



Troubles in paradise?  
Larry Harvey confronts  
the uses and abuses of  
self-expression.

See Front Page



What did you leave on  
the playa? Find out in  
WASTELAND.

See page 3



A giant human body  
3/4's of a mile long!  
Discover this year's  
art theme.

See page 5



Yes, you can volunteer!  
24 opportunities await  
in Community Notes.

See page 6

# BURNING MAN JOURNAL

All the news that is fit to burn — Summer 2000

## real HALLUCINATIONS

by Julie Hollar

*"This is real life!"*

Damian's mom is shouting through a megaphone while jumping on an aerobics trampoline inches from our stage. Under the bright lights two girls voraciously kiss each other, rolling on our futons to the cheers of the gathering crowd.

Shelly, still all dressed up as Child Star Dana Plato, grabs the megaphone from the wide-eyed fifty-something woman with a bob and glasses.

"Damian's mom wants more noise!" she bellows. "Slap that butt, claw that back!" The girls happily comply. Damian paces nervously in the shadows, skirt flowing, shaking his head at his mom.

"Who are those girls?" someone whispers to me. The commotion has drawn our whole camp out from their between-shows break in the green room.

I shrug. They shrug. We turn back to the stage and cheer.

It's the Wednesday before Labor Day and everything I own is covered in dust. Gluey glitter still sticks to my neck and stomach. Pink glow-in-the-dark paint crusts in my hair. I might have to break down and go to a hair-washing camp — it's not far, I hear there's one on Jupiter. And I, believe it or not, am on Earth.

The corner of 7:00 and Earth, that is, the place I called home for my week at Burning Man. (For the uninitiated, "Burning Man" is a free-form arts festival, culminating with the torching of a flaming wooden human figure. The festival began as a small San Francisco event in 1986, and has grown to an annual celebration and conflagration in the Nevada desert, complete with a road system, rangers, newspapers, and radio stations.)

This year [1999], the streets of Burning Man's Black Rock City were laid out by time and space, so that the concentric rings of the city corresponded with the solar system, and were intersected by the hours on a clock. At night, you could walk out in the open desert and look back at the colorful neon city (whose population reached more than 23,000 this year) and almost believe you were seeing the early days of Vegas. And at the intersection of 7:00 and Earth you'd find a red and blue neon beacon marking

The Dante Network — where I and a couple dozen Californians brought game-show entertainment to the desert in the form of our nightly performance, Battle of the Burning Man Stars. Damian's a freelance writer. Shelly's a doctoral candidate and an exotic dancer. I'm a writer and drive the Zilker Park miniature train. But we all shed our "real world" identities for a week in the desert, in A Hundred Miles From Anywhere, Nevada, to experience the temporary community/art festival/pyro-circus that is Burning Man.

"Can you stand up to the challenge of taking abuse from Child Star Dana Plato?" Damian leans into his microphone in full Bert Worthless game show host mode. "Let's find out if the Space Pirates have the stomach for this one." A man all in silver nervously steps up to the stage as Shelly leaves her judge's seat to dole out the worst verbal abuse this guy has received in years. Ed pours more gasoline in the Applause box and throws in a match. The sign blazes up; the audience cheers. Cameramen stumble past the stage; another judge tries to procure sexual favors from the boom mike operator. In the process the mike hits Damian in the head.

"A little professionalism, please, people!" he shouts. "Just because we're cable access doesn't mean our audience in hell doesn't deserve quality!"

At Burning Man, even the damned get respect.

...continued on page 2

## The Meaning of PARTICIPATION



Larry Harvey with Joe Kamel, created by Dana Albany. Photographed by Maggie Hallahan — 1996

**Darryl Van Rhey:** You use the term "radical self-expression." What is radical self-expression and what makes it so radical?

**Larry Harvey:** Self-expression might be anything. We don't dictate that. What we do ask, however, is that participants commune with themselves, that they regard their own reality, that essential inner portion of experience that makes them feel real, as if it were a vision. I like to say that visions aren't defined by light which falls upon them, but that they shine forth with their own light — they radiate outward, they illumine the world, they redefine reality. No one can say what that vision might be. We just ask people to invent some way of sharing it with others. Over the years, of course, our community has evolved certain ways of doing this. You can make a work of art, or create a theme camp, or wear a costume, or decorate your camp site. But, opportunities aren't limited to these, nor are they necessarily exhibitionistic. Some people make and give gifts to their neighbors, or assume a role in the community that helps our city function. They do public service and become lamplighters, or rangers, or greeters, or join the DPW. Ideally, participation is a blend of both impulses — something that takes you beyond yourself, that engages others, but also expresses what you essentially are. What makes all this so radical is its immediacy. We're asking folks to take what is most private and uniquely personal in their experience and contribute it to a public environment. We're saying, "Black Rock City is you!"

**DVR:** Doesn't this reverse the normal process of socialization?

**LH:** Yes, in some ways. Normally we're surrounded by circumstances that dictate to us what we are. We have to fit in, to pour ourselves into some pre-existent mold. Often these conventions pinch and hamper us. How could any convention accommodate all that's unique and spontaneous in a human being? But, the pressure to conform to these external standards is ever-present in any society. In fact, I see it in our own.

...continued on Back Page



Invasion of the Painted People. Photographed by Rick Egan — 1998

## Tickets

will NOT be sold at the gate  
during the last 4 days  
of Burning Man  
(September 1-4).

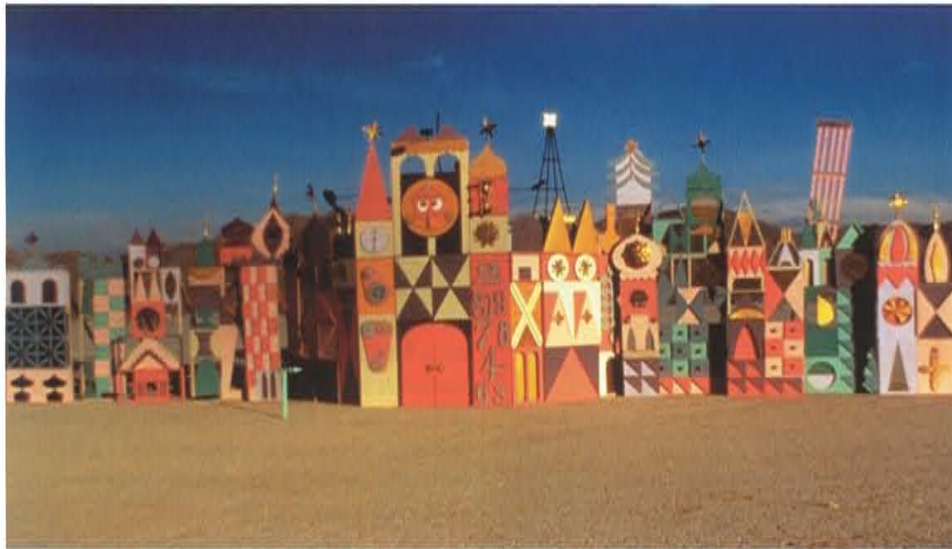
Begin your preparations early!  
Visit our website,  
get ready to participate,  
and buy a ticket  
in advance.

Real Hallucinations... continued from Front Page



Admiring an Ice Obelisk created by Jim Mason. Photographed by Jay Bain—1997

Black Rock City exists only for a few weeks a year. At all other times it is a blank slate between mountains, an expanse of flat alkaline earth where nothing lives, nothing grows. Feeling the night wind rip its way into my skin through six layers of clothing, I can see why. As you enter the city, you feel you might be hallucinating. Cars, trucks, and tents waver on the horizon, blurred by the windblown dust. Thousands of water-laden immigrants arrive daily, the desert disappears and camps and art spring up. You look: there's dry, cracked earth. You blink — and it's become a shaded lounge complete with pool tables and hammocks. I spot what looks like a baseball card lying on a couch at my camp. It's a homemade trading card of one of the other residents of B.R.C., with his vital stats on the back. Included is the following quote from the pictured resident: "I may have been hallucinating, but that doesn't mean I didn't see it." At the end of the week, you have to believe in that wisdom. A lot of what you remember seeing has burned; a lot has been dismantled.



Small World After All created by Rev Al and LA Cocophony. Photographed by Ladybee—1999

Did you really walk by a replica of Disney's "It's A Small World" in the middle of the city? Was that buried ship a reality? Drugs have nothing to do with it. Burning Man itself is a temporary altered reality. But a reality it is.

Intermission between the shows of our rock 'em sock 'em doubleheader. Steve and I are moved by the heavy beat of the music blasting from our camp speakers, and jump on stage to waltz. As always, the drifters along the street clump at our corner to see the action on stage. Dancing on futons is hard work; we collapse in a heap. "GIRL IN THE ORANGE VEST." I look up. An audience member has commandeered one of our megaphones. "GIRL IN THE ORANGE VEST, THAT VEST NEEDS TO GO."

Amused, I comply with a flourish. A girl in a plaid bodysuit snatches the megaphone from her neighbor. "GUY IN THE TUTU, TAKE OFF YOUR TUTU!" she shouts. Steve does a little number with his yellow tutu, teasing the audience and finally tossing it over his shoulder. Suddenly the demands increase. The crowd is growing. Are the spotlights brighter, or is it my imagination? "Take off your pants!" plaid bodysuit girl screams. Steve and I look at each other. I jerk my head toward camp. He nods, and we jump off the stage and run for cover. Later a guy approaches us. "Was that rehearsed?" he asks. "It was really good, a great show, guys."

At Burning Man the distinction blurs between real life and performance; as happened with the two girls on our stage, real life becomes performance, rehearsed or not. The Burning Man organizers emphasize that no spectators are allowed within the gates — only participants. It encourages awareness of your own potential for creativity. We are all performers, on stage or off. On stage you just tend to attract more of an audience.



The Phoenix by Richard & Mary Valadie & The Mystic Krewe of Satyrs. Photographed by Ladybee—1999

But of necessity we are all spectators too. Performance and art make up the heart of Burning Man, and taking it all in can occupy most of your days. On a typical afternoon in Black Rock City I would wake up to the sound of techno beats (some people never seem to sleep) and, after breakfast, hop on my bike to explore the city. Every day is different, with so many new people coming in and new camps going up. One day I applied for a soulmate at the Costco Soulmate Trading Outlet. I rode a giant spinning seesaw. While several costumed people on stilts paraded by, I watched a bald man stick five knitting needles a good five inches into his nose.

