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TV AT ITS BEST

Tired of pH Pens and Complicated Feed Charts? Amazing System Uses New pH and PPM Technologies So You Can

Have you had enough of all those mind numbing complicated feed charts, schedules, pH-PPM pens, meters, different feed rates and all kinds of other hard to figure out gadgets? It's messy. It's time-consuming. It's virtually impossible to figure out, let alone get it right. Plus, all those bottles of calibration solutions, pH-up, pH-down chemicals and the tiny holes they burn into your shirts and pants.

You've been frustrated asking: "Hey, will somebody just give me a fast, easy and simple to use bigger yield getting nutrient flowering system?"

Advanced Nutrients listened to you. The answer is yes. You'll find out how in just a minute.

But first a little about the charts, schedules and programs. Heck we invented the things to begin with, and since then all the other nutrient companies have got in line and followed like a shadow with their own feed charts and take on things. This whole nutrient thing has gotten out of hand, and a whole lot more complicated. We never intended for it to get this way. We had created an industry wide monster and had to make things right... because there had to be an easier way.

Now You Have the Nutrient Flowering System You Asked For

When we decided to create the world's easiest to use and most powerful flowering system, it was important that we get it right. So we interviewed hundreds of growers worldwide, just like you, to find out exactly what you wanted from your hydroponics nutrients.

And guess what? It was back to work we went. We gathered up the team of 12 scientists with their army of research assistants and "worked our butts off" over the next 33 months, reworking everything from the ground up and made it purpose-built to give you a continuously bigger yield producing punch than ever before, streamlining your workload. That's why you'll certainly appreciate the Bigger Yields Flowering System. It takes all the guesswork out of you getting the biggest yields, no matter what level of gardener you are.

Think about it, a Flowering System that will give you...

- Proven Bigger Yields
- Potent, Easy Mix & Use Formulas
- New, Powerful, Flower Fattening Formulas
- Formulas That Work Together for Your Biggest Yields
- A Driving Push that Flowers Your Plants to Their True Genetic Potential
- pH-PPM Perfect - No More Balancing Your pH and PPM Ever Again!



Look, the system automatically takes care of your entire plant

Finally Someone Who Gets It

Never being one to get in over my head, I've always kind of stuck with a base nutrients two-part and a bloom booster. My friend said I'd see bigger harvests using your System. But I was scared it would make more work for me. But when I looked at your System I realized you guys really understand what it's all about and have it all figured out. So I got two Bigger Yields Bundles (Hobbyist and Expert) and put them together like the chart says, along with the new Sensi base. Not only was mixing this stuff easier than ever, but I didn't have to pH it and I also found that the plants grew quicker and the bloom time was shorter but a larger harvest. Your system worked better than expected. Much thanks for getting it right.

Mark, from Gainesville, Florida

From Hamburger Millionaires to Bigger-Harvest Hydroponics... How You Can Use the Time-Proven-Power of a "System" and Get Your Bigger Yields Advantage "Right Now"

Ever wondered why so many savvy people spend millions of dollars to buy a McDonald's franchise?

I realize you're probably saying to yourself right now, what the heck does this have to do with me getting bigger yields? Just hang with me for a few moments and I will explain it all.

It's because the McDonald's system is powerful, consistent, simple and so comprehensively effective that owning a McDonald's franchise is literally a license to print your own money.

And that's not all, even first-time business owners make big bucks running the McDonald's system. Because the entire well being of your business has been thought out and everything your business needs is taken care of for you. All you do is follow the system and harvest your big piles of cash.

What does all this have to do with you? The Bigger Yields Flowering System provides a rock solid complete, consistent and comprehensive system that automatically takes care of your entire plant for you at every stage of growth, from its roots to the very top of your flowers and everything in between.

Stop and imagine what it would mean to you to walk into your garden and see the kind of crops you've always known were possible and always dreamed of.

Big fat juicy harvests with towering buds, so sweet and succulent that when other growers see pictures of your crop they say "damn what the heck did you do" and when your friends and customers look at your finished product and take those long intoxicating smells... they'll have that look on their face, which says it all.

New Breakth



5 in 1

Sensi Bloom and Grow-Micro-Bloom level with these extra products to g

Get the Stack!™

Start Stacking your Bigger Yields Bundles for Even B

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+9% guaranteed increase

Big Breakthrough "Brain-Dead-Simple" Flowering System Throw Away Your Pens and Meters Forever!

Announcing:
The Bigger Yields Flowering System™

Here's how the Bigger Yields System will continually deliver your dream harvests...

Amped-Up Base Nutrients, Special Supplements and the Simplest Bigger Yields Flowering System Ever Devised!

You told us you wanted to spend even less time and fuss in your garden while getting still bigger harvest rewards. So we developed the System to have a bold and broader range of nutrient availability than you'll ever find with any other company's nutrients.

How did we do it? The Bigger Yields Flowering System nutrients are coated with multiple sources of unique and powerful compounds, causing your Macro and Micro nutrients to become powerful microscopic magnets attracted to your plant's roots.

These coatings give your nutrients tremendous flexibility to work at an extremely wide pH range. Opening up your plants cellular floodgates to rapidly inhale everything you feed them so they steadily make larger and fatter flowers to give you branch-bending-bounties.

Imagine Never Again Having to Check and Adjust pH

Let me be a bit more specific... the Bigger Yields Flowering System has a proprietary technology called pH-PPM Perfect that automatically puts your nutrient solutions pH and PPM into the "sweet spot" for optimum growth and flowering, and it's built into every growing level of the Bigger Yields Flowering System eliminating you having to fool with pesky pH meters and PPM calculations.

Here's how easy it is: if the water you use to mix your nutrients has a pH between 4.5 and 8.5 pH (and that's pretty much everyone's water) then you'll never have to balance your pH or for that matter ever add a single drop of pH up or down to your reservoir.

Breakthrough Formula



Now contain & combine at a higher level to give you even Bigger Yields Guaranteed

And how about never again having to remember complicated measuring and application data?

Well, we heard you. All the base nutrients have been standardized at 4 ml per liter, so mixing and use is ridiculously easy.

