth of books have been written about this particular book.

**The Life and Opinions of Tristram Shandy, Gentleman by Laurence Sterne:**

The original, box-breaking and category-defying novel, which has perplexed and delighted readers since publication in 1759. Even at that early date, this book dispensed almost entirely with convention, stopping and starting chapters and story-lines seemingly at random, inserting graphics to indicate certain points, a black page on the occurrence of a death, and many more devices which would not be out of place in an "experimental" work written today.

**Samuel Beckett:**

Often described as "minimalist," this term does not accurately reflect the iconoclasm of Beckett's writings, especially the later works, which go into territory not explored by anyone else, in a way which goes far beyond reductionism, and way, way beyond "story telling," to effectively map - or indicate an incomplete possibility of one - of human consciousness.

**Robbe-Grillet:**

His writing style has been described as "realist" or "phenomenological" (in the Heideggerian sense) or "a theory of pure surface". Methodical, geometric, and often repetitive descriptions of objects replace (though often reveal) the psychology and interiority of the character. The reader must slowly piece together the story and the emotional experience of jealousy, for example, in the repetition of descriptions, the attention to odd details, and the breaks in repetitions, a method that resembles the experience of psychoanalysis in which the deeper unconscious meanings are contained in the flow and disruptions of free associations. Timelines and plots are fractured, and the resulting novel resembles the literary equivalent of a cubist painting. Yet his work is ultimately characterized by its ability to mean many things to many different people.

**The Atrocity Exhibition by J.G. Ballard:**

Each chapter or story is split up into smaller sections, some of them labelled by part of a continuing sentence; Ballard has called these sections "condensed novels". There is no clear beginning or end to the book, and it does not follow any of the conventional novelistic standards: the protagonist (such as he is) changes name with each chapter or story (Talbert, Traven, Travis, Talbot, etc.), just as his role and his visions of the world around him seem to change constantly. (Ballard explains in the 1990 annotated edition that the character's name was inspired by reclusive novelist B. Traven, whose identity is still not known with certainty.)

**House of Leaves by Mark Z. Danielewski:**

The format and structure of House of Leaves is unconventional, with unusual page layout and style, making it a prime example of ergodic literature. It contains copious footnotes, many of which contain footnotes themselves, including references to fictional books, films or articles. In contrast, some pages contain only a few words or lines of text, arranged in strange ways to mirror the events in the story, often creating both an agoraphobic and a claustrophobic effect. At points, the book must be rotated to be read. The novel is also distinctive for its multiple narrators, who interact with each other in elaborate and disorienting ways.

The main difference, perhaps, between these works cited and that of The Hafler Trio is that the former are works of fiction. The Hafler Trio's written output can contain narrative, but solely for the purposes of the advancement of a particular idea or the creation of a particular situation or indeed, environment; not as an end in itself. This makes the work at first challenging, but ultimately rewarding on several uncommon levels, and reaches a depth of engagement rare in an age of the superfluous.

What is present, then, is an alternative to linearity - closer to actual subjective perception which itself is not time-dependent, and therefore difficult to intellectualise or dissect in the ordinary ways we are accustomed to. This is the integration of multiple perspectives as opposed to an outlined, sequentially ordered structure. In the act of reading such material, we are allowed to enter into a state of "coming to "now," where the normal faculties not only are of little use, but in many cases, an impediment to any kind of comprehension. In place of abstraction, there are immediately demonstrated principles, learned by engagement.

A central part of the method is the following formulation:

**data->information->knowledge+action = understanding**

That is to say, data is meaningless by itself. By organisation and examination, this can be turned into information. This almost has utility, and certainly market value. This information can then be 'known' which converts it to knowledge. However, knowledge **plus** action is the only way to arrive at understanding, although there are multifarious methods for effecting this. The work of The Hafler Trio has been (and continues to be) an attempt to make opportunities for this truly alchemical transformation to take place, and the experiments in the text domain are a continuation of that attempt. And still more importantly, the recognition and exploration of different modes of understanding, going into realms where knowledge is not even necessary.

One of the other fundamental premises is as follows: when one learns for oneself, it is understood and not forgotten, in contradistinction to when we are told something, which is not "ours" and we have to make considerable efforts to assimilate and even remember. We have not participated in the creative act, but if we are co-creators (but not just making up any old T.S. Eliot-ism) in the true sense of the word, then something else can be reached. On reading a Hafler Trio text, one is empowered as a co-creator.

