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BURNING MAN JOURNAL

ALL THE NEWS THAT IS FIT TO BURN SUMMER 2002

A Growing Culture

“One can set it as a question. Is this an event that can have, does have, this feature of ongoing transformative gifts? Perhaps, even more than just asking the question about Burning Man, one could also set it as a goal. Here’s an interesting and lively event. If there are places where this feature of transformation is absent, how can we engender and nourish that...?”

Lewis Hyde
Author of The Gift: Imagination and the Erotic Life of Property

In 1998, a group of people who had coalesced around our first regional Internet contact decided to organize a burn of their own. This was Burning Flipside, held in Austin, Texas. Not long afterward followed *Synorgy* in Utah. *Playa Del Fuego* in the Baltimore/Washington D.C. area. *Burning Corn* in Ohio. *Burning Snowman* in Wisconsin. *mOOseman* in Canada, a burn in southeastern Alaska, and many other regional events. We have even heard of burns conducted in Antarctica, Japan, and on a boat in the Baltic Sea.

This urge to express our growing culture isn't limited to celebrations. In 2001, a group of participants from New York City returned home to encounter the events of September 11. For days, the island of Manhattan was enshrouded in a pall of dust. By night, police officers huddled in the cold at checkpoints that sprang up throughout the borough, as Americans sat stunned: trapped before their TV sets watching replay after replay of the final seconds of each crash. It was as if, as a nation, we were trapped in that particular corner of Hell the Koran reserves for suicides: condemned for an eternity to helplessly repeat the fatal act. Perhaps it was this feeling of stranded passivity, of depressing isolation in the face of this terrible event, that most contributed to a numbing sense of national trauma.

But the experience was different for the group that had returned from Burning Man. They decided they would build a bridge between our city in the desert and their struggle to endure in their hometown. Gathering together, they created a series of burn barrels, just like those that line our city's Esplanade like glowing Jack 'o Lanterns. People recruited from throughout the region coalesced to work on the project. Some of them had never heard of Burning Man, but they were glad to participate in a healing ritual: a creative

public gesture that redeemed the pain of their experience and clothed it in new meaning by connecting them to others. Fifteen barrels were produced, each carved with a unique design, and given to the city so that rescue workers might have some small comfort during their shifts at outdoor security checkpoints.



NYC rescue workers warming up by burn barrels.
photographer : Cory Mervis

No event staff member or Burning Man organizer told these people what to do. The Burning Man Project doesn't dictate the content of radical self-expression. But we have provided participants with a model city that is large enough to illustrate what can be done. This group had forged communal bonds by creating a theme camp, and they used this sense of personal connection to construct a gift that benefited an entire city. If all this sounds like a Frank Capra movie, it's because it is like a Frank Capra movie. It's like *It's a Wonderful Life*, in which the good deeds of a single individual turn out to have a power to affect the lives of everyone around him. It's a story in which his fellow townspeople decide to give something back, to nourish and perpetuate a gift they have received, and, in so doing, begin to transform their world. This may sound a little corny. Certainly, it's true that



Toronto's mOOseman
photographer : Stephanie Selig

Capra's film is only shown at Christmastime — as if it were a fable on a par with Santa Claus. But this same sort of process is happening across America. Participants are learning that Burning Man is more than an event. It is an ethos and a culture that has the power to change the world where we live during the remaining 51 weeks of the year.

Throughout 2002, Burning Man organizers have been working very hard to fashion tools that participants can use to recreate the spirit of our community wherever they live. We have established Regional Contacts in 60 locations around the world — in the United States, Canada, Europe, and Asia. A list of these contacts appears in the Community Notes section of this journal. If your corner of the world isn't represented, and you would like to assume responsibility for this role, please contact: jackrabbitspeaks@burningman.com. We currently provide regional groups with Burning Man newsletters, stickers, videos, and other items to share. However, in the future, we intend to do much more.

It is our plan to provide our emergent community with Internet-based organizational tools and information that describes the Burning Man Project's history and our experience as social organizers. We envision Black Rock Station, currently the staging area for our desert event, as a place for gatherings, workshops, and symposia, where participants in regional activities can meet with staff members and visit with other regional groups who face similar challenges. We also plan to involve the Black Rock Arts Foundation, the not-for-profit charitable organization described

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An Economy of Gifts

— an interview with Larry Harvey

Darryl Van Rhey: You have described Burning Man as a gift economy, but isn't this an oxymoron? Gifts are things we give away, but doesn't being economical mean that we retain what is valuable? Isn't there always a balance sheet? In any economy, don't we always get something for what we give?

Larry Harvey: In some way, I suppose we do. I do think you are absolutely right to say that gifts are things we give away without an expectation of return. If we do expect something back in exchange, even if it's counting on an expression of gratitude, we ruin the gift. I think we've all experienced this: gifts that come with a hidden cost. Isn't it galling when someone gives you something and then continually reminds you of it?



Storytime with Larry
photographer : SuperSnail

DVR: You mean like parents who tell kids about the sacrifices they have made?

LH: Precisely. They want credit for selflessness. You begin to wish they'd just present you with a bill. It's as if the gift buys them a claim on your soul. It's not fair dealing. I'll go even further than this. A true gift never really belongs to the person who gives it. Think about a perfect gift you've given. When you thought of giving it to someone didn't you first feel that's her or that's him? Didn't it feel as if it was already part of the person you were giving it to, that it was just passing through you? Likewise, think about your own gifts, your talents. Any creative person knows that they don't really own their gifts. We say that these kinds of gifts are God-given, inherent in what we are. We really didn't do anything to deserve them. There isn't any deal involved. The true value of gifts is unconditional. They just flow out of us.

DVR: Okay. I suppose that gifts are their own reward. But doesn't that get back to what I said? If gifts don't involve deals, how can they be part of an economy?

LH: They can be part of an economy because they transmit value. Gift-giving networks just work very differently from market systems.

DVR: Can you describe this difference?

LH: In the market economy we're used to, any exchange always represents some sort of equivalence of value. For instance, let's say I sell you my hat.

DVR: Is it for sale?

LH: No, but let's assume it is. You get the hat. I get the money, and then, at some point, I'll invest that

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Lion and Lioness in Todd Barbie's "Trust".
photographer : Ashley Hathaway

Tickets

Will **not** be sold at the gate during the last four days of Burning Man (Friday August 30 – Monday September 2)

<< Culture... continued from Front Page

elsewhere in this journal, in directly aiding artists and linking other not-for-profit organizations to regional communities.

You can find out more about regional efforts in your area by checking the regional email page on our website (<http://regionals.burningman.com/>). Three regional groups have submitted the following reports, affording a small glimpse into the range of what is possible once people organize.

NEW YORK

The New York Burning Man regional group has been burning since 1998. It has begun to introduce the Burning Man ethos to a broader audience in New York, some of whom may never set foot on the desert. LadyMerv (Cory) and Q (Leslie) are the third generation of Regional Contacts for newyork@burningman.com. First to step forward was Erok (Eric Singer), later followed by Gavin Heck. When Cory and Leslie, who are married, were first approached about becoming the regional liaisons, the role seemed to the two of them like a good way to give back to the community. They find it a phenomenal opportunity to learn about community, growth, and people – they call it “a highly recommended participation opportunity.”

In 2000, after an amazing Burn, everyone returned to ‘The City’ and, discovered, like many participants after the event, that they needed to decompress. One of the locals, Dori, graciously hosted and organized (almost single-handedly) a fantastic Decompression event in late September. But instead of the 30 to 40 people she expected, nearly 150 attended! Unfortunately, the event ended just as it got started, due to a neighbor’s complaint. Everyone wandered around Williamsburg, Brooklyn, in costume, carrying toys, and still deeply affected by the emotions they’d experienced in Black Rock City. They found themselves brainstorming about a way to secure a suitable space that could facilitate events.

