



THE LIFE OF ART: Support the Black Rock Arts Foundation. Learn how you can help make art a way of life.

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CLEANUP REPORT CARD: Several A's and B's appear on our report card—and a definite F.

See page 3



THEME ART: "All the world's a stage, and all the men and women merely players", wrote Shakespeare. This year's art theme invites you to play.

See page 4



COMMUNITY NOTES: Are we talking to you? Yes, we are talking you. There isn't anyone else here, is there?

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BURNING MAN JOURNAL

ALL THE NEWS THAT IS FIT TO BURN

SUMMER 2001

AN OUTPOST IN CYBERSPACE

The Internet and Burning Man

This article is abridged from a lecture delivered by Larry Harvey at the SXSW Interactive Conference in Austin, Texas on March 11, 2001.

I want to talk to you today about the view from my backyard. I live in Black Rock City, Nevada. It is a town of nearly 30,000 people, but you won't find it on a map.



Black Rock City.
Photo by Gabe Kirchheimer — 2000

If you should look at a map, scan the northwestern quadrant of the state; there you will notice the Black Rock Desert. It is the largest flat expanse of land in North America, the alkaline remnant of a Pleistocene lakebed that forms a half-million acre Euclidean plane. *National Geographic* has called it the emptiest place in the 48 states. There's neither bird nor bush in this desolate wilderness. There is only the tip of your nose,

the far mountains and, in between, a blankness so profound it swallows up the middle distance. It's an abstraction so immense that it is comparable to cyberspace.

In my backyard there is an elevated deck that gives out onto this view, and during the two weeks preceding Labor Day each year, I am able to watch Black Rock City spontaneously assembling itself. It is a remarkable spectacle. At the distant shore of the playa I can see hundreds of vehicles exit the highway and pass in a long arc toward the gates of our city. They come in many shapes and sizes—semi-trucks, giant sharks, motorized living room suites, and cars laden to bursting with exotic props and paraphernalia—and each of these conveyances is like an information packet. Black Rock City has a daily newspaper, a vast network of streets and public gathering places, and it is filled with monumental works of art—but it is not composed of bricks and mortar. It is a visionary entity that's crafted from ideas.

Most folks who come to Black Rock City bring a bicycle—the streets of our city are thronged with them—and, as I look down on this spectacle, our participants seem to be circulating and connecting with the promiscuous freedom of email. They are c'ing and bec'ing everyone in their path: a crocodile girl stops in mid-career to trade tokens with a hairy ballerina; a motorized couch pauses to take on new passengers. At night, each



Preferred mode of transportation.
Photo by Steven Raspa — 2000

bike becomes a bead of light, and I see hundreds, sometimes thousands, of such lights as they swarm through the darkness. They move toward interactive nodes—toward artworks and theme camps—and each of these stations is a virtual website. Black Rock City gives its citizens the freedom to express their private passions

and their idiosyncratic visions within a public space that is shared by thousands of other participants.

This is the portrait of a pioneer society that grants enormous freedom to the individual. It is a world in which many of the social barriers that normally divide us—distinctions of class, age, race and income—begin to lose their authority. Black Rock City is a space like cyberspace, a world whose only context is created by its citizens. It borders on a far frontier, a great *tabula rasa* that invites invention and rewards initiative. Anyone, regardless of their status in the world outside this field of interaction, is a player.

What I really look upon from my backyard is the beginning of a new kind of society that is arising beyond the boundaries of Black Rock City. It is a world in which interactive networks have begun to dis-inter-mediate transactions and relationships—they remove the middle. E-bay and Amazon have leap-frogged over older centralized systems of production and distribution. MP3.com immediately connects artists to their audience, and Linux has originated a communal operating system that is based on the creative power of networking. Burning Man has merely taken this process a few steps further.

We have removed the mediating world of television, the mediating world of advertising, and the entire middle ground of the consumer marketplace. With the exception of coffee and ice sales at our civic center, all commercial transactions are banned in our city. In place of a system that substitutes the consumption of goods and services for communion with our own capacities and the reality of other people, we have fashioned what is called a "gift economy", and this giving of gifts is hyper-connective. Circulating through a community, gifts produce intensely personal encounters, and these, in turn, engender hundreds of communal networks that produce Black Rock City's theme

Danger Rides Again

Ten years ago a small caravan of vehicles stopped at the edge of the empty vastness of the Black Rock desert, a place where you could gain nothing or lose it all and no one would ever know. Danger Ranger took a stick, drew a line across the earth, and said "On the other side of this line, there exists a world where everything is different." Then everybody held hands and stepped across that line. The first settlers of Black Rock City had come to burn a wooden man. In doing so, they created a community.



Danger Ranger enjoying a mighty fine Mornin'.
Photo by George Post — 1994

That community has grown. Based on the values of giving and sharing, it is now rich in art and culture. Danger Ranger will soon be crossing that line again, bringing object lessons of a gift economy to the regional communities of Burning Man that now exist beyond the boundaries of our desert home. Traveling the asphalt rivers of America, like some burning Santa, he will reach out to everyone.

On the other side of this line, there exists a world where everything is different.

Danger will be driving across America in a 30-year old conveyance known as the "Silver Seed", a kind of mobile, self-contained theme camp enclosed in an aluminum skin. His mission is to redistribute gifts and, by so doing, reconnect participants in Burning Man with one another. When our event is over every year, participants often lament that they must wait another 358 days to be reunited with our community. Danger's message to you is that you need no longer wait.

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Spiral Oasis. Photo by Gabe Kirchheimer — 2000

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Tickets

will **NOT** be sold at the gate during the last 4 days of Burning Man (August 31-September 3).

Danger Rides... continued from Front Page

Take what you have learned from your experience, organize with friends and fellow burners, and be ready to greet him.

Danger Ranger's trip in 2001 will span 18 states. Departing from the Black Rock Desert on the first of May, he will travel through the Southwest, cross the Mississippi River, turn northward and make his way to New York City. From there he will begin a return path, traveling Westward through Middle America toward the Rocky Mountains and the Great Basin. He will return to the Black Rock Desert in time for Burning Man 2001.



*The Silver Seed on the road and beyond.
Photo by Michael Michael — 2000*

Along this route he will explore the crossroads, outposts and obscure recesses of our dispersed community. Danger wants to hear your story. His journey will become a survey of who and what we are. His stops along the way will be a magnet drawing us together. Be prepared to express yourself before thousands of participants who follow this trip on our website. Be ready, also, to contribute to his progress. Give a gift that you create to Danger Ranger and let it flow downstream.

Danger's mission is to furnish you with information that can help you reconvene your Burning Man experience—round. Burning Man is not an event. It is a movement, a force, a river, a culture with a thousand tributaries. We want to show you how to drink from these fast-flowing streams. The Silver Seed will bring you instructions and advice about how you can organize with other people and discover the resources that our community has already created. Take a ride on the gift stream. It appears from somewhere beyond the horizon. It disappears somewhere down the road. You can't really imagine where it might take you—but you can begin to plan now to get on the boat.

PARTICIPATE

Like Burning Man itself, the success of this trip will depend on participants. Plan events, share your stories on our website, and be ready to assist Danger Ranger while he is on the road. If you are somewhere along his route, think about meeting Danger at one of his layover points. Like a placid oxbow lake on a meandering river, Danger's route is subject to change based on available resources, mechanical failure, wanderlust and other acts of god/dess. The final list of Docking Stations and layover dates will be scheduled and announced as the trip progresses. The first step in getting involved is to join one of the Regional Burning Man e-lists in your area. You may contact Danger Ranger, learn more about his journey and follow his daily progress at <http://roadtrip.burningman.com>

The Life of Art

Introducing the Black Rock Arts Foundation

Artists represent a quintessential part of Burning Man. By and large, they form of class of people who live for their gifts, live by their gifts, and live to give these gifts to others. Certainly many other participant groups invest large amounts of time and money in the gifts that they contribute to our city. However, it is one thing to travel to the desert and live for a week in a state of perpetual struggle for the sake of self-expression. It's quite another to attempt this feat year-round. The life of art is never easy and the cliché image of the starving artist is too often a reality. Art is an exacting craft.