In the center of the city lies a vast open circle of desert, scattered with art



Golden Goddess created by Eugene Phillips and Devoted Followers. Photographed by Holly Kreuter—1999

installations and anchored by the imposing figure of the fifty-foot-tall man himself. No cars, no camps, just art springing up from the desert. It's amazing, seeing these complex structures and beautiful works of art that may have taken a full year's work to achieve — and so many, as the week concludes, burned at the hands of their creators. I can't even throw away ugly crayon drawings I made when I was seven. How do we so easily destroy the beauty we've created? Because we believe in the boundlessness of human creativity? Because fire is fun? Because by destroying it we protect it from the reality we must return to? Some people long to stay at Burning Man year-round. "This really isn't like a vacation," my friend Michael tells me. "It's an alternate life. I'm a different person here, and this is my community, just like Austin is my community in my other life." (Two weeks later, Michael is only grudgingly readjusting to his other life in Austin.)

My friend Anisha pointed out to me that Burning Man can never be anything but temporary. "But that's the beauty of it," she said. It's like a flower — or, more appropriately, like a fire. Maybe its impermanence heightens its preciousness. Burning Man is not self-sustainable in the long term. There is no capitalist commerce at the staunchly anti-consumerist festival; every participant brings everything he or she needs for the entire week. Save for the one cafe in the center of the city where jonesing Californians can score their morning cappuccinos, gift-giving and bartering are the laws of the desert. When the ice cream truck floats its sweet tunes past your camp, you reach for the "Freezing Man" coupon you got for giving someone a backrub instead of digging out some bills. But when the fuel runs out — coolers empty, water jugs dry, and nothing left to burn — the city in the desert has to pack up and go back to its other homes, all across the country and the world.

No one really knows what the Man itself stands for. Some people have theories or stories they believe, others don't really care — they just enjoy the power of the image and the thrill of the burn. In that respect, the Man seems to be at least a good symbol for the festival itself. No one can really say what it all means, because it means something different to almost everyone. To some it means escaping the constraints of modern society and being free to walk around in purple body paint; or, on a grander scale, to live free of money, full of art. To others it's just a great party, deep meaning be damned. Like Damian's mom, every participant at Burning Man must feel at times a sense of wonder — this

is, in fact, real life. It's just not the usual life; it's a reminder that life is only what we make it. Whether it's a religious experience or just a week of wild abandon, it's your own hallucination. But that doesn't mean it isn't real.

Julie Hollar is a freelance writer living in Austin. She is still trying to figure out what real life is. This article is reprinted from the Texas Observer.



The devil within... Photographed by Margot Duane—1998

## BURNING MAN JOURNAL

The Official Journal of the  
Burning Man Project

2000 Summer Edition

The Burning Man Project  
P.O. Box 884688  
San Francisco, California 94188-4688  
Hotline: 415/TO.FLAME  
www.burningman.com

### Editor

Larry Harvey

### Contributing Writers

Julie Hollar, Maid Marian,  
Stuart Mangram, Darryl Van Rhey

### Proofreaders

Larry Breed  
Margaret Perrow

### Art Director

Surferbetty

### Production Manager

Marian Goodell

### Production Coordinator

The Nurse

### Contributing Photographers

Jay Bain, Margot Duane, Rick Egan,  
Julia Ann Ellingson, Phillippe Glade,  
Maggie Hallahan, Holly Kreuter,  
LadyBee, Joe Maggione, Nicolai Maurizio,  
Will Roger, George Post, Alex Van Praagh

### Thanks

Bill Carson, Paul Pruneau, Tinky Winky

Printed on recycled paper

# { WASTELAND }



Within our commodified culture, packages are more important than the products they enclose, for the package is the image of identity that we believe we buy. In the volatile marketplace of mass-produced identity, these images continually morph and change. This week's lifestyle statement is supplanted by another; last week's package is discarded. Like dead skin cells, fashions fall from us in a continuous shower. At the lowest level of this midden heap, nestled deep in the archeological recesses of popular memory, crock pots obscurely jostle with hula hoops. Piled in successive layers and degrees of desuetude, the artist formerly known as Prince lies sprawled beneath the bodies of Madonna and Coolio. This midden heap spreads steadily beneath us and below our level of attention. It is trampled as we are lured onward to the next sensation that feels cool and authentic, the next spectacle that is designed to appear real.

Burning Man is an attempt to escape this realm of mediated reality. The spectacles

filled water containers, furniture, piles of ashes, burned debris, aluminum cans, glass bottles, rugs, etc.

After many days of patient labor, our crews succeeded in restoring the playa to its pristine state. The human reality behind this extraordinary effort is well expressed by Larry Breed, a member of our volunteer team: "Our crew got pretty sensitized by bottle caps, cigarette filters, cable ties, tent stakes and so forth — each little thing symbolizing someone's preference to save a few seconds of their time at the expense of ours. The real killers, though, were the junk with the built-in multipliers. Someone smashes a bottle, or tosses a window onto a fire, for ten seconds of glee; then a half-dozen cleanup workers spend fifteen minutes (that's an hour and a half of effort) picking up every particle of glass. You face the sun and back away until you see a glint on the ground, then walk forward and pick it up; then you repeat, hundreds and hundreds of times."

Our systematic exercise in urban archeology is like an X-ray of the underlying waste that's

clean) only a very small area has been accurately inspected. The seeming blankness that surrounds you is likely to be strewn with dozens of small items. Whether subdivided on a mega-scale, or walked across in lines abreast within your campsite, the best way to inspect the playa is to use a systematic grid that covers your entire area. We ask you to regard this method as a kind of ritual. It is a way of claiming complete responsibility for your actions. This year, we are also asking everyone to participate in Leave No Trace Days on Sunday and Monday. Once you have claimed responsibility for your campsite, look at your block in the same way. Join with others in an organized effort to clean up your neighborhood.

## CONFRONT YOUR CONSUMPTION

The first line of defense against trash on the playa begins with the choices you make as a consumer. Here are few helpful hints:

Based on an informal survey of many playa-goers over the years, the average appetite loss in

*It is the poems you have lost, the ills  
From missing dates, at which the heart expires.  
Slowly the poison the whole blood stream fills.  
The waste remains, the waste remains and kills.*

— William Empson, "Missing Dates"

produced at Burning Man are offered by participants as gifts to our community. They promote interaction, collaboration and participation in a world that we immediately create. And in great part, it is the vast and immaculate surface of the Black Rock Desert that makes this drama possible. Only in this astonishingly pristine place is it possible to summon all reality from our resources. Only against the perfect blankness of the playa can our choices feel so crucial or our actions mean so much. In Black Rock City we consume ourselves. We burn together, like thousands of self-devouring flames. We live our lives completely and we leave no trace.

Yet, if Burning Man is to validly function as a spiritual alternative to the commodified mainstream of American culture, we must be willing to consider the material consequence of choices we make as consumers. If what we bring to our desert experience is to truly define what we are, we need to look carefully at what remains as we depart. Burning Man is about immediate experience, but it is also about immediate responsibility. This is an opportunity to confront some part of what is wasted in our lives.

## OUR CLEANUP EFFORT

In 1999 we undertook the largest and most thorough Leave No Trace cleanup effort in the history of Burning Man. Led by our Department of Public Works, volunteers scoured every inch of the playa surface. After removing all structures and street signs, volunteers inspected burn areas. Magnets were used to pull out stray nails, screws and staples from these piles, then melted glass, fabric and pieces of plastic were removed by hand. Lastly, screens were used to carefully sift the top half-inch of playa soil for any remaining debris. Eventually, the entire four-square-mile area of Black Rock City was divided into a grid forming 200 squares. Over a span of several days, workers slowly walked this grid at 7- to 10-foot intervals, stooping to retrieve everything in their path. Items were placed in plastic zip-lock bags labeled by location. See the table "What did you leave behind?" for a partial list of what this micro-inspection yielded. It does not include many and numerous larger items, such as watermelons, filled garbage bags, large

## What did you leave behind?

A partial list of small items retrieved from the playa in 1999:

| Clothing/Personal       | Construction & Art      | Food & Beverage          |
|-------------------------|-------------------------|--------------------------|
| rhinestones             | nails (millions)        | pistachio shells         |
| buttons                 | screws (too many)       | peach pits               |
| nylar streamers         | nuts                    | avocado pits             |
| bobby pins              | bolts                   | cantaloupe rinds         |
| hair barrettes          | washers                 | dried foods              |
| Q-tips                  | cotter pins             | orange peels             |
| tampon holders          | grommets                | gummi bears              |
| cigarette packs & butts | staples                 | maraschino cherry stems  |
| lighters                | rivets                  | beer bottle caps         |
| toilet paper            | chicken wire            | pull tabs                |
| paper towels            | bungee cord             | bottle labels            |
| rubber bands            | cable ties              | water bottle lids        |
| feathers                | twist ties              | champagne corks          |
| tooth picks             | rope                    | water bottles            |
| band aids               | string                  | water bottle pull tabs   |
| beads                   | tent stakes             | lollipop sticks          |
| safety pins             | glass shards (jillions) | candy                    |
| pens                    | melted glass            | candy wrappers           |
| zipper pulls            | mirror ball glass       | fast food condiments     |
| kitty litter            | plastic globs (many)    | potato chips             |
| aquarium gravel         | colored chalk           | inedible & indescribable |
| blair witch doll        | thumbtacks              | ice cream sticks         |
| sunglasses              | luminescent tubing      |                          |
| condoms                 | fake flowers            |                          |
| flashlights             | plastic toys            |                          |
| dice                    | yarn                    |                          |
| ear plugs               | shells                  |                          |
| incense sticks          |                         |                          |

Is all this sounding like a broken record? Yes, we found one of those, too!

