WE MAKE HUNDREDS OF DECISIONS EVERY DAY. SOME OF THESE ARE PASSIVE OR HABITUAL, OTHERS WE MAY FEEL WE HAVE TO MAKE, AND MANY OF THESE CHOICES MAY NOT EVEN RISE TO CONSCIOUSNESS. BUT THOUGHTFUL PEOPLE KNOW THAT EACH OF THESE DECISIONS HAS A HISTORY AND A SET OF CONSEQUENCES. WHAT WE ARE AND WHAT WE DO COMBINE IN LIFE LIKE FRUIT AND SEED. BACK IN WHAT BURNERS CALL THE DEFAULT WORLD WE FREQUENTLY LOOSE SIGHT OF THIS. YESTERDAY’S ACTIONS CARELESSLY SOWN SPRING UP AROUND US. THEY TAKE THE FORM OF CONSEQUENCES THAT APPEAR TO THRIVE AND GROW QUITE INDEPENDENTLY OF WHAT WE DO. WE FIND OURSELVES ENCOMPASSED BY A THICKET. WE SAY THAT WE’D DO THIS, THAT WE’D BE THAT: WE WOULD PURSUE OUR HAPPINESS, IF IT WERE NOT FOR CIRCUMSTANCE.

WE YEARN FOR LIBERTY.

Many people come to Burning Man in search of liberty. Then they reconstruct the very limitations they had sought to leave at home. Rock houses, of course, the consequence of moral choice blends in with every other kind of circumstance. But connery shifts at Burning Man, and sometimes, too, the middle ground where we deposit our excuses disappears. Within a world created by intuition, we are sometimes forced to face the painful truth about ourselves. Although it’s little talked about, such-exposing confrontations are as meaningful as pleasure. Consider, for example, the story of Dickey. Dickey first arrived in Black Rock City in 2004. Shy and slow to make new friends, he felt afflicted. Everyone was caught up in celebration, but misery (when it’s depressive) doesn’t care for company. He felt as if he were encased inside an isolation booth. Stranded and alone, he found himself unable to communicate. Dickey has inverted his original experience. He will achieve what every artist yearns to do. He will expressively externalize his sense of inner being. This action is, of course, precisely the reverse of passive circumstance. Dickey’s project radically undermines self-expression. It’s radical because it reaches deep inside him. It reconstructs identity from inside out. It’s radical because it reaches out to others and invites participation. Dickey’s box will touch the lives of many people he has yet to know. It also dramatizes an essential difference that distinguishes the exercise of freedom from its lesser cousin, liberty. Liberty can be bestowed on us, as when a parent tells a child to go out and play. It means that we can lead our lives unhindered by restrictions. Freedom, on the other hand, must be achieved. It means we have no choice except to make a choice, that by so doing we create our lives. Through liberty we shed restraint. But freedom, in its fullest sense, transforms the world; it changes what we are. Dickey’s liberty at Burning Man will certainly be limited. And yet, in giving of himself and reaching out to others, Dickey will be free.
In July 2004, San Francisco hosted the first annual Fine Arts Festival in conjunction with burners from Portland, Seattle, Los Angeles, and Atlanta. Last May London regional community invited anyone and everyone to attend their first Burning Man film festival, and an Irish documentary, Dust Devils (Mithaca Records) was shown at a Temple Bar courtyard in the heart of Dublin. With roughly 20 percent of Burning Man’s media coverage occurring outside the United States, most visits are by hearing, seeing, and feeling what Burning Man is all about. How do you plan to apply and share what you’ve experienced in Black Rock City during the other 51 weeks of the year? You can find out about the regional community in your area by visiting the regional section of Burning Man’s website: regionals.burningman.com. If no one has stepped forward to be a regional contact in your area, maybe you’re the person who should fill this role! We’d love to have more enthusiastic participants join this team. If you are interested in becoming a regional contact, please get in touch with the regional coordinator at regionals@burningman.com and fill out the volunteer questionnaire at www.burningman.com/people.