The following month, another dedicated NYC Burner and Ranger, Olgierd, hosted a blowout Decompression party at his home in Long Island City, Queens. After a few months of informal meetings, a small group met – Jung, Justin (Elvis) plus Cory and Leslie – to discuss future plans. Jung said, “We should become a religious organization like the Hassidic Jews! They get tax breaks and all sorts of other benefits.” After laughing about this, the four realized that a not-for-profit arts and educational organization wasn’t such a crazy idea after all. The organization that was eventually formed is known as Society for Experimental Art and Learning (SEAL).

SEAL has already organized and hosted a number of events. SEAL’s first “playa-esque” gatherings, “Blast Furnace 1.0” and “Blast Furnace Playa Style,” were held March 31 and June 1, 2001, respectively. Attendance of approximately 400 in March increased to 600 participants in June. Both events were located in a small, two-room bar near Wall Street. After tireless work by many volunteers, artists, musicians, and performance artists, the sports bar was completely transformed. The community created an environment and a vibe for two nights that NYC would not soon forget.

SEAL also organized a train container to help New Yorkers get their projects, gear, and supplies out to the desert. The bill of lading actually listed the delivery address as “4:20 and Infant Streets, Black Rock City, NV.” This shipment set the stage for Asylum Village, the planning for which began



Gun Coffin by John Ricker at the Temple of Tears. photographer : Julia Ann Ellingson

in February of that year. The group experienced plenty of growing pains. It eventually topped 250 residents in Black Rock City, but it all came together with the help of “The Village Star,” the Asylum newsletter, and the Burning Man New York Intranet. In 2002, Asylum has been hosting weekly Happy Hours at Asylum Bar in NYC. The Village Star is still in publication, and the Intranet is still active.

Following Burning Man 2001, the November 17 New York decompression gathering shifted to a full-blown east coast event with nearly 1,500 revelers. Artists came from around the country. Held in a large warehouse in Brooklyn known as the Lunarium, “FunKnDeCom” provided a space, electricity, and Burning Man energy to all those who brought their art, theme camps, talent, and curiosity. The event raised \$1,500 for the Madagascar Institute (www.madagascarinstitute.com) another NYC not-for-profit (look for and fear them on the playa in 2002), as well as a \$2,000 subsidy for the cargo container.

Truly inspired by that event, the New Yorkers began planning for a short visit from Burning Man founder Larry Harvey. What began as a small project to host a simple lecture with Larry and Maid Marian quickly ignited into a weeklong sequence of events, art, talent displays, training workshops, and fundraisers with members of the Burning Man senior staff. On Thursday, April 25, burners braved a nasty rainstorm and an unsettling mid-town explosion to attend Larry’s speech at Cooper Union. His lecture followed an art gallery showing that featured Burning Man-inspired art from New Yorkers, as well as fire spinners, drummers, Lamplighters, and even Greeters. The post-lecture reception was at CBGB’s. The following night, LadyBee, Burning Man’s art curator, spoke to a full house at White Columns Gallery. The week concluded with ‘Day on the Playa,’ a celebration of the east coast Burning Man community. Held in the same space as the “FunKnDeCom,” this free daytime event once again recreated the playa in NYC. On this day, Harley Dubois, Burning Man’s Human Resources manager, presented a Greeter Training and Crimson Rose conducted a “Show-Me Salon” with local Fire Conclave performers.

Fire performance has found deep roots within the Burning Man community, and New York is certainly no exception. The New York contingent of the Fire Conclave are a laid back group, focused largely on the therapeutic, meditative



Tribal Identities, photo shoot by Scott McSorley. photographer : Gabe Kirchheimer

aspects of fire play. Various groups have formed, all staying connected via the Flambé Volupte, a mailing list dedicated to fire. They have also undertaken “urban safaris” to various locations for performances, including some enthusiastically received visits to local firehouses to entertain and educate the firefighters about fire spinning as art! Assorted fire performers have been visiting firehouses scattered around NYC. This gives people a way to say thank you to the fire personnel in a personal and thoughtful way.

The New York fire-performance community is in the process of starting an announcements newsletter to inform people about rehearsals and workshops (If you’re in the area, you can subscribe by emailing spark-subscribe@cyberspacegypsy.com).

ARIZONA

Arizona has a very strong contingent of veteran burners, some of whom have attended since the early 1990s. Gary Taylor, Arizona’s Regional Contact, has lived in Tucson for about 16 years. He works as a journeyman diesel mechanic for a local mining company. He is also a Gulf War veteran, serving for ten years in the Navy Reserves as a Construction Mechanic in the Seabees. Gary found Burning Man while working as a sound technician for a local political forum. He came across an article in Wired magazine in the sound booth and found himself intrigued. He undertook research to find out as much as he could about Burning Man, although it would be another year before he would attend.

His first year’s trip began as many trips to the desert have: on “playa time.” Gary and his friend found themselves embroiled in one delay after another that day, and getting on the road proved to be very difficult, despite the best-laid plans. After a full day of these setbacks, the pair finally arrived in Fallon, Nevada, where, while filling his water tank, Gary struck up a conversation with a man and woman who also appeared to be on their way to the event. In keeping with the friendly culture of Black Rock City, the woman invited Gary and his friend to join their camp. She was the Arizona regional contact at that time, but she was ready to move on. Gary’s tenure as Arizona’s Regional Contact had begun.

In the last two years, participants in Arizona have created many gatherings and road trips, such as “ChickenButz,” hosted by burners Joe and Pammie every year around Thanksgiving. In 2001, Danger Ranger’s “Silver Seed Tour of America” stopped at Grover’s new place in Mesa for the first large gathering of the trip. During his stop, the Arizona community gifted their handmade art for Danger Ranger to pass downstream to other burners across the country. Other gatherings attract smaller groups, such as theme campers, and members of the community often just send out announcements to “come on over next weekend for a cook out.”

This year, Arizona hosts the first large-scale regional burn in the state. It is known as “Scalping Man” (after a conversation between Gary and a Zuni Indian lady at the Witch Well Tavern, near where the event is held – ask Gary sometime and he’ll tell you the tale). Gary and the group spent a year looking for this location.

Gary says, “I personally believe my job as Arizona regional is to motivate others to create. To keep the fire lit year round and answer questions about the Burning Man event that come my way. I view the role as a guardian of the flame for our community. But most importantly, it is my role to make new people, many of whom may have never been to Burning Man, feel at ease and welcome in our community. Along with that, we

show them a new way of seeing the world and how one interacts in it. Quoting Danger Ranger, I say, ‘Beyond this line, everything is different.’”

VANCOUVER, BRITISH COLUMBIA

The Burning Man Vancouver community has grown up during the past four years around the Burning Man Vancouver discussion list, where people have gathered together to connect, plan events and camps, and share experiences. Events have included decompression gatherings, Santa rampages, camping weekends, hot tub parties, beach burns, brunches, movie screenings, club nights, and town meetings. The Vancouver community is closely linked to other Burner communities in Victoria, Seattle, and Calgary. Participants in this region are attempting to organize a regional burn this summer and a village for Burning Man this year. In a departure from the mostly solo regional contacts found elsewhere, the highly active Vancouver Burning Man community shares “regional” leadership duties between 4 people. Burning Girl (Diana) serves as announce list administrator, iRony (Ron) is the initial contact person linked to the Burning Man website, and Shimmy serves as chief financial officer. Organizer Jody Franklin, the “official community cheerleader” says, “Burning Man represents human potential; it is everything we, as individuals and as a species, can be. It is a cult – and we’re recruiting!”