One of the hundreds of baggies filled months after the event. Photographed by Will Roger — 1999

generated by a mass consumption society. Analysis of these results has taught us many things. First, we have learned that trash density corresponds to length of stay. In other words, the longer you occupy your campsite, the more likely you will scatter trash on the ground. The pistachio shells you have discarded (perhaps with the thought that they will "bio-degrade" or that you will clean them up later), the cable ties you have snapped or the bottle caps you have popped and let fall to the ground (because it didn't seem convenient to collect them at the time) — all these things become dispersed and instantly invisible to casual inspection. Over time, a few impulsive acts, dismissed in the moment, translate into hours of your, or someone else's, effort at cleaning up. This has taught us that the best way to leave no trace is, don't let trash hit the ground. Small items secured in your pocket, garbage stowed and carefully secured in bags, or cigarette butts placed in candy tins or film canisters do not become a burden later!

A second major lesson we have learned is that when the playa is viewed from any single spot (as when you briefly glance around your emptied camp and think that it looks pretty

the desert seems to be about 35 to 50 percent. If you're like most people, your appetite will dry up after a day or two in the sun. For planning purposes, this means you will need only 2/3 of the food you think you need. Everything else is excess, and excess in the Black Rock Desert nearly always equals garbage. A watermelon is surprisingly unappetizing on the playa. A warm half watermelon is worse. A half ton of sticky, decaying watermelons is an avoidable burden on city cleanup.

**Avoid creating wet or rotting garbage.** Here is a handy formula: Food plus Heat times Time equals Funk. Perishables truly live up to their name on the playa. When selecting a menu item, it's important to take the "long view" of any particular food. Are you sure everyone in your party will like it? Are the portions appropriately sized? When dealing with foods with high funk quotients, like meat and cheese, risk assessment is crucial. Before you put an item in your shopping cart, perform this simple exercise: briefly imagine what it's going to smell like when it's been out in the sun too long. Fill your mind with that



Trash almost forgotten & embedded in the playa. Photographed by Julia Ann Ellingson — 1999

Wasteland... continued from page 3

smell. If it makes you gag, put it back.

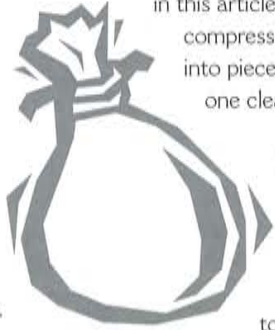
When you are driving back home with a stinking bag of trash in your car, this funk factor becomes overwhelming. Many people can't stand this stench. Last night they may have been wild primal beings, fearless and care-free and jumping over fires, but this morning the odor of their own rotting history consumes them, enrages them, makes them mad. Desperate, not thinking clearly, they jettison their bags in all the wrong places: in porta-johns, at neighbors' camps, near overflowing dumpsters and rumors of dumpsters, even along the side of the road.

Factor this into your food planning. If you end up with an excess of canned or dried food, it's no big deal. When it comes to perishables, excess is a mess. Bottom

containers. Don't bring large amounts of water in small plastic bottles. Bring a 50 gallon drum and fill up from there.

**Most importantly, choose aluminum over plastic, and plastic over glass.**

Aluminum cans can be immediately recycled into art at our Recycle Camp (see details later in this article). Plastic can be crushed and compressed. But glass containers splinter into pieces. They represent our number one cleanup problem!

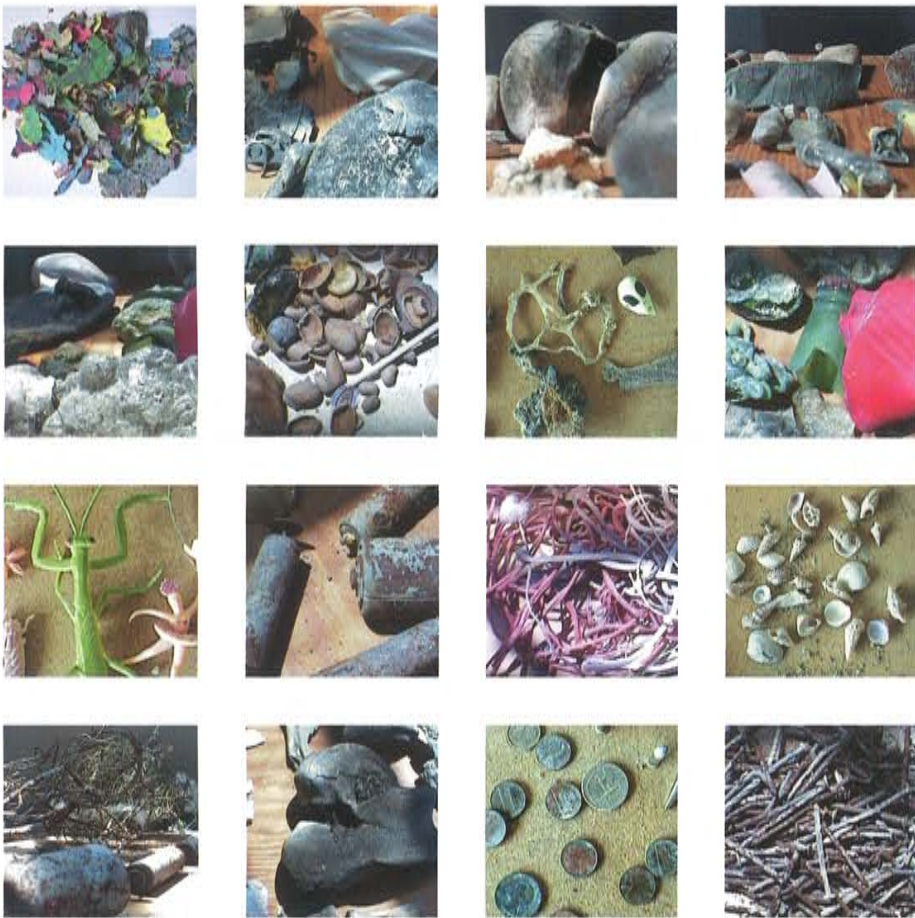


### LIFE ON THE PLAYA

**Pack it in and pack it out.** Your Survival

Guide will contain directions to several nearby waste disposal sites. You are responsible for everything you bring to the desert.

*The best way to leave no trace is, don't let trash hit the ground.*



Trash collected by Hellga & Surferbetty to create awareness of "The Trash of Burning Man." Photographed by Julia Ann Ellington — 1999

line: if you lack reliable refrigeration, don't bother taking more than three days' worth of fresh bread, fresh fruit, or fresh produce to the playa; they won't last longer no matter what you do. If you pack them in plastic, the greenhouse effect will steam them into mush. If you pack them in paper, they'll be croutons in no time. Consider doing some meal preparation at home. Why give a chicken bone a round trip ticket to the desert?

Since you will inevitably produce some wet garbage, we ask people to separate their trash stream into recyclable, burnable, and wet. Put everything wet and messy in a mesh bag (like onions come in; burlap also works). Hang your bag on a stout rope from your car door handle or some other stationary object, to ensure it doesn't blow away (and keep it cinched). Put the resultant dried-out, mummified junk-jerky into one of those white 5-gallon buckets with a lid. You can even compact it... and voila! No more Funk.

**Leave all unnecessary packaging at home.** Avoid disposable utensils, paper products and Styrofoam cups, and store food in large zip-lock bags and sealable plastic

**No fires should be started on the unprotected playa at any time.** This year we plan to consolidate such burning in designated areas at the front of our city. Use only these locations for burning and avoid creating a burn scar. If you are planning to incinerate art, please contact us ahead of time (installations@burningman.com) and we will furnish you with guidelines for low-impact burning. If you must burn refuse before you leave, don't burn anything that isn't paper or wood. Do NOT burn couches or rugs. They are filled with toxins! If you have brought such bulky objects, plan to take them back with you. Also, make sure you do your burning in a barrel or on a surface that shields the playa.

**Secure your camp.** Sometimes gravity does its job on the playa and keeps objects anchored in a normal fashion. But violent weather can arrive suddenly, at any time. Don't be lulled into a false sense of security by clear skies and limp flags; the wind is always on its way. By securing the scatter of things that have accumulated in your camp — papers, cups, any small, flimsy or light-weight item — you can prevent wind-blown debris. Even metal camp chairs and unsecured tarps and tents can be instantly



Installation at Burning Man 1999. Sorta sez it all. Photographed by Phillippe Glade — 1999

snatched by a stray gust of wind. Never take Nature for granted.

**Create a cleanup schedule** or cleanup plan for your camp. Decide when you're going to break camp, then assume it will be about twelve hours later. Imitate our efforts: plan to walk your campsite on a grid before you leave. Imagine when and how and where you will take unwanted items once you return. Think in reverse. Figure out how you will repack all that stuff you have unloaded from your car or truck (things just naturally expand after being unpacked).

**Appoint a member of your camp as your Earth Guardian.** This person will keep an eye on making sure that things don't blow away, assure that nothing hits the ground, help plan your camp's break-down and cleanup ahead of time, sort your discards for recyclables and paper, handle the problem of wet and stinking trash and generally keep people feeling good about how well they are treating the playa. This person should visit Earth Guardian camp. They will learn much, meet some very interesting people.

### JOIN WITH OTHERS

When you inspect the back of your ticket you'll find that it reads, "Participants are asked to contribute 2 hours of playa cleanup help before departure." Heavily-used public areas need the most pickup help. If someone is about to throw a bottle into a fire on the playa, remind them what this will mean in cleanup effort. If a plastic bag blows by, grab it. Coordinate your efforts with others. Over the years, many of your fellow Black Rock citizens have organized themselves to counteract these problems. You can join them.

**Visit Recycle Camp.** This theme camp has recycled resources in Black Rock City since 1997. This year, they are expanding their fleet of bicycle trucks to 40. Volunteers will circulate through our city, delivering trash bags to our citizens, and retrieving aluminum for recycling. Some of this metal will be melted and recast as art. Recycle Camp is also developing a crusher to shred and compress plastic water jugs. However, at this time, they cannot collect or process plastic items. This is your responsibility. Their motto: Recycle, Reduce and Reuse. If you wish to help, you may contact them at recycle@burningman.com.