*Rib/Birdcage by Jenny Giles & Phillip Bonham.
Photo by Al Wildey — 2000*



*Dr. Megavolt (aka, Austin Richards).
Photo by Gabe Kircheimer — 2000*

Its skills are acquired over many years of constant practice. Yet, gallery berths remain in short supply, clients in this luxury market are few, and public funding for the arts has steadily decreased in the United States since 1979. Furthermore, many of the artists who create works at Burning Man exist beyond the mainstream of galleries, agents, or the academic world. If Black Rock City, as a united community, cannot assist its artists, who else will? Art may be a "luxury" in the wider world, but it is a basic currency of social exchange in Black Rock City.

Over the years, Black Rock City LLC, the legal entity that organizes Burning Man, has helped some of our city's artists fund their projects. We restrict this aid to projects that are interactive and support our annual art theme. In most instances, we also require that artists who receive grants be veteran

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To all you happening cats in SF:
It's not as though I've been able to figure it out. Believe me, I've tried. I mean, it's not as earthy-luvin' or brother-huggin' as something like the Oregon Country Fair or a Rainbow Gathering. It doesn't have quite the sexually liberated charge that a good night in Mardi Gras possesses.
But Burning Man has changed my life, every year. I guess it's what everyone always says about it. Something about the stark reality of surviving in the desert, combined with the freedom to be who you want and the invitation to participate constantly makes you search deep inside and find out what you really WANT to do and what you really WANT to experience, and then seek that out. The whole event forces you into self-examination. Sometimes the self-examination isn't tied to the highly touted "good" parts of the event. It isn't while diggin' on cool art, or showing off my handmade costumes, that I search and find out what I am and what I'm capable of. This past year those moments occurred with what I would ordinarily call the "bad" parts of the event (ordinarily I would call them "bad," but they made me self-examine, so now I don't know).
When my campmates were playing music really loud at 3a.m. and someone nearby came over for confrontation, I had to look inside. I found that I did think the music was loud, and almost grating, but I supported my campmates' decision to be free and express themselves. Rather than be afraid of interaction, as the "real" world teaches, I stepped up and tried to mediate. The music could go down a little. Be considerate. Sleep somewhere else. Be considerate. There are no designated "sleeping hours", for good reason. It's Burning Man.

When I was totally overwhelmed on Friday night by how the somewhat intimate city had transformed into complete stimulation overload, I freaked out and went out to the furthest point I could manage and sat, tightly wrapped in a blanket, and tried to figure out why. Why didn't I feel like I had anything to offer that throbbing, blinking cacophony of free expression? Was it something wrong with me, was it blah blah blah, for an hour or so, until some guy started walking up to me. Somehow, in the middle of nowhere, so far out on the playa that I could see the whole circle without turning my head, in a place I had gone specifically to avoid human interaction, this guy had found me. He quietly asked if he could sit with me, and I quietly assented. After a few minutes, we started speaking fragments of sentences. Despite the fact that neither of us could exactly articulate our discomfort with the city, we began talking. We found out that we were having the exact same experience at the exact same moment in the exact same way. We ended up exploring what was in our psyches, what was in our world, whether any of it was bad or wrong, and what could be done about it. A few hours later we parted as changed people, and I saw him only in passing the rest of the time.

I've experienced battles, both publicly and internally, over population growth and the arrival of "yahoos," who don't seem to understand the ethos or community of Burning Man at first. I always try to remember that I didn't either, the first year, when I tried to burn everything in sight and people were patient (if fucking pissed) with me. I always try to counsel people angered by the newbies. We're being hypocritical and limiting our ability to change the world. This last year, the arrival of Silicon Valley exec-types in fancy RVs with fancy toys caused some bitching and moaning. Bring 'em on board, I say. In the future, when they're the top CEOs of some screwed-up multinational, it will be nice to think that they have some experience with the other side and with building a perfect world in our own image.

Ultimately, that's what I get from Burning Man: The opportunity to build a world as I would see fit, in conjunction with how 15,000 other people would see fit, and trying to make that mesh on a grand scale. It's the ultimate experiment in social configuration, a la Locke or Mill. It may not have been intended that way at first, but the principles of the event allow it to grow and blossom beyond all of our control. Bravo, and thank you. Thank you. Your hard work (and some of mine, too) makes it possible. I'll never be able to express that properly, except by coming back year after year and trying harder and harder to give back, to build something cool, to pass humorous misinformation, to play and cavort, all for the sake of living free. And just when I think I know what's next, or what I'll do, or what I'll experience, it surprises me. It's not as though I've been able to figure it out.
Peace and Joy,
Sioen Roux, aka Michael J. Kleckner

Letter to the editor

Editor's note: The following letter, along with payment for a ticket, appeared in our San Francisco office. It was photocopied, as these things often are, and passed around among members of our staff.

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Life of Art... continued from page 2

citizens of our city who have created a community network to assist them. It has never been our intention to substitute the convenience of cash for systems of communal aid. Artists are typically awarded grants that cover only the cost of their materials, and they must then reach deeper into our community by staging fund-raising events and recruiting volunteer aid. Even with these limitations in place, however, the need for assistance has steadily grown. In the year 2000, we distributed \$258,162.53 in grants that went directly to participant artists. We have, in fact, become the premier provider of such grants to artists in our hometown of San Francisco, contributing more than our own city government's Hotel Tax Fund.

Last year the result of this funding of art was immediately apparent to everyone. The central Promenade of Black Rock City was lined with many monumental sculptures, and nearly all of these works were interactive. Jenne Giles' and Phillip Bonham's Ribcage allowed participants to swing like birds within a soaring 17-foot-high chest cavity constructed of steel. Michael Christian's Windpipes formed an enormous bronchial tree, inviting participants to create music by forcing air through its internal pipe organ. Because of these and many other ambitious works, Black Rock City has become the largest venue for interactive and communally-based art in America.

This is an impressive achievement—especially since the Burning Man project itself has received only one small grant (awarded in 1991 by Capp Street Project of San Francisco) during its entire history! All of our funding to artists has come from our citizens in the form of ticket revenues. Black Rock City, like its citizens, has always struggled to be self-reliant. Since 1999, however, as participants have continued to organize and veteran artists conceive of more ambitious works, the capacity of our community to create new and impressive art has begun to expand exponentially. During this same period, however, the actual population of our city has increased by only 10% each year. Considered in a broader picture, this is actually very good news. It means that more veteran participants with creative ideas have joined with more of their fellow citizens to create many more art projects. It means that our community is more connected. It also means, however,



Dragon de Foc by the Mystic Krewe of Satyrs, Photo by Richard Jones — 2000

that we have reached the limit of what we can contribute to this process from our revenues. Even with our limit of funding to theme-related art, and even with its restriction to community-based projects, we are unable to give more.

This is why we have founded the Black Rock Arts Foundation. The immediate aim of this non-profit foundation will be to support the work of artists within the Burning Man community. Contributions will be used to aid our artist-citizens in a variety of ways. It will be the mission of the Foundation to furnish artists with direct financial aid for the production and display of interactive art works. Particular attention will be given to artists whose careers exist beyond the institutional mainstream. The initial focus of this effort will be on art that is produced to be displayed in Black Rock City, but the scope of the Foundation's mission, like our own, will exceed the Burning Man event. As our community expands across America and participant groups begin to organize their own events, this new non-profit entity will grow with them. It will seek out partnerships with other non-profit organizations and develop venues for the art of our community wherever it may gather. Always, it will strive to create a communal and a civic context for the life of art. The final paragraph of the Black Rock Arts Foundation mission statement reads as follows:

"It is the mission of the Black Rock Arts Foundation to promote a revival of art's culture-bearing and connective function by removing art from its context in the marketplace and reintegrating it into communal settings. In many cases, this will be art that is designed to be touched, handled, played with, and moved through in a public arena. It is art that solicits a collaborative response from its audience, even as it encourages collaboration between artists. It deliberately blurs the distinction between audience and art form, professional and amateur, spectator and participant. It is art that's generated by a way of life, and it seeks, in its broadest aims, to reclaim the realms of politics, nature, history, ritual and myth for the practice of art."