Now get this, all the supplements have been standardized as well. You only need to mix 2 ml per liter. In fact it's this way for all the supplements used in all four of the growing levels: Hobbyist, Expert, Professional and Grand Master with each level "stacking" on top of each other, then you choose your base nutrients, and away you go, that's how the Bigger Yields Flowering System works. Incredibly simple, isn't it?

Who Advanced Nutrients Is NOT For

Our nutrients are certainly not for everyone...only growers who want to see a difference and take their gardens to the next level, growers who want to really increase the quality of their product and get bigger yields. Advanced Nutrients is not the right fit for those people who...

- Are Looking for Cheap Nutrients and Could Care less What Goes Into Them - Advanced Nutrients cost more because you get more: High quality and bigger yields, but in order for us to give you that it cost us a lot of money. We use premium ingredients and run a full blown research staff of 12 PhD's, full tech support and a 100% guarantee on all products.

- Don't Take Pride in Their Crop - If they don't care about the quality, appearance or outcome of their harvest. They can look elsewhere. Because everything Advanced Nutrients does is all about our pride in carefully crafting products for growers that do just that: Create off-the-chart quality, pristine appearance and bigger yields.

- Don't Have Compassion For Their Fellow Man - If they're not willing to give a helping hand to people who are in need of their assistance or expertise. Then listen up: Advanced Nutrients gives all the time. We've donated hundreds of thousands of dollars in nutrients and equipment over the years. Obviously giving is the right thing to do.

No Dinosaurs Allowed: Unleash Your Plant's True Genetic Potential and Get 9 Products for the Price of 4

It's now really easy for you to realize the fact that your grower friends are stuck in the "old hard way," formulas and charts that, well... qualify as dinosaurs. Not you though because you'll be using new state-of-the-art flowering technologies and five brand new hydroponics industry breakthroughs that like a world class athlete, will push your plants to their true genetic potential.

Even Better, you'll save more money with the new Bigger Yields Flowering System when you buy the all new 5 in 1 Sensi Bloom or Grow-Micro-Bloom base nutrients along with the Hobbyist Bigger Yields Bundle™. Because it's, exactly the same as getting 9 products for the price of 4, Sensi Bloom or Grow-Micro-Bloom base nutrients now contains and combines at a higher level the award winning products H-2, F-1, Wet Betty and a special blend of Amino Acids when you buy the Hobbyist Bigger Yields Bundle which contains Big Bud, Voodoo Juice, B-52 and Overdrive, you'll also get the Overdrive for Free.

Actually we do mean it when we say award winning products and breakthrough technologies. Let me explain, and these are absolute facts, we're not trying to brag or anything like that (well ok...maybe just a little), and because you're probably not aware of these facts, and of course they're important ones when you're buying the Bigger Yields Flowering System.


- Advanced Nutrients has won every major growing competition in the world, no other nutrient company has even come close to our continuing string of victories.


- Advanced Nutrients is the hydroponics industry's "technologies leader" responsible to date for 31 technological breakthroughs and patents that has elevated the science of hydroponics for the entire industry and made your growing easier and more profitable, including the five new pioneering technologies employed now in the Bigger Yields Flowering System.

Anyway, back to what I was saying, here's the deal. At the Expert Grower Level you get Final Phase for Free. The Professional Grower Level gives you SensiZym for free and at the Grand Master Grower Level you'll receive your Rhino Skin absolutely free.

So go right now and ask the store owner or one of the staff to show you the Bigger Yields Flowering System and remember to ask for your Bigger Yields Bundle. As you have clearly discovered getting bigger yields and bigger savings has never been so easy. Enjoy.

To watch pH-PPM Perfect technology in action go to:
www.advancednutrients.com/ph-ppmperfect

 Advanced Nutrients US:
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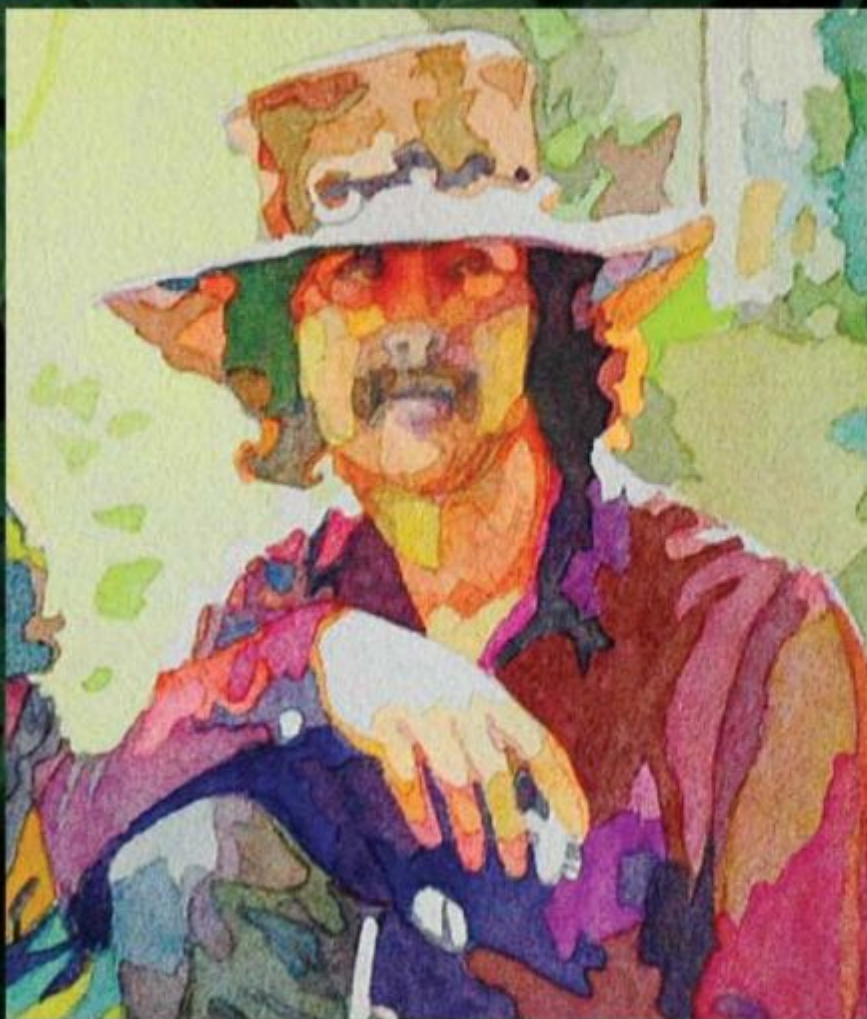
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BOBBY BELFIORE

HAPPY BIRTHDAY, HIGH TIMES!

