

# Building BURNING MAN

The Official Journal of the Burning Man Project

1999 Edition

## A DESERT CIVILIZATION

**B**urning Man is an experiment in temporary community. Each year we design a city to serve as a vessel of community and a model of civilization, and place it like a petri dish in the Black Rock Desert. We study the result, note how culture thrives, survives and replicates itself within our test tube world, then wipe the sterile surface of the playa clean and start again.

Black Rock City began as a village of approximately 80 settlers, a ragged circle of tents and motor vehicles. Beyond this rudimentary nucleus stood Burning Man, a solitary figure marking the horizon of our world. During several intervening years this settlement has grown into a miniature metropolis. Our city is now a densely connected grid of streets, plazas, and public landmarks covering more than a square mile of desert terrain. Its thoroughfares are thronged with a cosmopolitan population drawn from around the world, and it is served by an array of public institutions: a fire department, a post office, a daily newspaper, an emergency medical service, a volunteer safety and security organization known as the Black Rock Rangers, a Department of Public Works and, at last count, 15 separate broadcast radio stations. Described by the London Observer as a "beautifully zoned tentopolis, designed with a precision of which the Renaissance city-state idealists or Haussmann would approve," it has become a model of high civilization.

As Black Rock City has expanded, we have encountered many of the challenges and problems that are incident to urban growth in our society at large. The following is a brief history of some of these challenges, the solutions we've crafted, and the lessons we've learned.

### King car

In 1996 Black Rock City approached critical mass. Increasing population had begun to overflow the simple circle which had formed its core. As campsites leaped beyond campsite, a vast ex-urban sprawl developed and within this zone of dispersal the automobile became king. Eyeing one another warily through dusty windshields, participants elected to commute between attractions. Social interaction gave way, replaced by a pattern of discreet consumer choices—the isolated intention to consume spectacles unrooted in anything around them. In 1997 we responded to this problem by restricting cars to campsites, condensing our city within boundaries and creating a network of streets for bicycles and pedestrians. The result of this



photo by: Jonathan Wolfe/anotherdaydesert.com http://www.sky-eyes.com/burning.html

experimental change was immediately apparent to everyone. The increased density of our  
*continued on page 2*

Burning Man 1998, Sunday  
from a hot air balloon.

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settlement multiplied spontaneous encounters. Neighbors now neighbored as never before and theme camps nearly quadrupled. The fabric of our city, thus enfolded on itself, yielded a hundredfold increase in interaction.

### It's a gift

The most radical feature of our desert civilization is our traditional ban on vending. The original settlement from which Black Rock City has grown was composed of people who knew one another. Within so intimate a circle it seemed inappropriate that anyone should sell goods for commercial gain. As our city population has increased, we have retained this ethic as a prohibition. Apart from the sale of ice, the profits from which are given to the nearby town of Gerlach, and the vending of juice and coffee at our cafe in central camp, nothing is for sale in Black Rock City.

The consequences of this prohibition are profound. Since little can be purchased in our city, participants are challenged to confront their own survival in a natural world that's sometimes harsh and always unpredictable. They must bring food, water, shelter—literally everything needed to sustain their lives in an extreme desert environment. This exercise in what we call "radical self-reliance" is intended as an antidote to the passivity created by consumer culture. In our normal lives we are accustomed to a world that is designed for marketplace convenience. All that is required of us when we purchase something is a sum of money and a willingness to spend it, and no demand is made upon our inner resources. The effort that's expended in preparing for the desert is a form of existential communion, a consideration of deeper needs and more immediate outer realities than our consumer society makes present to us.

Our ban on commercial activity has also affected the experience of Burning Man in another way. Anyone observing the incessant stream of traffic that enters our city can't help but be amazed at the surreal profusion of colorful props, costumes, construction materials and original artwork that passes through our gate. Each of these exotic burdens—bristling from car windows, laden on rooftops or crammed, at times, into entire fleets of trucks—represents a gift that is donated to our community. By disallowing market commerce we have created what is called a "gift economy" and we have elevated this practice into both an ethic and an esthetic. This "radical self-expression" is premised on the notion that everyone should participate in creating our city. You must come prepared to contribute some unique part of yourself to our shared experience. This might take the form of public service, as with the Black Rock Rangers, Greeters, Lamplighters or many other forms of volunteer service. It might mean hosting a theme camp, installing an artwork, convening a game or performance, or distributing tokens and gifts to your neighbors. At a minimum, it means decorating your campsite or creating and wearing a costume. In every case, the fundamental intention is always the same. As a participant in Burning Man you are invited to perform an act of introspection: to contemplate your inner self as if it were a vision or a gift, then make a role or a vocation of this gift by passing it along to other people.

This potlatch economy of Black Rock City results in an entirely novel urban experience. Beyond the immediate circle of our friends and family,

we are accustomed to a public world that is primarily governed by impersonal commodity transactions. When we buy things in this marketplace we appropriate them for our exclusive use, and it has



**Le Boeuf Gras d'Or**  
by Mystic Krewe of Satyrs

photo by: Gabe Kirchheimer/GKHG@aol.com  
Artists: Mary & Richard Valade

become possible, within the world of modern convenience culture, to satisfy

all of our appetites and desires without reference to others. Consumption has replaced communion in our modern age. By way of vivid contrast, an exchange of gifts creates involvement with the lives of those around us. It forges an immediate emotional and moral bond with other people. In the words of author Lewis Hyde, "...when gifts circulate within a group, their commerce leaves a series of interconnected relationships in its wake, and a kind of decentralized cohesiveness emerges." Community can only begin when a part of the self is given away.

### It takes more than a village

The first village at Burning Man was Black Rock City itself. It was founded in 1990 when a small group of people accompanied Burning Man to the Black Rock Desert. Participants, prompted by a natural impulse, formed a circle surrounding a central shade structure, a single parachute and tent pole. This original nucleus has since become the civic core of our city. As our settlement gradually expanded, four roads, aligned at right angles to one another, were extended outward from this rudimentary public plaza. Its inner perimeter was soon lined with lampposts and flagpoles. Today it is populated by a mixture of theme camps, art installations and city services; such as our public radio station and newspaper, our central bulletin board and information booth, a recycling station and the headquarters of our community lamplighters. After several incarnations, the crude shade structure that originally stood at the center of this circle has become the Cafe Temps

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# An interview with Larry Harvey

by Darryl Van Rhey

*Darryl Van Rhey: Let's talk about money. How much money did Burning Man make last year?*

Larry Harvey: Do you mean how much did we take in and then spend, or do you mean how much was left over when we finished paying for everything? I've discovered that some people aren't readily aware of the difference. They earn their pay, receive their money and the resultant fund, they feel, is entirely theirs, as if they'd personally absorbed it. They live to the limit or beyond the limit of their income and it all goes for consumption, so they don't make much of a distinction between net and gross. If you take in a million dollars, they figure you're a millionaire.

*DVR: Are you a millionaire?*

LH: Not exactly, but in 1998 Burning Man did take in a million dollars—over a million, in fact—about 1.3 million before taxes.