If you are interested in contacting the regional in your area, subscribing to a regional list, or want to learn more about being a regional, please visit the regional section of our website.



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Thunderdome in its full glory. photographer : Scott Harding

<< Gifts... continued from Front Page

money or spend it on something else. This is how capitalism works. Value travels through the abstract medium of money. You'll consume the hat, maybe wear it 'til it's all worn out, then throw it away.

DVR: Or I could resell it.

LH: Yes, you could. That is the nature of a market. It's rather impersonal. In any case, I am free to spend or invest the money you've given me, and that money speeds onward to produce other goods and services. This is a wonderfully efficient system with some very convenient outcomes. It is as if our expenditures give us command over the riches of the world. The rubber of Brazil, the

of what I mean is a less formal type of gift that's called a theme camp. People naturally form groups at Burning Man, if only for the sake of their survival. One person brings food, another shelter: they make communal arrangements. But many citizens have not stopped there. Beginning several years ago, participants began turning their camps into interactive environments. These are *collaborative* acts of radical self-expression. As with everything at Burning Man, we never dictate content. They tell us what they'll do. We do, however, tell them that if they want to be featured on our city map they must conform to two simple guidelines.

DVR: What sort of guidelines?

LH: Very simple ones that never interfere with

demanding goods. "Wadda ya got?" they'll say, then paw through someone's cache of goods in search of something rare and valuable. They must think we're Mardi Gras. I've even heard of bartenders demanding that people humiliate themselves in exchange for a drink! That sounds like Studio 54. It isn't playful, and it's not a gift. **A gift comes from the heart, and, more than anything, it's not about exchange.**

I remember the first so-called barter bar, the prototype created years ago that all these other bars pretend to imitate, and it wasn't about barter at all. This was the Tiki Bar founded by Stuart Mangrum. He and his friends built a bar, equipped it with blenders, stocked it with juice and soda, and supplied everyone with complimentary Tiki mugs. I think I still have one. The patrons would bring liquor, leaving some behind for others to share. It was not about exchange. It was communal. It was about giving. It felt good.

People need to understand what gifts really mean in our community. They need to shift their focus away from objects as commodities. Some of the gifts people bring to the desert — dime store trinkets or other goods that they buy in quantity — aren't always the most appropriate items. Too many get left behind as trash. That's because people don't really care about them. A gift is a considered thing that is imbued with spirit. It should somehow speak of intimate intention even as it conveys a respect for the person you are giving it to. I won't presume to dictate what a particular gift should be, but perhaps it would be more appropriate in some instances to simply do someone a kindness or contribute to the life of our city, instead of passing out so many tangible souvenirs.

DVR: I can see this bothers you. Are you prepared to ban barter?

LH: Not really. We've banned commerce in the form of monetary transactions because we want to furnish people with a large-scale model of the kind of society that gift giving can create. But I don't think we want to be any more controlling. There will be no barter police. I would hope, however, that when people see others engaging in barter — especially their friends — that they would talk to them about it. Gift giving is not an ideology or a dogma, really. It's an ethos, a lived reality. Maybe they could give that person a real gift and then not ask for thanks or anything in return. I think we should address the best in human nature. I believe people will learn.

DVR: What part does the Burning Man itself play in gift giving?

LH: The Burning Man has always been a gift. I recall when we first burned it near the tide line at the beach. People were spontaneously drawn to it. They formed a semi-circle, and most of those people were strangers. I was holding my young son in my arms, and I remember their faces reflecting the firelight. It's funny, isn't it, how the kindness and enthusiasm of strangers can feel like a gift? It's because it's unconditional. Last year, while I was studying the plans of our city, I realized for the first time that we've recreated that original semi-circle. Our city reaches toward the Man, as if it would capture him, but can never quite possess this gift at its center. The value of a gift is in its passage. That is why we burn him.

Impotence Compensation Project by Jim Mason and Alexander Rose. photographer : Gabe Kirchheimer



copper of the Ukraine, the labor of China: all of these things can be summoned up, then used to make goods that are delivered to your doorstep as if borne on a magic carpet. All that is required of you in this process is a sum of money. I don't think there's a better way to produce and distribute goods and services on a large scale.

DVR: So Burning Man isn't against capitalism or commerce?

LH: Heavens, no. Without commerce there would be no civilization. We'd all be eating grubs and boiling water with heated stones. Buying a ticket to our event is an act of commerce! There's never been a better way of transmitting material value. But then, you see, this process is also the source of a problem.

DVR: What do you mean?

LH: Well, when you buy my hat and I take your money, what is left to connect us? Our business is over. Each of us got what we wanted. The market is very good at transmitting value in the form of material wealth or capital. And it's good for serving individual desire. But it's not a good conductor of what's called social capital.

DVR: What is social capital?

LH: Social capital represents the sum of personal connection that holds society together. Value passes from thing to thing, from hand to hand in the marketplace. But value in a gift economy passes from heart to heart, from soul to soul. Gift-giving networks are excellent conductors of social capital. Gifts, quite literally, are bearers of being.

DVR: Well that's certainly a lofty sentiment. But just how practical is this gift economy you're hinting at?

LH: It's very practical. Let's start at the beginning. At Burning Man we encourage *radical self-expression*. We tell people to regard *themselves* as a gift, to commune with their own reality, that essential inner portion of experience that makes them feel real. Then we ask them to project this vision out onto the world in the form a gift that can be shared with other people. Since we never dictate the content of self-expression, this ethos has led participants to bestow an incredible array of gifts on Black Rock City — bizarre, delightful, but often very practical gifts, as well. It nourishes an abundance of art, of course, and people make millions of spontaneous contributions to our city's social life. But we also organize a public service sector: the Black Rock Rangers, for instance, or the people at Media Mecca, the Artery, Playa Info, the Lamplighters, even our ice concession and coffee house — all these folks who work for institutions at our civic center. Almost all of them are volunteers. They're giving gifts.

DVR: Is this what you mean by gift-giving networks?

LH: Partially, yes. But I think the best illustration

creativity. We ask that any theme camp have an open and a public aspect: that it welcome in the stranger. We also ask that it create some sort of interactive scenario, generate role-playing or provide an activity, something people can do together.

DVR: Are you saying that a theme camp is a gift that creates social capital?

LH: Enormous amounts. All this interaction knits society together. Burning Man has grown because we've never closed our circle. We're radically inclusive. This is why we ask theme camps to orient themselves outward and invite people in. A theme camp is a public gift that is available to everyone. But this is only the beginning. We've also found that when people join together in this way — not just to share among themselves, but to create a greater gift — it generates a kind of social convection current. Think of the gift at the center as a kind of chimney. The taller the chimney, the hotter and more passionate the fire, the more resources it will attract, as if it were drawing in oxygen. This happens quite spontaneously. When people fully collaborate, someone always knows someone else — some person who is part of an extended network of acquaintance who possesses some vital resource. No one else may know them. They're not part of the original communal circle. But, because they're willing to contribute in a heartfelt way, to give to a gift, they're welcomed in. This process has the power to create widely-ramifying networks that connect people who might otherwise appear to have little in common.

DVR: Except for the sale of coffee and ice, buying and selling isn't allowed in Black Rock City. But I notice there's tendency to barter. How do you feel about that?