Participants all over the world are discovering the joy of working together to create that same sense of connection and wonder they’ve experienced in Black Rock City. The Seattle community gathers each year for a newbie picnic and organizes local clean up days. Some Portland participants have organized to create public gathering areas at neighborhood intersections, installing coffee machines and book swap areas.

Art, cities, community, ritual, and public celebration: Burning Man is all of these things.

Throughout the year, participants fuel activity going on in someone’s backyard or a public park, on private land or city streets, or even at a table in a pub. Currently there are 92 regional contacts serving 70 different locations as members of the Burning Man Regional Network. These regional contacts are veteran participants who have an interest in building community and sharing information. They are willing to answer your questions or direct you to others who can. They share information via email lists and often help to organize local events. Acting autonomously, these regional contacts remain committed to the two basic principles that embody the Burning Man ethos, featured on page 8.

As regional communities extend the culture of Black Rock City outward to the default world of daily life, they demonstrate that Burning Man is much more than a party in the desert. Participants all over the world are discovering the joy of working together to create that same sense of connection and wonder they’ve experienced in Black Rock City.

F

Fortunately, Burning Man participants are a very social bunch. They like to keep the flame alive, and the fire keeps spreading. In many major U.S. and Canadian cities, as well as a few in Europe, Asia, and Australia, you can find like-minded individuals who want to share their experience. Whether you’re a fan of the Death Guild, a rebel artist, a disgruntled BRC postal worker, or a furry creature with Black Rock Animal Control, others in your area may already be coming together. After all, we’re all part of the same community. At what other festival could you have you own personal (and free) fire dancing act, plus 40 of your closest friends on the dance floor? Community by choice, and it’s a beautiful thing.

Participants informed of new events outside the desert are asked to step forward and become the regional coordinator for that new event. If too many time has passed and no one fills this role, the event is not officially a part of general Burning Man coverage. Whether you’re a Burning Man veteran or a first-timer, you can be part of the excitement.

The Seattle community is just one of many regions that are making the most of the time outside the desert. In the past, we’ve mentioned the many projects that are being pursued through the year. While the desert is quiet, the efforts continue. Take a look at pages 46-49 to see a few of the projects that are blossoming.

I’ve seen Larry Harvey stop, then turn around and grab a bottle or a tinsel streamer off the ground, and he ends up with quite a nice collection! If he pursues this little hobby, so can you! And 35,000 work-hours might just be about enough to solve our growing problem.

A part of my job as an employment consultant is to conduct the initial survey of our city. I’m out there in the Black Rock Desert when it’s still pristine, and I’m out there at the end, long after nearly everyone is gone. I’ve learned to value serenity, the quality of silence. I remember seeing a lady with a basket of shells. I have heard coyotes howling in the night. I’ve traced their tracks. They strolled walk in file, but cross the land spread out in an extended line, exactly like our cleanup teams. It’s like they used to say in the Black Rock Gazette: Welcome to Nothers equals Welcome to New Hope. Forget about the horizon and that place you want to look. Down. Get closer to the ground. Use a little patience and space your patrols. Gather up your friends and walk it inch by inch. Now that we’re in danger of losing our battle, we’re depending on you. Everything I’ve said so far is common sense. It’s all about radical self-reliance. Trouble is, all of this attention addresses only one part of the problem, since most of the debris that we retrieving each year is found in public spaces, such as Center Camp, the precincts of the Man and other popular artworks, the Esplanade and Plaza, as well as all those trash camps that receive a lot of traffic. This isn’t even your home turf, you well might think. This is not my Center Camp. This is not my Esplanade. But isn’t that like saying this is not my Burning Man? Communal effect is the foundation of Burning Man. Our entire city’s a communal kitchen, if you take my point of view. So imagine that every one of our 35,000-plus participants committed just 1 hour to picking up litter in those areas after the burn. Imagine that you undertake to give 1 hour of your week at anytime to cleaning up those places in our city. Those folks that you see on golf carts work at our event, and, although they’re not officially a part of general cleanup, I have often seen them stop to pick up moop (Matter Out Of Place). It gets to be a habit, if you care. I’ve seen Larry