If you are interested in contributing to this effort, please write the Foundation at 3450 3rd St, Ste 3E, San Francisco, CA, 94124, email the Black Rock Arts Foundation at info@blackrockarts.org, or call 415 641-0949. This is your opportunity to help our artists. It is also a chance to be part of an even greater movement that seeks to reshape the world of our daily lives. If you feel, as many do, that Burning Man has changed your life, isn't it appropriate to give something back to the life of the art that helps to make such changes possible?



Lamp Mobile by Carl Heiney, Photo by Lady Bee — 2000

Black Rock City 2000 Cleanup Report Card

By Dan Miller, DPW Cleanup Manager, and others—October 20, 2000

The Good News

Virtually the only traces of Black Rock City 2000 that remain are memories and photographs. We passed the initial Bureau of Land Management inspection, October 17, with flying colors. This Spring, BLM officials and members of our own Department of Public Works will again inspect the event site to determine if any further traces have resurfaced or need attention.

Our success in 2000 was due to the hard work of the DPW, Recycling Camp, and Earth Guardians, the good fortune of mild weather, and a dedicated hard-working cleanup crew. Most importantly, however, success depended on the awareness of our citizenry. As participants broke camp at the end of the weekend, entire blocks of Black Rock City seemed to instantly melt away, leaving only the suave unfeatured surface of the playa behind. Across our city, participants stooped to pick up millions of fragments of micro-debris. In 1999, Black Rock City produced 200 burn scars, but last year only 20 major burn scars were discovered. Lessons learned and implemented allowed us to create a larger city that we packed away in less than half the time! The most important preventive measures that made this possible are represented by the following Five Mantras:

The Mantras

1. Don't let it hit the ground
2. Clean as you go
3. Pack it in/Pack it out
4. Contribute to our public cleanup
5. Never burn anything on the unprotected playa

The Bad News

However, all was not perfect. Too many fires burned directly on the playa and public burning stations overflowed, leaving a discolored mess. All told, there were over three dump truck loads of ash and burn debris from over 50 locations. The trash fence netted two to five hefty bags of trash per day (depending on windiness). Despite the tremendous effort of the citizen cleanup, our detail cleanup crew gridded the entire city and extracted an additional 300+ gallons (over six 55-gallon drums) of MOOP (matter out of place): wood chips, cigarette butts, water bottle caps, Mylar scraps, fireworks residue, plastic ties, screws, nails, plastic cup shards, non-native stones, plastic bits, broken glass, organic scraps, bamboo shake, leaves, pistachio shells, tent stakes, coins, jewelry bits, matches, lollipop stems,



Blue Fish, Photo by Al Wildey — 2000

Q-tips, hair wads, paper/literature, beer bottle tops, spilled paint, wax, etc.

The highest concentrations of litter were found where people camped the longest, had done elaborate construction, or had the greatest populations of visitors—places like theme camps, roads, and many art installations.

Reminders for this year:

- Read the detailed Cleanup Guide on our website and in our Survival Guide.
- Avoid using "confetti"-producing materials (breakable glass bottles, exploded firecrackers, Mylar anything, feather boas) and those that shed or flake (straw, bamboo, leaves).
- Leave no cigarette butts on the ground (way too many of these things still!).
- If you are planning on leaving at night, be sure to clean your site during daylight hours.
- Do not leave stakes in the ground.
- Cleaning as you go has two benefits: 1) less work at the end, and 2) less stuff for a rogue storm to bury in mud.
- Use only our public burning platforms. Consider NOT burning things as a means of convenient disposal—pack them out instead—and NEVER burn toxic synthetics, which can poison you and your friends downwind.
- Please remember to contribute two hours to cleaning the public space of Black Rock City after cleaning your own camp down to the granular level! Focus your efforts in high-use areas.

A New Mantra

We confronted one last and quite unexpected cleanup problem in 2000. Participants took Mantra #1 too literally. Believing, perhaps, that debris dropped into the depths of a porta-toilet represented trash that had not hit the ground, they crammed these conveniences with discarded clothing, shoes, watermelons, plastic water bottles, and many other inappropriate items. This caused serious disruption of our toilet pumping service. Workers were actually forced to hand retrieve a lot of this material! This experience has inspired us to create a new cleanup mantra: If it wasn't in your body, don't put it in the potty. Ranger Scuba, a member of the Black Rock Rangers, has expressed this in a graceful poem:

A portapotty

Leave human excrement here
Got trash? Leave no trace
The hole is sacred
Only what passes through you
Should grace the round void



The DPW Parade brings out BRC's finest. Photo by Gabe Kirchheimer — 2000

The Seven Ages



ur theme in 2001 takes the form of an enormous board game. The object of this game is the attainment of wisdom. In order to achieve this goal, participants must pass through successive stages of life. The theme of our game is choice, striving, trial and transformation. Ranged outward from the center of our city on an axis called the Promenade, these

Seven Ages will consist of the Cradle, the Playground, the Chapel, the Coliseum, the Temple of Wisdom, the Maze, and the Mausoleum. Participants will be issued passports to guide them on this journey. At each station, they'll be offered the opportunity to undergo a life experience. Lessons in life must be achieved. Hence, to progress toward their ultimate goal, participants must undertake actions. Assuming the characters of infant, child, lover, soldier, justice and pantaloons, they will encounter trials and initiations that will symbolically transform and test them. Upon successfully completing each of these activities, their passports will be stamped with the symbol that represents the role they have assumed. Each successive role requires more commitment and a more resourceful effort. Having completed six stages of this course (in any order), participants will be eligible to undergo a final initiation that will lead them inward and upward through the Temple of Wisdom. Below are listed the theme areas that will comprise The Seven Ages.



Symbol/Role—Theme—Place

The Infant—First Things—The Cradle
 The Child—Pure Play—The Playground
 The Lover—Commitment—The Chapel
 The Soldier—Struggle—The Coliseum
 Burning Man—Enlightenment—The Temple of Wisdom
 The Justice—Reflection & Decision—The Maze
 The Pantaloons—Remembrance—The Mausoleum

The Infant—First Things—The Cradle



First among our stations is the Cradle. Artists Deidre DeFranceaux and Jann Nunn will create this environment. Here participants will assume the character of the Infant. In order to fulfill this role, it must be understood that babies are not blobs that passively await the imprint of their maker. As any parent can reliably inform you, they are extremely enterprising beings. Their task in life is nothing less than the creation of the world. Cast in this role, inhabitants of the Cradle must learn certain first and fundamental lessons. They will discover the existence of an up and down, a side to side, a near and far, and a figure and field. Amid this blooming and buzzing confusion participants must find their way. A primal Mother will preside over the cradle. Participants will be invited to ascend to Her, utter their First Word, and receive the mark of the Infant as their official birth certificate.

The Child—Pure Play—The Playground



Surrounding the Cradle, participants will encounter an area known as the Playground. This stage of life will be devoted to the purest form of play: play without an object or an end, play that rejoices in itself and seeks no further. Within this region we will scatter art toys of every kind. We are also soliciting art works that evoke the unique perceptions and experiences of childhood. Causation is magical in the Playground. Objects and events loom vivid and larger than life. This is a place in which to house our first impressions of a greater world. By visiting a central Play Station located in the Playground, participants can stamp their passports with the mark of the Child. If you would like to submit a work that evokes the spirit or memory of childhood, please contact us.