**Join the Earth Guardians.** Burning Man's Earth Guardians work year-round to ensure the conservation of historical, cultural, and environmental resources of the Black Rock Desert. They work regularly with the Bureau of Land Management (our federal landlord) to monitor the effects of long-term desert use, and work with other user groups on conservation projects. They are an official Leave No Trace (LNT) organization and conduct desert work weekends through the year. During our event, the Guardians contribute to all phases of our city's cleanup efforts. They educate our citizens

and monitor and protect the environment surrounding Black Rock City. This year they will help oversee Leave No Trace Days during our event. You can become an ad hoc Earth Guardian by simply assuming responsibility within your camp for leaving no trace (visit their headquarters in Center Camp and tell them about your efforts!). To join the Earth Guardians or learn more about how you can help, contact them at earthguardians@burningman.com.

**Participate on the playa in Leave No Trace Days,** our participant cleanup program. The most effective means to clean the desert is through systematic effort. This year we will conduct sweeps of our city on both Sunday and Monday. Please plan your time so that you can join in! We will sweep in a broad front through our city, picking up trash and communicating with participants. Volunteer rallies and socials will be held ahead of time in San Francisco and discussions and training will be conducted via the Internet. Meet your neighbors-to-be and organize now. To be part of this united effort, contact: Int@burningman.com.

**Inform yourself.** Visit our website at www.burningman.com. It contains many pages of information concerning the Earth Guardians, Recycle Camp, and our Department of Public Works. It is filled with helpful hints and stories. It is a detailed guide to Leave No Trace techniques. Copy this information and share it with your campmates and friends.

There are no public garbage cans at Burning Man. This is because Burning Man is an activist community, not an anonymous public spectacle. As a participant, you become a member of our cleanup crew. It may, of course, seem inconvenient to look at the waste in your life. Trash is always an unlovely thing to contemplate. Yet, if we are to live intensely and well, we must learn to match our resources to our needs, to burn cleanly and thoroughly and without waste, like a good bonfire. One cleanup volunteer put it this way: "Being earnest and virtuous, thinking LNTish thoughts, doesn't keep anyone from making traces. Feeling indignant about litter becomes, eventually, a waste of emotional energy. All we can do — all we need to do — is look around, pick it up, and persuade more of our friends to do the same."



# The Year of Embodied Being

## A Guide To Theme Art In 2000



In the Buddha Garden created by Andy Newsom.  
Photo by Phillippe Glade - 1999

### THE BODY

Nothing is so immediate as your experience of your body. Indeed, to even claim your body as your own is a kind of misrepresentation, for you are possessed by your body as surely as you possess it. Closer than close, is this mysterious relationship. Being and belonging to a body, feeling we are members of some greater body - this is primal to our sense of who and what we are.

Our art theme in 2000 will explore this mystery of embodied being. This year we'll create a giant pictogram that copies Burning Man's familiar logo. Straddling the inverted arc of our city, this colossal figure will extend three-quarters of a mile outward from our civic center. We will draw its outspread limbs and great diamond-shaped head upon the surface of the playa. At night, it will be etched by elevated laser beams that hover 30 feet above the desert floor. This huge and ephemeral figure will be projected from towers located at the hands, feet, midriff and angled intersections of the head. The creators of this art work call it "Beaming Man." Within its sprawling outline, we will feature art by our participants that evokes some aspect of corporeal being. What does it mean to you to be a mortal creature: to inhabit, possess, and be possessed by, biological processes and living form?

We will site art installations near parts of the body they specifically reference, and particular attention will be focused on the spine. It will become a half-mile-long gallery of art extending along a straight line from the figure's groin to the crown of its brow. Featured art will be aligned along this central axis, and performances will take place here on Thursday and Friday evenings.



Photo by George Post - 1999

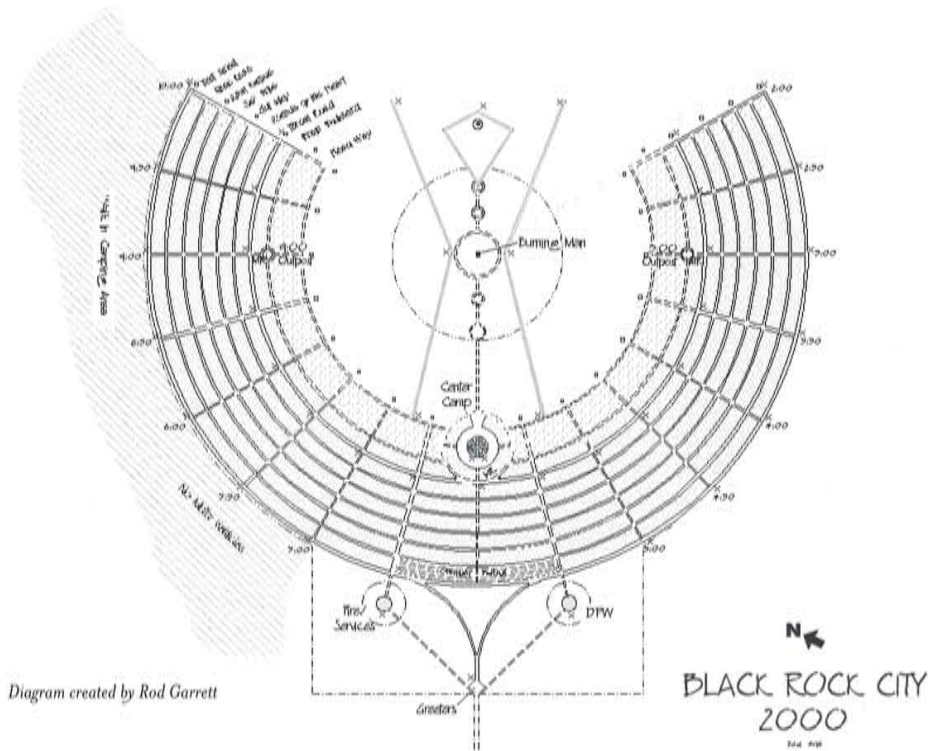


Diagram created by Rod Garrett



Photo by Phillippe Glade - 1999

and joy, a conductor of passions, and, like a lighted filament, it is especially fragile.

Finally, at the terminus of this journey, participants will arrive in the Head. This vast tract will measure approximately 34,000 square feet. It will represent, in the phrase of Robert Louis Stevenson, "the strange phantasmagoric chamber of the brain, with its painted windows and its storied walls." The Head is the theater of our thoughts, our dreams and memories, and all other conscious experience. It is the hall of our ideals, the seat of transcendence, and

the home of our senses. In particular, we are encouraging a variety of technological art to locate in the Head as tribute to what human intellect can devise.

### THE GREATER SPINE

#### Thursday Night Performances and Other Installations

The entire spine of this body can be regarded as a grand harmonic scale. The vertebrae on which the centers of our nervous consciousness are strung, are like the keys of a piano. Ranging from the darkest roots of our awareness to the sublime projections of the mind, each key in its succession strikes a different tone. We will arrange art installations of all kinds along this scale. Many smaller performances, not included at our major centers, will be featured here on Thursday evening. Artists wishing to participate in the Greater Spine should consider a simple exercise. Touch that place along the axis of your body which you wish to occupy, as if sounding a single note, and see what feelings and ideas arise. Keep in



Photo by Alex Van Praagh - 1999



Photo by Ladybee - 1999



Photo by Margot Duane - 1999

### A TOUR OF THE SPINE

#### The Friday Evening Pageant

Following the pattern of last year's art theme, The Wheel of Time, our art pageant in 2000 will feature four principal installation areas. These will center at the groin, solar plexus, heart and head, and become the focus of performances on Friday night. Participants will enter the groin area through a 18-foot-tall gothic arch. This gateway, created by Pepe Ozan, will be modeled as a yoni, a stylized representation of the female genitalia, drawn from sacred Hindu art. Two hundred feet further along, perfectly aligned with Burning Man, will stand a lingam or phallic tower. Near sundown on Friday evening, participants will be invited to drag this massive phallus across the playa to a position immediately opposite the yoni, and here it will be ignited and burned.

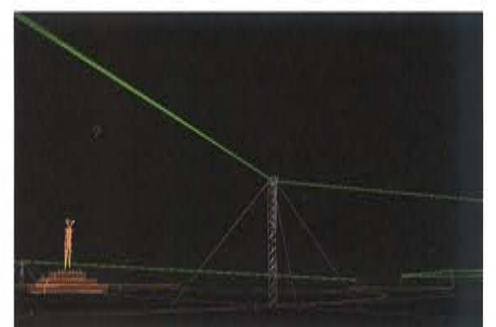
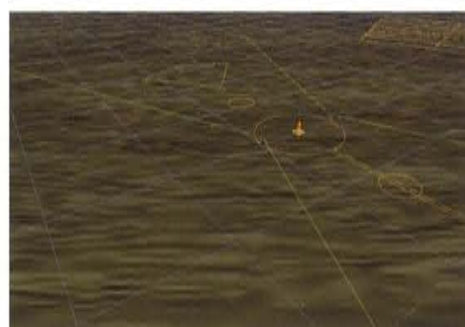
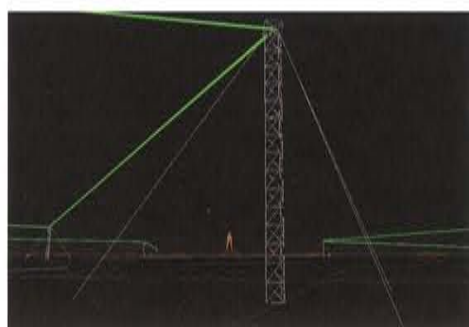
The second station of this tour is the Solar Plexus. Here we will again install the L2K array, a 300-foot-diameter circle of sequenced lights that this year are designed to immediately respond to the movements of participants. At the middle of this circle will stand Burning Man, representing the radiant center of this giant human being. On Friday evening, this arena will become a venue for Tesla-coil-generated lightning and fiery performance art. Fire artists wishing to participate in this performance, or perform at our Burn on Saturday night, should contact: [fireconclave@burningman.com](mailto:fireconclave@burningman.com).