**"I've read that density in hand-written texts was also a defense against alteration. Doesn't leave literal room for errors. Density on the page never detracts people and even increases motivation."**

## WHO...?

### ...WROTE THIS?

Andrew M. McKenzie, denizen of the fetid pool that is The Hafler Trio's squalid and ineffectual attempt at world domination by reason of infinitely nested metaphorical allegory was born somewhere in the UK in 1963, and persists despite numerous attempts to prevent and dissuade him from doing so. The Hafler Trio have persistently crept around many doors and produced a plethora of pulchritudinous peripheral produce, with and without parentheses and/or other beings of various states and magnitudes. an erroneous list of some of the outgoing messages can be found at [https://en.wikipedia.org/wiki/Hafler\\_Trio](https://en.wikipedia.org/wiki/Hafler_Trio)

### ...ARE THE PEOPLE WHO WILL BENEFIT FROM THIS?

Anyone who wishes to put themselves at the disposal of forces able to enter into a situation designed to allow maximum access to 'currents' only permissible in such special circumstances. This is not for everybody, and does not pretend to be so. There is a Tibetan saying, paraphrased, which goes like this – **"Better not to begin. But if begun, better to finish."** Anyone willing to dive into the real source of The Creative Impulse and to see, hear, and feel for themselves what it really means to be immersed in it, has the possibility to benefit on many levels. Such opportunities are neither common or easy to dismiss, once their import has been even vaguely grasped. What must then happen is an effort on the part of the aspiring participant to overcome inertia. This, in the face of easier, more "soothing" and "palatable" situations, determines a great extent how the entire experience will unfold, and further determines the amount of utility and potential it will have of acting upon the being in question. People who wish to be stretched in ways they cannot foresee (Few people can trust The Process in this way); people who actually, truly wish for change in themselves and their viewpoints (You are rare animals indeed); and people who have seen something which they need to verify but they alone cannot actually 'prove' (Because you **know** what that means).

**Does this mean you?**

We hope it does, **fervently**.

## HOW?

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You can't. We simply have more than enough to do, and introducing such a complication would be more trouble than we are prepared to countenance at this time.