If Tom Forçade were alive today, he'd turn 64 on September 11, 2009. I often wonder what this magazine would be like if our founder hadn't shot himself in 1978 at age 33. When I first came to HIGH TIMES in 1987, I hadn't even heard of Tom Forçade, and I guess that's the way he wanted it. After creating this magazine, Tom remained in the shadows until his death. "Tom Forçade" wasn't even his original name—to protect his relatives, he had it legally changed after moving to New York City in 1970.

Tom was very theatrical and a big believer in grand gestures; he liked to surprise people with his own peculiar version of shock and awe. After discovering that a girl he had a crush on (Gabrielle) had joined forces with his chief rivals, he rode a taxi from New York City all the way down to Miami, where the Yuppies were preparing for the 1972 political conventions. Gabrielle refused to see him (he took the cab back to New York alone), but she did eventually cave in to his grand gestures and marry him three years later.

In November, Tom will be inducted into the Counterculture Hall of Fame at the Cannabis Cup in Amsterdam. This year it's the "Smugglers' Cup," because smuggling was Tom's favorite pastime. It's also how he raised the money to start HIGH TIMES. In keeping with this theme, you can read about the infamous Black Tuna gang from Florida, as well as an interview with an amateur smuggler turned movie director, Oliver Stone. You can also read about Tom himself. Those recollections start with Paul Krassner's Brain Damage Control and end with the "Remembering Tom" interviews on page 48.

I wish Tom was around today, not only for his vision, energy and humor, but mostly because America is finally reaching a tipping point on marijuana legalization. This is the moment that Tom worked very hard to achieve, and it sure would have been nice if he could have been here to savor it with us.

Steven Hager
Creative Director

HIGH TIMES

35 YEARS AND STILL GROWING

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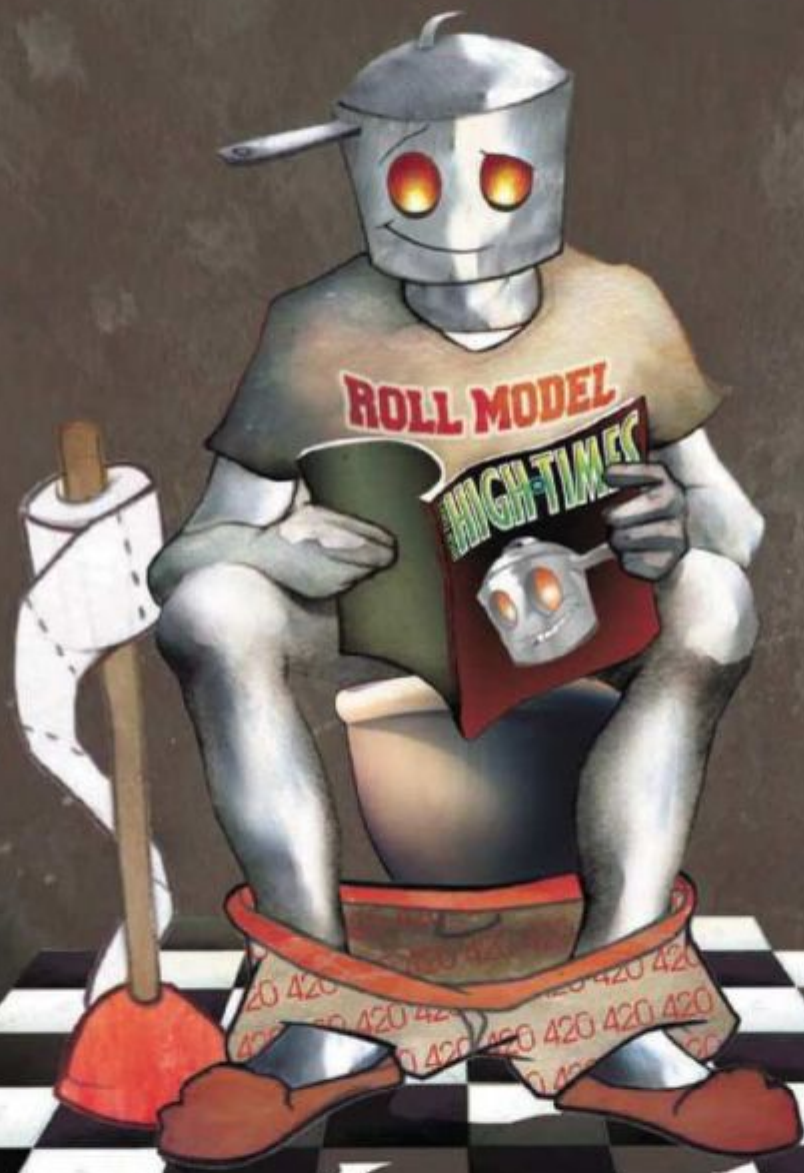


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HIGH TIMES

35 YEARS AND STILL GROWING

FEATURES

26 ROCK IN A HIGH PLACE

By Chris Simunek

Mick Rock was the dominant photographer on the '70s glam scene, whose iconic shots of David Bowie, Lou Reed, Queen and Iggy Pop defined the era. He also shot some of this magazine's most famous covers. Recently, Mick was kind enough to invite us into his home and share a few tales of HIGH TIMES' misspent youth.

38 DOUBLE TROUBLE

By Nico Escondido

This year marks not only HIGH TIMES' 35th anniversary, but also the 22nd Annual Cannabis Cup—another impressive feat that goes back decades! Part II of our series focuses on two major Cup champions: Paradise Seeds and the Green House Seed Company, who have both been pioneers of some of the best breeding the world has ever seen. Be sure to check out what they have in store for the 2009 Cup!

48 REMEMBERING TOM

Compiled by Steven Hager

Friends, relatives and business associates of Thomas "King" Forçade share their memories of the man who created HIGH TIMES magazine and then tragically took his own life in 1978 at the age of 33.