LH: I'm very glad you asked me that question. Barter is a market transaction. It's somewhat more connective than using money. You have to haggle, of course, and you're more likely to meet the producer of a good. But it's essentially commerce, and I think it mars our event. People are accustomed to living amid a marketplace, and, in many cases, I think barter may be the closest approximation they can make to gift giving. It's commerce sneaking in through our back door. In some instances, I think it's sort of ugly and disturbing.

DVR: Ugly? Disturbing?

LH: Against a background of gift giving. Take the example of barter bars. These have become fairly commonplace. The premise is you barter something for a drink, and this could be a form of interaction. Maybe you could barter for a song, a poem, the sharing of a secret. This sounds like a mere playing at commerce, a parody of the market system. But I have heard too many stories about commodification. People actually

The Black Rock Arts Foundation

"It is the mission of the Black Rock Arts Foundation to promote a revival of art's culture-bearing and connective function by removing art from its context in the marketplace and reintegrating it into communal settings."

— from the Black Rock Arts Mission Statement

Performance on Zachary Coffin's Rock Spinner. photographer : Julia Ann Ellingson



Burning Man has become the largest and most significant venue for interactive art in America. In many ways, our event has revolutionized this art form. Year after year, participants in Burning Man have seen the amazing chemistry that happens when interactive art and people are introduced to one another: connections are made, friendships are formed, and the spirit of creative collaboration travels back home.

The Black Rock Arts Foundation has been created to support the art of our community wherever it occurs. The foundation's mission is to provide financial aid, volunteer resources, and connections to other not-for-profit institutions that will nurture the work of artists. We are striving to plant the seeds of Black Rock City culture in other social settings. We are re-imagining what art could be. In many cases, this mission involves helping artists whose work exists outside the mainstream of galleries, museums, and the marketplace. It also means trying to reclaim art as a medium of personal, social, and civic transformation.

The foundation celebrated its one-year anniversary in early April, when it awarded the first disbursement of artist's grants. (See our website for details: www.blackrockarts.org.) The foundation received its 501c3 not-for-profit status in November 2001, making donations tax-deductible. If Burning Man has changed your life, please help us now by becoming a member. Think about what would happen if what you've experienced, what you find so hard to explain to your friends, your family, your colleagues and neighbors, began to spread its roots in your hometown. Think about what would happen if this transformation started to occur across the country.

Anyone can become involved in projects supported by the Black Rock Arts Foundation, artists and non-artists alike: anyone with a creative impulse who feels the need for a new kind of society. One of our first major community-based projects in 2003 will be an Artists' Exchange program between San Francisco and New York City. But, if you are among the majority of participants who live elsewhere, we need your creative ideas. Tell us what could happen where you are. Tell us what you're willing to do to make it happen. Please help by giving to the gift that you've received. You can start now by becoming a member and making a financial contribution (see the enclosed order form), but this is only the beginning. As a member of the Foundation you will receive a quarterly email newsletter that will profile artists and describe our ongoing efforts. You will also be invited to participate in online discussions about interactive art and society with Larry Harvey and a variety of our community's artists. In the future, we also hope to invite Foundation members to meet Burning Man organizers and participate in art events at Black Rock Station in Nevada. Begin this dialogue now, and tell us how you can help. Contact us at info@blackrockarts.org or call 415.626.1248. Check out our website for info on our grant recipients. www.blackrockarts.org.



kaboom! photographer : John Garrigues

Daryl Van Rhey is a freelance writer residing in Bolinas, California.

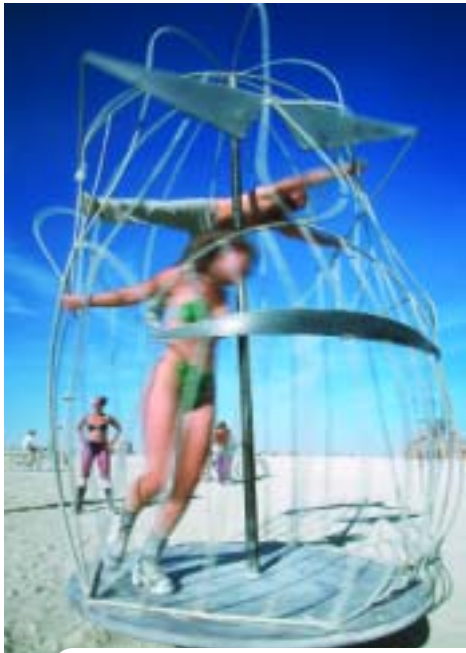
Larry Harvey is the founder and director of Burning Man.

The Floating World

Reality is so big that we must protect ourselves from it. We make rooms, then hang pictures on the walls and think that what's outside must surely be a picture, too. But the rising tide of reality overspreads our boundaries. Our little worlds, in truth, are ships that float upon this sea. In the year 2002, we will cast off from shore. The Black Rock Desert will become an ocean, a deep and perilous span, forever filled with the unexpected. Our theme is about how we find our way through the world and what we seek and value in it. Prepare for a voyage of discovery.

The Known and Unknown

At night the body of clouds smother the whole quiet gulf below with an impenetrable darkness. Sky, land and sea disappear together. The few stars left below the seaward frown of the vault shine feebly as into the mouth of a black cavern. In its vastness your ship floats unseen under your feet, her sails flutter invisible above your head.
—Joseph Conrad



Dizzyhead by Derek Wunder, photographer : Scott Harding



The Cubes Project performed by Steven RaSpa, photographer : Ron Halbert



Chamber of Creation by Susan Glover & John Wilson, photographer : Bucky Brian



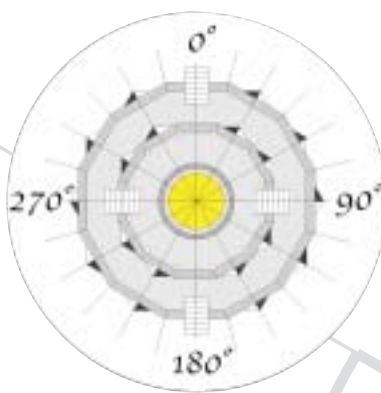
Lillypond, illustration for 2002 : Jeremy Lutes



Finley Fryer's Plastic Chapel and the Man, photographer : Billy V Vaughn



David Best's ritual at the Temple of Tears, photographer : Quito Banogon



Plan view of Lighthouse illustration : Rod Garrett

To help us chart a course through this seafaring world, we will construct a lighthouse. The sturdy bulwark at its base will form a carefully elaborated compass that divides our space — and everything that we believe we know — into 24 arcs of 15 degrees. From these compass points, lines of longitude will radiate outward. When overlaid by curving lines of latitude, they'll form a hemispheric grid or sea chart. The mile-wide span of our circular bay will be dotted by an archipelago of charted islands, each one a capsule world and unique work of art. Participants are urged to use this sea chart and its orienting compass as they navigate this floating world.

A heading, or straight line of travel, may be gained by sighting a fixed landmark along a line of longitude. Concentric lines of latitude, spaced at units of 200 feet, will measure distance from the central Lighthouse and the

Burning Man. Together, these coordinates will constitute a bearing: a determined position in space. Buffeted by unexpected winds and invisible currents, confronted by the vast, blank, indifferent face of sea, mariners have always found their way by means of careful calculation. Your map and the enormous compass at the polar center of our ocean world will be your guide. As an additional aid to navigation, a foghorn mounted in the Solar Plexus of the Burning Man will sound during spells of foul weather, when even the shore of our city and the flashing beacon of its Lighthouse are obscured from view.