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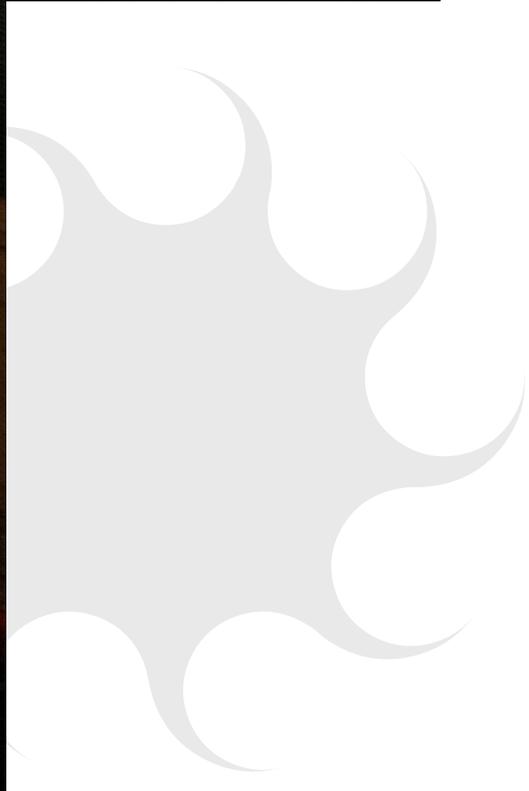
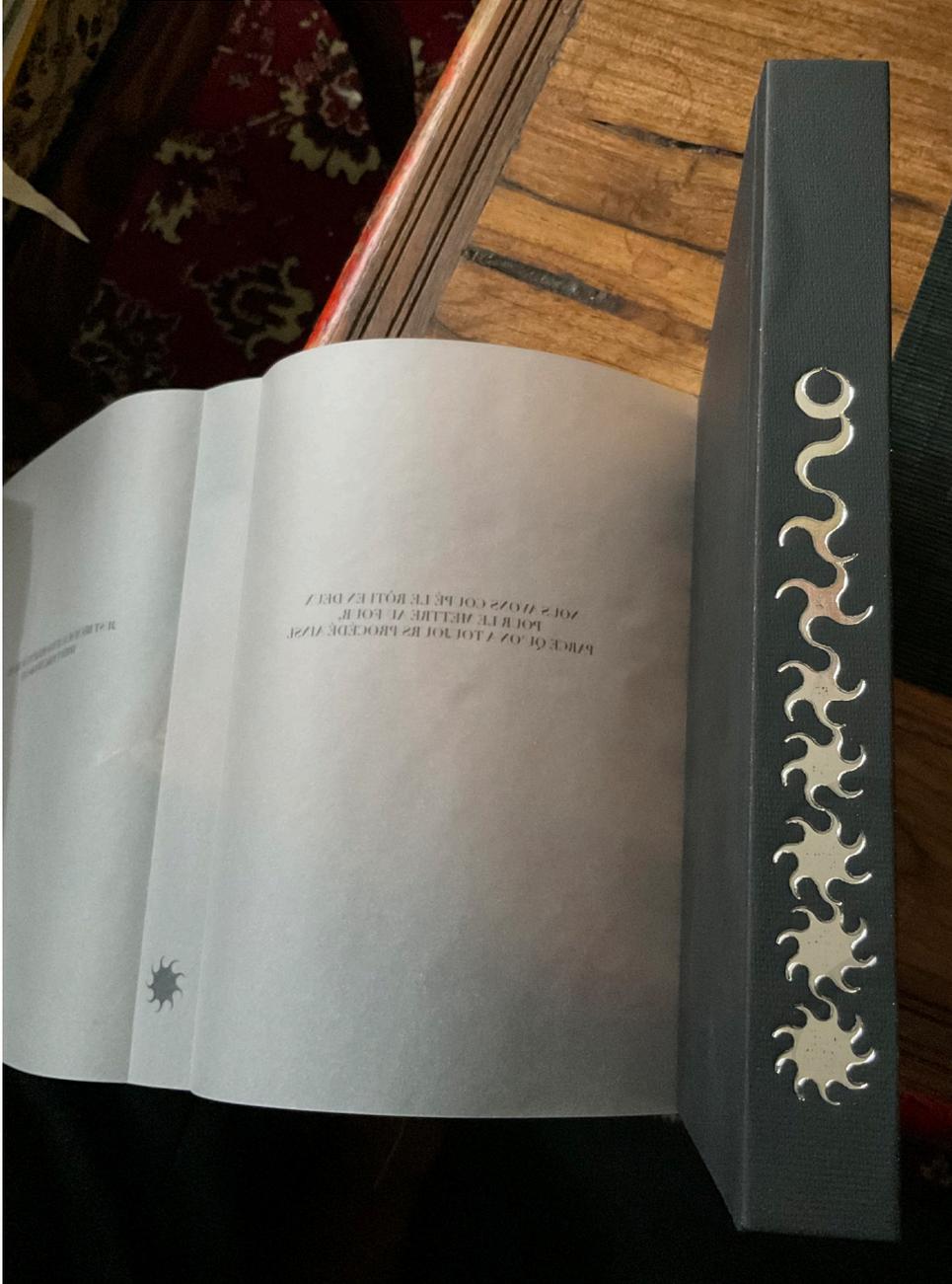