with a rising sugar count, we may not be a diabetic yet, but we are certainly headed in that direction. So, again, we must turn to the most powerful resource that our city possesses—their citizens. Fortunately, they are the most progressive and most motivated bunch of people I’ve ever met! Let’s start with those familiar slogans everyone should know by now. The first two are probably the most familiar:

Q: You’ve been to Burning Man, created or interacted with art, met amazing people and watched the Man burn. What do you do during the other 51 weeks of the year? Maybe you are planning to attend for the first time and want advice from folks familiar with the event.

A: Test Your Regional IQ!

1. Participants from Austin hosted their first regional burn called 9.
   Filpupids in what year?
   2. What region used to hold their burn on a beach with wild horses?
   3. Ke Pillow is in the regional group to
   4. San the second largest Decompression street fest
   5. Go to the burner based Temporarily Autonomous Zone Apogee in this state:
   6. Where can you go to get some regional Toast?
   7. Which European country hosted a small burn in 2004?
   8. In 2001 a Coconut Head & Burning Man burnt in this country
   9. They celebrate ______ in New Zealand on New Year’s Eve.
   10. Where can you go to get some regional Tea?
   11. ______ regional groups gather within 2 hours travel time from San Francisco.
   12. New Mexico hosts the ______ burn.

Answers
As the evening wore happily on, the talk became inspired. David sat hunched at a table with Cooky and Kurt and other members of the local Burning Man community. They talked about temples and art cars, two things David has contributed to Burning Man since 2002. Earlier that evening, he had shown slides depicting the elaborate temples his crew had constructed, and how he had spoken of the power of these projects to engender social change. Naturally, the conversation turned to car parts, since half of the people in the room resided in Detroit, and suddenly a new idea sprang into being.

“Why not build a temple in Detroit? Why not make it from the single greatest resource Motor City can provide, discarded auto parts?”

Why not find a vacant lot, a wasted space, in the capitol city of America’s Rustbelt, and dedicate this soaring chapel to America’s discarded lives? Why not, indeed?

The road that led to this epiphany has taken several turns. David Best serves as a board member of the Black Rock Arts Foundation (BRAF), whose mission is to foster interactive art outside of Black Rock City. In that spirit, David had proposed another project earlier in the year, The Chapel of the Laborer, San Francisco, to be located as a temporary art installation in San Rafael, a small city in Marin County just north of San Francisco. Themed after the 1937 mural, some 30 feet tall, was designed for a green space beside the main entrance to a market in the Canal District of San Rafael—a neighborhood that is home to many Hispanic day laborers. It was conceived as a response to the needs and an acknowledgment of the hardships inherent in leaving one’s home country with the uncertain hopes of finding work in the United States. The project was also meant to honor those whose lives take place invisibly around us, mostly tucked behind the scenes of our affluent society. In talking about the project to the group, David said, “I wanted to break into a poor community, to build a central location where the laborers could reflect. This is where people come to buy food.”

By the time of this year’s meeting, plans for these projects take shape, the Black Rock Arts Foundation seeks to build its base of support both within the Burning Man community and among those working in related arts groups to raise the money and awareness necessary to help artists bring their own visions for community-based experiential and interactive art into being.

However, it’s important to remember that the Black Rock Arts Foundation, contrary to popular belief, does not fund art whose sole purpose is to help a much larger and broader community. Since 2001, the Black Rock Arts Foundation has awarded funding to artists through an annual grant cycle. In addition to offering grants that range from $500 to several thousand dollars to artists whose work generates social participation, the foundation works to connect artists with individuals and institutions that can supply material, technical, and financial resources.