Moving further along this grand promenade of the spine, directly behind the Man, participants will encounter a third major installation area: the Heart. Considered in the scale of our prodigious figure, participants will be as blood cells as they circulate within our giant body. Accordingly, we hope to make the Heart a highly interactive destination that brings hundreds of people together. Artists wishing to make the Heart their home should conceive it as the source of our emotional and moral life. It harbors sympathies and hopes, enmities and secret desolations. The Heart is where we find, or fail to find, our courage, the place from which we bind our life to things beyond ourselves. It is a seat of boundless love

mind that the connection of your art to the body must be intuitively available to participants. Whatever metaphor you employ must be rendered apparent.

We plan to deploy this art in two principal ways. Some works may be sited directly upon the axial line of our spinal pathway. Think of obelisks or other vertical and circumscribed forms that will allow the public to circulate around and past whatever structure you create. These objects must not impede traffic or block the view. Other installations of larger or broader extent will flank this pathway, clustering like knots of nerve fiber at its sides. Finally, other works of art not featured on the spine are also welcome. Would you like to be a virus or an antibody plying the great oceanic space of this corpus of work? Have you an affinity for the breasts or the hands or the feet? Do you wish to create a work not literally related to a position, function or part of the body, one that exemplifies some other aspect of corporeal being? Many ideas have been proposed already, including the Boom Boom Womb, a fallopian tube slide, a huge "body" of knowledge sculpted entirely from books, a set of glowing lungs, a heart of molten metal, a monumental anal entryway, parabolic sound mirrors for the ears, and a hyperstereoscopic viewer that will allow participants to experience the world as if their eyes were located several feet apart.

Plans for any work proposed for inclusion in the body must be submitted to us well ahead of time and not all work can be accepted. Fixed sculptures and non-performance work must be installed and made available to participants early in the week. We plan to maintain the spine as an interactive entity throughout the entire span of our eight-day event. If you are interested in participating in this project, please email: [body@burningman.com](mailto:body@burningman.com) (fire performers should contact: [fireconclave@burningman.com](mailto:fireconclave@burningman.com)). You will be asked to fill out a questionnaire, prior to submitting plans. Contact us now and become a member of the body. [NOTE: The greatest portion of the playa remains available for art that's unrelated to our theme. If you wish to install a work here, please contact [installations@burningman.com](mailto:installations@burningman.com) for safety guidelines and placement.]



Giant Laser Man illustrations created by Russell Wilcox



# COMMUNITY NOTES 2000



Bulletin Board at Center Camp. Photographed by Phillippe Glade — 1999

## Volunteer

"This is my city, and these are my people." Citizens of years-past know well the satisfaction of helping create Burning Man. Untold numbers build theme camps, art projects, and create performances. Last year, over 1300 participants also offered their skills and spirit to help build Black Rock City, keep it running, and then make it disappear. We hope you will join us this year. Please feel free to visit our website and fill out a volunteer questionnaire form. We use your questionnaire response to create a growing database of wonderful folks who want to volunteer for various roles. We regularly post volunteer opportunities via email to those who have filled out the questionnaire.

We need volunteers now. We need volunteers at the event. We need skilled volunteers, unskilled volunteers, little volunteers and big volunteers. We especially need to know if you live in the San Francisco Bay Area and can be contacted for urgent San Francisco-based volunteer needs. 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. Burning Man is truly a volunteer-created event. Be a volunteer and know that you made Burning Man 2000 happen.

If you have ANY questions about volunteering, please contact [volunteers@burningman.com](mailto:volunteers@burningman.com). Should you be interested in volunteering 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. Also, you can write to Burning Man, Attention: Volunteer Coordinator, P O BOX 884688, San Francisco, CA 94188-4688.

**RANGERS** The Black Rock Rangers are the core support infrastructure for our community during the event. They are the mediators of public safety and providers of information. Rangers are communicators, medics, firefighters, 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 and its perimeters to ensure our collective survival. We are a growing city and the team will expand for 2000. We encourage you to connect with the Rangers by visiting the Volunteer section of the website and filling out a Ranger volunteer form. If you have questions about being a ranger, email: [rangers@burningman.com](mailto:rangers@burningman.com) or visit [www.rangers.org](http://www.rangers.org). If you have specific questions about helping with Emergency Services, please email: [911@burningman.com](mailto:911@burningman.com).

**GATE** An important addition to the Rangers' activities this year is running the Gate, the initial portal to Black Rock City. This is a great place to volunteer some time, giving Burning Man participants the beginning of an experience they will never forget. To volunteer, email: [gate@burningman.com](mailto:gate@burningman.com).



**EXODUS** Unhappy with last year's Black Rock City departure? Want to improve it 50 to 80% this year? Then get on board with the newly forming Exodus Committee. Ranger Director Big Bear is asking all the "big brains" of the Burning Man community to pitch in and help make Exodus 2000 a true participant event with smooth traffic flow, community events, facilitated recycling, art performances, radio group sing-a-longs, etc. The Exodus Committee is looking for traffic experts, city designers, imaginative thinkers, and all who want to contribute. Sign your big brain up at [exodus@burningman.com](mailto:exodus@burningman.com).



**BLACK ROCK GAZETTE** Work on the only daily newspaper in Black Rock City. Many members of the Gazette team are returning in 2000, but there are still roles for daily editors, layout artists, writers, Mac technicians and distribution team members. Please check the Gazette page on our website for job descriptions and a Gazette volunteer form. Email: [brgazette@burningman.com](mailto:brgazette@burningman.com)

**LAMPLIGHTERS** Are you interested in spirituality, civic duty and ritual? Are you new to Burning Man and want to get involved? Have you been a lamplighter and are looking to take on a greater role this year? Come and join us as we light the paths throughout the city each night. Visit the Volunteer section of the website, or email: [lamplighters@burningman.com](mailto:lamplighters@burningman.com).



**GREETERS** Do you have what it takes to be a Greeter? We 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 to carloads of people. Greeters explain Leave No Trace principles, clarify Community (Burning Man style), and answer all questions in offbeat yet helpful (or endearingly hostile) ways. Enlightening new and returning incoming participants is a vital role.

To make all this happen, we need knowledgeable and dependable Greeters. All potential Greeters must have attended Burning Man at least one year, be grounded and reliable, and have good communication skills and the ability to relate to diverse members of our community. We also need experienced Greeters who can be Lead Greeters to help new volunteers learn to meet and greet. You may contact us 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 2000, thousands of people will never forget you.

**AIR CONDITIONING ON THE PLAYA** The Black Rock City Box Office is where our late-purchasing comrades will be showing up for their Burning Man 2000 tickets. You could be the one that greets them and helps them out with this little detail, within a cool space even! The Gate and Box Office functions of Black Rock City have been reorganized for this year, and we need staff both before and during the event. To join us for a couple of hours or a couple of days, please email: [boxoffice@burningman.com](mailto:boxoffice@burningman.com).

**OFFICESQUAD SAN FRANCISCO** The Burning Man office in San Francisco is now busy preparing for Burning Man 2000 in thousands of ways. We need some dedicated souls to help out in the Burning Man office on a regular or irregular basis. We need people who are organized and competent with a xerox machine, and people who can do database entry. Interested? Please email: [theowl@burningman.com](mailto:theowl@burningman.com).

**EARTH GUARDIANS** Last November, hundreds of ziploc bags were filled during DPW's final detail cleanup. When you visit the Earth Guardians camp in Center Camp, walk through the sculpture built with those bags. We aim to significantly reduce their number in 2000. Join our growing community of activists working with the BLM to keep the Black Rock Desert beautiful.

Earth Guardians engage in projects year-round. Join us for work weekends on the playa, when we repair the damage of other visitors in other times. In San Francisco and on the playa, help us before and during our event as we show participants how to Leave No Trace, host informative lectures, and monitor the hot springs, city site, and surrounding area. Want to know more? Visit our web page, and email [earthguardians@burningman.com](mailto:earthguardians@burningman.com).

**RECYCLING** From its beginning, the Burning Man project has believed that disappearing without a trace is part of our art. We are committed to Leave No Trace, and Burning Man Recycling is part of that commitment. The Recycling team meets periodically, beginning in the spring, to prepare for the next event. Dedicated volunteers are needed to ride throughout the city to collect aluminum cans, deliver the Black Rock Gazette, and spread the Leave No Trace mantra.

We ask every single participant to separate their trash and take it home to dispose and recycle. We plan to continue our work with the forge on and off the playa. We are looking into environmentally friendly aluminum smelting options. Check out our web page at the Volunteer site and email [recycle@burningman.com](mailto:recycle@burningman.com).

**BUILD THE CITY** If you are available to help build the city at least two weeks ahead of time, and you have carpentry or other building skills, please contact our Department of Public Works. These are the people who build Black Rock City. Email [site@burningman.com](mailto:site@burningman.com).



**CENTER CAMP CAFÉ** The Center Camp Café, previously known as the Café Temps Perdu, is being reborn this year with a far greater vision than in past years both in physical scale and in mission. To accommodate our larger city population, we are planning a sweeping shade structure filling much of the center circle, with special themed 'rooms', spoken-word and acoustic music stages, and an expanded staff. We need your help to make the Café a true gathering place for our community! Artists: The Café will be an oasis of art and culture in the American desert. We need art suitable for the Café.

Decorators: Sections of the space will have defined themes: an ancient Middle Eastern coffee house, a Chinese tea room, an English Café from the 18th

century (a 'Penny University'), and a fourth time period—possibly the future. We need a volunteer for each of these spaces to make them personal creations, and to bring these 'rooms' alive. Builders: Builders, engineers and architects are especially sought and will have fun building the epic and innovative structure we are planning. Electricians and lighting designers: Our structure will be only as impressive as our lighting makes it at night. It's going to require both a technically skilled hand and an artistic mind to make the Café a city landmark, and a comfortable place for citizens to hang out, talk, and meet one another. Staff & Volunteers: baristas, counter people, espresso equipment technicians, recycling help Entertainers: The Café, as the center of culture at Burning Man, needs to be alive with music and artistic endeavor. We need musicians, storytellers, poets, dancers, and all those who express their spirit freely. There will be no Center Stage, but rather a number of small intimate stages spread about the Café for acoustic music and spoken word performances. Entertainers should contact [missp@burningman.com](mailto:missp@burningman.com).

If you'd like to help us, please fill out a volunteer questionnaire on our website and state your interest. Contact [cafe@burningman.com](mailto:cafe@burningman.com) for more information.

