An Outpost in Cyberspace
The Internet and Burning Man

This article is abridged from a lecture delivered by Larry Harvey at the SXSW Interactive Conference in Austin, Texas on March 22, 2001.

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

If you should look at a map, scan the northwestern quadrant of the state; there you will notice the Black Rock Desert. It is the largest flat expanse of land in North America, the alkaline remnant of a Pleistocene lakebed that forms a half-million acre Euclidean plane. National Geographic has called it the emptiest place in the 48 states. There’s neither bird nor bush in this desolate wilderness. There is only the tip of your nose, the far mountains and, in between, a blankness so profound it swallows up the middle distance. It’s an abstraction so immense that it is comparable to cyberspace.

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

Most folks who come to Black Rock City bring a bicycle—the streets of our city are畅通 with them—and as I look down on this spectacle, our participants seem to be circulating and connecting with the promiscuous freedom of email. They are e’ing and be’ing everyone in their path; a crocodile girl steps in midstride to trade tokens with a harry barferma; a motorized couch pauses to take on new passengers. At night, each

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

What I really look upon from my backyard is the beginning of a new kind of society that is arising beyond the boundaries of Black Rock City. It is a world in which interactive networks have begun to dis-intermediate transactions and relationships—they remove the middle. E-bay and Amazon have leap-frogged over older centralized systems of production and distribution. MP3.com immediately connects artists to their audience, and Amazon has originated a communal operating system that is based on the creative power of networking. Burning Man has merely taken this process a few steps further. We have removed the mediatic world of television, the mediatic world of advertising, and the entire middle ground of the consumer marketplace. With the exception of coffee and ice sales at our civic center, all commercial transactions are banned in our city. In place of a system that substitutes the consumption of goods and services for community with our own capacities and the reality of other people, we have fashioned what is called a “gift economy”, and this giving of gifts is hyperconnected. Circulating through a community, gifts produce intense personal encounters, and these, in turn, empower hundreds of communal networks that produce Black Rock City’s theme.

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

Danger Ranger enjoying a mighty fine Mornin’. Photo by George Bart — 1994

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

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

Danger will be driving across America in a 30-year old conveyor known as the “Silver Seed”, a kind of mobile, self-contained theme camp enclosed in an aluminum skin. His mission is to redistribute gifts and, by so doing, reconnect participants in Burning Man with one another. When our event is over every year, participants often lament that they must wait another 355 days to be reunited with our community. Danger’s message to you is that you need no longer wait.

Tickets
will NOT be sold at the gate during the last 4 days of Burning Man (August 31—September 3).
**The Life of Art**

Introducing the Black Rock Arts Foundation

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

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**LETTER TO THE EDITOR**

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

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500 Summer Edition

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**Keenly**

The “Keenly”-tary—Song. Tinkly Winkly

Printed on recycled paper
citrzens of our city who have created a community network to assist them. It has never been our intention to substitute the convenience of cash for systems of communal aid. Artists are typically awarded grants that cover only the cost of materials, and they must then reach deeper into our community by staging fund-raising events and recruiting volunteer aid. Even with these limitations in place, however, they are needed for artists to steadily grow. In the year 2000, we distributed $58,162.55 in grants that went directly to participant artists. We have, in fact, become the premier provider of such grants to artists in our hometown of San Francisco, contributing more than our own city government’s Hotel Tax Fund.

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

This is an impressive achievement—especially since the Burning Man project itself has received only one small grant (awarded in 1993 by Capp Street Project of San Francisco) during its entire history! All of our funding to artists has come from our citizens in the form of ticket revenues. Black Rock City, like its citizens, has always struggled to be self-reliant. Since 1993, however, as participants have continued to organize and veteran artists conceive of more ambitious works, the capacity of our community to create new and impressive art has begun to expand exponentially. During this same period, however, the actual population of our city has increased by only 10% each year. Considered in a broader picture, this is actually very good news. It means that more veteran participants with creative ideas have joined with more of their fellow citizens to create many more art projects. It means that our community is more connected. It also means, however, Q-tips, hair wads, paper/literature, beer bottle tops, spilled paint, wax, etc.

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

Reminders for this year:
- Read the detailed Cleanup Guide on our website and in our Survival Guide.
- Avoid using "confetti"—producing materials (breakable glass bottles, exploded firecrackers, Mjuky anything, feather boa) and those that shed or flake (straw, bamboo, leaves).
- Use cigarette butts on the ground (way too many of these things still!).
- If you are planning on leaving at night, be sure to clean your site during daylight hours.
- Do not leave stakes in the ground.
- Cleaning as you go has two benefits: 1) less work at the end, and 2) less stuff for a rogue storm to bury in mud.
- Use only our public burning platforms. Consider NOT burning things as a means of convenient disposal—pack them out instead— and NEVER burn toxic substances, which can poison you and your friends downwind.
- Please remember to contribute two hours to cleaning the public space of Black Rock City after cleaning your own camp down to the granular level! Focus your efforts in high-use areas.