56 THE HISTORY OF HAZE

HT's UK correspondent, British Hempire, reveals the secret pedigree of that much-revered old-school strain known as Haze, a *sativa* with a unique flavor and uplifting high. From its humble origins 35 years ago to its genetic presence in many of the world's award-winning hybrids today, we separate the facts from the myths surrounding this illustrious cannabis variety.

64 TRICHOME TECHNOLOGIES' STARTUP GROW GUIDE

By K

The master grower of the California-based cannabis-research company Trichome Technologies has written his first grow book. Before it hits the bookstores, HIGH TIMES has secured an excerpt that will help you get that medical garden off the ground.

76 THE HIGH TIMES INTERVIEW: OLIVER STONE

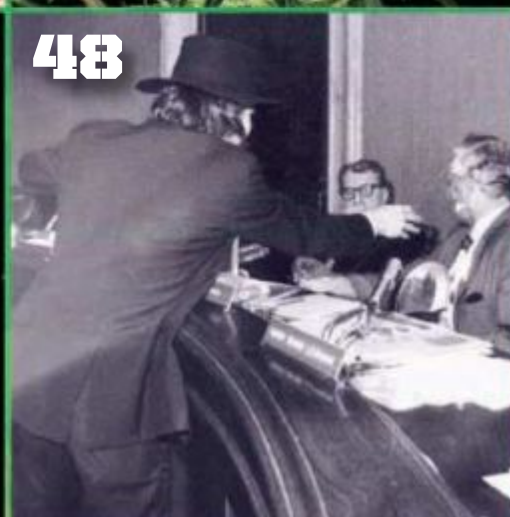
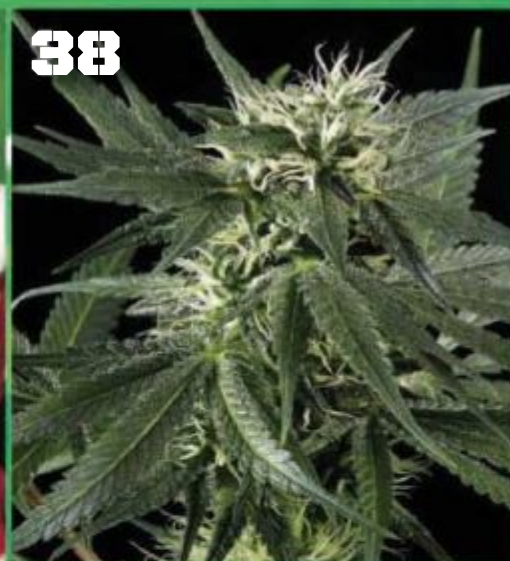
By Dan Skye

He's been Hollywood's most controversial director for the past 20 years. Now, Oliver Stone—the director of *JFK*, *Nixon*, *Any Given Sunday*, *The Doors* and many other modern-day classics—sits down for a discussion on movies, war and drugs.

87 BLACK TUNA: OUT OF THE CAN

By David Bienenstock

After serving 29 years as a nonviolent first-time offender, the most celebrated marijuana smuggler of the '70s talks for the very first time about bringing in multi-ton shipments of Colombian weed, the joint DEA-FBI investigation that took him down, his decades as a celebrity prisoner, and how he's putting his life back together by working with the marijuana-legalization movement.



DEPARTMENTS

06 PAGE SIX

12 HIGHWITNESS NEWS/BUZZ

EDITED BY DAN SKYE
Centerfold legend; HIGH TIMES covers of the past; Iraq field manual; Laser lighter; iPhone app for pot; Showbuzz; Then vs. Now; Top 10 smuggler tips; Jack and Owsley wish us a happy 35th; NFL and pot; William Burroughs; Top books; THMQ; Reviews; Band of the Month; Miss HIGH TIMES; Almost Infamous; Brain Damage Control.

81 GROWORLD

EDITED BY DANNY DANKO & NICO ESCONDIDO
Pix of the Crop; Cannabis Clinic; Munchies; NORM-Lizer, Freedom Fighter and Dr. Mitch; Green City; Portland, OR; Gear; Jorge's Rx; November Calendar, Tip of the Month and Grow Quiz.


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132 POT 40

COVER: KENT SEA STRAIN: CHEMDOG
CENTERFOLD: FREEBIE STRAIN: GRAPES

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FEEDBACK

HAPPY 35TH, HIGH TIMES

For more than three decades, HIGH TIMES has bravely (even brazenly) published the truth about one of the wonders of nature, defending with great good humor both this botanical gift and our constitutional right to the pursuit of happiness against a ceaseless disinformation campaign and often-vicious intimidation tactics on the part of vested financial interests, religious hysterics and governmental agents of herd control. Recent changes in the law would suggest that progress is being slowly made—yet even when the effort has been frustrating, HIGH TIMES has always made it fun.

Tom Robbins
Author of *Half Asleep in Frog Pajamas*

The existence of HIGH TIMES on magazine shelves and in bookstores all these years is probably the leading contributor toward the lightening up of America with regard to the harmlessness of marijuana. Sometimes it's sitting right next to *Good Housekeeping!* Thanks for all you do to make pot smoking NORML, HIGH TIMES!

Doug Benson
Super-High Me, The Marijuana-logues

Life is like bud, can you dig it? Happy 35th anniversary. Let's grow together!

Reggie Noble (a.k.a.Redman)

There's lots of things I like about HIGH TIMES, but what matters most to me is your thorough and high-quality reporting on marijuana and other drug-policy issues. HIGH TIMES covers the news that other media outlets too often ignore.

Ethan Nadelmann
Executive Director, Drug Policy Alliance

Happy birthday 35th, HIGH TIMES! Thanks for being there to report on the *Raich* case for the five years it was in federal court, and all the many medical-cannabis issues since Prop. 215 passed in California. We all look forward to the next 35 years! I send my love to all those who work so hard on behalf of HIGH TIMES. I will smoke a big bowl of hash in your honor!

Angel McClary Raich
US Supreme Court Case
No. 03-1454: *Raich v. Gonzales, 2004*

Happy 35th birthday, HIGH TIMES! You've changed my life and given many of us hope paving the way to a legal future. Thanks for everything!

Aum
Miss HIGH TIMES 2008

Being involved with HIGH TIMES has been the single most important decision I've ever made. Through this relationship, I've met nearly all the important people I currently have in my life. The cannabis community in general is my family, and I feel truly blessed to have found it.