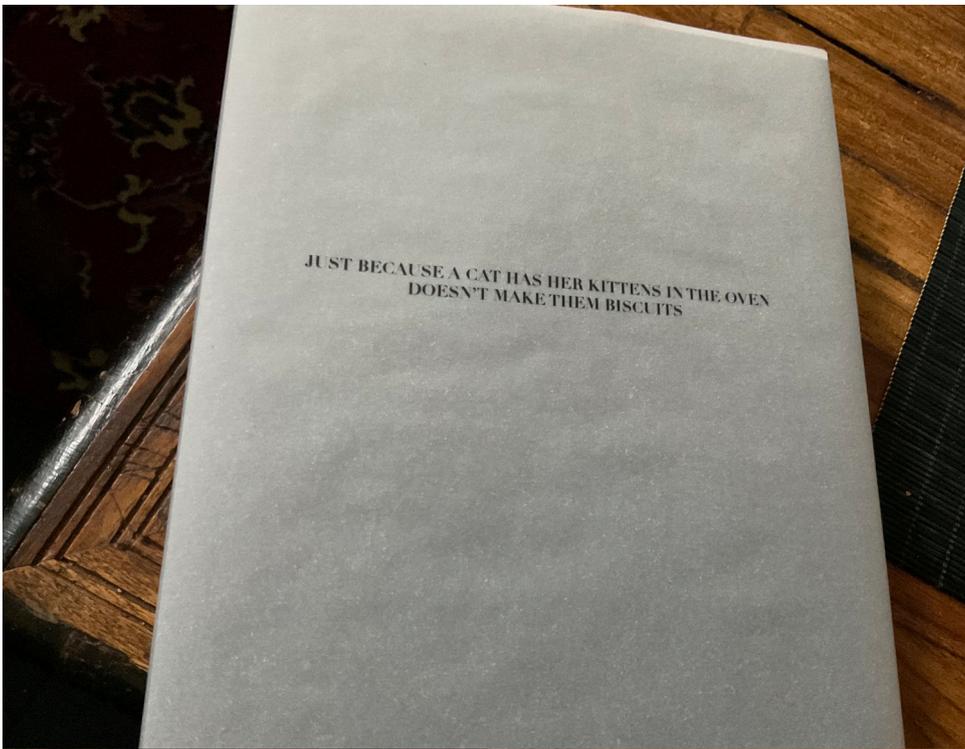
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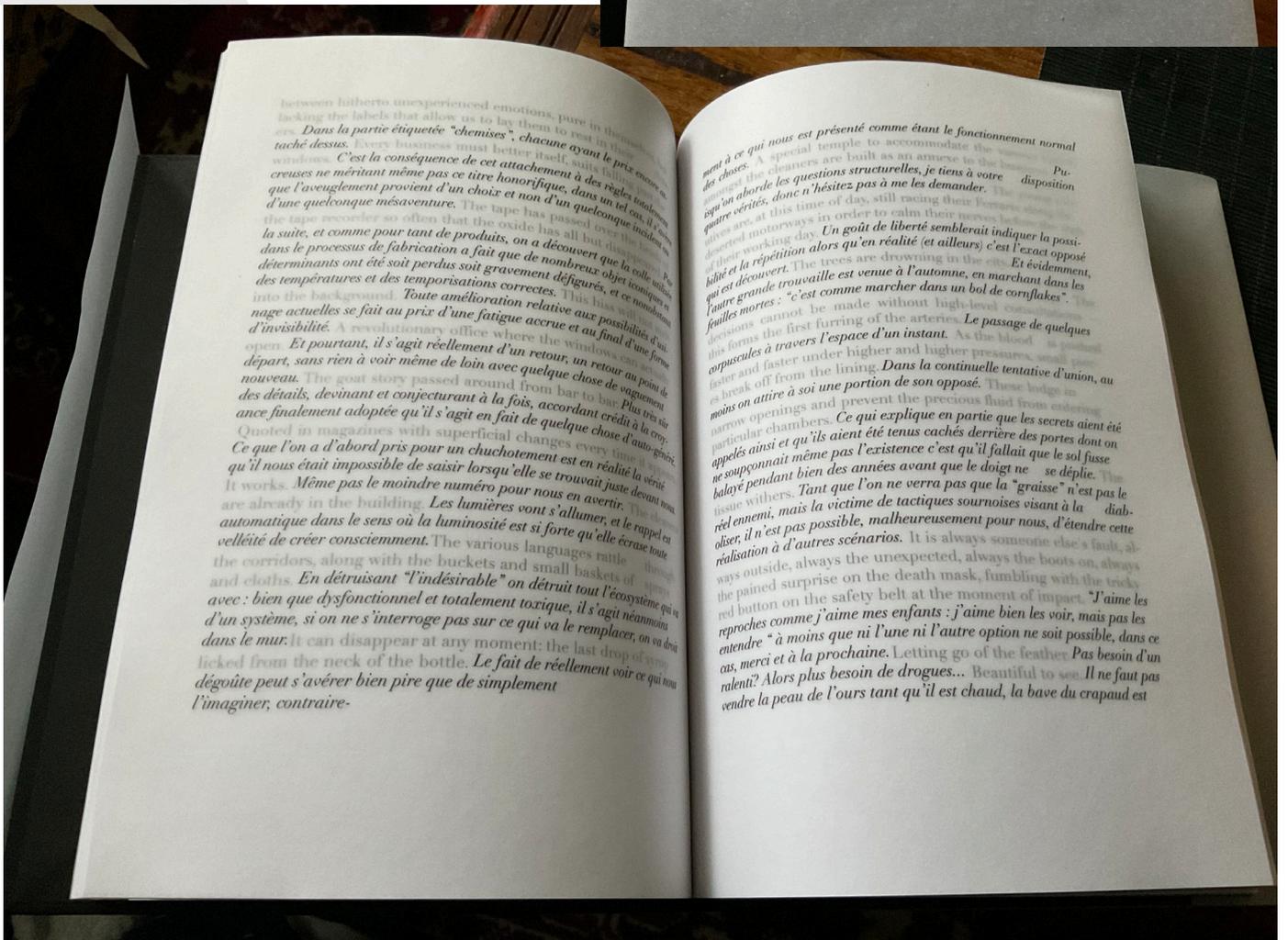
