

THE SPECIES DEBATE: WHAT IS POT?

HIGH TIMES

HIGH TIMES

FEBRUARY 1993

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DYLAN

BRINGING IT
BACK TO BOB

by Larry Jaffee

**NATIVE AMERICAN
RASTAS**

Why the Supai
Worship Bob Marley

by Roger Steffens

**GREEN PARTY
FOUNDER MURDERED
IN GERMANY**

PLUS
Bela Fleck
Sweet Lizard



COVER STORY

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In recognition of Dylan's 30th anniversary with Columbia Records, a star-studded tribute was held at Madison Square Garden for rock's greatest bard, the man who proudly proclaimed "Everybody must get stoned."

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A former DEA pilot, Jack Swint, says he left the agency after getting disgusted with official corruption. He also claims seized coke was being sold on the streets of Miami to buy guns for the Contras. In this HIGH TIMES interview, he spills it all.



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LOOKING BACK AT BOB

The release of D.A. Pennebaker's *Don't Look Back* was one of the most powerful experiences of my teen years. I was 16 years old, a junior at Urbana High, when I first saw the film at the University of Illinois Student Union. It didn't take long before my friends and I were walking around in black leather jackets, wearing sunglasses and expressing our disdain for the establishment with the bemused cynicism of our idol, Bob Dylan.

Since Dylan was one of the most influential role models for '60s counterculture, I first suggested the idea of putting him on the cover shortly after becoming editor five years ago. Unfortunately, it was hard to put the plan into action. Although many celebrities don't have a problem with the editorial content of HIGH TIMES, their handlers seem to. Record companies and managers often take great pains to keep us away from their celebrities. But after hearing of Columbia's 30th anniversary tribute to Dylan, I knew it was time to honor Bob with a cover, whether we got an interview or not.

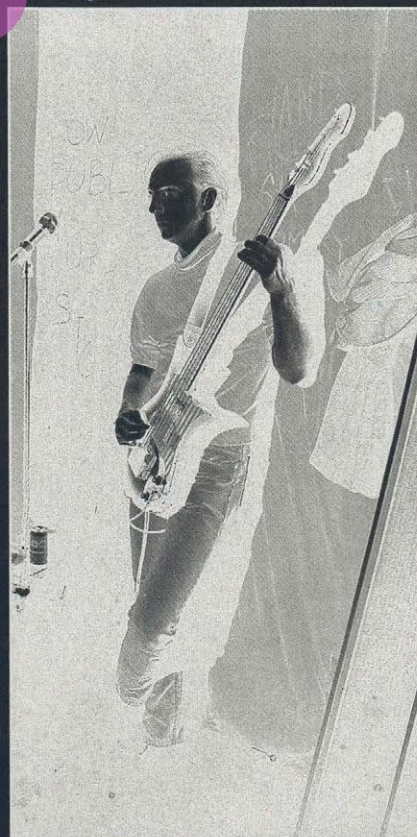
Fortunately, Larry Jaffee, a writer and fanatic Dylan devotee, appeared in my office around the same time as the announcement from Columbia. Larry knew people in the Dylan orbit and was eager to write the story. Needless to say, Bob never granted Larry an interview, but after weeks of effort and countless phone calls, Larry managed to piece together the portrait you have in your hands (see page 36).

This editorial would not be complete if I did not offer my profound gratitude to our associate art director Brian Spaeth, who stepped in and designed this issue after the departure of John Dinsdale. A member of our staff for seven years, Brian is the former bass player for the Soul Assassins, and currently plays guitar for the Crazy Pages, an East Village combo. He is also one of the finest painters I know (see High Art, Mar. '88).

Thanks for a great looking issue, Brian!