**CAMPARTICA!** Join the coolest camp on the playa, CampArctica! The ice must flow and as the sole outlet for this essential element, CampArctica is vital to the life of our community. Help us distribute this sacred resource to our playa brethren in a fun, friendly environment as we create our own frozen oasis on the desert floor. For information on how you can help with ice sales, distribution and CampArctica Creation, email [iceman@burningman.com](mailto:iceman@burningman.com), or fill out a volunteer questionnaire and specify ice sales.

**CHECKPOINT SALON** Have you volunteered at Burning Man before? Are you a "people person"? Have you attended the event at least two times? Does the idea of sitting in the shade talking with people appeal to you? If you answered yes to the above questions, consider becoming a Checkpoint Oracle! Checkpoint Salon is the information booth in Center Camp, as well as the home of theme camp placement, volunteer signup, locksmiths and lost & found items. We are looking for people to take on shifts to sit in the shade structure and answer questions as people pass by. It's a great way to help out the project and meet participants from around the world! Contact [checkpoint@burningman.com](mailto:checkpoint@burningman.com) for more information.

**CLEAN UP** Sunday and Monday will be "Leave No Trace Days" — Black Rock City must, as it always does, disappear without a trace. Everyone is asked to contribute two hours to this before leaving the playa. The BLM has given us a very tight timeline to clear and restore the event's site. Our operations plan and permit stipulations demand a timely and efficient clean up. YOU are responsible for cleaning up the remains of your camp and art installation. Educate yourself and your campmates: read the website and Survival Guide for further information. Questions should be directed to [cleanup@burningman.com](mailto:cleanup@burningman.com).

**WRITERS** We have plans to produce this Burning Man Journal at least twice a year, maybe more. Additionally, we may create an online Journal/Gazette on a quarterly basis for the website. Writers with strong skills are always needed. Please email [writers@burningman.com](mailto:writers@burningman.com) or fill out a volunteer questionnaire on the website. Be prepared to show samples.

**TECHTEAM** If you have technology skills and have some spare time to share, we are continuing to grow our technology infrastructure. The network, Filemaker Pro database and intranet are run by a dedicated team of volunteers and a part-time staff member. We'd love to have you help us with our technical initiatives; email [techie-volunteers@burningman.com](mailto:techie-volunteers@burningman.com) and also fill out a volunteer form.

**MEDIA MECCA** The Media Team wrangles the media year-round and on the playa. If you have Public Relations experience or would like to help with Media Mecca please email [press@burningman.com](mailto:press@burningman.com).

## Art Installations

**ART INSTALLATIONS** If you are creating an art installation and would like to give it prime visibility, please tell us what you are planning. Visit the website, email [installations@burningman.com](mailto:installations@burningman.com) or leave a message on the hotline.

Those interested in creating theme art for our giant Body are asked to contact [body@burningman.com](mailto:body@burningman.com).



**FIRE CONCLAVE** We are looking for Fire Performers, Drummers, Fire Masters (tenders of the First Flame), Musicians, and anyone who would like to help with fire activities and be part of the Fire Conclave throughout Burning Man. Fire Performers from the San Francisco monthly Beach Burns will join with others from around the world at the fire cauldron in Center Camp to perform each evening of the event. No matter where you may live, you can be part of Fire Activities. Please contact Crimson Rose, Naked Fire Goddess: [fireconclave@burningman.com](mailto:fireconclave@burningman.com).

**ART TEAM 2000** Looking for all levels of help with placing artwork for the Body theme and for open-playa art work. For the Body we need placement coordinators and team members. Guide an artist to their art site on the playa! 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, greet and orient artists, and coordinate with our staff at Media Mecca. Volunteers are also needed in San Francisco. Contact [art-volunteers@burningman.com](mailto:art-volunteers@burningman.com).

## Theme Camps

**THEME CAMPS** This year all registered theme camps WILL BE MAPPED! If you want to have your name and location shown on the city map, you will need to fill out a theme camp questionnaire for placement. We are developing zoning to better accommodate large scale sound art (see "Important Details" in these Community Notes for more information). Placement in these areas will be based on a first come, first serve basis. So... Visit the website and fill out a registration form. Further questions can be left on the hotline or sent to [themecamps@burningman.com](mailto:themecamps@burningman.com).




**LARGE SCALE SOUND ART** This year techno music installations will be restricted to a zone extending 200 feet inward from the streets of 2 and 10 o'clock. All such installations must be registered in advance and placed within these zones. First come, first served. To register for placement, contact [themecamps@burningman.com](mailto:themecamps@burningman.com).

**KIDS' CAMP** Kids' Camp is set aside for families to camp together in a kid-friendly environment. Questions? Contact [kidscamp@burningman.com](mailto:kidscamp@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 [holly@burningman.com](mailto:holly@burningman.com).

## Ride Share

 If you need a ride, or have room for people in your vehicle, please connect in any of the following ways: 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

Are you putting on a Burning Man-related event before Burning Man? Do you want it listed on our calendar of events? Visit the website, and post it in the calendar section. Email [calendar@burningman.com](mailto:calendar@burningman.com) for inclusion in other areas.

**TOWN MEETING** Each year the Burning Man project holds two Town Meetings for you to attend. The spring event is the Volunteer Recruitment Town Meeting, which was held this year on March 25. The post-burn event is our Public Forum Town Meeting. Make sure you subscribe to the Jack Rabbit Speaks for up-to-date information on locations and dates for these gatherings. The hotline will also have information.

**BEACH BURNS** "The Heat Of The Fire Still Burns In Your Heart Long After The Embers Have Died."

On the last Saturday of each month we gather on the beach in San Francisco to rekindle the fire that still burns in each one of us. Each gathering on the beach brings us closer to Burning Man. 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. There are parking restrictions in the area, be aware.

**FLAMBÉ LOUNGE** Flambé Lounge is a 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 on a year-round basis; an unbridled salon of dreamers, planners and creative movers and shakers; a venue to showcase your art or theme camp ideas for Burning Man 2000, 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 very 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 happens to be one of the most unusual "parties" you'll ever attend!

Check the website, Jack Rabbit Speaks, 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](mailto:flambelounge@burningman.com).

## Internet

**EMAIL-BASED NEWSLETTER** If you aren't already hooked into the Jack Rabbit Speaks, please send an email to [bman-announce-subscribe@burningman.com](mailto:bman-announce-subscribe@burningman.com) with the word "subscribe" in the body of your message. This near-weekly newsletter provides the most timely information about the event, what to bring, political issues, useful URL's. If you are not on the internet please call us and we'll put you on the mailing list for U.S. Mail delivery.

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

Need help finishing your project for Burning Man? Want to hook up with a theme camp? 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 website. Post your question, your project needs, or your skills.

**IMAGE GALLERY** make sure you visit and contribute your best images to the Burning Man web-based Image Gallery. This is a moderated repository for your best Burning Man images for any and all years. You'll be able to search the database with key words, dates or photographer's names to see what others have contributed.

## Burning Man Journal

If you have received this Burning Man Journal via a source other than the U.S. Mail (friend, coffee shop, event, . . .) and would like to stay connected, please leave your mailing address and, if applicable, your email address on our hotline in the "mailing list" message box or visit our mailing form on the website.

## Regional Contacts

There are over 40 regional contacts including Canada and the United Kingdom. Take a moment and connect with others in your region. Many groups hold gatherings, burns or camp-outs. If you'd like to be a Regional Contact, have been to Burning Man and like to connect with people, please email [jackrabbit@burningman.com](mailto:jackrabbit@burningman.com)

International:

[australia@](mailto:australia@burningman.com)  
[canada@](mailto:canada@burningman.com)  
[berlin@](mailto:berlin@burningman.com) (Germany)  
[japan@](mailto:japan@burningman.com)  
[newzealand@](mailto:newzealand@burningman.com)  
[uk@](mailto:uk@burningman.com)  
[vancouver@](mailto:vancouver@burningman.com) (Canada)  
[victoria@](mailto:victoria@burningman.com) (Canada)  
[winnipeg@](mailto:winnipeg@burningman.com) (Canada)

United States:

[alabama@](mailto:alabama@burningman.com)  
[arizona@](mailto:arizona@burningman.com)  
[atlanta@](mailto:atlanta@burningman.com)  
[austin@](mailto:austin@burningman.com)  
[baltimore/washington@](mailto:baltimore@burningman.com)  
[boston@](mailto:boston@burningman.com)  
[chicago@](mailto:chicago@burningman.com)  
[dallas@](mailto:dallas@burningman.com)  
[denver@](mailto:denver@burningman.com)  
[florida@](mailto:florida@burningman.com)  
[houston@](mailto:houston@burningman.com)  
[idaho@](mailto:idaho@burningman.com)  
[kansas@](mailto:kansas@burningman.com)  
[la@](mailto:la@burningman.com) (Los Angeles)  
[lasvegas@](mailto:lasvegas@burningman.com)  
[michigan@](mailto:michigan@burningman.com)  
[minnesota@](mailto:minnesota@burningman.com)  
[newjersey@](mailto:newjersey@burningman.com)  
[newmexico@](mailto:newmexico@burningman.com)  
[neworleans@](mailto:neworleans@burningman.com)  
[newyork@](mailto:newyork@burningman.com)  
[northbay@](mailto:northbay@burningman.com) (North San Francisco Bay Area)  
[northcarolina@](mailto:northcarolina@burningman.com)  
[ohio@](mailto:ohio@burningman.com)  
[philadelphia@](mailto:philadelphia@burningman.com)  
[pittsburgh@](mailto:pittsburgh@burningman.com)  
[portland@](mailto:portland@burningman.com)  
[reno@](mailto:reno@burningman.com)  
[sacramento@](mailto:sacramento@burningman.com)  
[saltlakecity@](mailto:saltlakecity@burningman.com)  
[sandiego@](mailto:sandiego@burningman.com)  
[sanluisobispo@](mailto:sanluisobispo@burningman.com)  
[santabarbara@](mailto:santabarbara@burningman.com)  
[santacruz@](mailto:santacruz@burningman.com)  
[seattle@](mailto:seattle@burningman.com)  
[siskiyou@](mailto:siskiyou@burningman.com) (CA and OR region)  
[wisconsin@](mailto:wisconsin@burningman.com)

## Important Details

**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.

**MEDIA** Burning Man welcomes all forms of media. However, we ask that all professional print, photographic, video and film media contact Burning Man in advance. Film and Video crews with any kind of commercial intent must submit a written proposal to be considered for permission to film onsite. For the first time, in 2000 there will be a limited number of commercial crews allowed to film during the event. Upon arrival professional media must check in at Media Mecca in Center Camp.