Happy 35th birthday, HIGH TIMES, and peace.
Kyle Kushman HT Grow
Reporter Extraordinaire



When the all-too-long epoch of cannabis prohibition finally ends in America, thousands of citizen-activists will have to be credited for bringing an end to a wasteful, expensive failure in public policy-making. Many of these individuals will have worked for a non-profit organization, lobby group or grassroots organizing effort.

However, for the 35-years of its outrageous existence, dozens of the men and women who've staffed

HIGH TIMES can be credited not just for introducing millions of cannabis consumers to new cultural and musical trends, cannabis-related products, cultivation techniques and the politics of drug warring, but more importantly for often being at the vanguard of civil rights news coverage, exposing political corruption, and law enforcement abuses in America's schizophrenic relationship with unsanctioned 'drugs'.

HIGH TIMES' frontline war coverage, yes, this 'war on drugs', has told full-throated truths about the policy failures from outrageous civil rights violations; forfeiture abuse; racial and cultural profiling; targeting citizens who attend concerts and festivals; invasive drug testing technologies; internationalization of the drug war and the gains and struggles of the political movement itself to reform cannabis laws.

HIGH TIMES (along with ephemeral sister publications *Hemp Times* and *Grow America*) is the true and faithful chronicler of what the editors and writers saw and experienced in their 'HIGH TIMES' covering illicit drug use for the publication—mainly cannabis—and provocatively providing an audience, first in print, now across multiple information platforms, thirsty for information all-things-cannabis.

Lastly, let it be said that no commercial corporation in existence has done more to advance personal freedom and autonomy than HIGH TIMES. The Trans-High Corporation (THC) is the single largest donor to NORML, bar none.

Further, the magazine has provided millions of dollars in cash and in-kind donations in the form of free advertisements to dozens of non-profit organizations (including NORML), legal defense funds, public protests and festivals. Dozens of major public legalization rallies, from Seattle to Boston, that have attracted hundreds of thousands of concerned citizens, and media attention since the 1980s—which has helped build today's strong political movement to reform cannabis laws—would not have been possible without HIGH TIMES' support.

Again, while thousands of dedicated grassroots activists and dozens of non-profit organization labored to reform cannabis laws, only one corporation to date took a major stand for cannabis freedom, HIGH TIMES.

Happy 35th Birthday HIGH TIMES!

Allen St. Pierre
Executive Director, NORML

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HIGH ON A CENTERFOLD!

This centerfold, titled "Joy of Tons," appeared in the March '78 issue. It's arguably our most audacious. And if you're asking whether there was photo fakery performed, the answer is yes.

But you're wrong anyway—it's the window and the TV that were added to the shot! As Tom Forçade's assistant, circa 1977 to '79, tells the story: "You know Tom loved high drama. Well, we shot it off the coast in international waters!"

The art director's girlfriend was the model. She didn't smoke pot, but she

did catch a buzz from lying on hundreds of pounds of pot during the shoot—a trans-dermal high.

When the issue was released, the iconic talk-show host Johnny Carson was thrilled to see that we had the *Tonight* show playing on the TV. We received a letter from his assistant that read: "Johnny Carson asked me to write and thank you for sending along the 'Joy of Tons' centerfold picture to him. He enjoyed seeing it and plans to have it framed for display."



APPLE OF OUR I

What do you do when you're lost and out of pot? Pull out your iPhone and hook yourself up. The new iPhone app called "Cannabis,"

which was approved by Apple, allows users to find the nearest legal supplier of medicinal marijuana. Open your iPhone or iPod Touch and you'll see a map with the nearest distributors. Cannabis furnishes dispensary locations, with step-by-step directions courtesy of Google Maps. Cannabis also provides a legal lifeline by listing contact info of lawyers who specialize in pot cases—just in case you get "disconnected." Activist organizations are also featured.

Available for \$2.99 at ajmag.com.



THE POWER OF OZZ

Our March '99 issue featured an interview with heavy-metal icon Ozzy Osbourne, who was promoting Black Sabbath's big reunion tour. The photo shoot featured a slew of cool props, including four ounces of kind bud. When the Ozzman shuffled in, the sight of all that weed blew him away.

"Is this for real?" he asked in disbelief. He began to fondle and sniff it. "This is wonderful!" he exclaimed. "Where was this grown? Is this hydro?"

His publicist tried to focus him on the business at hand, but Ozzy ignored her. Grabbing a fistful of buds, he settled onto the couch in the corner, packed the glass pipe sitting on the coffee table, and—to the dismay of said publicist—proceeded to get high.

The next day, a story appeared in the *New York Post's* Page Six breathlessly reporting that when Ozzy left the set, he took the sweet leaf with him. Why this was news, we still can't figure out.

STEVE COOPER, DAN SKYE, LOCHFOOT

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BEST IN SHOW

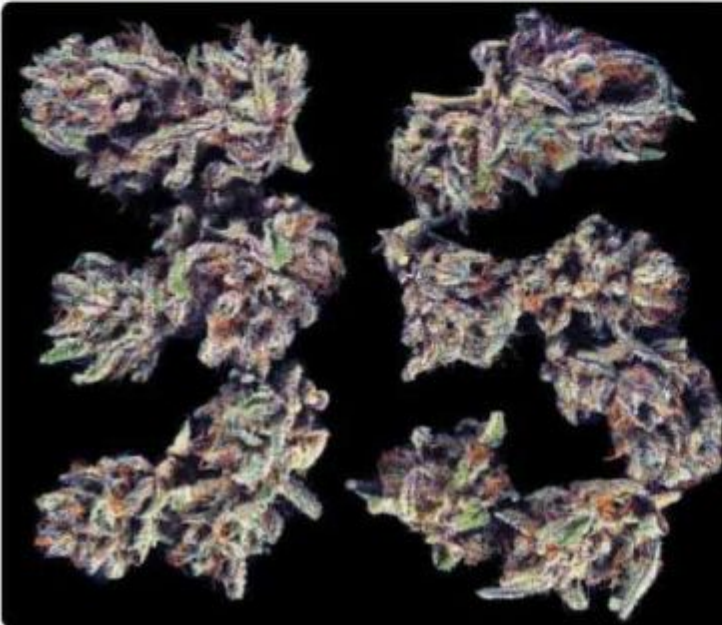
This Dogg is a champion. When Snoop Dogg appeared at the 2002 Stony Awards dressed to the nines, the resulting image became one of our most popular covers of the decade. Maybe it was the blunt hanging from his lips or the slick threads he was wearing. Or maybe it was those two coveted Stony Award bong trophies that he brandished in a victory pose. Whatever the reason, all of the components came together that night to create a blockbuster issue.