*DVR: I thought it would be more like 1.5 million. Wasn't the attendance 15,000? Didn't tickets cost \$100?*

LH: A lot of people do that math, but they're mistaken. In 1998 the ticket price increased from \$80 to \$100 just two weeks before the event. In the first quarter of the year it was \$65.

*DVR: I see. Still, 1.3 million is a lot of money.*

LH: It is. It's a cumbrous sum, but then you must also remember that it actually cost us considerably more than a million dollars to create the event. What we had left at the end of the year we've already spent. It pays for the next year. Last year's small surplus has simply afforded us a bridge to get from then until now, to get to that point where more money comes in again. Virtually all of our revenue comes from ticket sales. We have no investors, we've received no grants and no bank has ever loaned us money.

*DVR: But, where exactly do all these thousands, these hundreds of thousands, go?*

LH: Well, first of all, we ended 1997 \$100,000 in the red. We were overcharged for certain crucial services—a

political circumstance we couldn't control. We made the final payment on that debt two days before we opened our gate in 1998, and we're proud of that. We are also very grateful to participants whose contributions helped us do it.

*DVR: Okay, that's a chunk of cash. What else was money spent on? But wait...first; let me tell you what I'm getting at. People come out to Burning Man and take great pride in helping to create it. You mark the streets with flags and signs, for instance, but how expensive can that be? Isn't it participants and their personal expenditures that supply the content? Isn't that the real substance of the city? I mean, just how expensive are portable toilets?*

LH: It's funny you should mention that. In assessing our costs, people invariably start with the toilets, but they really don't cost that much in the bigger picture. This year we paid about \$45,000 for them and a few other related services. It's just that those toilets loom large in everybody's experience. They're palpable and necessary and everybody uses them. They affect people at an individual level. But the rest of our costs are more general and mostly invisible. Our fire protection service ran \$97,000, but there's no particular reason anyone should be aware of that. It was mostly kept in readiness. The BLM, our federal landlord, received \$53,000 last year, and we paid around \$70,000 for Washoe and Pershing County police services, but you wouldn't see that because they patrolled our perimeter. Our medical service cost \$45,000, but, again, you wouldn't think about it unless you got hurt, and, fortunately, very few people did. In addition, a large part of the money is spent on things that are completely external to our city, that occur outside the event and before it happens; our insurance, transportation, travel expenses, office expenses. Paper based costs, things like our newsletters and mailings, totaled \$35,000. Incidentally, I'd like to take issue with what you said about flags and street signs. Go tell that to the DPW.

*DVR: The DPW?*

LH: That's our Department of Public



Works. They run a depot and workshops on 80 acres of land that we rent. They really do build Black Rock City. They construct and set up our entire civic infrastructure. They're out there weeks ahead of time, work through the event and clean up the site afterwards. The DPW spent \$290,000 in 1998, but who notices that? As you say, it's the creative stuff that participants do that gets noticed. Heavy equipment, generators, road grading, our 5-mile long perimeter fence; these things might as well be vapor. About the only thing that we spend money on that people really do notice, apart from those toilets, are things like our lampposts or the Man. We spent nearly \$90,000 on public art last year.

*DVR: I can see it mounts up, but what about personnel? Do you pay people?*

LH: We certainly do. About a fifth our money in 1998 went to people we employed to do work. That's a large part of what's left when you add up the other things I've mentioned.

*DVR: I thought volunteers ran Burning Man.*

LH: It mostly is and has to be that way. The Rangers are volunteers. The lamplighters are volunteers. Our greeters and media staff and most of the artists are volunteers. We'd have to triple the ticket price to pay for all that, but, more importantly, we've never felt we should pay for these things. Burning Man is about giving gifts. It's about turning your gifts into a vocation that connects you with other people. People should do these things out of inner necessity, not because they get paid.

*continued on next page*

DVR: Why pay people at all, then?

LH: Because I've worked with volunteers for many years and I've found that there are two distinct circumstances in which you pay people. If, for instance, you're asking someone to do something that's repetitious or isolating, and if, especially, it's something you must absolutely count on day in and day out...

DVR: You mean something more like normal work?

LH: Yes, precisely. No one's saying that our volunteers don't work hard. They can be heroic. But, as you get into the area of labor, of anonymous and unremitting toil, you lose people. It hasn't the same spiritual reward, so you have to pay them.

DVR: Okay, that makes sense. What's your other reason for compensation?

LH: Responsibility, another lonely chore. When you're counting on someone to do something and you put them in charge of other people, this again is a kind of burden. Especially so if you're asking them to sacrifice a lot of their time. When you get to the point where you're asking someone to spend all of their time or half of their time at a task, then, obviously, there's no choice. They need money to live.

DVR: Are you one of those people?

LH: I am. This is all I do. We actually begin to plan the proceeding year during the event itself.

DVR: Well then, here's the \$64,000 question. How much do you make?

LH: Not \$64,000.

DVR: I see. You're not going to tell me?

LH: I didn't say that. Since it's you asking, I will. Last year I made \$30,000. That's around \$2,500 a month. It's by far the highest yearly income that I've had from Burning Man. I won't tell you what anybody else made, but I can say I sit atop this golden pyramid. I'll also say that from top to bottom it's very proportional. There isn't that much that divides us.

DVR: Would you like to make more?

LH: Of course I would. I hope to. I also want Burning Man to make more. We desperately need an office. We need to build workshops. We need to communicate more with participants as our community grows. We need a lot of things. But let me say this. If anyone imagines we will make a fortune out of Burning Man, they are deceived. We don't do licensing agreements and we won't allow vending. We're really not plugged into the mass economy, which is where I suppose all the money is. Our income is entirely generated by participants, from

the tax they pay as citizens of Black Rock City and from their contributions. We may have taken in a million dollars, but we're essentially a Mom and Pop enterprise.

DVR: Any other thoughts on our subject?

LH: Yes. No one that I know of ever got involved in Burning Man because of money. We have an informal rule. If someone wants to be in the Project, to be one of us, they must come to the event, experience it for themselves, and they should be ready to work for free. It's sort of an initiation. We're not that interested in resumes. Do you know Will Roger? He runs the DPW. He showed up one day in the desert and asked if he could help. I was putting up lamp posts and he became my one-man crew. For two years I watched him sledging steel stakes into the dirt. He'd work for hours in the sun and when he'd take a rest he would apologize. Only later did I learn he'd taught art at a university. Now he is in charge of building the entire city. Passion drove him and it's passion that holds us to the task. Sure, everybody needs money, but that will never be what Burning Man's about. ☺

Larry Harvey is the founder & director of Burning Man. Darryl Van Rhey is a freelance writer now living in Bolinas, California.