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

A porta-potty
Leave human excrement here
Got trash? Leave no trace
The hole is for human waste
Only what passes through you
Should grace the round void

The DFM Parade brings out BRC's finest.
Photo by Gale Kirchner — 2000
The Seven Ages

Our theme in 2001 takes the form of an enormous board game. The object of this game is the attainment of wisdom. In order to achieve this goal, participants must pass through successive stages of life. The theme of our game is choice, trial and transformation. Ranged outward from the center of our city on an axis called the Promenade, these Seven Ages will consist of the Cradle, the Playground, the Chapel, the Coliseum, the Temple of Wisdom, the Maze, and the Masqueolium. Participants will be issued passports to guide them on this journey. At each station, they’ll be offered the opportunity to undergo a life experience. Lessons in life must be achieved. Hence, to progress toward their ultimate goal, participants must undertake actions. Assuming the characters of infant, child, lover, soldier, justice and pantaloon, they will encounter trials and initiation that will symbolically transform and test them. Upon successfully completing each of these activities, their passports will be stamped with the symbol that represents the role they have assumed. Each successive role requires more commitment and a more resourceful effort. Having completed six stages of this course (in any order), participants will be eligible to undergo a final initiation that will lead them toward and upward through the Temple of Wisdom. Below are listed the main areas that will comprise The Seven Ages.

Symbol/Role/Theme—Place

The Infant—First Things—The Cradle

The Child—Pure Play—The Playground

The Lover—Commitment—The Chapel

The Soldier—Struggle—The Coliseum

Burning Man—Enlightenment—The Temple of Wisdom

The Justice—Reflection & Decision—The Maze

The Pantaloon—Remembrance—The Masqueolium

The Infant—First Things—The Cradle

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

The Child—Pure Play—The Playground

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

The Lover—Commitment—The Chapel

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

Burning Man—Enlightenment—The Temple of Wisdom

The Burning Man is a symbol of our shared humanity and equally represents men and women. Standing near the mid-point of this life course, he forms a moral nexus, a crossroads, and a central intersecting point that unites our life’s decisions. This year we have redesigned the platform that supports Burning Man. Mounted atop this platform and the central pylon that forms the tower of the Temple of Wisdom, the Man will rise 70 feet in the air. As in past years, every participant will have access to the deck that forms the base of this platform. However, access to the interior of the tower will only be granted to those who furnish proof that they have passed (in any order) through the six previous Ages of Man. Within the hidden depths of this looming edifice, they will undergo a final initiation that allows them to travel upward through the tower of the Temple to a chamber immediately beneath Burning Man.
Rod Garret is the designer of the Temple, and Rua Leslie, who in 2000 supervised the construction of our Central Camp Cave, will be its builder. If you have construction skill and would like to assist Rua, please contact us. We are also looking for volunteers who wish to preside over the Temple’s gateway and initiate those who enter into this sanctum. As in previous years, we also plan to install Tim Black’s circle of computer controlled lights, known as Y2K, around the perimeter of the Man. If you would like to help him and his crew assemble and install this prodigious artwork, please contact us.

The Justice—Reflection & Decision—The Maze

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

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

The Pantaloons—Remembrance—The Mausoleum

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

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

Flash read at the Body of Knowsimage by Dana Albyby & Michael Hopkins. Photo by Gale Kirchheiner 2000

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

All the world’s a stage;
And all the men and women merely players.
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages.
First, the infant楼盘, then the schoolboy,
Then the lover, then the soldier, then the justice,
Then the boy again; and after that the player,
Then the prisoner—he acts his part;
Then he acts another; and another more.
And so he plays seven ages.

Shakespeare & The Seven Ages

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

Seven Ages Icons created by David Normal — 2001

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

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

Participate in Burning Man! We ask that all members of the community find a way to give of themselves. Create a theme camp, art project, or a performance. Volunteer for public service and join one of our teams. We need your skills! Please feel free to visit the Participate section of our website for much more volunteer opportunities. In 2002 we created a new database for volunteer information—if you haven’t filled out a volunteer questionnaire since January, please do so at www.burningman.com/volunteer. You may be contacted by your volunteer coordinator, and will be added to our volunteer announcement list.