The Lover—Commitment—The Chapel



The symbol of the Chapel is the Lover. The underlying theme of this stage of life concerns our need to recognize the reality of others. Participants will be asked to select partners with whom they are willing to share vows and exchange gifts. These vows need not be solemn and may involve any form of reciprocation. However, the gift you offer should be real—in some way tangible and heartfelt—and the oath you utter must actually oblige you to honor and fulfill a wish expressed by your partner. Both couples and groups may participate in these "marriage" ceremonies. When this ritual is completed, participants will be eligible to receive a wedding certificate, the mark of the Lover, as proof of their experience. "Quickie" wedding chapels,

a hallowed tradition in the State of Nevada, may also be established as theme camps in Black Rock City and authorized to approve these unions. Wedding apparel of any kind will always be welcome in the Chapel, and a special wedding fashion show may be performed here during the event. Every year, also, a certain number of couples actually choose to be married at Burning Man, and we encourage them to consider the Chapel as a site for such ceremonies.

Participants in Burning Man '98 will recall the Chapel of the Burning Book, an imposing mosque-like structure composed from translucent plastic objects, such as hair-curlers and kitchenware. Artist Finley Fryer will re-install this architectonic sculpture as our Chapel. We are looking for volunteers who wish to help operate this station. We also invite artists to install individual works in the vicinity of the Chapel. These installations should in some way address the subject of love. Please contact: themart@burningman.com Groups who wish to create alternative "quickie" chapels within our city should apply as theme camps at: themecamps@burningman.com

The Soldier—Struggle—The Coliseum



In contrast to the realm of pure play, the Coliseum will be an arena of competitive play. It is presided over by the figure of the Soldier. This stage relates to that period of life when we must measure our abilities against others in a public arena. In form, it will resemble a great coliseum surrounded by heroic artworks that celebrate the perennial human urge strive, to achieve and to prove ourselves. Artist Peri Pfeninger will design the perimeter of the Coliseum, and Clint Kaster will supply it with a sound and lighting system. Russell Wilcox, the originator of last year's Beaming Man, will create the floor of this temporary stadium. It will consist of crossing laser beams projected in a grid above the surface of the ground. We invite participants to organize contests and games that can be staged in this environment.

The Coliseum will also be the site of the Fauxlympic Games. This event will invert the normal rules of athletic competition. Participants will be invited to invent their own sport. Anyone sustaining a certain number of challenges will become a World Champion. Unlike conventional athletic events, which dictate a winner and loser, our contest will also allow athletes to continuously modify the form or the rules of their sport. Should you be defeated in your chosen event, it is permissible to reinvent it. Participants who sustain challenges will be awarded the mark of the Soldier. Groups that engage in any form of contest or athletic competition at the Coliseum may also have these results so certified by Fauxlympic officials. We are recruiting volunteers to serve as referees, schedulers, drug testers, and creators and awarders of special prizes. To help create, organize and preside over the Fauxlympics, please contact Rob Spence (aka Buttermaker) at: alt-games@burningman.com. We are also seeking art works and installations that can be located in and around the grounds of the Coliseum. These should be cast in a heroic mold or in some way suggest either sport or the struggle to triumph over adversity. Please contact: themart@burningman.com.

Burning Man— Enlightenment— The Temple of Wisdom



The Burning Man is a symbol of our shared humanity and equally represents men and women. Standing near the mid-point of this life course, he forms a moral nexus, a crossroads, and a central intersecting point that unites our life's decisions. This year we have redesigned the platform that supports Burning Man. Mounted atop this platform and the central pylon that forms the tower of the Temple of Wisdom, the Man will rise 70 feet in the air. As in past years, every participant will have access to the deck that forms the base of this platform.

However, access to the interior of the tower will only be granted to those who furnish proof that they have passed (in any order) through the six previous Ages of Man. Within the hidden depths of this looming edifice, they will undergo a final initiation that allows them to travel upward through the tower of the Temple to a chamber immediately beneath Burning Man.



The Temple of Wisdom.
 Illustration by Rod Garrett—2001



The Rock by Zachary Coffin
 Photo by Quito Banogon-2000



Participant headdress
 Photo by Rick Loomis-2000



A super man
 Photo by Gabe Kirchheimer-2000



Waterboy (Marque Cornblatt)
 Photo by Lady Bee-2000



Photo by Mike Woolson-2000



Golden Tower by Susan Robb
 Photo by Julia Ann Ellingson-2000



Circulator
 Photo by Gabe Kirchheimer-2000



Roving Head by Dave Huntsman
 Photo by Gabe Kirchheimer-2000

Rod Garret is the designer of the Temple, and Russ Leslie, who in 2000 supervised the construction of our Central Camp Cafe, will be its builder. If you have construction skill and would like to assist Russ, please contact us. We are also looking for volunteers who wish to preside over the Temple's gateway and initiate those who enter into this sanctum. As in previous years, we also plan to install Tim Black's circle of computer controlled lights, known as Y2K, around the perimeter of the Man. If you would like to help him and his crew assemble and install this prodigious artwork, please contact us.

The Justice—Reflection & Decision—The Maze



The era of a lifetime represented by the Maze lies somewhere in the area of middle age. It is intended to evoke that season of experience in which we reflect upon the consequence of our decisions. The Maze will be a place of genuine puzzlement. You may find it necessary to retrace your path from time to time, or carefully measure your footsteps as you progress through its corridors. At every turning you will confront a set of new and perplexing choices. Modeled on a work from former years, this large-scale complex of passageways, convoluted turnings and seemingly endless cul-de-sacs will lure participants into a world that appears to forever turn in on itself. Your goal is to ascend to a high pavilion located somewhere near the center of the Maze. Here a magistrate will officially certify your completion of this life phase by stamping your passport with the mark of the Justice.

The Maze will be designed and supervised by Todd Dworman and decorated and curated by Charles Trapolin. We are looking for artwork that can be featured here. These works should suggest the many snares, illusions and temptations that may lead us astray as we follow life's path. We are also seeking help from those who wish to assist in the construction and operation of the Maze. If you wish to help, please contact: maze@burningman.com



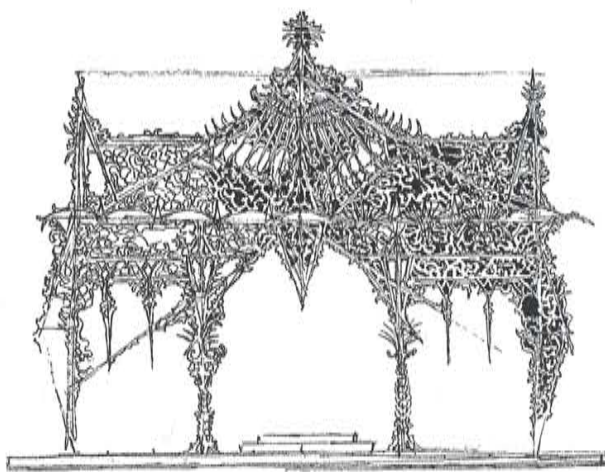
"Entrance to the Maze" elevation study, *The Maze 2001*, by Todd Dworman and the Maze People

The Pantaloon—Remembrance—The Mausoleum



The Mausoleum forms a great repository; a solemn monument designed to house our memories of lives we've admired. It will be located at the end point of the Promenade that forms the central axis of our life span. Itself a large-scale funerary monument, it will also serve as both an archive and registry of past lives. Here participants will honor the careers of those who've gone before them—family members, friends, mentors, lovers, or actors upon the great stage of the world. These must be people who have actually influenced how you lead your life and whose example, admired and emulated, has guided your conduct. Our tribute to these heroes will be twofold. Participants must contribute some token or artifact that represents the life they wish to honor. In return, they will receive the stamp, as a memento mori, of the aged Pantaloon. Near the end of the Burning Man event, all of these accumulated memories will be cremated as the temple is burned.

David Best, the artist who designed the gateway to our Central Camp Cafe in 2000, will create the Mausoleum. If you have construction skills and would like to help him assemble this ambitious monument, please contact us. We also intend to line the lantern-lit approach to the Mausoleum with works of funerary art. These may take any form, but should be built as monuments or tributes to the dead.



The Mausoleum. Illustration by David Best — 2001

Shakespeare & The Seven Ages

Our art theme in 1999, *The Wheel of Time*, contemplated time as a ritual cycle, a journey outward through the past and a return to the eternal present. Our theme in 2000, *The Body*, treated human identity in its most basic and primal form. *The Seven Ages* will tell a very different kind of story. It follows an intensely moral script. It is about life as a limited span, an experience with a beginning and a definite end. It is about decisions that we make and how these choices crucially affect who we are.