## EVENTS CALENDAR

### April

- 10 Town Meeting, Noon - 5 pm, SOMARTS, San Francisco
- 16 12:01 am--Ticket price increase to \$80
- 24-25 Earth Guardians' Training
- 24 Beach Burn, 8 pm, Ocean Beach, San Francisco

### May

- 1 Deadline to register a theme camp for Mercury placement
- 21-23 Leave-No-Trace, train-the-trainer course, Gerlach, NV
- 29 Beach Burn, San Francisco

### June

- 1 Deadline for all theme camp registrations
- 5 Flambé Lounge, 2nd Annual Swim Whim, 50 Oak St., San Francisco
- 16 Ticket price increase to \$90
- 26 Beach Burn, San Francisco

### July

- 31 Beach Burn, San Francisco

### August

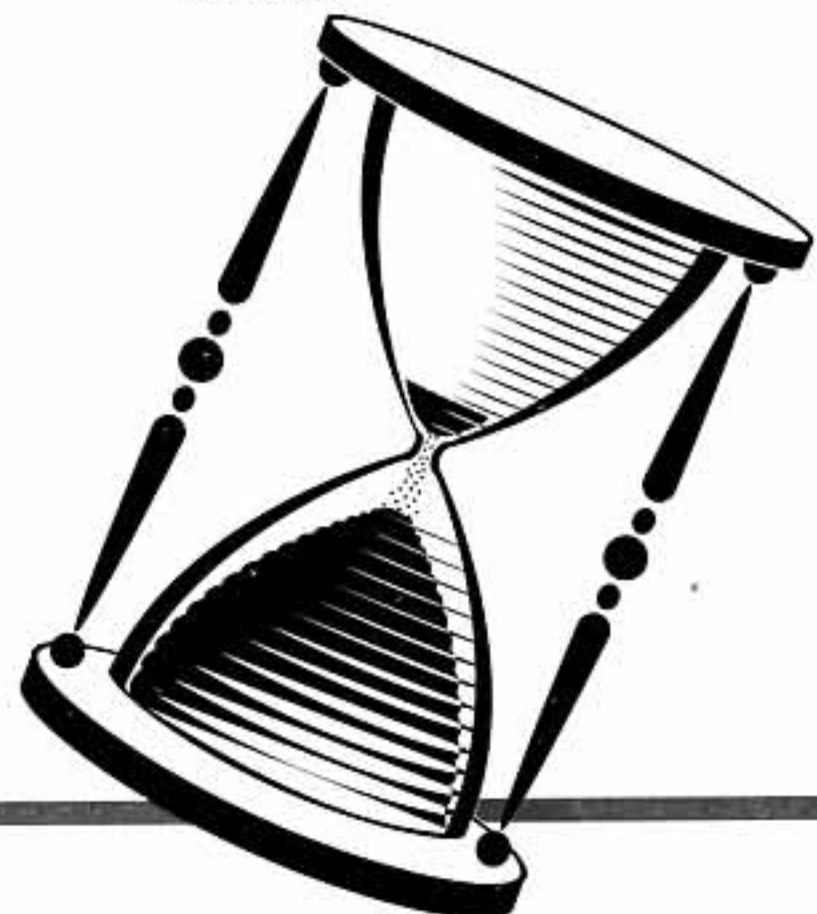
- 1 Ticket price increase to \$100
- 7 Flambé Lounge, Black-Lite send off, 50 Oak St., San Francisco
- 30 Gate opens, Burning Man 1999, Black Rock City, Nevada
- 30 Ticket price now increases \$5.00 daily

### September

- 4 Man burns, Black Rock City, Nevada
- 6 Burning Man ends

### October

- TBA Decompression party (date to be announced, check website + hotline), San Francisco



# Community Notes

by Maid Marian



Photo by Margot Dumas. Makeup by QUARZA the Clown

Absinthia.

**G**et involved in the community. You'll find many opportunities below. We have found that the most far-reaching and convenient forms of communication are email and our website: <http://www.burningman.com>. If you are not connected to the internet please call: 415.TO.FLAME for any information listed below.

## VOLUNTEER

Burning Man is a volunteer-based event. There are many volunteer roles before, during and after our event. If you have further questions, after reviewing the opportunities below, please visit the Volunteer section of our web site, email: [volunteers@burningman.com](mailto:volunteers@burningman.com) or call our hotline.

**Black Rock Gazette** Work on the only daily paper in Black Rock City. We are looking for: experienced writers, skilled layout artists, Mac technicians, photographers with digital cameras, editors and runners. Please email us at: [brgazette@burningman.com](mailto:brgazette@burningman.com) or check the website for more information.

**Lamplighters** Are you interested in spirituality, theatricality, civic service and ritual? Are you new to Burning Man and

would you like to perform a prominent public role in the life of our city? Come and join us as we light the streets of Black Rock City each evening. Email: [lamplighters@burningman.com](mailto:lamplighters@burningman.com) and check out Lamplighters on the website in the volunteer section.

**Rangers** The Black Rock Rangers help create the core support infrastructure for our community. They are the mediators of public safety and providers of information. Rangers are communicators, medics, firefighters, and concerned citizens. Black Rock City functions very effectively as a self-governing entity and the Black Rock Rangers are community leaders who live and work throughout the city to ensure our collective survival. We are a growing city and the team will expand for 1999. We encourage you to communicate with the Rangers ([rangers@burningman.com](mailto:rangers@burningman.com)) or visit the website and fill out an application.

**Greeters** Do you have what it takes to be a Greeter? Greeters are the face of the event and form a newcomer's first impression of Black Rock City. Our mission is to orient and educate arriving citizens while spreading wit, whimsy and infectious enthusiasm all over carloads of people. Greeters explain Leave No Trace principles, clarify Community (Burning Man style), and answer all questions in offbeat yet helpful ways. They are the one opportunity for the organizers— meaning ALL of us!— to communicate person to person with every participant.

To make all this happen, we need knowledgeable and dependable volunteers. All potential Greeters must have attended Burning Man at least twice, be grounded and reliable, and have excellent communication skills, and the ability to relate to all kinds of people. You may contact Dante at: [greeters@burningman.com](mailto:greeters@burningman.com) Greeters are a powerful influence at our event. As the welcoming face and voice of Burning Man in 1999, hundreds of people will never forget you.

**Earth Guardians** Join our growing community of environmental activists working with the Bureau of Land Management to protect the Black Rock Desert. Earth Guardians work during the event to monitor our city and the surrounding desert. Throughout the year they are involved in many conservation projects. A training to become an official BLM volunteer will be held in Gerlach on the weekend of April 24-25. A Leave No Trace train-the-trainer course will follow on May 21-23. Want to know more? Email [earthguardians@burningman.com](mailto:earthguardians@burningman.com). You MUST reserve a spot to be considered for either class.

**Build Our City** If you are available at least two weeks ahead of time to help build Black Rock City, and you have carpentry or construction skills, please contact our Department of Public Works. This work can be strenuous and conditions are challenging. The fellowship is phenomenal. Contact the men and women who create our city at: [site@burningman.com](mailto:site@burningman.com).

**Ride Share** If you need a ride, or have room for people in your vehicle, please resource in any of the following ways: 1) connect with your regional contact (see page 10); 2) call 415.TO.FLAME; 3) leave a message on the "ride share" bulletin board on our web site.



Sculpture by Margie Kestman Photo by Pete Stryland

## ONSITE

**Theme Camps** Theme camps are live-in interactive art installations. You are invited to create your own fantasy and share it with your fellow citizens.