Beyond our bay, faraway in the offing, voyagers will encounter the Unknown: the soul and mystery of the sea, a place where chart and compass cannot guide us. No known points of destination will be entered on our sea chart in this region. Participants who journey there must find their way by means of what is called dead reckoning. An enormous octopus, a mysterious white whale, a giant clam that guards its horde of gleaming pearls — these and many other wonders of the deep are said to reside in these waters, but only tales brought back by other travelers can furnish the intrepid voyager with a guide. Here, amid the vast tract of an undiscovered world, we'll set participants the task of finding treasure.

A Quest for Treasure

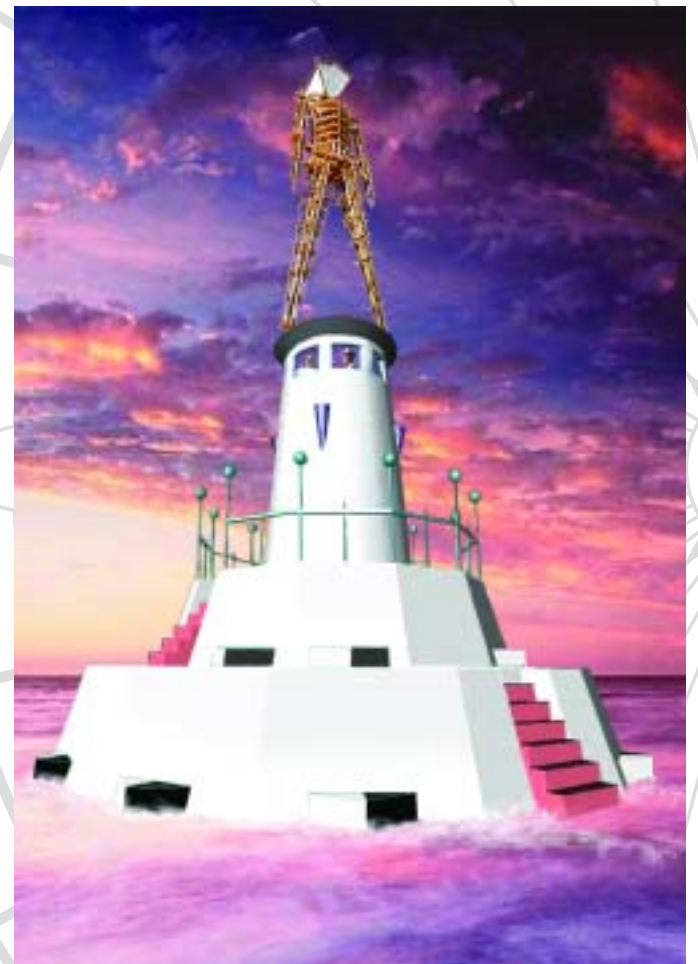
Spirits of good and evil hover near every concealed treasure of the earth.
—Joseph Conrad



Golden Doubloon, illustration : Rod Garrett

The treasure to be sought in the Unknown will take the form of gold doubloons imprinted with the likeness of the Burning Man. The possession of this treasure will entitle you to enter the Lighthouse and climb upward to the top of our spinning world immediately beneath Burning Man. Here you'll witness the created chaos of our city as it swirls around you. To be admitted to the Lighthouse, you will be asked by its Keepers to surrender your treasure. You must determine the true value of the coin that you possess. You may retain this object as a piece of property, release it for a passage upward to the Burning Man, or give it to another person as a gift. Under no circumstances, however, is it permissible to barter or sell this coin, nor is it acceptable to collect more than one. This would be unfair to other voyagers who seek treasure. One coin per person is the rule. Each coin should represent a unique effort by a single individual. All who enter into the Lighthouse must solemnly swear to the Keepers that they've discovered treasure by their own effort or received it as a gift.

We will also furnish participants with another way of finding treasure in the charted world of Black Rock's bay. The names and locations of theme camps participating in this treasure hunt will be indicated on our city's map. At each theme camp travelers will undergo a rite of passage and receive a special token. When you have collected three of these tokens, you must visit a fourth and final theme camp where you will be given one last token and a secret clue. This clue will be a measurement of latitude, a measurement of longitude, and a time. A sample clue:



Lighthouse design by Rod Garrett and Larry Harvey, illustration : Rod Garrett

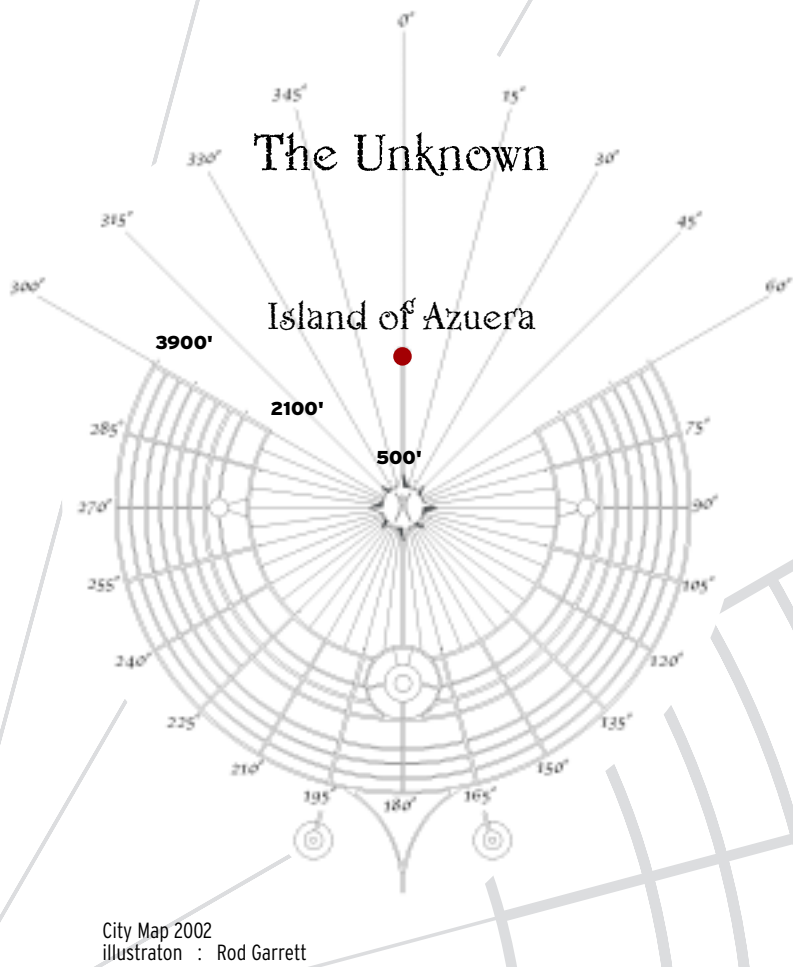


1300 feet latitude, 300 degrees longitude, and 7 PM. These coordinates will guide you to an island that appears and reappears each evening, continually shifting its location within our bay. You will also be instructed to take food and drink upon this journey. Your destination is the floating island of the Chaos Cabaret. This evanescent nightclub is devoted to the two purest forms of chaos: the Maelstrom and Abyss. The Maelstrom represents a violent, disordered, turbulent state bursting with activity. The Abyss is an immeasurable void, a place that is no place apart from what you choose to bring to it. Here you'll encounter dinner theater such as you have never experienced. Upon surrendering the tokens of your passage and sharing food and drink with other travelers, you will receive a golden doubloon.

A City by the Sea

The city had found a inviolable sanctuary from the temptations of a trading world in the solemn hush of the deep [gulf] as if within an enormous semicircular and unroofed temple open to the ocean, with its walls of lofty mountains hung with the mourning draperies of cloud.