Flash reads at the *Body of Knowledge* by Dana Albany & Michael Hopkins. Photo by Gabe Kirchheimer 2000

The title of our art theme and many of its symbols are taken from a famous speech in Shakespeare's *As You Like It*. It is delivered by Jaques, a melancholic philosopher. These lines are notable amid the cannon of a writer unparalleled in the power of his negative imagery. Life, as imaged here, is a dark and unredeemable tale of folly, loss and dissolution. Our own *Seven Ages* is very much the opposite of Shakespeare's vision. We don't presume to improve on the Bard. Life can be nasty and depressing, as is amply demonstrated by this exquisite poetry. Nor do we wish to discourage participating artists from illustrating such bitter truths in their work. We do mean to suggest, however, that the meaning of one's life is an immediate result of one's actions. The following passage is quoted from Act II, Scene VII.

*All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances,
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon*
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.
* pard: leopard
* pantaloon: The decrepit old man of Italian commedia dell'arte*

Participate: This is the most participatory art theme we have ever proposed. Many art works and artifacts must be contributed to *The Seven Ages* in order to evoke this epochal journey, and large numbers of volunteers are needed to construct and operate its attractions. Unless otherwise noted, artists and volunteers should contact: themeat@burningman.com.

Grant proposals for our theme art program can no longer be accepted, but we remain ready to consider proposals that do not require financial assistance. Moreover, art projects of any kind are always welcome at Burning Man. As indicated by our map, the largest area of the playa in front of our city remains available for art that is unrelated to our theme. If you are planning such an installation, please contact: installations@burningman.com

Seven Ages Icons created by David Normal — 2001



The Faces of Man by Dan Das Mann
Photo by Holly Kreuter-2000



Octopus
Photo by Holly Kreuter-2000



The Chromazoom by Robert Burke
Photo by Holly Kreuter-2000



The Telestereoscope
by Cassidy Curtis and Chris Whitney
Photo by Nicolai Maurizio-2000



Elucid Dreams by Sophie Neudorfer
and Mac Downs
Photo by Rick Loomis-2000



On the Playground
Photo by Al Wilder-2000



Participant
Photo by Rick Loomis-2000



The Man by Larry Harvey & Jerry James
Photo by Rick Loomis 2000

COMMUNITY NOTES 2001



Participants gather at the Center Camp Cafe. Photo by George Post 2000

PARTICIPATE!

Participate in Burning Man! We ask that all members of the community find a way to give of themselves. Create a theme camp, art project, or a performance. Volunteer for public service and join one of our teams. We need your skills! Please feel free to visit the Participate section of our website to learn more about volunteer opportunities. In January 2001, we created a new database for volunteer information—if you haven't filled out a volunteer questionnaire since January, please do so at www2.burningman.com/volunteer. You may be contacted by our volunteer coordinators, and will be added to our volunteer announcement list.

It takes over 2000 glorious people to make Black Rock City a reality. We need volunteers now. We need volunteers at the event. We need volunteers last week and next Sunday and all summer long. We need skilled volunteers, unskilled volunteers, little volunteers and big volunteers. Young and old. Mostly brave. We need volunteers for 4 hours and volunteers for 400 hours. We need volunteer team leaders and volunteer team members. There is no volunteer we don't need, want and love. You may not have contacted us yet, but we are already happy that you want to be a volunteer. Burning Man is a truly volunteer-created event. Be a volunteer and know that you made Burning Man 2001 happen.

If you have ANY questions about volunteering, please contact volunteers@burningman.com. If you are interested in helping us, but have no Internet access, you're welcome to call our hotline (415 TO FLAME) and leave a message in the volunteer message box. Our volunteer coordinator will call you back. You can also write to Burning Man, Attention: Volunteer Coordinator, P O BOX 884688, SF, CA 94188-4688.

We also take "walk-on" volunteers at the event. To volunteer at the event, take your "ready to work" body to the Playa Information Services area in Center Camp (formerly known as Checkpoint) and ask for a volunteer coordinator. Thanks!

ARTERY Help us curate the most amazing art gallery in the world—the open playa at Burning Man. Join our fun-loving Art Team and help us place art installations, document the art, assist artists, and host the Artery. Contact installations@burningman.com.

BLACK ROCK GAZETTE Black Rock City has a daily newspaper, and you can be a part of it! The BRG team toils under daily deadlines to write, edit, photograph, design, and publish each of four playa issues that are delivered throughout Black Rock City on the following morning. Help us tell the story of our city as it happens! If you are interested in helping with the Gazette's administrative, editorial, or production tasks, or just want to deliver the playa's only on-site paper, indicate your interest on question #14 of the online volunteer questionnaire. For other questions send an email to brgazette@burningman.com.

BOX OFFICE The Black Rock City Box Office is where our late purchasing comrades will be showing up for their Burning Man 2001 "will-call" tickets. You could be the one that greets and helps them with this detail, within a cool space even! Some of us will gather the week before the event and operate through Friday August 31. Join us for a couple of days or a couple of weeks. If interested, please indicate on your volunteer questionnaire, or email: thorny@burningman.com.

BUS SERVICE A shuttle bus to Gerlach and the Empire store operates during the day throughout

much of the event. If you would like to help staff the Bus Depot in Center Camp, and assist Burners headed in and out of BRC.

Contact busdepot@burningman.com

CAMPARCTICA Often called "The coolest camp on the playa," CampArctica is the sole source for a vital element of survival in the desert—ICE! Help your community by participating in the distribution of this important resource. Come early and help build this frozen oasis on the desert floor. Indicate "ice sales" in question #14 on the questionnaire, and email ice-volunteers@burningman.com to find out more.

CENTER CAMP CAFE The Cafe at Center Camp grew in 2000 to a visually stunning, 34,000 square-foot community space at the heart of the Burning Man experience in "Downtown" Black Rock City. Decorated themed areas, multiple performance stages, art installations, and more make this locale both visually and interactively stimulating—to say nothing of caffeinated beverages. Volunteers are needed to build, decorate, and illuminate this incredible structure before August 27. If you are an artist whose work we might display, please contact us. Other roles include baristas, cashiers, recycling help, and support staff during the event, and we're looking for one dedicated individual to head Café Trash Abatement Cleanup. Send your questions to cafe-volunteers@burningman.com, and fill out the volunteer questionnaire.

The Center Camp Cafe Sound Team is accepting applications to perform on its music and spoken word stages at Burning Man 2001. Our focus is on instrumental and traditional music styles, and on performers who are bridging the gap between and creating new genres along the artistic spectrum. We are not booking vocals, singer-songwriters, rock, techno, and the like, because there are other stages around Black Rock City, and many great opportunities, for these style. To connect with performance opportunities outside Center Camp Cafe, please check out the 2001 Theme Camps listings or the ePlaya on the website to locate a stage. If you feel your music or performance is appropriate to the cafe, please email cafe-sound@burningman.com for musical arts and cafe-spoken@burningman.com for spoken word and other performances.

CLEANUP Sunday and Monday will once again be "Leave No Trace" days in Black Rock City, the town that disappears without a trace. Everyone is asked to contribute two hours to this effort before leaving the playa. Our government permit requires a timely, efficient, and thorough cleanup. Our love of the desert demands it. YOU are responsible for cleaning up the remains of your camp and art installation without a trace. Educate yourself and your campmates: read the website and survival guide for further information. Questions should be directed to cleanup@burningman.com.

COMMUNICATIONS GRAPHIC DESIGNERS help create our newsletter (the one you hold in your hands!), Survival Guide, event flyers, stickers, and other miscellaneous paraphernalia. Indicate your skills on the volunteer questionnaire.

PHOTO TEAM The Burning Man Image Team is looking for evolved Photoshop and Image Editing gurus. Do you dream in pixels? Do you adjust the contrast of your environment whenever you go? Is there a Pantone book under your pillow? Do you want to make a lasting contribution to the greater Burning Man community? If you answered yes to any of these questions or simply want to get involved with Image Editing and Burning Man, please indicate your skills on the volunteer questionnaire - we would love your help.