The process and requirements for registering a theme camp have changed this year, reflecting the needs of our expanding community. Fill out the theme camp questionnaire on the website by May 1st if you'd like placement along Mercury (the esplanade which fronts our city). We will NOT be placing all theme camps this year, however sections of our city will be reserved for those theme camps that arrive before Wednesday noon. Visit the web site and fill out a registration form. Further questions can be left on the hotline or sent to [themecamps@burningman.com](mailto:themecamps@burningman.com)

**Villages** It is the mission of a village to provide a public home for fellow citizens of Black Rock City. The purpose of a village is not simply to be with friends or share domestic arrangements. It is to work with other villagers on a project that will connect you with hundreds of other participants. Like a theme camp or an artwork, a village is a gift that you contribute to our city. A village is self-expressive, a village helps others, and a village should be fun. In taking responsibility for a village you enter the ranks of the founders and organizers of Burning Man and Black Rock City. You should expect to work very hard, play very hard and experience an immense satisfaction. Do you belong to a large and well-organized group? Would you like to take responsibility for a prominent public space in Black Rock City? If you think you have what it takes to form a village, contact: [villages@burningman.com](mailto:villages@burningman.com)

**Art Installations** If you are creating an art installation and would like to give it prime visibility, please give us some information about what you are planning. Either visit our web site or

email: [installations@burningman.com](mailto:installations@burningman.com) or leave a message on the hot line.

If you are creating art that fits into this year's art theme and would like to locate your work within the Wheel of Time, contact: [art@burningman.com](mailto:art@burningman.com)

**Clean Up** You are responsible for cleaning up the remains of your camp, art installation and burn. No trace—no food, no tent stakes, no embers or ashes—should be left on the playa. Disappearing is part of the art: the finale of your performance at Burning Man. Questions about how this works can go to: [cleanup@burningman.com](mailto:cleanup@burningman.com). LEAVE NO TRACE.

**Recycling** Meet the dominatrix of domesticity and the new can crusher at this year's bigger and better recycle camp, located in Center Camp. Last years effort was a great success, but this year we want to do so much more. Help the environment & help the recycle team: There is lots of room for growth and new help, so check out the website at [www.sirius.com/~bobstahl/recycle.htm](http://www.sirius.com/~bobstahl/recycle.htm), email: [recycle@burningman.com](mailto:recycle@burningman.com).

**Desert Fire Rituals** Do you like to play with fire? Are you good at it? Join the Fire Conclave. We are looking for drummers and fire performers. Help feed and tend the flame that lights the Man at our fire cauldron in Central Camp. Would you like to perform at the cauldron or on Saturday night at our Burn? Contact Crimson Rose: [crimson@burningman.com](mailto:crimson@burningman.com)

**Kids Camp & Generator Free Zone** These are two specialty areas. The first, Kids Camp, is set aside for families to camp together, close to the action, but away from all (or some) of the noise. Questions? Contact [sweetpea@burningman.com](mailto:sweetpea@burningman.com).

Generator Free Zone is a place to enjoy or experiment with solar-powered, wind-generated, alternative energy resources without the annoying hum of gas-powered generators TOO nearby. Questions? Contact [sweetpea@burningman.com](mailto:sweetpea@burningman.com).

**Main Stage** Once again we will NOT have a main stage (this time, we're not kidding). We have, however, created a web-based bulletin board to assist in connecting groups with one another.

## EVENTS

Are you putting on a Burning Man-related event before or after Burning Man? Do you want it listed on our calendar of events? Let's see if we can help you. Post it in the calendar section of our web site, and email [morninglori@burningman.com](mailto:morninglori@burningman.com) for inclusion in other areas.

**Town Meeting** The Black Rock City Town Meeting, held at SOMARTS on Saturday, April 10th, 12pm–5pm, is our annual Burning Man potluck and volunteer opportunity. This is the gathering where you can find out what's new for 1999 with Larry Harvey's "State of the Man" address, and the place to meet organizers and other volunteers. Take this great opportunity and help make Burning Man 1999 happen by volunteering in an area that interests you.

Bring food for the potluck. Located at SOMARTS (<http://www.somarts.org>) 934 Brannan Street, between 8th and 9th, San Francisco. Specific questions should be directed to: [hamazon@burningman.com](mailto:hamazon@burningman.com)

# 1999 ORDER FORM

## Tickets

Purchase your tickets for Burning Man 1999 now! Early registration saves you money! Tickets purchased before June 16th are \$80, before August 1st are \$90 and ticket prices increases to \$100 on August 1st. The ticket price will be \$105 per person at our gate on August 30th. It will increase \$5 daily each day after. Children 10 and under are admitted free. All Registration Tickets Purchased after August 15th will be "Will Call." You must have your ticket with you to pass through the gate. A survival guide and directions to the event will be sent to you after you purchase your ticket(s). An Events and Attractions schedule and a map of our city will be available at the event. Order now to ensure your place at Burning Man 1999!

## Marketplace Items

Buy one of our t-shirts, caps, or videos to help the Burning Man Project reach its financial goals. Or if you wish, make a donation. All amounts are welcome. Contributions of \$500 or more are tax-deductible, but you must contact us first. See back of order form for descriptions and photos on the marketplace items.

**Note:** No Merchandise Will Be Shipped Between August 1st, 1999 and October 1st, 1999.

## Payment Information

ARE YOU ON OUR MAILING LIST? (check one)

YES  NOT YET

CHANGE (MAKE CHANGES ON ORDER FORM)

PREVIOUS NAME: \_\_\_\_\_

PREVIOUS ADDRESS: \_\_\_\_\_

PAYMENT METHOD: (check one)