Steven Hager

Steven Hager
Editor-in-Chief



Brian Spaeth

ANDRE GROSSMANN

DISCS

**BLIND MELON***Blind Melon* (Capitol)

My first impression of Blind Melon was that they were just all right. The group's debut album sounded like a bunch of '60s and '70s influences. Yeah, yeah, yeah. Then *Blind Melon* started growing on me; their bluesy jams reminded me of the Grateful Dead or a kind of low-key Spin Doctors. After numerous listens, I was hooked. Powerful lead singer Shannon Hoon, guitarists Chris Thorn and Rogers Stevens, bassist Brad Smith and drummer Glen Graham, with the help of Seattle studio whiz Rick Parasher (Pearl Jam, Temple of the Dog), have fashioned a soft-metal sound that fuses 20 years or so of rock history, from Yes to Jane's Addiction. After meeting up in LA (they're from Indiana, Mississippi and Pennsylvania), the five Blind Melon boys moved to North Carolina, to "The Sleepy House," where Hoon sings, "I'm feeling better when I'm high." Songs swing from spiritual innocence to the pure poetry of "Soak the Sun": "Let the water soak the sin in my soul." A great debut. This is a band to watch. —Margaret R. Saraco

COPPERHEAD*Copperhead* (Mercury)

In this era of corporate-rock nepotism, MTV manipulation and indie-rock "credibility," few bands offer a true alternative to pop's current miasma. One shining beacon of grits and determination is Copperhead, the first legit Southern-fried redneck shitkicker outfit since Skynyrd went down in flames some 15 years ago. The amplified pride of Lake James, North Carolina, these Appalachian mountain men—vocalist Neil Carswell and guitarist Jon Byrd founded the band—unleashed one of the top records of '92 with this debut. From the opening guitar bombast of "Busted" and "Whiskey" to the metallic romp of "Hard Livin'" and "Brown's Gold" to the trad Dixie sentiment of "Free Bird"-esque ballads like "The Scar" and "Long Way from Home,"

Copperhead serve up a distinctive brand of home-cooked hillbilly head music with a heavy dose of heart-land honesty. Call it Southern comfort with a twist. —Steven Blush & Carlo McCormick

THE WALLFLOWERS*The Wallflowers* (Virgin)

Jakob Dylan has smartly chosen not to emphasize his famous surname in this bid for pop recognition. The Wallflowers, whose name may or may not be derived from "Wallflower," an obscure Bob Dylan song recorded with Doug Sahm in 1972, deserve to be judged on their own merits. Jakob sings lead, writes the lyrics and plays guitar and piano. His world-weary hoarse croak comes off as somewhat disingenuous, but if you imagine what it must have been like to be Dylan's kid, it all somehow makes sense. Overall, the Wallflowers recall Bob circa *New Morning*, the Band and (oddly) John Prine (hailed two decades ago as the "next Dylan"). From "Sugarfoot" to the bluesy, nine-minute "Honey Bee," the band shows the capacity to stretch out, led by guitarist Toby Miller's stinging solos. Collectively, this 12-song effort echoes the 1990 debut by James McMurtry (son of novelist Larry). You'll hear traces of Mellencamp,

Seeger, Springsteen and, yes, Bob, but most of all you'll hear a young, rather famous new voice straining to be heard. —Larry Jaffe

BOB MARLEY*Songs of Freedom* (Tuff Gong/Island)

This 78-track, four-disc retrospective begins in 1962—the year Jamaica gained its independence—with "Judge Not," and concludes 18 years later with a recording of "Redemption Song," from Bob Marley's final live performance. Like any good box set should be, *Songs of Freedom* is chock full of rarities, previously unreleased material and greatest hits. After cutting ska sides ("Simmer Down," "One Love") at Coxson Dodd's Studio One and founding his own label, Wail 'N Soul ("Hypocrites"), Marley moved on to Island in 1973, where he recorded his best and most enduring work. Many of Marley's Island classics are revitalized by alternate takes ("Trenchtown Rock," "Three Little Birds") and dance mixes ("Exodus," "Could You Be Loved"). The 64-page booklet painstakingly credits everyone who was involved with the Wailers' music, and includes recollections by Rita Marley, Eric Clapton, Marley biographer Timothy White and others. Put aside 40 bucks and make sure you spend it on *Songs of Freedom*. —Brian Keyo

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