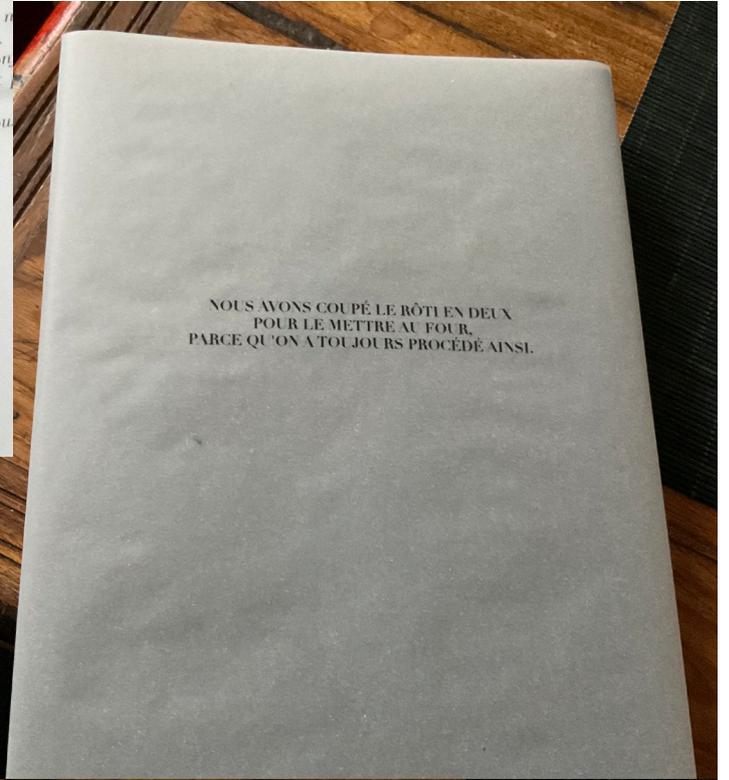
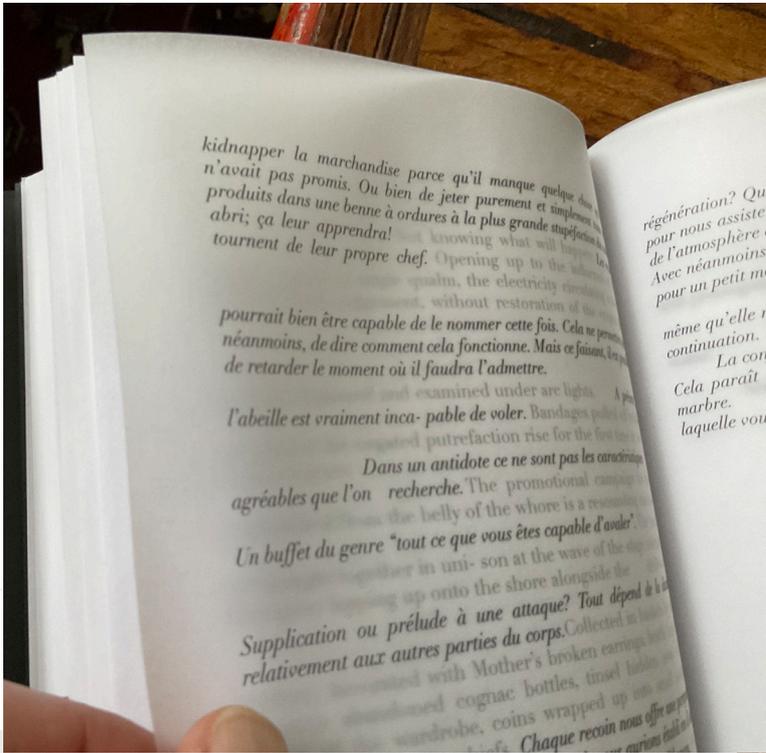
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