But the awards didn't stop here. The publishing world took notice, too: This cover won the Gold Award of 2002 for best cover, presented by NewsStand Resource.

35 AND STILL ALIVE!

It's hard to believe, but it's true. **HIGH TIMES** has reached middle age and a huge celebration is in order.

But our celebration will be tempered by some very sobering facts. Since the first issue of this magazine was published in 1974, over 14 million of us have been busted for marijuana crimes, mostly for simple possession. On our staff alone, eight of us have been busted. In fact, everyone in America knows someone who has suffered brutal punishment for this benign offense. But the polls show that America has had enough. As far as we're concerned, 35 years is way too long to celebrate an illegal plant.



BUDS ON THE BATTLEFIELD

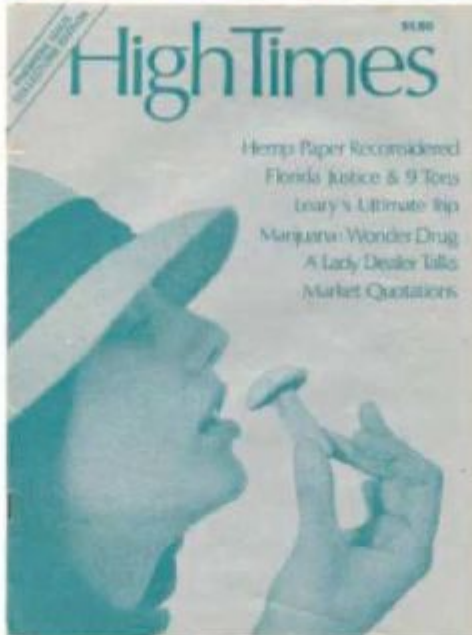
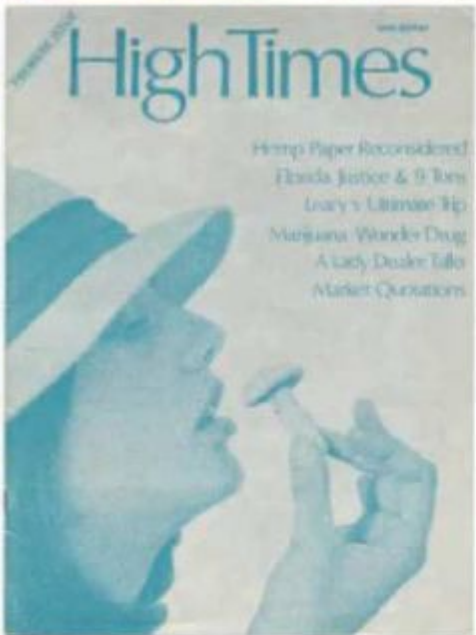
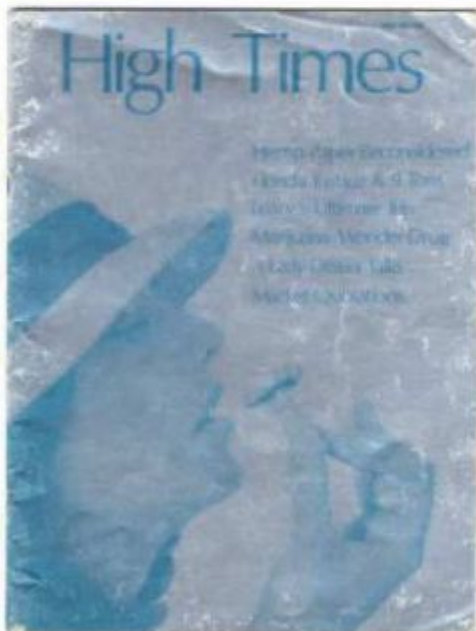
When soldiers return from Iraq, they always talk about how good it is to be back on American soil. But while on duty, it's always good to keep yourself informed about what's growing in American soil. These two soldiers stationed near Baghdad recently took a breather in order to check some back issues. **HIGH TIMES** may not be regulation, but it's definitely a field manual!



MARLEY MANIA

We've never gone wrong covering reggae music: Something about the beat matches the rhythms of cannabis perfectly. And no star represents or personifies the genre more than Bob Marley. We've honored the ultimate pot superstar with four covers, three of them after his death. And three other Marleys have made the cover as well: Ziggy, Stephen and Damian.

Plus, just this past month, Julian appeared on the cover in a starburst smoking a spliff. Over the next 35 years, we fully expect to be featuring Bob's grandkids in similar ganja-infused cover artistry.



WILL THE REAL FIRST ISSUE PLEASE STAND UP?

Many readers store away their magazines for future reference, or as collectors' items in the hopes that an eBay buyer will one day pay thousands for a particularly valuable issue. Your best bet for making a fortune from your HIGH TIMES collection is with our very first issue.

But if you have one, is it the real deal? HT founder Tom Forçade initially published only 1,000 copies of that original issue. It was an instant hit, and, naturally, those first copies vanished quickly. Knowing they were on to something, the staff immediately reprinted the issue, then reprinted, then reprinted again! Everyone wanted a copy of this publishing phenomenon. Unfortunately, each subsequent printing differed slightly from the previous one.

If you think you're holding a *real* first issue, one from that initial 1,000-copy print run, check for these telltale clues: Is the cover a shiny foil that creates a reflection? And are the cover lines displayed on the right aligned with the first letter of each line? If so, maybe you're rich. At the very least, you're a sensationally stoned pack rat.

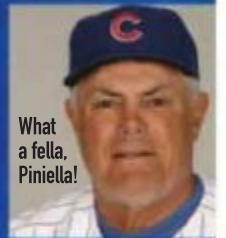
THIS MONTH IN SHOWBUZZ

SWEET LOU

Chicago Cubs manager Lou Piniella, normally a fire-breathing competitor, basically said "So what?" when it was revealed that his catcher, Geovany Soto, tested positive for pot at the World Baseball Classic last spring. Piniella claimed it was the delayed disclosure that affected Soto's performance—not the pot.