WRITERS We are always looking for writers with strong skills to help create this newsletter, our website, online journals, and other publications.

Please email writers@burningman.com or fill out a volunteer questionnaire. Be prepared to show us samples of your work.

DPW-BUILD BLACK ROCK CITY If you have carpentry or other construction skills and are available at least two weeks ahead of time, please consider volunteering with our Department of Public Works. These are the hardworking people who build Black Rock City - painters, carpenters, mechanics, electricians, riggers, designers, truck drivers, and anybody willing to pretend they are. Help is needed RIGHT NOW to build Black Rock Station, our desert work ranch and headquarters. Fill out the volunteer questionnaire and indicate "DPW" in question 14; email dpwvolunteers@burningman.com.

EARTH GUARDIANS Join our growing community of activists working to keep the Black Rock Desert beautiful. Before and after the event we will engage in projects in San Francisco and the desert. See parts of the Black Rock that others never see, and join us on our work weekends on the playa, pre-event. Become a Leave No Trace trainer with our "Teach The Teacher" training program. We are a year-round team, and our work as environmental educators is never done. We will work before and during the event to teach participants Leave No Trace principles, host informative lectures, monitor hot springs, our city site, and surrounding area. Want to know more? Visit our web page, fill out the volunteer questionnaire, and email your questions to earthguardians@burningman.com.

FIRE CONCLAVE Fire performers from around the world converge to form the Fire Conclave at Burning Man. Whether you spin, spit, eat, juggle, or dance, come participate in the performance at the Fire Cauldron each evening of the event. Be part of the group that tends the First Flame, kept burning throughout the event. It is the sacred fire used to set the Man aflame. We need Fire Performers, Drummers, Fire Masters, Safety Experts, Musicians, and anyone else who would like to help with Fire Activities. Contact Crimson Rose, Naked Fire Goddess: fireconclave@burningman.com.

GREETERS Do you have what it takes to be a Greeter? We are the face of the entire event and a newcomer's first impression of Black Rock City. Our mission is to orient and educate citizens while spreading our infectious exuberance. We explain Leave No Trace principles, clarify community (Burning Man style), and answer all questions in a silly, yet helpful, way! Greeters are the one opportunity to communicate on a one-to-one basis with each and every participant.

We have a crucial need for enthusiastic, knowledgeable and dependable Greeters. We will take anyone who is grounded and reliable, has awesome communication skills and the ability to relate to all kinds of people. If you are interested, fill out the volunteer questionnaire and indicate "greeters" under question #14. Email greeters@burningman.com.

LAMPLIGHTERS Are you interested in spirituality, civic duty, and ritual? Are you new to Burning Man and looking for a way to get involved? Come and join us as we light the streets of Black Rock City each night. There are several different types of roles, and 100 volunteers are needed daily. Email lamplighters@burningman.com, and indicate "lamplighters" in question #14 of the volunteer questionnaire.

LEGAL If you are a lawyer or legal expert interested in volunteering your services, there are a number of ways you can contribute your expertise to the ever-changing needs of the community. Real estate, intellectual property rights, environmental law, criminal justice, contract law, etc.—all practices are encouraged to contribute to this team of behind-the-scenes experts. Email your area of interest to legal-volunteers@burningman.com.

MEDIA MECCA The Burning Man media team is a motley band of journalists, marketers, sociologists, technical writers, artists, anthropologists, Web designers, superheroes and eccentrics whose sole reason for existing is to prepare journalists for the Burning Man experience. If you have PR or media

experience or would like to help with Media Mecca please send an email to our team at media-volunteers@burningman.com, and fill out the volunteer questionnaire.

OFFICE SQUAD SAN FRANCISCO Dedicated souls are needed on a regular AND irregular basis, for everything from stuffing envelopes and photocopying to database entry. Got a few hours to give? Contact volunteers@burningman.com. Fill out your volunteer questionnaire and indicate "Office" under question 14.

PLAYA INFORMATION SERVICES We are the primary resource for on-playa information, located "in the shade" at Center Camp. If you're someone who loves to meet all kinds of new people, be empowered with information, communicate, and be helpful, this is a great volunteer opportunity, in a very lively and fun environment.

Got a question? We have the answer. Participants may come to the Playa Info area to leave their location with the Directory or a message for friends at Burning Bell. They might just want to know more about how to have their RV pumped, the times for a particular event, if they need to have their video camera tagged, or how far the sun is from planet Earth. We handle the Directory (where to find your friends), Burning Bell (message center) Check Point Salon (information center), Locksmiths, Lost and Found, Message Boards, the Dynamic Board (for on-the-fly camp placements), Event Calendars, and Burning Man Information Radio (public service radio station). We need people with all levels of experience to volunteer for each of these areas. Make someone's playa day by helping to find the information she or he needs. Fill out the volunteer questionnaire, and indicate your interest in Playa Information Services. Contact us at: playainfo@burningman.com.

RANGERS THE BLACK ROCK RANGERS are the legendary khaki-clad clan who create the core infrastructure for safety and survival at the event. Rangers mediate public safety, and provide information as docents to the community. We are participants; Rangers live and work throughout the city and its perimeters to ensure the collective survival of the community. We are firefighters, medics, mediators, and concerned citizens. Connect with the Rangers by visiting the volunteer section of the website and indicating your interest in question #14 of the volunteer questionnaire. If you have questions about being a Ranger, email: rangers@burningman.com or visit www.rangers.org. If you have specific questions about helping with Emergency Services, please email: 911@burningman.com.

GATE RANGER operations also include the Gate operation, the initial portal to Black Rock City. The gate is a perfect place to volunteer—this role lets you be a part of many Burning Man participants' first experience and introduction to our city. To volunteer, email: gate@burningman.com.

EXODUS In 1999, the wait at the gate was reported at up to 7 hours during peak departure periods. In 2000, Ranger Director Big Bear put out the call for the formation of an Exodus Committee. This team of imaginative thinkers devised a system of departure that saved participants many hours of waiting at the entrance to the highway. Their goal: to make the Exodus process a true participant event, with community events, facilitated recycling, art performances, etc., in addition to improved traffic flow. The Exodus Committee is looking for traffic experts, city designers, and anyone else interested contributing their brainpower to solutions to the exit process. Sign up your big brain at: exodus@burningman.com.

TECHNOLOGY TECH TEAM Tech team develops, manages, and maintains the technical infrastructure to keep Burning Man functioning, including our network, databases, extranet, and the www.burningman.com website. Fill out the volunteer questionnaire, which will help us identify your skills. Send questions to: techie-volunteers@burningman.com.

DATABASE TEAM Though Burning Man databases are currently FileMaker Pro, we still have a need for a broad variety of DB management skills: SQL,



Artists meet the press at the Media Mecca party. Photo by Julia Ann Ellingson 2000

MySQL, PHP, Java, C++, etc. Indicate your skill set on the volunteer questionnaire. Please email techie-volunteers@burningman.com with questions.

EXTRANET TEAM The extranet team is building a robust communications resource designed to help staff and volunteer groups share information and collaborate without geographic limitations. The better our communications tools, the better we can organize the Burning Man event. Eventually, this tool could be shared with regional groups to help them self-govern and organize. We're sharing volunteers with the web and database teams. Additionally, some of our team members may assist the PlayaNet project by building the on-playa web interface you'll see on the PlayaNet! Fill out the questionnaire with your skills; techie-volunteers@burningman.com can answer your questions about this project.

VOLUNTEER CORPS The new Burning Man Volunteer Corps has been formed to provide an arena for non-Burning Man related volunteer opportunities to be posted. We have a tremendous amount of ambition and good will in our community and many folks wish to spread this energy to other worthwhile causes throughout the year.

Subscribe to vol-corps-list@burningman.com to join the discussion of this fledgling group or email volunteers@burningman.com for more information.