It takes over 2,000 people to make Black Rock City a reality. We need you now more than ever. We need volunteers at the event. We need volunteers who are new and volunteers who are experienced. We need your long-term loyal support. We need skilled volunteers, unskilled volunteers, little volunteers and big volunteers, and volunteers of any age. Mostly 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—long and short. You may not have contacted us yet, but we are already happy that you want to be a volunteer. Burning Man is a truly volunteer-created event. Be a volunteer and know that you make Burning Man happen.

If you have any questions about volunteering, please contact volunteers@burningman.com. If you are interested in helping us, but have no internet access, you’re welcome to call our hotline 445-0759 or 297-7070, and our volunteer message box can be found at Not a Junk Mail box (a.k.a. the volunteer’s main message box contact) at 200 Laboratory Road, Attn: Volunteer Coordinator, P.O. Box 886496, SF, CA 94188-4996.

We also take “walk-on” volunteers at the event. To volunteer at the event, take your “ready to work” body to the Playa Information Services area in Center Camp (formerly known as Checkpoint) and ask for a volunteer coordinator. Thank you for helping us create the most amazing art gallery in the world—the open playa at Burning Man. Join our thriving Art Team and help us design and build art installations, document the art, assist the artists, and host the Artery.

BLACK ROCK GAZETTE

Black Rock City has a daily newspaper, and you can be a part of it! The BRCG team toils under daily deadlines to write, edit, photograph, design, and publish each of four playas issues that are delivered throughout Black Rock City on the following morning. Help us tell the story of our city and its impact. You are invited to help in helping with the Gazette’s administrative, editorial, or production tasks, or just to deliver the paper’s only on-site paper. Indicate your interest on question #14 of the online volunteer questionnaire. For other questions about the Gazette, visit brgzette.burningman.com.

BOX OFFICE

The Black Rock City Box Office is where our late purchasing comrades will be showing up for their Burning Man 2002 “will-call” tickets. You could be one of those greets and helps them sort out the masses. Some of us will gather the week before the event and continue to work throughout August! Please come for a couple of days or a couple of weeks. If interested, please indicate your volunteer questionnaire, or contact volunteer-education@burningman.com.

BUS SERVICE

A shuttle bus to Gerlach and the Empire store operates during the day throughout the event. If you would like to help staff the Bus Depot in Center Camp, and assist Burners heading into the desert. Contact busdep@burningman.com.

CAMPARTICA

Often called “The cooled camp on the playa,” CampArtica is the sole source for a vital element of survival in the desert—ICE! Help your directly by participating in the distribution of this important resource. Come early and help build this from sand on the desert floor. Indicate “ICE sales” in question #14 on the questionnaire, and email info@burningman.com to find out more.

CENTER CAMP CAFFE: The Caffe at Center Camp grew in 2000 to a visually stunning, 34,000 square-foot community space at the heart of the Burning Man experience in "Downtown" Black Rock City. Decorated themed areas are available for performance and relaxation, and an impressive variety of performers are both visually and interactively "serving" to say nothing of caffeinated beverages, volunteers are needed to build, staff, patrol and service the incredible space daily. Indicate that you are interested in question #14. We are also looking for volunteers to help with setup, cleaning up, food, and serving drinks, and we need volunteers to help staff the cafe on hot days. Check Tribal Trash Abatement Section for questions to cafe-volunteers@burningman.com, and fill out the volunteer questionnaire.

The Center Camp CafeSound Team is accepting applications to perform on its music and spoken word stages at Burning Man 2002. Our focus is on creating an ambient and traditional musical styles, on performers who are bringing the gap between and creating new genres along the artistic spectrum. We are looking for bands, solo artists, rock, techno, and the like, because there are other bands around Black Rock City who have other opportunities, for these styles. To connect with performance opportunities outside Center Camp, please check out Sound Bytes and send an e-mail or the players on the website to locate a stage. Educate yourself and your campmates; read the website and survival guide for further information. Questions should be directed to gwt@burningman.com.

COMMUNICATIONS GRAPHIC DESIGNERS help create our newsletter (like the one you’re holding), Survival Guide, event flyers, stickers, and other miscellaneous paraphernalia. Indicate your skills on the volunteer questionnaire.

PHOTO TEAM

The Burning Man Imaging team is looking for engaged Photoshop and Image Editing gurus. Do you dream in pixels? Do you adjust the contrast of your environment whenever you go? Do you look at color values under your nail polish? Do you want to make a lasting contribution to the greater Burning Man Community? If you answered yes to any of these questions or simply want to get involved with Image Editing and Burning Man, you could help a lot. Please indicate your volunteer questionnaire— we would love your help.