CASH  CHECK  MONEY ORDER

MASTERCARD  VISA  DISCOVER

NAME AS IT APPEARS ON CARD: \_\_\_\_\_

CREDIT CARD #: \_\_\_\_\_

EXPIRATION DATE: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

### US FUNDS ONLY PLEASE

MAKE CHECKS PAYABLE TO:  
**BURNING MAN**

MAIL THIS FORM TO:  
**BURNING MAN**

P.O. Box 420572  
SAN FRANCISCO, CA 94142-0572

**Burning Man is a 100% participant-funded event, entirely dependent on *your* support**

### BILLING ADDRESS ( PLEASE CHECK IF UPDATING ADDRESS)

NAME: \_\_\_\_\_ PHONE: ( ) \_\_\_\_\_

BILLING ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

E-MAIL: \_\_\_\_\_

### SHIPPING ADDRESS (IF DIFFERENT FROM ABOVE)

NAME: \_\_\_\_\_ PHONE: ( ) \_\_\_\_\_

SHIPPING ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

E-MAIL: \_\_\_\_\_

### 1999 MERCHANDISE

#### BURNING MAN 1997 VIDEO BY CHUCK CIRINO

QTY: \_\_\_\_\_ X \$29.95 = \$ \_\_\_\_\_

#### "JUICY DANGER MEETS BURNING MAN" VIDEO BY DAVID VAISBORD

QTY: \_\_\_\_\_ X \$25.00 = \$ \_\_\_\_\_

#### "FLASHBACK" VIDEO BY ED FAVA

QTY: \_\_\_\_\_ X \$20.00 = \$ \_\_\_\_\_

#### BURNING MAN T-SHIRT

QTY:  L  XL SPECIFY:  3-COLOR OR

XXL  XXXL  LOGO ONLY

TOTAL QTY: \_\_\_\_\_ X \$15.00 = \$ \_\_\_\_\_

#### BURNING MAN CAP

QTY: \_\_\_\_\_ X \$15.00 = \$ \_\_\_\_\_

#### VINTAGE '98 BURNING MAN FULL COLOR 19" X 25" POSTER (LAST FEW!)

QTY: \_\_\_\_\_ X \$12.00 = \$ \_\_\_\_\_

SHIPPING & HANDLING (INCLUDE FOR ALL ABOVE ORDERS) \$ 4.00 = \$ 4.00

SALES TAX (CALIFORNIA ADDRESSES ONLY) ADD 8.50% = \$ \_\_\_\_\_

SUBTOTAL = \$ \_\_\_\_\_

### 1999 REGISTRATION TICKETS

# IN PARTY (APRIL 16TH-JUNE 15TH): \_\_\_\_\_ X \$80.00 = \$ \_\_\_\_\_

# IN PARTY (JUNE 16TH-JULY 31ST): \_\_\_\_\_ X \$90.00 = \$ \_\_\_\_\_

# IN PARTY (AFTER AUG. 1ST, MAILORDER): \_\_\_\_\_ X \$100.00 = \$ \_\_\_\_\_

OPTIONAL EXTRA CONTRIBUTION \_\_\_\_\_ = \$ \_\_\_\_\_

QUESTIONS? PROBLEMS? E-MAIL: [CUSTSERV@BURNINGMAN.COM](mailto:CUSTSERV@BURNINGMAN.COM) **GRAND TOTAL = \$** \_\_\_\_\_

**PRINT CLEARLY NO REFUNDS PHONE ORDERS, CALL 415-TO-FLAME**

Use the order form on the reverse to purchase these items (excluding book).



Chuck Cirino has produced video accounts of *Burning Man* since 1994 and views it with the loving eye of an insider. His scenes dance, his camera swims, and all of it is tied up with music. This account of 1997 is our Benefit Video. His proceeds go to *Burning Man*.



This vintage *Burning Man* 1998 19" x 25" limited edition full color poster features Rick Egan's image of colorful body-painted revelers underneath the Man.

**Flashback**  
A video for the cyber-minded shot in a variety of formats. Ed Fava's one hour documentary features animated graphical interface effects to telescope the viewer into the action of *Burning Man '97*.




The *Burning Man* Book was produced by *HardWired* and is available at *Burning Man* events and at your local booksellers (not through mailorder).



T-shirts are either 3-color on black with the words "Burning Man" (shown) or just the logo in white on black, all cotton in large, x-large and now in xx-large and xxx-large!

WELCOME TO OUR MARKETPLACE

There are no t-shirt booths or trinket stands at *Burning Man*. We're not opposed to commerce, but believe that a vending environment diminishes participation. Likewise, you will not find the things we sell at a store conveniently near you. We're not interested in mass merchandising. The context of your purchase here is your involvement in *Burning Man*. Proceeds from the sale of these goods subsidize our survival.



**Juicy Danger Meets Burning Man**  
Canadian David Vaisbord's award winning 60 minute documentary recounts the odyssey of two performers who discovered *Burning Man* in 1997. Veterans may remember the gigantic silver alien and his consort from the fashion show of '97 or the guy who juggled a chain saw, an egg and a bowling ball. Who are these people? View this video and find out. Best of all, it's a love story.



Black adjustable cap has blue Man symbol.



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*"The heat of the fire still burns in your heart  
long after the embers have died."*

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**Beach Burns** On the last Saturday of every month we gather on the beach to rekindle the fire that still burns in all of us. Help build the energy that will carry us through to the desert.

Bring your body for dancing, your drums to pound, something for the fire. Come to: Ocean Beach, San Francisco, Great Highway between Fulton & Lincoln Blvd, Stairwell #28. Beachfront parking closes at 10 pm. Use adjacent streets.

We are looking for Fire Performers, Musicians, Torch Bearers, Fire Tenders & anyone else who would like to help with fire activities throughout Burning Man 1999. If you can't make it to the Beach Burns or live a distance away and would still like to be part of our city/desert activities, please contact Crimson Rose: performance@burningman.com

**Flambé Lounge** Flambé Lounge is a semi-monthly San Francisco gathering of like-minded artists, eccentrics and other PARTICIPANTS. The Flambé Lounge is a way to connect and to stay connected; to share Black Rock City photos and videos and stories and to inspire new ones. It is one way that Burning Man creates community year round; it is an unbridled salon of dreamers, planners and creative movers and shakers; it is a venue to showcase your art or theme camp ideas for Burning Man 1999, to learn what others are working on, to begin preparing for action, and to shape not only Black Rock City, but your immediate experience.

Flambé Lounge is a forum for people who have experienced Burning Man before, as well as those who are thinking about going for the first time. It is an opportunity to speak with new as well as veteran participants and organizers. Find potential collaborators, or volunteer in areas that interest you! It is time you set aside to meet friends and begin planning your theme camp, art installation, performance, ritual, or other means of personal expression—whether your plans are for the desert or your own backyard...and it just so happens to be one of the most unusual "parties" you'll ever attend!

Come early and join us for: Participation \* Creation \* Information \* Communication \* Jubilation \* and Libation. Consult the Calendar in this newsletter, visit our web site or call the hotline for dates, times and locations. Questions about bringing an installation to a Flambé Lounge should be directed to: flambelounge@burningman.com.

## INTERNET

**E-playa** The E-playa is the Burning Man internet bulletin board area. From this section of the web site you can connect and resource with others.

Need help finishing your project for Burning Man? Want to hook up with a theme camp or ask questions of others in your region? Are you in a band looking for a stage? Make your own connections through our resources; check out the E-playa on the web site. Post your question, project, needs, or skills.

**Email-based newsletter** If you aren't already hooked into The Jack Rabbit Speaks, please send an email to: jackrabbit@burningman.com with the word "subscribe" in the body of your message. Jack Rabbit provides timely information about the event, what to bring, political issues, useful URLs. If you are not on the internet, please call us and we'll put you on the mailing list so you can receive future editions of this newsletter via the U.S. Mail.

**This Newsletter** If you have received this newsletter via a medium other than the U.S. Mail (e.g. friends, coffee shop, or an event) and would like to stay connected, please leave your mailing address and/or email address on our hotline in the "mailing list" message box. Net capable? email: snailmail@burningman.com

## IMPORTANT ITEMS TO REMEMBER

**Commerce** There is no vending of products or food at Burning Man. This is an experiment in community dedicated to radical self expression and radical self reliance. Please bring all you need to survive.

**Leave No Trace** Burning Man supports the pack-it-in pack-it-out philosophy of the Leave No Trace organization. Numerous participants have already gone through LNT training. More than just good outdoors ethics, LNT living is art; and it has always been a part of Burning Man. As an experiment in conscious living, be aware of your potential refuse as you pack to come to the playa. Leave product packaging at home. Don't bring lots of small water bottles: one, refillable, is more sensible. Use an empty milk carton or other sealable container for leftover food/compost/garbage. Smokers: bring a container for your butts.