The Black Rock Arts Foundation was born of the desire to help artists create interactive art experiences in places other than Black Rock City, particularly in areas of San Rafael, a small city in Marin County just north of San Francisco, its annual anniversary of the signing of the United Nations Charter in San Francisco. The project will provide an irreplaceable test case with opportunities for the study and demonstration of knowledge and support that will allow them to take on this project with confidence.

“We build the roller coaster you’ve seen on the Esplanade at Burning Man, so we know something about working with big metal structures,” said Kurt “Zorch” Wallace. He talked with excitement about the challenge of bringing their work into a new public context, and the positive things that are emerging as a result. As an example, the local Burning Man community has begun working with Blight Busters, a Detroit-based community group dedicated to the regeneration of their city and restoration of its landscape. Regional participants served as site crew managers for a cleanup effort spanning 55 locations over a single day and involving labor from thousands of college students. This commitment to improving their hard-hit metropolitan area appears to Kurt to be a preliminary step toward a greater transformation symbolized by an artwork whose synthetic aesthetics are a genuine testimony to the history of their city and a local way of life.

As plans for these projects take shape, the Black Rock Arts Foundation seeks to build its base of support both within the Burning Man community and among those working in related arts groups to raise the money and awareness necessary to help artists bring their own visions for community-based experiential and interactive art into being.
Phyla

THE CONSCIOUS, THE SUBCONSCIOUS & THE UNCONSCIOUS

Imagine the brain, that shiny mound of being, that petit tyrant inside a ball of bone, that little everywhere, that fickle pleasuredrome, that wrinkled wardrobe of selves...

-Diane Ackerman—An Alchemy of Mind

THIS YEAR'S THEME EXPLORES PSYCHOLOGY: self-expression, self-reflection and the unconscious power of dreams. For this purpose, we'll divide a portion of the playa into zones, each relating to a different region of the mind.

CONSCIOUSNESS

Man, as praying housemaid of the soul, may know her happiness by eye to hole: He's safe; the key is lost; he knows Door will not open, nor hole close.

William Empson — This Last Pain

Situated at the central crossroads of our city, the Burning Man will correspond to everything we mean when we say I. This core of consciousness is said to know itself and own its soul. It is the source, we've been informed, of what is called free will. Beneath this stately icon of identity, this me of me's, this progenitor of proper nouns, we will unfurl a circus tent that overspends a many-chambered man. This central core of consciousness will house a freak show of the self. The me you want to be (but aren't), the me that you repudiate (but are), the me you can't imagine (but might be) will here be married and distorted in bewildering array. Each interactive room will indicate a different mood, a different mask; each will house a different mode of being we assume as players in the macabre that's called personality.

Participants who find their way into the central chamber of this Funhouse of the Mind will then ascend a two-tiered structure that supports the Burning Man. First step will be a gallery of self-portraiture. Everyone who comes to the event is cordially invited to create a portrait of themselves or of some other person who embodies part of their identity. Come ready to attach this image to the chamber's walls. Around this gallery will stretch a mezzanine. From here, you will look down on seekers who over them. Those who labor at this turnstile will be physically connected to its sovereign axis, the irre...Beyond this landmark, the spine-lined pathway will continue onward into the open desert. Its final destination will be The Temple of Dreams. Surrounded by a field alters and sarcophagi, this monumental shrine will consecrate those people we have loved and lost to death - presences that linger on within our minds as more than memories, forever fresh, forever strange, as living parts of who we are. On Sunday evening, The Temple of Dreams, replete with every offering and message that participants contribute to this work of art, will be set alight.

UNCONSCIOUSNESS

If there is anything that can be said about dreams and longings, it is that they...are hard to express. It is difficult to transmit into words the oddness of an image, the comique grotesque distortions of inner time and space, the weird amalgams of feeling that leave people perhaps a little more aware of their deepest responses to life and a little more unsure of the artifice with which they so often cover themselves.