—Joseph Conrad



Black Rock City will become a coastal town in this year of the sea, and its Esplanade — literally a “level stretch of ground designed for walking along a shore” — will be a marina. Every type of seagoing vessel, from boats, yachts, and galleons to submarines and ocean liners, will be allowed to dock along our waterfront, provided they are firmly moored and have received permission from our harbormaster (harbormaster@burningman.com). We also encourage participants to contribute to the superabundant life of our bay. Pods of luminescent jellyfish and floating fields of lily pads will populate these waters, along with many other creatures, plants, and exotic visions. For descriptions of many of these artworks, please see the Theme Camps/Art Installations section of our website. (http://www.burningman.com/themecamps_installations/installations/02_art_theme.html)

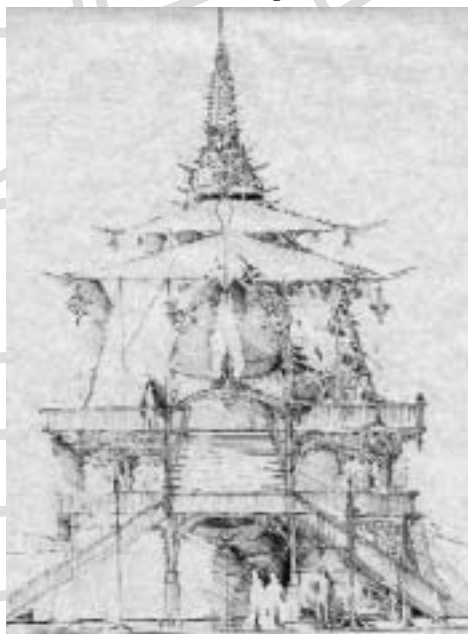
Lines of latitude and longitude will also mark the streets that span our city. The radial streets dividing the arc of Black Rock City will be measured in 15-degree increments of longitude, from 60 to 300 degrees (formerly indicated as 2 O'clock and 10 O'clock on our city's plan). Each latitudinal street along the curve of this great arc will be named and assigned a number corresponding to our system of measuring distance from the Man. With the exception of the expanded block devoted to theme camps at the front of our settlement, each of these blocks will be spaced at 200-foot intervals, ranging from 2100 feet along the shoreline of the Esplanade to 3900 feet along its back street, the Abyss.

The Island

Azuera lies far out to sea like a rough head of stone... Utterly waterless, it has not soil enough, it is said, to grow a single blade of grass, as if it were blighted by a curse. The poor, associating by an obscure instinct of consolation the ideas of evil and wealth, will tell you that it is deadly because of its forbidden treasures. Tradition has it that many adventurers in the olden time had perished in the search.

—Joseph Conrad

The distant island of Azuera will mark the outermost rim of our turning world. It will be located at 0 degrees longitude on a common axis with our Lighthouse and the center of our city, fixed at the exact dividing line separating the known and Unknown world. This is the embarkation place for all who sail beyond our bay in search of treasure. The many-tiered Temple of Joy will mark the island's location. Some say that it is built upon the bones of former treasure seekers, while others say it was erected to release their spirits. By day, during spells of fair weather, participants will spy its shimmering tower pointing upward on the horizon, like a quivering compass needle. This landmark coincides with everything we know and do not know, with all that we have lost or hope to find. Here you will discover treasure in a form redeemed, not as hoarded wealth that's coveted, but as a gift that gains its value in the sharing.



Temple of Joy illustration: David Best

This adventure will depend on your immediate involvement. Once you have arrived at the Temple of Joy, you will be invited to write or tell the story of a gift that you have given or received that has changed your life or that of another. This might be a gift that is innate, such as a talent, or any other kind of gift that has been given you by a parent, a lover, a friend or a stranger that has affected what you are. If you feel that you have squandered gifts, feel free to tell this story too. We also encourage participants to create memorials to gifts or their givers and bring these to the temple. On Sunday evening, the Temple of Joy and its immense accumulated record of this passage of gifts will be set afire.

As always, any work of art is welcome on the playa. If your art is not related to our theme, please contact installations@burningman.com. Artists producing work directly relating to this year's theme should contact themart@burningman.com. This will help us place your installation and map it on our sea chart.

The Hanged One by David Biggs. photographer: Phillippe Glade



Appropriate attire for visiting The Man. photographer: Maurizio Niccolai



Walking through Tunnel Vision by Kasia Wojnarski. photographer: Rory Wales



Stuart Pawsey created a field o'sunflowers. photographer: PleasureSean



WaterBoy gets busted. photographer: Gabe Kirchheimer

Michael Christian's Flock reaching for the moon. photographer: Hovering





Night lights of the Cafe.
photographer : Heather Gallagher

Community Notes Volunteer!

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 participant-created event. Be a volunteer and know that you made Burning Man 2002 happen. If you would like to volunteer at the event, please come to Playa Information in Center Camp.

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

Below is a list of the various volunteer teams and contact information for each.

Please fill out the entry form on the Volunteer Database web site (www2.burningman.com/volunteer) and be sure to specify which team you would like to volunteer with on Question #14. You may be contacted by our volunteer coordinators and be added to our volunteer announcement list.

ARTERY Join the Art Team and help place art installations, document the art, assist artists, and host the Artery.

Contact installations@burningman.com.

BLACK ROCK GAZETTE The BRG team publishes the City's official newspaper. Contact brgazette@burningman.com.

BOX OFFICE The Black Rock City Box Office sells tickets and holds and distributes will-call tickets. Contact thorny@burningman.com.

BUS SERVICE If you would like to help staff the Bus Depot in Center Camp and assist Burners headed in and out of BRC, contact busdepot@burningman.com.

CAMPARCTICA Help us build our camp and sell ice. Email ice-volunteers@burningman.com.

CENTER CAMP CAFE Help build the Café, sell drinks, and make technical systems behave. Email cafe-volunteers@burningman.com.

If you feel your music or performance is appropriate to the cafe and would like to perform, please email cafe-sound@burningman.com.

CLEAN UP If you want to help scour the playa after the event please email cleanup@burningman.com.

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

Photo Team The Burning Man Image Team is looking for evolved Photoshop and Image Editing gurus. If you want to get involved with this sort of project, please indicate your skills on the volunteer questionnaire - we would love your help.

Web Team Web designers, writers, graphic designers, information architects, project

managers, HTML and scripting jockeys, Flash designers, photographers, and Photoshop experts are needed to breathe life into our beautiful new website - redesigned and launched in August 2000. Email: techie-volunteers@burningman.com

Writers We are always looking for writers with strong skills to help create this newsletter, our website, online journals, and other publications. Please email writers@burningman.com or fill out a volunteer questionnaire. Be prepared to show us samples of your work.

DPW - BUILD BLACK ROCK CITY The Department of Public Works needs painters, carpenters, mechanics, electricians, riggers, designers, truck drivers, etc. Hard-working bodies of all types are needed at least two weeks ahead of the event. Email dpwvolunteers@burningman.com.

EARTH GUARDIANS We keep the playa clean & educate others about it. Contact earthguardians@burningman.com.

FIRE CONCLAVE If you are a fire performer please contact fireconclave@burningman.com.

GREETERS We greet people as they arrive. Email greeters@burningman.com.

LAMPLIGHTERS Come and join us as we light the streets of Black Rock City each night. Email lamplighters@burningman.com.

LEGAL If you are a lawyer or legal expert, we can use your help. Email your area of interest to legal-volunteers@burningman.com.

MEDIA MECCA If you have PR or media experience, please send an email to our team at media-volunteers@burningman.com.