Questions about pre-event registration can be left on the hotline, or sent to [press@burningman.com](mailto:press@burningman.com). Visit the Press Here section of the website for extensive information.

**VIDEO/FILMING** As in 1999, ALL bearers of video and film cameras capturing images for personal purposes will need to sign a "Personal Use Agreement." Forms will be available upon arrival at the Gate, Greeters and Checkpoint Salon. You will receive a tag which must be prominently displayed on your camera. Our intent is to protect the image of every participant, including the Man, from commercial exploitation.

Remember, kids: Commercial use of images taken at Burning Man is strictly prohibited without permission of Burning Man. We're serious about this, and will continue our enforcement of this rule.

**PHOTO, MEDIA & ART ARCHIVE** Burning Man is curating 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](mailto:archive@burningman.com), call the hotline, or mail: Archive, Burning Man, P. O. Box 884688 San Francisco, CA 94688

**MAIN STAGE** Once again we will **NOT** have a main stage. We have, however, created a web-based bulletin board to assist in connecting groups and stages with one another.

**AIRPORT** Aviators wishing to fly in to Burning Man must contact our airport coordination team at [aviators@burningman.com](mailto:aviators@burningman.com). There will be an airstrip in 2000, but all pilots must commit to sharing responsibility for its maintenance. You may also call Lissa Shoun (through the hotline) if you are interested in flying in to the event.

**WALK-IN CAMPING** Every year we offer participants an alternative to habitation in the confines of our city grid. Our Walk-In area is located at the back of our settlement, beyond the last roadway that rings Black Rock City. Here participants are free to camp WITHOUT their cars. RV's are not allowed here. Participants must be willing to park their vehicles within our urban boundaries and portage their belongings to their chosen campsite on the open playa. In the past, some participants have not grasped that this is a NO VEHICLE zone. This year signage will explain to them the rules intended to preserve this special region as a zone of relative quiet and seclusion at the edge of our bustling city. Would you like to initiate a dialogue with your fellow walk-in campers? Meet your future neighbors in advance and discuss how you can help preserve this area as a safe and vehicle-free alternative to car-based camping. If you intend to camp here, please contact: [walkin@burningman.com](mailto:walkin@burningman.com).



**DOG POLICY** We recommend you leave your dog at home. Loud sounds can frighten dogs and cause them to run away. Sometimes they leave our city altogether. Lost and disoriented in the desert, they can die from dehydration or are attacked by predators. Local ranchers have been known to shoot stray dogs who invade their property. In the past we have charged dog owners the full price of a ticket for bringing their pet into Black Rock City. This year we'll modify this policy. Dog owners must now purchase a "Pooch Pass" for \$100 to enter our gate with their pet. This license will specify owner responsibilities. Animals will be given an identifying tag. In the past, dogs have generated another serious problem by defecating in public areas. Licensed owners must take responsibility for this. Every year we also collect a certain number of stray dogs that must be temporarily impounded. These animals require constant care. This year we plan to form an association of concerned dog and pet owners to help us do this. Do you care about animals? Do you want to continue bringing your dog to the event? Would you like to meet fellow dog lovers? Without your help, we may be forced to exclude dogs. If you wish to join with other pet owners to help care for these animals, please contact [dogs@burningman.com](mailto:dogs@burningman.com). Your response will determine our future policy. Please visit our website and read "Pet Unfriendly Playa" which will include Pooch Pass information, registration and requirements.



**BICYCLES** Bring a bicycle! It is no longer possible to explore all of Black Rock City on foot. Remember to bring supplies to keep your bike in working order. We encourage you to NOT bring expensive bikes, and to create distinguishing marks/decorations on your bike so it's not accidentally borrowed in the dark after a playa event. Night riding is common, so a bike light is a MUST. A more extensive article about bikes can be found in the Survival Guide section of the website.

**REBAR/TENT STAKES** Injuries from rebar were up in 1999, and we'd like to bring these back down in 2000. Please cover your tent/rebar stakes. If possible, "candy-cane" your rebar — it will not only reduce the possibility of puncture, but a soft "J" shape makes it easier to secure a rope at the end. Hammer rebar and stakes as close as you can to the ground, and be prepared to remove them all before departing the city. Abandoned buried stakes work slowly upwards, and will endanger visitors years from now. FLAG guy wires and rope to avoid neck injuries to your campmates or another person taking a short-cut through your camp. Be safe. For a more extensive article on rebar visit the website Survival Guide section and read: Rebar 101.

**GENERATORS** Though generators are allowed at Burning Man, we ask that you keep your neighbors in mind when planning to bring and run a genny 24/7. Sound insulated generators are commercially available! Those wishing to do the best they can to minimize disturbance should visit the Generator Etiquette web page under the Survival Guide section. Instructions on building a sound-proof box can be found there.

The Generator-Free Zone is available for those wishing to camp away from the constant hum. (See Generator Free Zone under Theme Camps within these Community Notes)

**HOT SPRINGS** In 2000 the local hot springs will again NOT be accessible during the event. This closure is mandated by our BLM permit — the springs are just too fragile to receive our numbers.

**DAY PASSES** There are NO day passes to Burning Man. AND, there will be NO tickets sold at the gate on Friday, Saturday, Sunday or Monday. Trips to Gerlach will be made available via our bus service for \$5. You may move your own vehicle out the gate and back in at a cost of \$20.

## DEPARTMENT OF MUTANT VEHICLES

Art cars are an important and expressive part of Burning Man, but for reasons of public safety, all vehicles moving in Black Rock City must receive a DMV license from the Black Rock Rangers. For convenience, returning art cars can be pre-registered. New art cars must be inspected and licensed at or prior to the event. For information and queries, contact [dmv@burningman.com](mailto:dmv@burningman.com).

**BURNING BELL** The fabulous folks from Burning Bell will again help facilitate messaging and connections on the playa. You'll find them in Center Camp next to Checkpoint Salon. Those who might need to leave and receive emergency messages should remember this resource. Further questions can be left on the hotline.

## Tickets

**TICKETS** Tickets are available through the mail (see order form insert), from TicketWeb at [www.ticketweb.com](http://www.ticketweb.com), or by phone: 1-510-704-4448, at Flambé Lounge and other San Francisco events, and in Reno at The Melting Pot, 888 South Virginia St., Reno, NV. 89502. Open: Mon. — Sat. 11:00 am to 6:30 pm. Contact [partiserv@burningman.com](mailto:partiserv@burningman.com) or the hotline for specific answers. Remember, **NO** tickets will be sold at the gate, during the event on Friday, Saturday, Sunday or Monday.

## Email Directory of Volunteer Groups

Archive contributions: [archive@burningman.com](mailto:archive@burningman.com)  
 Art at Flambé Lounge:

[flambelounge@burningman.com](mailto:flambelounge@burningman.com)  
 Aviators: [aviators@burningman.com](mailto:aviators@burningman.com)  
 Art car registration: [dmv@burningman.com](mailto:dmv@burningman.com)  
 Art location: [installations@burningman.com](mailto:installations@burningman.com)  
 Black Rock Gazette: [brgazette@burningman.com](mailto:brgazette@burningman.com)  
 Box Office: [boxoffice@burningman.com](mailto:boxoffice@burningman.com)  
 Burning of art (guidelines for low impact):  
[installations@burningman.com](mailto:installations@burningman.com)  
 Café - entertaining: [missp@burningman.com](mailto:missp@burningman.com)  
 Café — working and decorating:  
[cafe@burningman.com](mailto:cafe@burningman.com)  
 Checkpoint Salon: [absinthia@burningman.com](mailto:absinthia@burningman.com) or  
[sacredflame@burningman.com](mailto:sacredflame@burningman.com)  
 City - construction and teardown:  
[site@burningman.com](mailto:site@burningman.com)  
 Clean-up: [cleanup@burningman.com](mailto:cleanup@burningman.com)  
 Dogs: [dogs@burningman.com](mailto:dogs@burningman.com)  
 Earth Guardians: [earthguardians@burningman.com](mailto:earthguardians@burningman.com)  
 Emergency Services: [911@burningman.com](mailto:911@burningman.com)  
 Event listings on the website:  
[www.burningman.com/calendar/yearround/](http://www.burningman.com/calendar/yearround/)  
 Exodus process: [exodus@burningman.com](mailto:exodus@burningman.com)  
 Fire performance: [fireconclave@burningman.com](mailto:fireconclave@burningman.com)  
 Gate: [gate@burningman.com](mailto:gate@burningman.com)

Generator-Free Zone:  
[themecamps@burningman.com](mailto:themecamps@burningman.com)  
 Greeters: [greeters@burningman.com](mailto:greeters@burningman.com)  
 Ice sales and the ice camp:  
[iceman@burningman.com](mailto:iceman@burningman.com)  
 Jack Rabbit Speaks subscription:  
[bman-announce-subscribe@burningman.com](mailto:bman-announce-subscribe@burningman.com)  
 (include the word "subscribe" in the body of your message.)  
 Kids Camp: [kidscamp@burningman.com](mailto:kidscamp@burningman.com)  
 Lamplighter: [lamplighters@burningman.com](mailto:lamplighters@burningman.com)  
 Leave No Trace: [ln@burningman.com](mailto:ln@burningman.com)  
 Media Inquiries: [press@burningman.com](mailto:press@burningman.com)  
 Office volunteerism in SF: [theowl@burningman.com](mailto:theowl@burningman.com)  
 Rangers: [rangers@burningman.com](mailto:rangers@burningman.com)  
 Recycle: [recycle@burningman.com](mailto:recycle@burningman.com)  
 TechTeam: [techie-volunteer@burningman.com](mailto:techie-volunteer@burningman.com)  
 Theme art for the Body: [body@burningman.com](mailto:body@burningman.com)  
 Theme camps: [themecamps@burningman.com](mailto:themecamps@burningman.com)  
 Ticket questions: [custserv@burningman.com](mailto:custserv@burningman.com)  
 Volunteering: [volunteers@burningman.com](mailto:volunteers@burningman.com)  
 Walk-in Camping: [walkin@burningman.com](mailto:walkin@burningman.com)  
 Writers: [writers@burningman.com](mailto:writers@burningman.com)