"It really has had a negative effect on his performance," he said. "It was supposed to have come out a few times, and they've delayed it, and I don't think it has done any good."

Lou wins Manager of the Year for enlightening the sports world on cannabis issues: "Look, I smoked dope one time in my life, and it didn't do a damn thing for me and I never tried it again. And I'm fortunate because of that. But a lot of people do [smoke pot]. You can buy it [for medical purposes] in California."



What a fella, Piniella!

Mischa in a mess.



FALLING STARLET

In July, actress Mischa Barton was placed under an involuntary psychiatric hold, allegedly after a three-day, cocaine-fueled binge.

Friends of the former star of *The O.C.* called the cops because they believed the 23-year-old was a suicide risk. Barton was reportedly depressed over financial issues and scathing reviews of her new film *Homecoming*, which was a virtual no-show at the summer box office.

MOUNTAIN OF TROUBLE

Former mountain-biking world champion Melissa "Missy" Giove was busted by the Feds after they seized more than 200 pounds of marijuana from a truck she was driving in upstate New York. Giove won the mountain-biking World Cup season titles in '97 and '98. In all, nearly 400 pounds of pot were seized from the truck and from her accomplice's home near Saratoga Springs, NY, where authorities also discovered \$1 million in cash stashed in the basement.

Pot pedal-er Giove



Gasquet's French kiss



BLOW JOB SNOW JOB

Professional tennis player Richard Gasquet nearly got suspended for two years when the International Tennis Federation called for an independent anti-doping tribunal to investigate his positive drug test for cocaine. But the 23-year-old Frenchman somehow managed to convince the tribunal that the blow entered his system osmotically during a kiss from a woman named Pamela that he'd just met.

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THE BEAR AND THE BLACK MARKET

The legendary Owsley Stanley, also known as "The Bear," produced roughly five million hits of pure LSD in the San Francisco Bay Area during the '60s. Counterculture historians cite his ability to cook up high-quality acid as the impetus for the hippie movement. Owsley checked in with Danny Danko for our 35th birthday.



In my opinion, the real cause of the financial crisis is the same as in 1929—the black market. Then, it was alcohol; this time, other drugs.

The amount of cash flowing outside the regular economy is massive. It's why the government now has to print money: to replace that which is sitting in containers. It took Prohibition's repeal in 1932 to begin the recovery. This time, the black market must be eliminated by ending drug prohibition.

In today's world, everything that can be traded must be included in the normal economy. There must not be any black market—whether it's for drugs, guns or gambling. Anything in the regular market can be dealt with and regulated. The black market has made the act of delivering a very cheap commodity so profitable that there are literally millions of "soldiers" on the streets finding new customers.

Today, about 50 to 60 percent of people use prohibited drugs of one kind or another. Meanwhile, Mexico is being destroyed. This is why drug prohibition has to end. There can be no recovery until—and unless—it is ended. In times like these, drug use increases, funneling ever more cash out of the economy. It's like trying to put out a fire with kerosene.

Have fun.



DESPERATELY SEEKING SALES

Yes, it's true: We actually put Madonna on the cover, and we should be horsewhipped for it. It was in May of '85, and our only excuse is that someone here must have been stoned. Madonna and Rosanna Arquette were promoting their new movie, *Desperately Seeking Susan*—not a bad film, but it wasn't *Up in Smoke*. Unfortunately, newsstand sales for that issue were. Lesson learned: Material girls and marijuana don't mix.



Jack Herer in his 100% hemp suit.

FORREST HEMP HAILS HT

Jack Herer is the grand old man of cannabis activism and the author of *The Emperor Wears No Clothes*, the seminal work of the modern hemp movement, which has sold 750,000 copies. He has graced the cover of HIGH TIMES on three different occasions. Back in 1995, Jack did a *Forrest Gump* impersonation as a goof. However, his real-life odyssey to gain freedom for the cannabis plant has been every bit as compelling.

Back in 1988, Steve Hager was the new editor-in-chief of HIGH TIMES. He read *The Emperor*, and that's really how the word got out about the fact that hemp and marijuana can save the world. You live longer if you smoke it and eat its seeds. Hemp is the one way to stop the greenhouse effect: hemp for fuel, hemp for clothing, hemp for medicine. There's not one other way to save the world—not with wind or other crops or through the tides. Only with hemp.

I would like you to keep printing the absolute best marijuana magazine on Earth, because only hemp and marijuana will save the world. And I wish you a very happy anniversary! Visit jackherer.com.

10 SMUGGLING TIPS FROM A RETIRED PROFESSIONAL

After years of escorting multi-ton shipments of high-grade ganja from exotic locales like the Cayman Islands to the lucrative shores of America, Captain Zero retired from the smuggling business, but he still serves as Costa Rica's most beloved unofficial leisure consultant, as well as the inspiration for the cult-classic surfer book *In Search of Captain Zero*. As a public service, HIGH TIMES asked the Captain to jot down 10 tips on how to successfully smuggle your next shipment of contraband.

1) They're coming, so be ready! Who's coming? The opposition. I survived three tours in Vietnam, and the No. 1 rule those jungle trainers taught me was that you can only accomplish damage control if you're ready when trouble arrives.

2) The tools of the smuggling trade are instinct, intuition and faith. Hone these skills and pay attention to what they tell you.

3) Have Plan B (and even Plan C) in place before you start the mission, and be ready to switch course immediately if instinct, intuition and faith inform you that something's not right.

4) Prepare, practice, research and recon until you're intimately familiar with your people and the field of battle. Also, try to understand the temperament of the local authorities.

5) Share the wealth—never submit to greed. Goodwill and happiness come when you act with humility and sincerity.

6) Recognize and cultivate the bizarre thread of humor that pops up in the most tense situations. This humor derives from your ultimate fears, and the only alternative to embracing it is to freak out.

7) Always pay the powers that be—with pleasure. Money makes the machine run smoothly, and overpaying earns respect and protection.

8) Murphy's Law always applies double to smuggling ventures. Expect things to go wrong at some point and plan accordingly.

9) Loose lips sink ships. All information exists on a need-to-know basis. Also, sober smugglers maintain their concentration, so no sex or drugs during the operation.