OFFICE SQUAD: SAN FRANCISCO We need all kinds of help, from stuffing envelopes and photocopying to database entry. Contact volunteers@burningman.com.

PLAYA INFORMATION SERVICES We are the primary resource for on-playa information. Contact us at: playainfo@burningman.com.

RANGERS The Black Rock Rangers create the core infrastructure for safety and ensure the collective survival of the community. Email: rangers@burningman.com.

Emergency Services Department of the Rangers (ESDR): We provide emergency first response resources. Please email 911@burningman.com.

Gate Ranger activities also include the Gate operation, the initial portal to Black Rock City. Email: gate@burningman.com.

Exodus We are looking for traffic experts and folks interested in making leaving as much fun as arriving! Sign up your big brain at: exodus@burningman.com.

TECHNOLOGY Tech Team Tech team develops, manages, and maintains the technical infrastructure to keep Burning Man functioning. Contact techie-volunteers@burningman.com.

Database Team We need for a broad variety of DB management skills: FileMaker Pro, SQL, MySQL, PHP, Java, C++, etc. Contact techie-volunteers@burningman.com.

Extranet Team We need help with our Extranet & the Digital Directory project to build the on-playa web interface you'll see on the PlayaNet! Contact techie-volunteers@burningman.com.

Art Installations

If you are creating an art installation and would like it to be on the map, fill out the installation questionnaire <http://www2.burningman.com/tc/>. If you are interested in working on theme art in "The Floating World" area please contact themeart@burningman.com.

Theme Camps

Register your theme camp for potential placement and mapping. Fill out a theme camp questionnaire <http://www2.burningman.com/tc/>.

Email themecamps@burningman.com.

LARGE SCALE SOUND ART Large-scale sound installations are placed on the edges of our city. Assignment to these zones is on a first come, first served basis. Fill out the theme camp questionnaire <http://www2.burningman.com/tc/> or email themecamps@burningman.com.

KIDS' CAMP At KidsVille, we create an environment where children are participants who can experience radical self-expression and radical



All ages enjoy Jenne Giles' Mandala.
photographer : Joshua Goldberg

self-reliance. Email kids@burningman.com.

RECYCLING We recycle only aluminum, no glass, no plastic, no bottle caps. Contact recycling@burningman.com.

ALTERNATIVE ENERGY ZONE We use solar power, wind power, and other alternative energy sources. No gas generators are allowed here! Connect with us at aez@burningman.com.

Ride Share

Connect with other Burners and share the ride. We recommend you talk with your regional contact or leave a message on the "Ride Share" bulletin board on our website. <http://bbs.burningman.com>

Events

Visit the website and post your event info in the calendar section of "Black Rock City Year Round." You may also send information to yrca-admin@burningman.com for inclusion in other areas.

FLAMBE LOUNGE This really fabulous party invites participants to share their ideas. Want to bring your theme camp, playa art, slides or videos? E-mail: flambe lounge@burningman.com.

Internet

WEB SITE If you haven't visited our incredible website, you're missing out on the most valuable information resource the community has to offer. New pages are added frequently. Visit www.burningman.com.

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

ePLAYA/BBS The ePlaya is the Burning Man internet bulletin board area. Check it out at bbs.burningman.com.

IMAGE GALLERY This moderated repository collects participant photos from all years. Email images@burningman.com with questions.

Burning Man Journal

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



Moon over Emerald City.
photographer : Steven Fritz

Regional Contacts

If you would like to be a regional contact in an area not yet covered, have been to Burning Man at least once, and are interested in connecting people, please email jackrabbitspeaks@burningman.com and indicate your interest:

US STATES

alaska@
arizona@
arkansas@
easternoregon@
florida@
hawaii@
idaho@
kansas@
michigan@
minnesota@
missouri@
montana@
newjersey@
newmexico@
neworleans@
newyork@
northcarolina@
ohio@
oklahoma@
siskiyou@ (Southern Oregon)
susquehanna-valley@ (Southern Pennsylvania)
tennessee@
utah@
wisconsin@

US CITIES

atlanta@
austin@
baltimore@
boston@
chicago@
denver@
houston@
kansascity@
la@ (Los Angeles)
lasvegas@
memphis@
northbay@ (Northern SF Bay)
philadelphia@
portland@
reno@
sacramento@
saftlakecity@
sandiego@
sanluisobispo@
santabarbara@
santacruz@
seattle@
stlouis@
washingtondc@
wichita@

CANADA

calgary@
canada@
novascotia@
ottawa@
toronto@
vancouver@
victoria@
winnipeg@

INTERNATIONAL

australia@
europe@
germany@
newzealand@
uk@



Teddy bearsuit.
photographer : Sacredlamb



Jonquil.
photographer : Heather Gallagher

Important Details

AIRPORT For landing procedures check out: http://burningman.com/on_the_playa/airport/ or contact the Airport Manager at



Braving The Triumph of Sisyphus by Kal Spelletich. photographer : Tim Timmermans

airport@burningman.com or (408)297-9795.

COMMERCE No vending of products or food is permitted at Burning Man, except sales of ice at CampArctica and coffee at the Center Camp Cafe. This event is an experiment in community dedicated to radical self-expression and radical self-reliance. Please bring all you need to survive. **DAY PASSES** There are no Day Passes to Burning Man. Additionally, NO tickets will be sold at the gate after Thursday. Trips to Gerlach will be available by our shuttle bus for a \$5 fee. You



Bear ride. photographer : Nikolai Sander

may also leave and return in your own vehicle, but you will pay a gate fee of \$20.

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

qualifies as an art car and to register your work of art, contact dmv@burningman.com.

DOG POLICY It is STRONGLY recommended that you leave your dog at home. Visit "The Pet Unfriendly Playa" page in the Preparation section of the website. If you really insist on bringing your pooch, you'll need to purchase a Pooch Pass, for \$100, available at the gate. Free-roaming dogs will be temporarily impounded. If you would like to help care for these animals, please contact dogs@burningman.com.

MEDIA We require all professional print, photographic, video, and film media personnel to register in advance if they want to cover the event. Every member of the media must purchase a ticket, and all are expected to comport themselves as participants in the community. The deadline to register projects with commercial intent was June 15, 2002. The number of commercial crews allowed to film during the event is limited. Professional media must check in at Media Mecca in Center Camp upon arrival.

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

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

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

PHOTO, MEDIA, AND ART ARCHIVE Burning Man staff members curate a growing photo, media, art, and material culture archive. Items in this collection represent important documentation of the event's unique historical evolution. If you have contributions, bring them to the Artery in Center Camp or contact: archive@burningman.com, call the hotline, or mail: Archive, Burning Man, PO Box 884688, San Francisco, CA 94188-4688.

WALK-IN CAMPING Each year we offer a Walk-In Camping section, located at the back of our settlement beyond the last road that rings the city. Here, participants are welcome to WALK-IN and camp on the open playa, away from their vehicles. Contact walkin@burningman.com.



8000' over Black Rock City. photographer : Thom van Os

Tickets

Tickets are available via the mail (see the "Market Place" insert), on the Burning Man website via credit card (<http://tickets.burningman.com/>) and at retail locations (see below). Purchasing higher-priced tickets leaves lower priced tickets available for those who need them most. Please Read ALL the new instructions for 2002 on the order form carefully before you run towards the mailbox.

- There are a limited number of tickets at \$185 – postmark deadline June 30, 2002.
- After June 30, 2002, all pre-sale tickets are \$200 through Fri., Aug. 23, 2002.
- Mail order postmark deadline is July 15.
- After July 15 all mail order sales will be by call.
- No checks; Money Orders accepted.
- Burning Man is not responsible for tickets lost in the mail.
- Tickets purchased at the gate will cost at least \$250 and will increase each day of the event. NO tickets will be sold at the event after 11 PM on Thursday, August 29, 2002. Only cash, credit card or money order accepted, no checks.