Donald Spoto—The Dark Side of Genius

Beyond the conscious mind there is another mind. It does not think in predicates or normal verbs; its objects aren't constrained by space and time. Its nighttime visions seem to issue from some deep primeval region of the brain. They speak of passions that suffuse the soul, which undeniably is the sentient crust of conscious thought; uplifting here, deforming there, determining our actions. This year the portion of the playa that extends beyond our city will become a scattered field of dreams, each dream a self-sufficing world and each one an enigma. Every artist is invited to create an installation that illuminates the inner process of the unknown mind.

We encourage all participants to contribute to some aspect of this year's art themes. Construct a theme camp or an art car that evokes a dream you can't forget. Create a costume or a mask that is a portrait of your self or of your many selves. Explore your inner consciousness, your outer soul; commemorate those people you have modeled in your life, explore your brains. Discover who and what you really are. If you are doing free art or planning to install a work of art upon the open playa (whether it's related to our theme or not), please see our Art Guidelines on our website www.burningman.com/homecamp_installations/50_guidelines.html for more information. Any art by anyone is always welcome.
A Cauldron of Community

When “Synapses” makes its debut on the playa this year, more than 60 people from six widely separated regions, including New York, Georgia, Texas, California, Washington, and Colorado, will have contributed to the creation of this sculpture. Metal fire cauldrons standing 22 feet tall will form a pentagon mounted on rails protruding from a central sculpture that will tower 15 feet above the desert floor. The cauldrons can be individually positioned along the rails and locked down, allowing artists to continually recompose this artwork by adjusting its parts.

During the summer of 2005, each regional group will hold six workshops to construct a single cauldron based on the designs of veteran metal sculptors and project leaders Charlie Smith and Jaime Luedi. The ten participants of each workshop will engage in hands-on collaborative learning experiences, learning welding and fabrication techniques, plasma torch cutting, grinding, and sanding—all the skills required in order to build a sculpture volumes of metal. Each of these regional workshops will take responsibility for its cauldron on the playa and participate in the overall construction of the sculpture. This installation will create, in Smith’s words, “a central space (‘Synapses’) where all of the participants from around the country will get to know each other as they tend the sculpture during its build-up.”

As with Charlie’s previous fire-sculptures, “Hearth,” “Infinity,” and “Timans of Transformation,” Black Rock City’s nocturnal explorers will find the swaths of playa immediately surrounding these cauldrons to be a welcoming oasis of warmth, music, conversation, and camaraderie. In effect, this installation will create a cauldron of community.

Cogs of the Machine

The Seattle Burning Man Regional Group has taken the initiative to coordinate the efforts of nearly 50 engineers, carpenters, builders, electricians, performers, directors, and project managers to create a giant kinetic sculpture. “The Machine” will be 50 feet tall and constructed primarily of wood and steel. It is intended as “a triangulated meta-mechanical temple in the open vista of the desert.”

The Machine will have eight articulated limbs that will gradually extend throughout the week’s activities around The Machine will culminate in a 30-minute performance featuring fire performers, stilt-walkers, acro-balancers, drummers, and musicians. At the end of the performance, the Machine will driftwood body. Some will be invited to operate flaming wings and climb on and into the bird’s flaming body by between the limits of physics, gravity, and our nerves. Installed in our city’s Keyhole, this piece will allow participants to spin those giant boulders weighing a total of 30,000 pounds around a 50-foot tall center pole mounted on a base of steel.

What’s Yet To Come?