**Media** Burning Man welcomes all forms of media. However, we ask that print, photographic, video and film media contact Burning Man in advance. We ask all media groups to connect upon arrival with our team at the Media Mecca in Center Camp. Commercial use of images taken at Burning Man is strictly prohibited without permission of Burning Man. Questions can be left on the hotline, or sent to press@burningman.com. Visit the Press Here section of the web site for extensive information.

**Photo, Media & Art Archive** Burning Man is organizing a growing photo, media and art archive. We have images, videos, short stories, media stories, posters, hand made prints, drawings, stickers and other unique items. They all document the event's uniqueness and historical development. We are grateful for the ongoing contributions from the community. Contact: archive@burningman.com, call the hotline or mail: Burning Man, P. O. Box 420572, San Francisco, CA 94142-0572

**Airport** Aviators wishing to fly in to Burning Man must contact our airport coordination team at: aviators@burningman.com. There will be an airstrip in 1999, but all pilots must commit to sharing responsibility for its maintenance. Please contact Lissa Shoun (through the hotline or e-mail above) if you are interested in flying in to the event.

**Bicycles** You will be well served to bring a bicycle. There are no repair services at the event, so please bring supplies to keep your bike in working order.

**Hot Springs** In 1999 local hot springs will again NOT be accessible during the event. This is mandated by our BLM permit. Please respect the land surrounding the Black Rock Desert.

## Email Addresses

art installation: installations@burningman.com  
benefits: hramazon@burningman.com  
BLM-volunteers: blm-volunteers@burningman.com  
build: site@burningman.com  
flambé lounge: flambelounge@burningman.com  
gate duty: gate@burningman.com  
greeters: greeters@burningman.com  
image submission: images@burningman.com  
the Jackrabbit speaks: jackrabbit@burningman.com  
lamplighters: lamplighters@burningman.com  
perform: performance@burningman.com  
questions: questions@burningman.com  
rangers: rangers@burningman.com  
theme camp: themecamps@burningman.com  
tickets: custserv@burningman.com  
US Mail list: snailmail@burningman.com  
village: villages@burningman.com  
volunteers: volunteers@burningman.com  
wheel of time: art@burningman.com

## Regional Contacts

There are over 30 regional Burning Man contacts including Canada and the United Kingdom. Take a moment and connect with others in your region. Several groups have held gatherings, burns or camp-outs.

### International:

canada@ uk@ vancouver@

### United States:

arizona@ austin@  
baltimore/washington@ boston@  
chicago@ dallas@  
denver@ florida@  
houston@ la@  
lasvegas@ minnesota@  
newyork@ neworleans@  
northbay@ (No. Cal) northcarolina@  
ohio@ pittsburgh@  
portland@ reno@  
sacramento@ sandiego@  
sanluisobispo@ santabarbara@  
saltlakecity@ seattle@  
wisconsin@

## Day Passes

There are NO day passes to Burning Man.

## Tickets

Tickets are available by the mail, from ticketweb at: [www.ticketweb.com](http://www.ticketweb.com), at Flambe Lounge and other San Francisco events, in Reno at The Melting Pot, 1002 South Wells Ave., Reno, NV. 89502 (open Mon.-Sat. 11:00 am-6:30 pm). Contact: [custserv@burningman.com](mailto:custserv@burningman.com) or the hotline for specific answers.

### The Burning Man Project

P.O. Box 420572 San Francisco, CA 94142-0572  
hotline: 415.TO.FLAME [www.burningman.com](http://www.burningman.com)



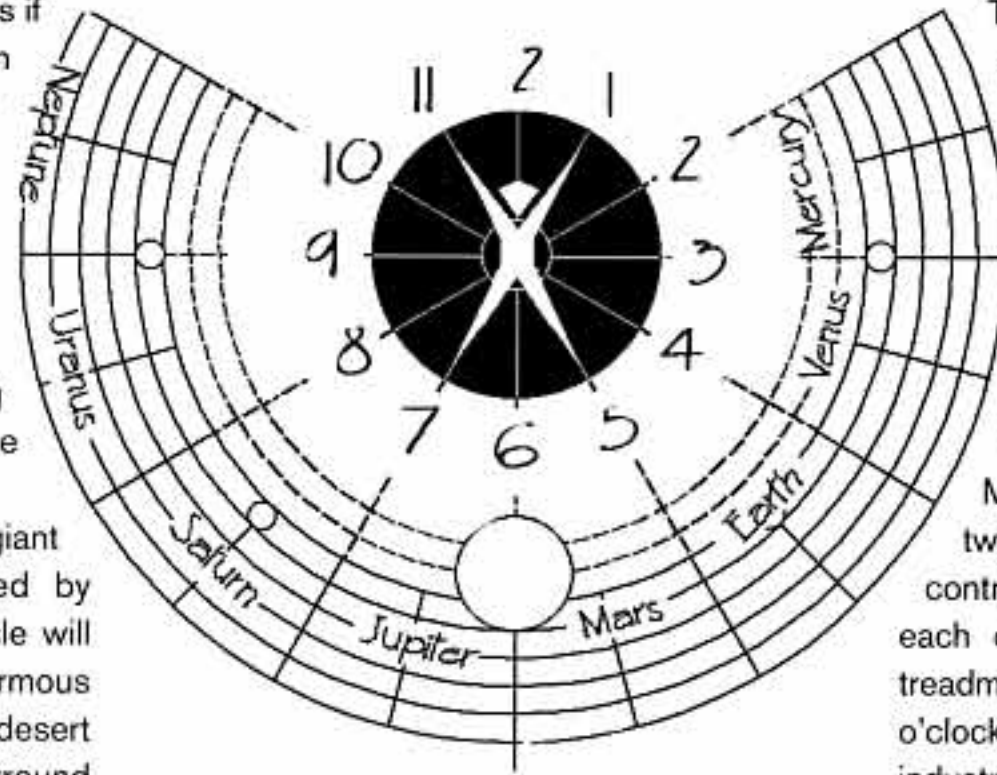
Returning to Black Rock City after a years absence, it sometimes feels as if one had never left the desert. Within this changeless world, time seems suspended. We build the same city, we burn the same Man, and by these actions we are changed. Ritual time is cyclical time and quite unlike the ordinary measure that divides our daily lives. This year, as the Millennium approaches, the Burning Man Project will create such a cycle in the Black Rock Desert.

Our plan in 1999 is to inscribe a giant wheel of time around an axis formed by Burning Man. The perimeter of this circle will be divided into 60 units, creating an enormous clock dial spanning nearly half a mile of desert terrain. Black Rock City will, in turn, surround this clock. Circumferential streets, which run the length of our city, will be named after the planets that orbit our Sun. Radial streets will subdivide this arc, like the spokes of a wheel, into 8 separate hours. Residents who live on streets which ring our city may further pinpoint their location by subdividing these units into minutes or even seconds. A sample address: 5:24 Mars. All participants will be encouraged (during daylight hours) to celebrate the time when it arrives at their particular address. Thus we will construct a clock around a clock, transforming Black Rock City into a living timepiece.