WEB TEAM Web designers, writers, graphic designers, information architects, project managers, HTML and scripting jockeys, Flash designers, photographers, and Photoshop experts are needed to breathe life into our beautiful new website—redesigned and launched in August 2000. Email: techie-volunteers@burningman.com

ART INSTALLATIONS

ART INSTALLATIONS If you are creating an art installation and would like it to have prime visibility placement, please let us know what you're planning. Visit the website, email installations@burningman.com, or leave a message on the hotline.

Those interested in working on themed art in the "Seven Ages" area are asked to contact themart@burningman.com.

ART TEAM 2001 We need help placing artwork in the themed area as well as the open playa. For the Seven Ages, we need placement coordinators and team members. Imagine the thrill of guiding an artist to the site where their work will be displayed! We are looking for artist assistants, a coordinator for out-of-town volunteers, and playa art collectors. We are also seeking volunteers to host our Base Camp at the Artery, greet and orient artists, and to serve as liaisons to the staff at Media Mecca. Volunteers are also needed in San Francisco. Please contact art-volunteers@burningman.com.

THEME CAMPS

THEME CAMPS Theme camps may register for placement and be indicated on the city map. However it is possible that not all camps will be mapped. Fill out a theme camp questionnaire for placement, located under Theme Camps/Art Installations on the website. Further questions can be left on the hotline or sent to themecamps@burningman.com.

LARGE SCALE SOUND ART Last year, large-scale sound installations were restricted to a zone extending 200 feet inward from the streets of 10:00 and 2:00. This system was a tremendous success, reducing the number of disagreements between techno music lovers and those who prefer a more subdued sonic environment. Assignment to these zones is on a first come, first served basis. To register for placement, contact themecamps@burningman.com.

KIDS' CAMP Burning Man is a community based on creativity, individuality, and ingenuity. At KidsVjle, we believe children are an integral part of this community and we strive to create an environment where children are not only welcome, but become participants. While the environment can be tough, Burning Man offers a unique opportunity to let our children experience radical self-expression and radical self-reliance. Our kids come away with an experience that will effect them for the rest of their lives.

All families and friends are welcome at KidsVjle. Please visit <http://www.burningkids.org> for more information.

RECYCLING Recycle Camp is an educational camp that instructs participants how to 'pack it in and pack it out'. We recycle only aluminum, no glass or plastic. Your cans may be dropped off at Recycle Camp, located in Center Camp. Cans are also collected from around Black Rock City by volunteers riding ingenious hand-made bicycle cart contraptions. Camp has some cool stationary rides, too: our can-crusher machines are 100% participant-powered. Stop by and take one for a 'spin'!

Participants can assist with Recycle Camp efforts by attending work weekends during the year or collecting and crushing cans on the playa. The work weekends pre-playa are spent building the can crushing machines and cool bicycle carts. Our best kept secret: we brew our beer at this camp, with our very own bike-grease-y hands!

Email recycling@burningman.com with questions. On the volunteer questionnaire, please indicate if you have bike repair/building skills - or an avid interest in brewing!—or wish to contribute to recycling efforts at Burning Man.

ALTERNATIVE ENERGY ZONE This collective of burners creates a camp using solar power, wind power, and other alternative energy sources. No gas generators are allowed here! Connect with like-minded burners with an email to aez@burningman.com.

RIDE SHARE

The journey is more fun if you share it. Do you have room in your vehicle? Need a lift to the event? Connect with other Burners and share the ride. We recommend you: 1) talk with your regional contact; 2) call 415 TO FLAME; 3) leave a message on the "Ride Share" bulletin board on our website.

EVENTS

If you are holding Burning Man-related events in your area prior to the event, why not list it on our calendar of events? Visit the website and post it in the calendar section of "Black Rock City Year Round". You may also send it to yrca-admin@burningman.com for inclusion in other areas.

FLAMBE LOUNGE Flambé Lounge is one way Burning Man creates community on a year-round basis; a venue to showcase new ideas for the desert event, to learn what others are working on, and to share information in a social setting. It is an opportunity to find collaborators and to 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 playa or your own backyard! (Oh, yes, and Flambé Lounge is also a really fabulous party.)

Want to volunteer? Bring your theme camp, playa art, slides or videos?

E-mail: flambelounge@burningman.com. Make sure you are on the Jack Rabbit Speaks mailing list to hear about this and other events.

INTERNET

WEB SITE If you haven't visited our incredible website, you're missing out on the most valuable information resource the community has to offer. The new, extended site was launched in August 2000, and new pages are added frequently; visit www.burningman.com.

EMAIL-BASED NEWSLETTER Subscribing to the Jack Rabbit Speaks is THE way to remain informed about up-to-the-minute information about the event and the community. This near-weekly newsletter provides information about the event, what to bring, political issues, camps, and useful URLs. Please send an email to bman-announce-subscribe@burningman.com. If you are not on the Internet please call us and we will put you on the mailing list for US Mail delivery.

EPLAYA/BBS The ePlaya is the Burning Man Internet bulletin board area. From this section of the website you can connect and resource with other Burners.

Need help with your project? Got a burning question? Looking for others in your area? Looking for a stage? Need a ride? Post messages on the ePlaya and connect with your community instantly.

IMAGE GALLERY Visit the Image Gallery and contribute your best images to the Burning Man web-based photo archive. This is a moderated repository for your photos from all years. You can search the database with keywords, photographers' names, and year to see what others have contributed. Email images@burningman.com with questions.

BURNING MAN JOURNAL

If you have received this Burning Man Journal from a pick-up site (coffee shop, friend, other event) rather than your US Mail, and you'd like to stay connected, please leave your mailing address and email address (if you have one) in the "mailing list" message box on our hotline, or visit the mailing form on the website. Stay connected!

REGIONAL CONTACTS

We have 53 regional contacts in the US, and around the world! Regional contacts help keep the fires burning in their home town, year round by connecting people, holding gatherings, and facilitating project collaboration. If you would like to be a regional contact in an area not yet covered, have been to Burning Man at least once, and are interested in connecting people, please email jackrabbitspeaks@burningman.com and indicate your interest.

US States

alabama@
arkansas@
arizona@
florida@
idaho@
kansas@
minnesota@
missouri@
montana@
nevada@
newjersey@
newmexico@
northcarolina@
ohio@
oklahoma@
utah@
wisconsin@

US Cities and Regions

atlanta@
austin@
baltimore-washington@
boston@
chicago@
dallas@
denver@
houston@
kansascity@
lasvegas@
Los Angeles: la@
memphis@
neworleans@
newyork@
North San Francisco Bay: northbay@
philadelphia@
pittsburgh@
portland@
reno@
sacramento@
saltlakecity@
sandiego@
sanluisobispo@
santabarbara@
santacruz@
seattle@
Southern OR/Northern CA: siskiyou@
Washington DC: baltimore-washington@
wichita@

International

Australia@
newzealand@
Canada@
Calgary, Alberta: calgary@
Nova Scotia: novascotia@
Toronto, Ontario: toronto@
Vancouver, British Columbia: vancouver@
Victoria, British Columbia: victoria@
Winnipeg, Manitoba: winnipeg@
Europe (all): europe@
Germany@
United Kingdom (uk@)
London@

IMPORTANT DETAILS

AIRPORT Black Rock Airport rolls out the red carpet, correction, runway on August 27 to welcome aviators from around the world flying to Burning Man. Pilots should check the website at http://burningman.com/on_the_playa/airport/ for more information and landing procedures. Or contact the Airport Manager at airport@burningman.com or (408) 297-9795. We need your support to build and run the Airport and Customs.

COMMERCE No vending of products or food is permitted at Burning Man, except for ice for your cooler (find it at CampArctica) and coffee at the Center Camp Cafe. This is an experiment in community dedicated to radical self-expression and radical self-reliance. Please bring all you need to survive.

DAY PASSES There are no Day Passes to Burning Man. Additionally, there will be NO tickets sold at the gate after Thursday. Trips to Gerlach will be available by our shuttle bus for a \$5 fee. You may also leave and return in your own vehicle, but will be charged a gate fee of \$20.