WRITERS

We are always looking for writers with strong skills to help create this newsletter, our website, online journals, and other publications. Please email writers@burningman.com and fill out a volunteer questionnaire. Indicate your interest in answer #14 on samples of your work.

THE GREAT BLACK ROCK CITY: If you have carpentry or other construction skills and are available at least two weeks ahead of time, please consider volunteering with our Department of Public Works. These are the hardworking people who build Black Rock City—painters, carpenters, mechanics, electricians, riggers, designers, truck drivers, and anybody willing to pretend they are. You is needed RIGHT NOW to build Black Rock Station, our desert work ranch and headquarters. Fill out the volunteer questionnaire and indicate “SPW” in question #14.

Email dwxvolunteers@burningman.com.

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

RECRUITER: We are seeking a Fire CONFLACE Fire performers from around the world come to form the Fire Conflace to burn the Man. We are seeking fire dancers, fire eaters, juggle, or dance, come participate in the performance at the Fire Conflace each evening of the event. Be part of the group that tends the First Flame, kept burning throughout the event. It is the sacred flame used to set the fire and as the Fire Conflace Fire Performers, Drummers, Fire Masters, Safety Experts, Mimes, and anyone else who would like to help with Fire Activities.

Contact Crimson Rose, Naked Fire Goddess: redfire@burningman.com.

GREATERS: Do you know what it takes to be a Greaters? We are the face of the entire event and a newcomer’s first impression of Black Rock City. Our mission is to orient and educate citizens while spreading our infectious enthusiasm. You need to "Leave No Trace" principles, clearly understand (but be able to speak) English, be able to work in a large group, interact with strangers, be helpful, and know a few dances. Contact Crimson Rose at CrimsonRose@burningman.com or visit www.blackrockcity.org. You can also contact us at: playinfo@burningman.com.

RANGERS THE BLACK ROCK RANGERS are theInterface between the people that use the infrastructure for safety and survival at the event. Rangers mediate public safety and provide information as deacons to the community. We are participants; Rangers live five and work throughout the event to maintain the safety and survival of the community. We are firefighters, medics, and support services. Our number one priority is to assist the participants and the Rangers with the vitae contact section of the website and indicating your interest is questioned #14 of the volunteer questionnaire. If you have questions about being a Ranger, email: rangers@burningman.com. Our website is www.rangers.org. If you have specific questions about helping with Emergency Services, please email: ehs@burningman.com.

GATE RANGER operations also include the Gate operators who maintain access to the event and shut it down. They are an important part of the community and can always use some extra hands or volunteers. Contact us at volunteer@burningman.com, or visit our website at www.burningman.com. If you are a Gate Ranger that has reported up to 7 hours during peak days period. In 2000, Ranger Director Big Bear put out the call to the city and the local community to ensure the safety of this team of imaginative thinkers designed a system of departure that saved participants many hours of waiting at the entrance to the highway. Their goal was to move the Exodus process a true participant event, with community events, facilitated recycling, art performances, etc., in addition to improved traffic flow. The Exodus Committee is looking for traffic experts, city designers, and anyone else interested in teaching their fellow man. Your input and support are welcomed. Contact us at: Exodus@burningman.com.

TECHNOLOGY TEAM The Technology Team develops, maintains, and provides our world-class infrastructure that you can keep Burning Man functioning, including our network, database, online, and the www.burningman.com website. Fill out the volunteer questionnaire, which will help us better understand what your skills are. Contact volunteer-education@burningman.com.

Music, art, and performance databases are currently FileMaker Pro, we still need a have a need for a broad variety of DB management skills: SQL.

Please email writers@burningman.com and fill out a volunteer questionnaire. Indicate your interest in answer #14 on samples of your work.

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**ART INSTALLATIONS**
If you are creating an art installation and would like it to have prime visibility placement, please let us know what you’re planning. Email techie-volunteers@burningman.com

**THEME CAMPS**
Theme camps may register for placement, excluding those that use more than 10 people. However it is possible that not all camps will be accommodated. Further information and placement, located under Theme Camps/Art Installations on the website. Further questions can be directed to themecamps@burningman.com

**IMPORTANT DETAILS**
**AIRPORT** Black Rock Airport runs on a red signal, correction, runway on August 27 to welcome visitors from around the world flying to Burning Man. Pilots should check the website at http://burningman.org/events/the_black_airport/ for more information and landing procedures. Other airports may accommodate your arrival at Burning Man airport or (404) 279-2975.

**COMMERCES** No vending of products or food is allowed at Black Rock City. Exceptions are art cars, art installations, and food vendors approved by event organizers.