As amazing as these pieces promise to be, they don’t necessarily represent the “best” installations to highlight for 2005. An artwork doesn’t need to be particularly innovative or expensive to be good. Small, simple, subtle pieces can be just as impressive. Consider, for example, “The Dickey Box” described in this issue’s front page feature article. In fact, the artworks described here represent only a fraction of the installations that will appear at Burning Man in 2005. These few are only some of the artworks that we know about, based on information gleaned from proposals submitted for funding requests. [To view more of these funded projects, visit www.burningman.com/installations/05_art_grant.html]

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Newcomers to Burning Man sometimes treat our city only as a moral environment. It asks participants to recreate the world, the community of Burning Man engenders an equally strenuous opportunity. The Black Rock Desert is a challenging environment, but it’s fun to flout convention. Overcoming inhibitions takes signs of the summer season at Burning Man. Overcoming inhibitions so that initial travail, and that night was a magic sunset. It took all summer. It didn’t turn out that way. August 7, my father stood on the spot where they were, devoted bees, building an art car and her hive. A Bee crept in, flew in to these plans, and started buzzing. By June, there were six of us, devoted bees, building an art car and her hive. She was a VR too-busy, bright yellowly-do.
**Community Notes**

**BLACK ROCK CITY: 2005 THEME CAMP LAYOUT**

To increase connectivity and accuralization of new citizens, your desert home has gone through a transformation that will encourage registered theme camps and participants to join together to create new neighborhoods and communities. More camping closer to the Esplanade and Center Camp has been opened to all participants. Registered theme camps now extend down the 4:30- and 7:30-position roads spreading theme camps deeper into the city for better access. The details are now live on the Burning Man website: www.burningman.com/preparation/maps/05_maps/index.html

For questions about the new city design, please write theme camps@burningman.com

If you are planning to register your theme camp, remember that the deadline is 11:59 PM on June 30th. For more theme camp information and the registration questionnaire visit: www.burningman.com/lookatcamps

**DRIVING**

Be prepared to drive your car to camp and anchor it for the duration of the event. Vehicles without permits may be fined, impounded or disabled by law enforcement.

**PARTICIPATE**

If you would like to participate in the infrastructure that makes Burning Man happen every year, please fill out our questionnaire: www2.burningman.com/people

**Kids at Burning Man**

We are a family friendly event. We encourage everyone to know where kids’ camp, “Kidville”, is located on the map. If you are not a family friendly camp, please place yourself far away from it. If you are a family camp yourself, consider affiliating with Kidville or camping near it. For more info, contact kids@burningman.com. All parents should attend to their children and be responsible for their safety and well being at all times. Parents not behaving responsibly with regard to their children may be asked to leave the event. If you encounter a lost child, alert a Black Rock Ranger immediately. Always be respectful of children’s personal space and their needs.

**EXODUS AND YOUR LOAD**

Every year the organization faces a tremendous task of picking up participants’ abandoned trash on the asphalt roadway between the Gates of BRC and I-80. For more information about our desert cleanup program visit: www.burningman.com/environment

As you prepare for the event please eliminate all unnecessary items that are potential trash. Upon departures from BRC secure your trash and dispose of it properly at a landfill on your way home. Please do not dump your trash on the side of the road. Thank you.

**Walk-in Outlets**

Reno Outlet
The Melting Pot 888 S. Virginia St
Berkeley Outlet
The Berkeley Hat Company 2800 Telegraph Ave
Sacramento Outlet
Cheap Thrills 1119 20th St
San Francisco Outlet
Distractions 1552 Haight St

**Tickets**

Tickets are available for purchase on the Burning Man website by credit card (tickets.burningman.com) and at the Walk-in outlets listed below.

Burning Man is not responsible for tickets lost in the mail. We strongly encourage you have your ticket sent securely.

All online tickets purchased after August 1 will be available at the Box Office at the Gates of Burning Man under Will Call.

All pre-sale tickets are $250 through Friday, August 26, 2005.

Tickets purchased at the gates will cost at least $300 and will increase in price over the course of the event. The Box Office accepts cash, money orders, cashiers checks and credit cards only. No personal or business checks.

Due to our remote location, we cannot guarantee credit card sales.

Please plan ahead as there are no local cash machines.