DEPARTMENT OF MUTANT VEHICLES The only motor vehicles allowed to drive at the event aside from service vehicles are ART CARS, which are an important and expressive part of Burning Man. Returning art cars may be pre-registered for your convenience; new art cars must be inspected and licensed prior to or at the event. All art cars must

display their DMV placard. For information on what qualifies as an art car, and to register your work of art, contact dmv@burningman.com.

DOG POLICY It is STRONGLY recommended that you leave your dog at home. Extreme desert conditions are dangerous for pets. If you really, really insist upon bringing your pooch, you must visit "The Pet Unfriendly Playa" in the preparation section of the website, which will include information on requirements for bringing your pet. Also, you'll need to purchase a Pooch Pass, at \$100, available at the gate. You must register your dog with an identifying tag.

Do you want to continue bringing your dog to the event? Would you like to connect with fellow dog-loving burners? Each year, a number of pets do get away from their owners, and these animals must be temporarily impounded. They then require constant care while their owner is sought. Without your help, we may be forced to exclude dogs entirely, so if you would like to help care for these animals, please contact dogs@burningman.com.

MAIN STAGE Once again, there will be no main stage at the event this year. However, performers and stages can connect with one another on the ePlaya Bulletin Board Section of the website.

MEDIA Burning Man welcomes all forms of media—another form of self-expression. We do ask, however, that all professional print, photographic, video, and film media register in advance to cover the event. All media must purchase a ticket, and are expected to comport themselves as participants in the community. Film and video crews with any sort of commercial intent must submit a written proposal by June 15, 2001 to be considered for permission to film. As in 2000, we are again limiting the number of commercial crews allowed to film during the event. Professional media must check in at Media Mecca in Center Camp upon arrival.

Questions about press registration can be sent to press@burningman.com or left on our hotline. Visit the 'PRESS HERE' section of the website for extensive information.

VIDEO/FILMING ALL PARTICIPANTS bearing motion film or video cameras must sign a "Personal Use Agreement". Forms will be available at the Greeters, Playa Information Services, and Ranger Outposts. You will receive a tag that you must affix prominently to your camera. Our intent is to protect the identity and image of every participant, including the Man, from commercial exploitation.

REMEMBER, commercial use of images taken at Burning Man is STRICTLY prohibited without express permission. Your entry into the event signifies acceptance of this policy. We're serious about this, and will continue our enforcement of this standard.

PHOTO, MEDIA, AND ART ARCHIVE Burning Man curates a growing photo, media, and art archive. We have images, videos, short stories, media stories, posters, handmade prints, drawings, stickers, camp gifts, and other unique items. These items represent important documentation of the event's unique historical evolution. If you have contributions, contact: archive@burningman.com, call the hotline, or mail: Archive, Burning Man, PO Box 884688, San Francisco, CA 94188-4688.

WALK-IN CAMPING As an alternative to life in the confines of Black Rock City, each year we offer Walk-In Camping, located at the back of our settlement beyond the last road that rings BRC. Here, participants are welcome to WALK-IN and camp on the open playa, away from their vehicles. Do you want to initiate a dialogue with your fellow walk-in campers? Meet your neighbors and discuss how you can help preserve this area as a safe alternative to car-camping on our street grid. Please contact walkin@burningman.com.

TICKETS

TICKETS are available through the mail (see "Marketplace" insert); from TicketWeb at www.ticketweb.com, or by phone: (510) 704-4448; at Flambé Lounge and other San Francisco events; in Reno, NV at The Melting Pot, 888 South Virginia Street; and in Winnemucca, NV at Red Cat Records, 1051 West Fourth Street. Contact partiserv@burningman.com or check the hotline for specific answers, or visit the website for up-to-the-minute info. REMEMBER, NO tickets will be sold at the gate during the event after Thursday, August 30.

This year we are also offering a limited number of Burning Man scholarships to veteran participants who need assistance. How have you contributed to Burning Man in the past? Have you volunteered? What are you planning to do this year? How do you plan to participate in the future? If you can answer these questions, you may qualify for a discounted ticket. The deadline for applications is July 15. Contact scholarship@burningman.com.



AN OUTPOST IN CYBERSPACE

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camps, create its artworks, and manage its civic infrastructure. Participants in Burning Man are not consumers of a spectacle that is a substitute for their immediate experience of life. By contributing a gift, they're co-creators of the world around them.

This reliance on immediate relationships represents a radical departure from the norm in our society—and I must confess that I have it in me to pity a tax official who attended our event last year. Hearing that our city was based on "barter" exchange, he attempted to claim the State's share. The first transaction he encountered occurred at a theme camp. One participant suggested that another strip naked in



Tower of plaster torsos by John Worno. Photo by Al Wildey — 2000



The Temple of the Mind by David Best — Before. Photos by Mike Woolson 2000

exchange for a game of miniature golf. Needless to say, the taxman was stumped. In our consumer society nearly every possible experience we might have within a public world has been pre-packaged and sold back to us as a commodity. But how do you value a thing like that? The middle ground had been completely pulled from under him. He wandered off, I'm told, and was never heard from again.

And yet, if Burning Man creates a living analogue of cyberspace, it is in one very significant way quite different from the Internet. Unlike many types of interaction in cyberspace, experience at Burning Man is not vicarious. I am reminded of an installation I once wanted to create in the desert. I meant to call it the World's Smallest Internet. Participants would enter a windowless room by either of two long hallways extending outward in opposite directions. This room would be soundproofed and divided by a wall preventing direct contact with the person on the other side of the partition. People situated in these chambers would be



The Temple of the Mind by David Best — After. Photos by Mike Woolson — 2000

seated before monitors and invited to assume an alias and "email" one another. I don't wish to over-analyze this joke, but the point was to contrast the instantaneous immediacy of electronic communication and its ability to connect people through networks, with its potential to isolate them in a state of cloaked anonymity.

As a counterpoint, we've fashioned Black Rock City as a sort of floating platform in the world of cyberspace. It is a space station, an outpost in the midst of this frontier. It entices folks away from their computer screens and precipitates them into immediate contact with their own capacities, with one another, and with a greater world to which they can belong. This event reifies our experience of the Internet. It translates the interactive potential of this medium into a real time and real place: a living, breathing context where community can thrive.

Today, in 2001, almost all of our participants are connected to us through the Internet. Not only are they drawn to our city

as a persuasive center of interaction, Burning Man participants are radiating outward from our event to create many regional centers. Burning Man, like other phenomena in cyberspace, is a movable feast, and our present mission reaches well beyond the geographic confines of our city. We have founded a non-profit in support of the arts whose scope of activity will extend nationwide. We are staging a live Web-linked road tour of our community that will span the continent, and we are organizing social networks through the Internet. We currently have more than fifty regional contacts, including groups in Europe, New Zealand, Australia and Japan, and in the future, we hope to match these communities with local non-profit arts organizations. Once these emerging networks coalesce, I think that many more people will come to feel as I do. Like me, they'll be thoroughly astonished by what they find in their backyards.

Larry Harvey is the founder and director of Burning Man.



Larry Harvey. Photo by Kylie Howard/Platinum Studios — 2000



All Photos of participants taken during the 2000 Event.

Top row: Veiled Waver—Julia Ann Ellingson, All Made up and no where to go—Steven Raspa, Coffee?—Holly Kreuter, Marcia—Steven Raspa, Big Hugs—Rick Loomis. Row 2: Painted Man—Steven Raspa, Morning Brew—Julia Ann Ellingson, The Man—Rick Loomis, Innocent Joy—Diana Zanelli, Fire Mask—Rick Loomis. Row 3: Ouchy the Clown—LadyBee, Long Lost Hellga—J A Ellingson, Blonde on Blonde—Holly Kreuter, Conehead John—Steven Raspa, Captain Cocktail—Julia Ann Ellingson.



Burning Man Project P.O. Box 884688 San Francisco, CA 94188-4688



BURNING Man 2001 August 27th-September 3th. A collage of circular photos showing various participants in costumes and activities.