### The Landscape of Time

The inner clock surrounding Burning Man will become a large-scale gallery and performance space featuring time-related art. The Man will stand upon a boundary that divides this circle into two great temporal hemispheres. All art located forward of the Man will portray our local neighborhood in time. The quadrant that is located between 6 and 9 o'clock will be devoted to a consideration of our immediate foreground in the past, the 20th Century, and the quarter of our dial between 6 and 3 o'clock will address our imagining of the future. That half of this circle located behind Burning Man will be called "The Primordium," and will represent remoter reaches of the past. It will arc backward in a great curving continuum toward 12 o'clock, our farthest point of travel and the source of Time itself. Individual installations will be sited on the gridwork of our clock according to their temporal relationship

with other works of art. A detailed map will be



## The Wheel of Time

provided to participants to guide them as they navigate the longitudes and latitudes of this spatio-temporal landscape.

Events and installations will occur in this chronological gallery throughout the duration of our event. In addition, it will also serve as the venue for an interactive art pageant. On Friday, the evening of September 3, a solemn procession of mourners will snake through the streets of our city, bearing with them a sarcophagus. This will signal the beginning of a journey that will trace a clockwise orbit of the hours. Commencing at the position 6 o'clock, this performance will move successively through presentations located at 9 and 12 and 3 o'clock.

### 6 o'clock

At sundown we will gather at this station of the clock to conduct an open casket funeral for the 20th Century. Participants will be invited to come forward and deposit in this coffin some tangible token of whatever burden our century has placed on them. Guided by the Spirit of Time, a towering three-story figure, we will begin to circumnavigate our clock, proceeding in solemn procession toward the somber towers of 9 o'clock.

### 9 o'clock

9 o'clock will take the form of a great open air factory. As

smokestacks spout percussive flame and Tesla coils branch lightning, we'll use specifically industrial technology to deconstruct our modern era. A "disassembly" line will fold, spindle and mutilate the collected corpus of our century using flame throwers, bear traps, compactors and beds of spikes. This vision of the means of mass production running in reverse will be a participant operated gallery of interactive art. Manic mechanical figures will move, twitching, amid walls of fire, as automatons, controlled by our participants, eternally pursue each other upon an endless succession of treadmills. Sublime and terrible, the world of 9 o'clock will represent a cathartic return to the industrial roots of our century. When our toil in this work place is complete, we will be free to enter the Primordium.

### 12 o'clock & The Primordium

The Primordium will feature works of art devoted to archaic time. Here antique epochs and forgotten ages will spread out like islands in a primordial sea, each one a charted point upon a curving grid that reaches ever backward into visions of the past. At 12 o'clock, the farthest navigable point in The Primordium, participants will encounter an immense bell tower. Its tolling knell

will count the progress of the hours. The glowing disk of an illuminated clock, shining from its upper story like a lighthouse beacon on a shore, will mark it as that singularity from which our universe originates. Here we will gather for a final countdown, as centuries, decades, hours, minutes and micro-seconds compress into a single dimensionless instant. This contraction will create an epochal explosion, a primal event known to us as the Big Bang. Engulfing us, like a temporal tidal wave, the precipitate force of this blast will send us hurtling back into the future.

# The

# wheel of Time

continued on page 13

Perdu, a large-scale coffee house and meeting place. This history marks the transformation of a casual communal space into a large-scale civic arena.

In 1997 a parallel attempt was made to establish formal "villages" in our city. Described as "micro-models of community within the macrocosmic whole of Burning Man", we intended them to be neighborhood gathering places. They appeared on our map as lesser circles, subordinate public spaces that imitated the form of our city's central plaza. This maiden effort yielded mixed results. One village, pressured by encroaching settlement, collapsed into a cramped ghetto of overcrowded camp sites. Another group preserved this open space, but chose to ring itself with cars, creating a formidable barrier to public access. In 1998, we tried again. We sited villages along the axes of public ways and marked their entrances with lampposts. Villagers were asked to maintain bulletin boards, surround their plazas with theme camps and locate interactive artwork near the center of each concourse, and many did—yet, again, our plans faltered. As friends flocked to join friends, the civic structure of some settlements collapsed. In one lamentable instance, the center village plaza devolved into an anonymous parking lot.

This struggle to create a village marks an underlying confusion concerning the nature of "civic" and "communal" life. Communal groupings are composed of people who we know. They are extensions of a familial and essentially private realm. Communal interactions occur on an intimate scale and have a tendency, over time, to seek a kind of closure that repels outsiders. Civility, on the other hand, is practiced with strangers. It relates us to a greater realm beyond the boundaries of our particular group. It calls us to a larger sense of public self.

As members of a society devoted to personal consumption, it has become increasingly difficult for us to enjoy a sense of public identity. We feel like particles within a mass, and so are tempted to seek narcissistic refuge in small circles—to associate only with people who immediately mirror our personal tastes or lifestyle. However, we have learned that striving toward transcendent goals can inculcate a deeper sense of fellowship and pride within a group than is attainable through any clique or crowd. A public world expands our sense of who we are. This year we'll urge our villagers to focus their attention outward on the living body of our city as a whole. Villagers may still enjoy communal interactions in their group, but membership within a village will be predicated on a willingness to work together in creating an environment that functions as a home for other citizens. Only greater commerce with this wider world will forge the kind of bond that can hold Black Rock City's civilization together.

## The Man

When the first settlers of Black Rock City arrived in the desert, there occurred a brief debate about the placement of the Man. The feeling that emerged was that the sculpture should be sited at a walking distance from our camp, and so he remains to this day beyond the limits of our city. Framed at the end of a broad ceremonial avenue, the sculpture seems to hover at the center of an earthly void. He represents our *ne plus ultra*—an ultimate extension of our shared awareness of the vast, blank, unfathomable space that fronts our city.

Viewed close at hand, high astride his pyramid, he looms larger than life—measuring a full five stories high against the desert's flat horizon. When glimpsed from afar, suffused in an eerie nimbus of neon light, he becomes the world's greatest night-light: a reassuring landmark and prime locator for thousands of people.

The Burning Man is also central to Black Rock City's basic plan. Weeks before the event, our Department of Public Works must undertake the task of surveying and marking our city. Confronted by a featureless environment, the vast tabula rasa of the empty playa, they must first establish the position of the Man, for it is from this viewpoint that our city is surveyed. The mile-wide arc of Black Rock City is literally inscribed in an orbit around Burning Man, and the avenues that divide this arc radiate directly out of him. It's much as if he were a central sun whose gravity and broadcast beams engender the existence of our city.