No tickets will be sold at the event after 11 PM on Thursday, September 1, 2005.

Walk-in Outlets accept Money Orders, Cashiers Checks or Cash ONLY. No credit cards, no personal or business checks will be accepted.

**Hotline: 415 TO FLAME (415-863-5263)**

For questions about tickets ordered online, use the drop down menu on the tickets page: tickets.burningman.com/contact.php

For questions about tickets ordered via snail mail, email partieserv@burningman.com

**The Bike Guild**

There will be no Bike Camp in Center Camp. We are encouraging all bike mechanics in Black Rock City to share resources and information among themselves to enable all pedal powered citizens to be self reliant. To this end we have created the Bike Mechanic’s Guild; anyone with expertise on bike repair is automatically a part of an informal network. If you are interested in being a part of the Guild, please contact bikes@burningman.com. All lost bikes should be reported to Playa Info in Center Camp. Do not report them to the Rangers.

**Airport**

Calling all private pilots flying to Black Rock City International Airport. Start with our website for information: www.burningman.com/on_the_playa/airport. Be prepared for our requisite briefing. Ticket sales in effect at the main gates also apply to arrivals at the Port of Entry. Lending restrictions begin on Friday, August 26th. If you have additional questions contact the Airport Manager (airport@burningman.com).

**Department of Motor Vehicles**

All mutant vehicles must be pro-regis- trated; all mutant vehicles must display their DMV placard. For information on what qualifies as a mutant vehicle, to register your work of art or your handicap vehicle contact dmv@burningman.com and visit dmv.burningman.com.

**Tickets Ordered via Snail Mail**

Tickets purchased at the gates will cost at least $300 and will increase in price over the course of the event. The Box Office accepts cash, money orders, cashiers checks and credit cards only. No personal or business checks.

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For questions about tickets ordered via snail mail, email partieserv@burningman.com
1. Radical Inclusion
   Anyone may be a part of Burning Man. We welcome and respect the stranger. No prerequisites exist for participation in our community.

2. Gifting
   Burning Man is devoted to acts of gift giving. The value of a gift is unconditional. Gifting does not contemplate a return or an exchange for something of equal value.

3. Decommodification
   In order to preserve the spirit of gifting, our community seeks to create social environments that are uncomplicated by commercial sponsorships, transactions, or advertising. We stand ready to protect our culture from such exploitation. We resist the substitution of consumption for participatory experience.

4. Radical Self-reliance
   Burning Man encourages the individual to discover, exercise and rely on his or her inner resources.

5. Radical Self-expression
   Radical self-expression arises from the unique gifts of the individual. No one other than the individual or a collaborating group can determine its content. It is offered as a gift to others. In this spirit, the giver should respect the rights and liberties of the recipient.

6. Communal Effort
   Our community promotes social interaction through collective acts of gifting. We value creative cooperation and collaboration. We strive to produce, promote and protect social networks, public spaces, works of art, and methods of communication that support such interaction.

7. Civic Responsibility
   We value civil society. Community members who organize events should assume responsibility for public welfare and endeavor to communicate civic responsibilities to participants. Organizers must also assume responsibility for abiding by local, state and federal laws.

8. Leaving No Trace
   Our community respects the environment. We are committed to leaving no physical trace of our activities wherever we gather. We clean up after ourselves and endeavor, whenever possible, to leave such places in a better state than when we found them.

9. Participation
   Our community is committed to a radically participatory ethic. We believe that transformative change, whether in the individual or in society, can occur only through the medium of deeply personal participation. We achieve being through doing. Everyone is invited to work. Everyone is invited to play. We make the world real through actions that open the heart.

10. Immediacy
    Immediate experience is, in many ways, the most important touchstone of value in our culture. We seek to overcome barriers that stand between us and a recognition of our inner selves, the reality of those around us, participation in society, and contact with a natural world exceeding human powers. No idea can substitute for this experience.

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