WALK-IN OUTLETS

- Reno Outlet: The Melting Pot, 888 S. Virginia St.
- Winnemucca Outlet: Red Cat Records, 1051 West Fourth Street
- Sacramento Outlet: Cheap Thrills, 1217 21st St

SCHOLARSHIPS Ticket scholarship program will distribute a limited number of low-cost tickets each month. To request consideration for the monthly allotment email scholarship@burningman.com and you'll be sent to an online application.

Hotline: 415 TO-FLAME (415-863-5263)
Questions? partiserv@burningman.com
To subscribe to the Jack Rabbit Speaks (JRS), send a blank email to: bman-announce-subscribe@burningman.com



Moth o mophosis by Mystic Krewe of Satyrs. photographer : R.C. Laney



Tom Kennedy's One-eyed Wonder illuminating David Best & Jack Haye's Temple of Tears. photographer : Julia Ann Ellingson



World famous Catbus. photographer : Hovering



Dora on Ice. photographer : Emily Sparkle



Julian and SuperGigi. photographer : LadyBee



Searching for Carrots by Rafael Santiago. photographer : Brian Runser



The lion-fish mobile. photographer : Dzm



Electric Light Parade. photographer : Zoe Keough



The Pony Express. photographer : Richard Jones

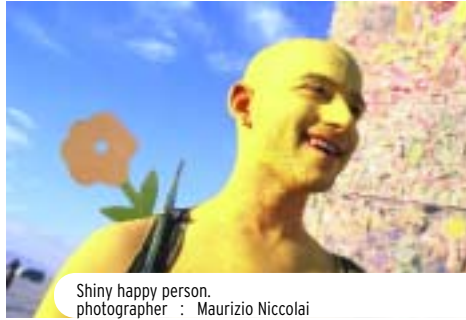
Clean Up Report Card for 2001

Will Roger, director of our Department of Public Works, posted the following report to Burning Man staff members on May 13, 2002:

"We passed the 2001 site inspection! Yesterday at 9AM we met the BLM (led by NCA Manager Dave Cooper), several Earth Guardians, some Friends of the Black Rock Desert, BLM Volunteers, DPW managers, Flynn and Marian, to execute three transects on the 2001 Burning Man event site. This time the weather was perfect. We drove out to the spot where the Man stood to organize the line sweeps. Roger, from the Cedarville BLM office, had identified five random locations. We chose three and started out on our first transect. The first location began at Oblivion and 5 o'clock and went toward the Esplanade. Each transect is 150' wide and 1000' long. We stretched out a 150' rope with knots tied every 10', where a line sweeper is located and walked together picking up anything in our path. The first transect collected about 1 square foot of MOOP. Pretty damned good, since this was entirely within a major population center in Black Rock City. The second transect went from approximately 7 o'clock and Child toward 5 o'clock, just behind Center Camp, another area of heavy use. On the second sweep,

we collected even less debris! The third transect went from approximately 8:30 and Oblivion out toward the trash fence, a no-camping area. We collected even less. When we spread out the collected debris from all three transects, we had about 3.5 square feet of litter, or 2 square less than the allowable standard for one transect alone. We passed with 'flying colors.' The MOOP consisted of one long rebar stake, several smaller tent stakes, gutter spikes, bottle caps, plastic pieces, wood chips, pistachio nut shells, bangles, beads, nails, screws, and staples. No significant burn scars were visible. 2001 is our best cleanup effort yet. Huge thanks go to the entire Burning Man community and especially to the Clean Up Crew."

The first inspection of our event site was conducted shortly after our event. The second inspection described by Will Roger is routinely undertaken in the spring in order to detect debris that may resurface on the playa after winter rains. Our final grade, by any measure, was an A. This success would not have been possible without the cooperation of our citizens. In 2001, participants adopted the Leave No Trace ethos as never before. However, these inspections were preceded by weeks of diligent effort by our Clean Up Crew. These dedicated folks patrol the playa surface using the inspection method that's described in this report, but the grid they walk isn't random. It covers every inch of the desert floor. They stoop to pick up glinting glass fragments, boa feathers, trinkets, tent stakes, nutshells and a thousand other items that are left at campsites and in public places by participants. The citizens of Black Rock City did a very good job this year and deserve a B-. This is a very good grade. Congratulations! But grades, if they are truly useful, are really only guides for future improvement. In 2002, let's try for a B+! Below are some helpful hints about doing your part. Many new participants will attend our event this year. Please help to educate them.



Shiny happy person.
photographer : Maurizio Niccolai

**Please help to improve our GPA!
Eliminate MOOP - Matter Out Of Place**

- Don't let it hit the ground.
- Take home everything you brought to the event.
- Clean as you go.
- Contribute two hours to public clean-up on Sunday.
- Never burn anything on the unprotected playa.
- Never Ever dump garbage in the Port-a-Potties.

Pistachio Shells, Wood Chips & Cigarette Butts are the three biggest MOOP offenders.

- Eat pre-shelled pistachios.
- Do your wood projects on top of a canvas drop cloth and clean as you go.
- Carry a tin or film canister in which to put your cigarette butts, or put them in your pocket.

For further information on how to minimize trash, and other tips on doing your part to keep the playa clean, please visit the following sections on burningman.com: Recommended Reading in the Preparation section, Garbage & Recycling and Environment in the On The Playa section. Of particular note are Rebar 101, Burn Scars on the Playa: How to Reduce Trash; Lighter Better Smelling Trash; and Recycling info.

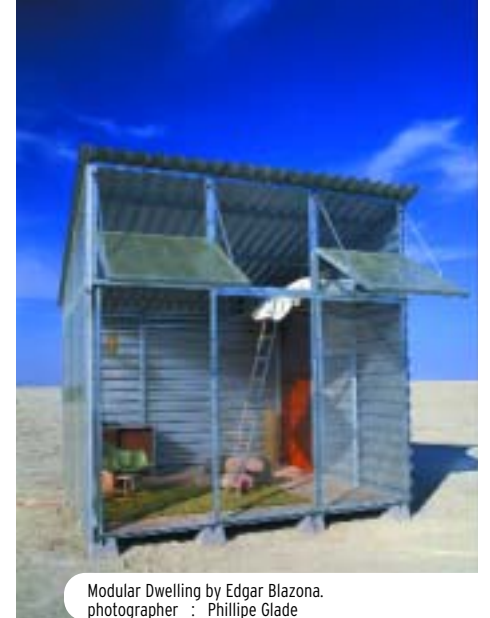


AfterBurn Report

The 2001 AfterBurn Report was published on our website earlier this year. It tells the story of the Burning Man organization: who we are, what we do each year, and how we spend our money. It was accompanied by a survey that asked participants many questions about who they are. You can view the results by following links from the AfterBurn page (<http://afterburn.burningman.com/>). It is the beginning of a portrait of the Burning Man community.

We hope to conduct a second survey during this year's event. This will be Black Rock City's first on-site census. A census form will be handed out at the gate, along with our city map and other materials. Every city needs a census. Participate, and help us expand civic awareness.

After the event, the JackRabbit Speaks newsletter will inform you when the 2002 AfterBurn Report and survey results from the 2002 Census are available online.



Modular Dwelling by Edgar Blazona.
photographer : Phillippe Glade

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



There's no place like home.
photographer : Phillippe Glade