**DEPARTMENT OF MUTUAT VEHICLES** The only vehicles allowed to drive at the event outside from service vehicles are ART CARS, which are important and expressive part of Burning Man. Running at cars may be pre-registered for your convenience; new art cars must be inspected and licensed prior to all the event. All art cars must display their DMV plate. For information on what qualifies as an art car, contact dburn@burningman.com

**DOG POLICY** It is STRONGLY recommended that you not bring your dog to Burning Man. The current conditions are dangerous for pets. If you really, really, really need to bring one, you’ll need to provide a Pet Unfriendly Playa in the preparation section of the website, which will include information on what you’ll need to do in advance. In short, you’ll need to purchase a Pooch Pass, at $500, and you must register your dog with an identifying tag.

Do you want to continue bringing your dog to the event? Can you really afford to lose your pet? Loving burning? Each year, a number of pets get lost or die in the owners’ hands, or have been temporarily impounded. They then require constant care while their owner is sought. Without your help, your pet could be found for good, or among the dogs entirely, so if you would like to register your pet for your animals, please email dogs@burningman.com

**RIDE SHARE**
The journey is more fun if you share it. Do you have space in your vehicle? Need a lift to the event? Connect with other Burners on the ride share board. We recommend you talk with your regional contact; call 415 TO FARE; 3) know a message on the "Ride Share" bulletin board on our website.

**EVENTS**
If you are holding Burning Man-related events in your area prior to the event, why not list it on our calendar of events? Submit your event to the website in the calendar section of "Black Rock City Year Round." You may send it to yrcal-adm@burningman.com for inclusion in other areas.
FLAMBOYANT Flambe Loui is one way Burning Man creates community on a year-round basis, a vehicle to showcase new ideas for the desert event, to learn what others are working on, and to share information in a social setting. It is an opportunity to find collaborators and to volunteer in areas that interest you. It is a way to meet friends and for planning your home camp, art installation, performance, ritual, or other means of personal expression whether for the playa or for the party. Flambe Loui is also a really fabulous party.
Want to volunteer your time to your theme camp, play art, slides or video?
E-mail Flamboyan@burningman.com. Make sure you are on the camp’s Google group mailing list to hear about this and other events.

**INTERNET**
If you haven’t visited our incredible website, you’re missing out on the most valuable information resource the community has to offer. Please visit the website during the 2000, and new pages are added frequently.

**EMAIL-BASED NEWSLETTER** Subscribing to the Jack Rabbit Spots is the way to remain informed about upcoming-performances and events in the community. This week’s newsletter provides information about the event, what to bring, political issues, camps, and useful URLs. Please send an email to

bman-subscribe@burningman.com
If you are not on the internet please let us know and we will put you on the mailing list. The US Mail delivers.

**EPLAYA/IBS The ePlaya is the Burning Man Internet bulletin board area. From this section of the website, you can browse and post messages for and about other Burners. Need help with your project? Got a burning question? Looking for others in your area? Looking for a slope? Need a ride? Post messages on the ePlaya bulletin board and let the community instantly know.

**IMAGE GALLERY** Visit the Image Gallery and contact the Image Library to the Burning Man web based photo archive. This is a moderated repository for your photos from all years. You can search the web based photo archive by keywords of your location, type of image, and year to see what others have contributed. Image Images@burningman.com with questions.

**BURNING MAN JOURNAL**
If you have received this Burning Man Journal from a pick up site (coffee shop, friend, other events) rather than your US Mail, and you’d like to stay connected, please leave your mailing address in the "mailing list" message box on our hotline, or visit the mailing form on the website. Stay connected!
AN OUTPOST IN CYBERSPACE

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

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

The Temple of the Mind by David Belt — Before. Photo by Mike Woolson — 2000

The Temple of the Mind by David Belt — After. Photo by Mike Woolson — 2000

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

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

Today, in 2001, almost all of our participants are connected to us through the Internet. Not only are they drawn to our city as a persuasive center of interaction, Burning Man participants are radiating outward from our event to create many regional centers. Burning Man, like other phenomena in cyberspace, is a movable feast, and our present mission reaches well beyond the geographic confines of our city. We have founded a nonprofit in support of the arts whose scope of activity will extend nationwide. We are staging a few Westbound tour of our community that will span the continent, and we are organizing social networks through the Internet. We currently have more than fifty regional contacts, including groups in Europe, New Zealand, Australia, and Japan, and in the future, we hope to match these communities with local nonprofit arts organizations. Once these emerging networks coalesce, I think that many more people will come to feel as I do. Like me, they'll be thoroughly astonished by what they find in their backyards.

Larry Harvey is the founder and director of Burning Man.

Larry Harvey. Photo by Kyle Howard/Platinum Studio — 2000