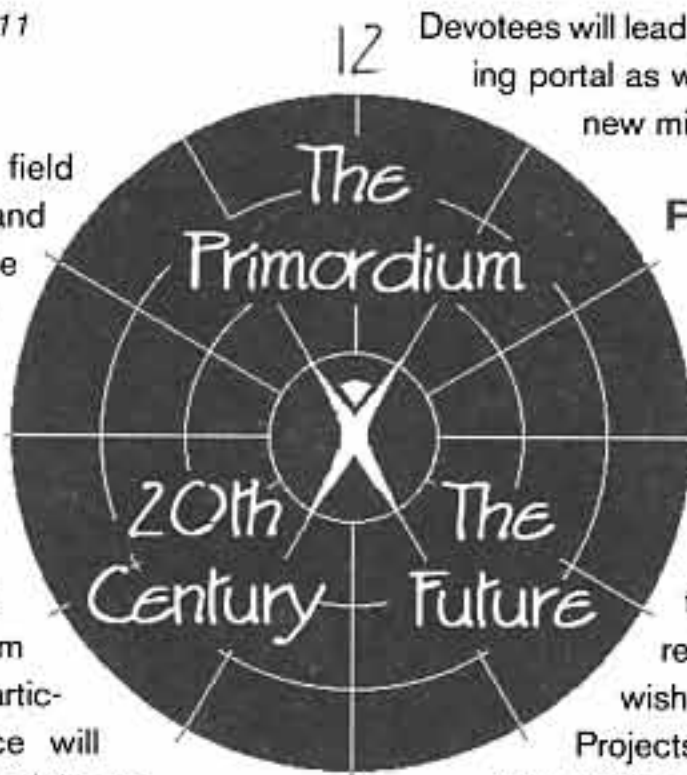
Intriguingly, these vast geometries and their relentless focus on a single ceremonial object are reminiscent of a world of bygone cities of the ancient past. Across the globe, these first great urban centers arose near the dawn of recorded history. Unlike cities of today, these first civilized settlements did not exist for purposes of commerce, but grew and prospered as pilgrimage sites and ritual centers. Their cosmic geometries, towering temples, pyramids, ziggurats, and great processional ways derived from absolute cosmic orientations that linked them to the stars and the surrounding landscape, and their names—Teotihuacan, Chang'an, Chan Chan, Urik and legendary Ur—have descended to us as exemplars and primordial models of what any great civilization represents.

No one can reliably decipher what these sacred urban centers meant to their inhabitants. Their religious beliefs, along with the rituals and ceremonies that once animated these ancient temples and streets, are lost to history. Likewise, in our present day, no one has assigned a supernatural doctrine or belief to Burning Man. Throughout the years, beginning in 1986, thirteen successive Men have been built, raised and burned—but we have never sanctioned an interpretation of this act. This task, like so many others, is the responsibility of each participant. Perhaps, it is enough to say that citizens of Ur, Chang'an and Black Rock City have shared the same immediate experience. They have felt they were connected by a presence that exists beyond the circle of the world. ☺



### 3 O'clock

Inspired by recent field experiences in Haiti and their indoctrination in the rites of Vodou, the creators of the traditional Burning Man Opera will present a ritual of initiation and transformation entitled "Le Mystere de Papa Loko". Preceded by nightly drum ceremonies open to all participants, this performance will reach a climax on Friday night as giant totems of Life and Death are set afire.



Devotees will lead participants through a flaming portal as we celebrate our birth into a new millennium.

### Participate!

Burning Man invites you to contribute to the Wheel of Time. We are looking for assistance in creating our four featured stations of the clock. We are also eager to know of any other time-related art project you may wish to create for our clock. Projects may relate directly to the idea of time or may portray a particular period of time, whether it be historic, prehis-

toric or cosmic in scale. We encourage artists to install their projects early and make them available to participants throughout the duration of the festival. If you wish to participate, please contact us via email at [art@burningman.com](mailto:art@burningman.com) or mail your proposal to Burning Man Theme Art / P.O. Box 420572 / San Francisco, CA 92142.

The area within the our clock will be entirely devoted to time-related art in 1999. However, this theme does not limit your self-expression. The large expanse of the playa immediately fronting Black Rock City will remain available for installations of any kind. If you are planning such an independent project and wish to install it in this public space, please contact us at [installation@burningman.com](mailto:installation@burningman.com). You may mail proposals to Burning Man Installations / P.O. Box 420572 / San Francisco, CA 92142.

# Q&A

**Q: What are the dates of the event?**

**A:** Burning Man will begin on Monday, August 30 and conclude on Monday, September 6 (Labor Day).

**Q: Where is Black Rock City?**

**A:** Our city is an ephemeral community and can't be found on any normal map. While it exists, it is located in the Black Rock Desert of Nevada, approximately 5 miles from the nearby town of Gerlach and 100 miles north of Reno. This year's city will occupy the same site as last year's. Your survival guide will contain a map that will guide you to our gate.

**Q: When will the Man burn?**

**A:** This year Burning Man will burn on the evening of Saturday, September 4. This is a departure from our traditional Sunday night burn. Last year, for the first time, traffic jams appeared on the playa as participants attempted to leave the desert. Our new schedule will afford participants two full days to return home before the end of the Labor Day weekend.

**Q: What do tickets cost?**

**A:** This year tickets again will cost \$65 at the beginning of the year. This ticket price will increase to \$80 on April 16. The price of a ticket will increase to \$90 on June 16. Finally, ticket prices will

advance to \$100, on August 1 (two weeks in advance of last year's deadline). This graduated schedule is intended to encourage early commitment. Participants who buy their tickets in advance come better prepared to contribute to the life of our community. Furthermore, early purchases supply us with money for essential preparations. During the event ticket prices will continue to increase, rising \$5 daily. This means that by the day of the Burn, Saturday, September 4, the price of a ticket will be \$130, double the amount of the earliest purchase. It makes sense to buy an advance ticket! Late arriving participants who purchase tickets at our gate are a lesser burden on the physical infrastructure of our city. However, they represent a much greater burden on the social and cultural infrastructure of our community. This daily increase in price is a tax we levy on a lack of preparation and participation.

**Q: Can I drive my vehicle in Black Rock City?**

**A:** Come prepared to drive your vehicle to your chosen campsite and anchor it there throughout our event. Black Rock City is designed for bicycles and pedestrians. Our city will be larger in 1999; therefore, we strongly urge every participant to bring a bicycle (and, quite sensibly, a lock to secure it). Art cars

and other art-based conveyances form a partial exception to this rule. Providing they meet certain safety standards, they will be licensed by our Department of Mutant Vehicles, and can enjoy a limited mobility. Other vehicles, such as motorcycles, ATV's, quad-runners, wind-powered sail vehicles and electric motorized conveyances, such as golf carts, will not be allowed to pass through our gate. They must remain there in a parking lot for the duration of the event. If a motorcycle is your sole means of transportation, it will be treated as a car. You may enter our city and secure this vehicle at your campsite. You may not use it as transportation during the event. For further details, contact our Rangers at : [rangers@burningman.com](mailto:rangers@burningman.com)

**Q: Can I leave and return?**

**A:** As in 1998, a \$20 fee will be charged to those who wish to use their vehicles to exit and return to our event. This year, however, we plan to offer daily bus service to the nearby towns of Gerlach and Empire. A small fee will be charged for this service.

**Q: Will public showers be available?**

**A:** No. This is wilderness camping. We strongly recommend portable solar showers. Consult your local outdoor store.

**Burning Man Project**

**August 30th–September 6th, 1999**



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San Francisco, CA  
94142-0572

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