# The Meaning of PARTICIPATION

CONTINUED FROM FRONT PAGE

**DVR: How do you mean?**

**LH:** I see increasing pressure to conform to a "participant lifestyle." I'll give you an example. Last year, there was a fellow who invested hundreds of hours creating a theme camp, but he dressed conventionally — as I do, in fact. When he walked down his street he was harassed by some people at another camp for not "participating." Apparently, they thought he should be wearing a costume. Likewise, photographers are sometimes harassed. And not necessarily because they're being intrusive or violating someone's personal boundaries, but simply because the use of a camera indicates to somebody that they're a spectator. Sometimes I wish we'd never promoted the phrase "No Spectators." Who are these people to say that these individuals aren't participating? The fruit of a photographer's work doesn't appear until after the event when they produce images. They're engaged in a creative pastime, it just isn't immediately apparent. It seems to me an idea has grown up that there is a certain image that participants are supposed to affect. They must wear wacky clothes or engage in some sort of extrovert performance — maybe even drink some sort of cool designer beer that indicates they're hip to an in-crowd lifestyle — but these are superficial standards. Burning Man isn't about self-consciously projecting some sort of participant image in order to gain social acceptance. It is a place to do and be, and no cheap signboard is a substitute for that. The person who sits scribbling in a corner may be writing a book about Burning Man that will revolutionize how we look at ourselves, but how could you possibly know that unless you interacted with her? To my way of thinking, a "lifestyle" is simply a commodified version of a way of life. It substitutes things and appearances for spiritual experience. In a way, it's the very opposite of radical self-expression. Radical self-expression concentrates on giving gifts and inviting others to play, not some intolerant form of censorship.

**DVR: What about all those blank RV's in Black Rock City? Surely they don't contribute to an interactive environment? Last year you could walk along entire**

**blocks and be faced by all of these anonymous private domiciles. It felt like tract housing. There was nothing expressive about it. It contributed nothing to the city. It produced a massive visual impact.**

**LH:** I agree. This goes for other campsites, too, but it's particularly noticeable with these large blank-sided vehicles. Maybe even worse are trucks emblazoned with commercial logos. They disproportionately affect the public environment. There's no denying this. Many of these folks are newcomers, of course, and they haven't thought this through. Black Rock City is created by participants. The housing everyone constructs creates a civic tissue that embodies public space. I think when someone brings a large vehicle to the event they really do assume a special duty in relation to their fellow citizens. These vehicles should be decorated and accessorized in a creative way. We're urging anyone with a truck or RV to do that this year. But, I don't believe that hostility or censorship is a right response. Instead, go to your neighbor and offer to help them. Bring something they could use to make that RV interesting!

**DVR: Here's another issue. Last year Burning Man evicted a group of people who were using a bullhorn to shout abusive sentiments at their neighbors.**

**Weren't they simply expressing themselves in a radical way?**

**LH:** We use self-expression to create a sense of community. These folks were verbally assaulting other people. It's not enough to simply express yourself. That expression should take the form of a gift. It is meant to be shared. These people were intentionally

imposing their behavior on others. They sexually harassed a little girl and defaced other people's art. That's the opposite of a gift. Likewise, we know that some people try to burn other people's art without their permission, but only the creator of a work should have the right to burn it.

This year we're asking everyone to tell others this isn't appropriate. We've never condoned transgressive behavior. If you feel angry, then give that anger a creative form. Sublimate it, share it, let others in. That's what participation means.

**DVR: What about techno music? There certainly seems to be a lot of it in Black Rock City. Do you consider it intrusive?**

**LH:** Well, I see you've saved the hardest question for the last. Listen, last year an interesting thing happened. As people moved through our Greeter station, we told them that the quiet side of town was to the right. In many cases, we didn't have to tell

them. They knew and they cared. After a couple of days we noticed that end filling up. We finally had to request that people go left. It began to seem like a bunch of roommates huddled at one end of an apartment because somebody wouldn't turn down their stereo.

**DVR: They didn't like techno music?**

**LH:** I've no idea what their musical tastes might have been. A lot of people like techno. But I think it's safe to say that a whole lot of people didn't like really loud sound as a fixed part of their lives, especially an incessant bass going thud thud thud until dawn. It's not about music. It's about sound. Sound is a peculiar thing. Unlike other forms of expression, it can affect other people in a very intimate way over long distances.

**DVR: What if it's turned down?**

**LH:** You are naive. A certain kind of loudness is a part of the aesthetic. It's meant to penetrate your body. People bathe in the sound. Asking folks to turn it down is sort of a non-sequitur. This year we plan to restrict large-scale amplified sound of this kind to a very limited area. Installations of this kind must register ahead of time (see "Large Scale Sound Art" in the Community Notes Section of this Journal.) People can go there and enjoy it, but there will be less of it. I have seen 6 or 8 people gathered in front of speakers the size of Volkswagens. But why should the enjoyment of 6 people afflict 600 others? Sound at such levels can travel forever in the desert, regardless of how you insulate it or how you orient your speakers. We recommend earplugs at the event. That and a very broad tolerance for other people's tastes. But even earplugs won't avail against that bass. You know, throughout the past year there have been more articles about Burning Man in techno magazines than in any other type of publication. Pieces have appeared in Asia, in Britain, and Europe, and they are typically low context. They leave the very real impression that Burning Man is an enormous rave. We need to tell them that this isn't true. They're welcome, of course, but they should leave their equipment at home. We don't consider it appropriate technology.



HMS Love, created by Andy Hill. Photographed by Nicolai Maurizio — 1999



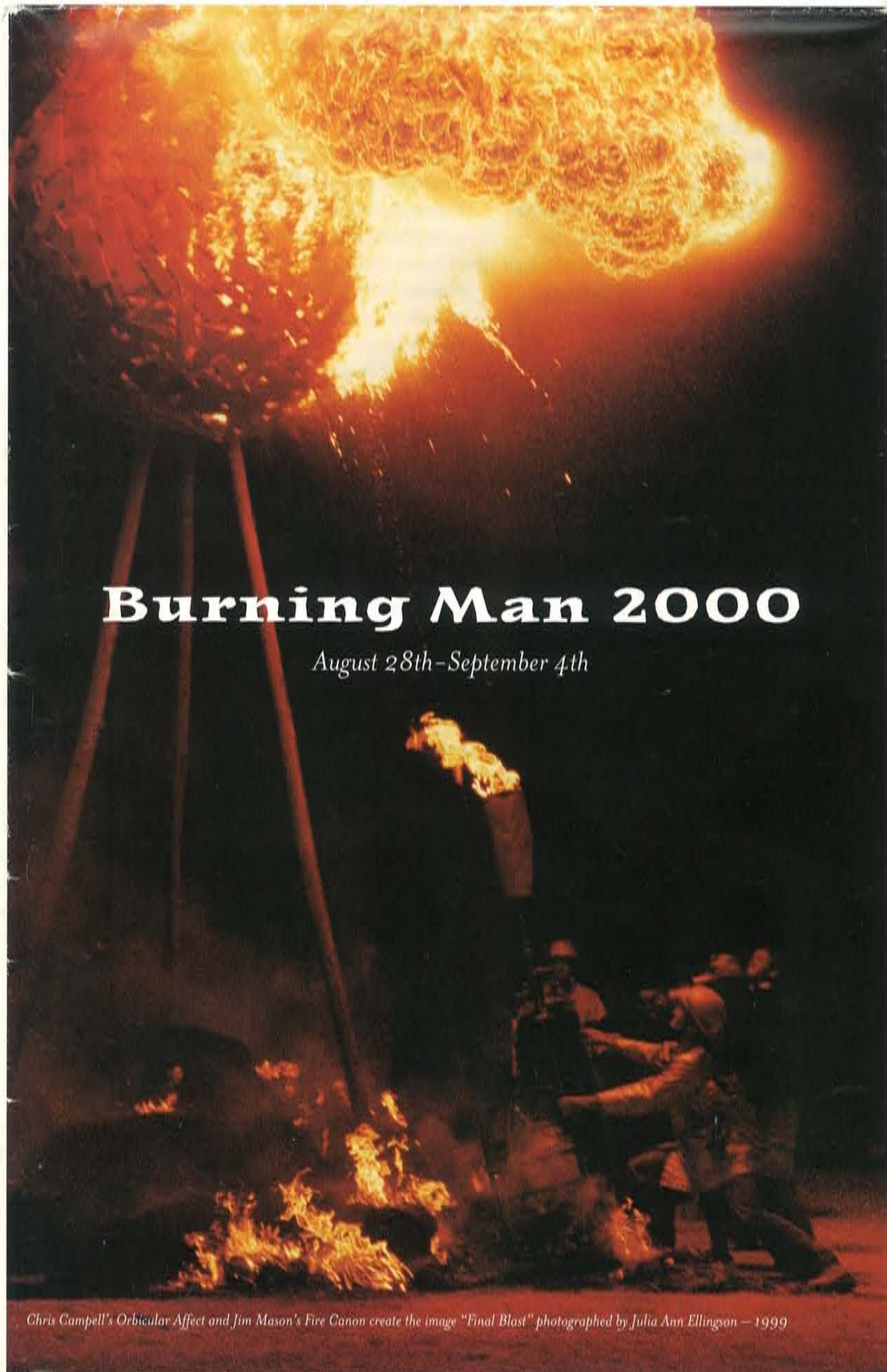
Examples of well mutated vehicles. Photographed by Philippe Glade — 1999



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

BULK-RATE  
AUTO  
U.S. POSTAGE PAID  
SAN FRANCISCO, CA  
PERMIT NO. 3640

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



**Burning Man 2000**

August 28th - September 4th

Chris Campbell's Orbicular Affect and Jim Mason's Fire Canon create the image "Final Blast" photographed by Julia Ann Ellingson — 1999