10) Accentuate the positive, eliminate the negative, latch onto the affirmative, and try not to accumulate too many material possessions while in this profession. Oh yeah, and one last word of advice before your next load: STOP!!

Yeah, right.

So ... wishing you safe passage, with humility and thanks.—Captain Zero

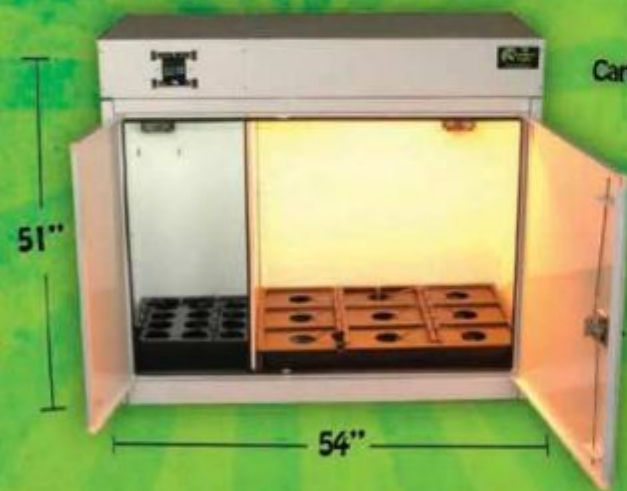
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THE ICONS

If HIGH TIMES were a baseball team, Cheech & Chong would be our Babe Ruth. The world's most infamous stoners have made the cover seven times, the all-time record. Although, technically, only Tommy Chong appeared on the cover all seven times—he posed Cheech-less on three occasions back in the days when the duo was broken up. Still,



appearing on four covers at least ties with every other pot celeb in HT history; Bob Marley and Willie Nelson also have four.

Cheech & Chong's first HIGH TIMES cover (Aug. '80) featured our boys reading *Fortune* and *Money* magazines. Above their heads floated a remarkably prophetic editorial comment: "Will success spoil Cheech & Chong? Of course."

Well, it nearly did. 27 years later, to the delight of tokers throughout the cosmos, the comedy duo reunited, went on tour, and posed with a load of pot for our November '08 cover.



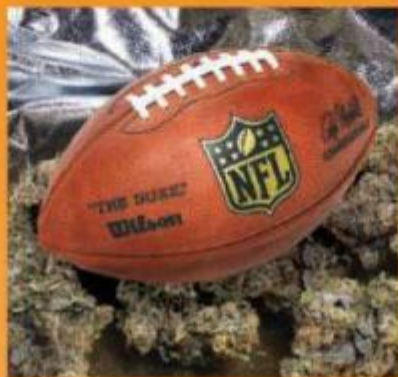
POT IN THE NFL

From 2004 to 2008, Miami Dolphins running back Ricky Williams struggled to choose between pigskin and pot. In 2008, Pittsburgh Steelers wide receiver Santonio Holmes was arrested for marijuana possession—a few months before he was named the Most Valuable Player in Super Bowl XLIII, catching a six-yard touchdown pass with just 35 seconds left in the game. Holmes also revealed to the media that he dealt drugs as a kid, just days before snaring that title-clinching touchdown.

Mike Florio, a political libertarian, sports talk-radio guest and the West Virginia-based founder of the influential website ProFootballTalk.com, has refreshingly candid insights into pot and the NFL. Florio, who wrote for ESPN.com before launching his own successful website in 2001, wrote a penetrating article that questioned the NFL's drug-testing program. One of his sources was "a person of significant responsibility and title with one of the 32 NFL teams," who claimed that half of the players on his team smoked pot.

"Holmes winning Super Bowl MVP proves the point that pot doesn't affect players' ability to catch, run, throw, block, tackle and/or kick," Florio says. "Many, many players smoke pot. It might be fair to say the NFL's current All-Pro team consists mainly of pot smokers and recreational drug users. Most teams don't care, as long as players perform on game day. It only becomes a problem if the player can't step aside from it long enough to pass the annual test for substances of abuse, or if the player can't quit it altogether if he tests positive and becomes subject to continuous unannounced testing."

Do NFL players use pot medicinally as



well as recreationally? "I'm no expert on the medicinal benefits of marijuana," Florio answers cautiously, "but it wouldn't surprise me to learn that it helps players come down from the stressful experience of playing in an NFL game, and also to relieve the strain on aching joints."

Players testing positive are placed in the league's substance-abuse program and become subject to multiple unannounced tests, even during the off-season. Holmes will likely enter Stage I of the program, which means that he will be subject to random testing. Meanwhile, the hypocrisy remains undiminished: Unless a player gets busted, there appears to be a tacit NFL policy tolerating pot use; players not in the substance-abuse program—i.e., the vast majority—are tested only once a year at a regularly scheduled time.

Also, the NFL certainly has no problem with rookies who test positive for pot. No less than six prospective draft choices—including star University of Florida receiver Percy Harvin—tested positive for pot prior to the NFL draft. Despite this fact, Harvin was the twelfth overall pick.

"I think the NFL realizes that, absent a dramatic shift in the culture, a certain segment of players always will smoke pot," Florio concludes.—Mark Miller

THEN VS. NOW

Way back in 1974, HIGH TIMES published its very first issue. Everything sure is different in 2009! (Well, not *everything*—pot will still get you busted.) Check out how the world has changed in the last 35 years.

Then (1974)	Now (2009)
Seeds were found in bags.	Seeds are found in banks.
If you had Panama Red, you scored some pretty good dope.	If you have Panama Red, a cycle of antibiotics should clear it up.
Proposition 215 was the final attempt in a long night of trying to convince twin sisters to come home with you.	Thanks to California, marijuana is used to treat everything from boredom to irritable-bowel syndrome.
"I just scored a lid of grass!"	"I just ordered an ounce of organically grown Sweet Tooth with 20% THC."
The <i>best</i> weed was from Mexico.	The <i>worst</i> weed is from Mexico.
Smoke a joint, put on a Moody Blues record, stare at your bellbottoms.	Rip a bong, do a Google search, wonder what the hell are Moody Blues, bellbottoms or records.
Run out of weed, fantasize about inflicting bodily harm on the Bee Gees.	Run out of pot, fantasize about inflicting bodily harm on the Jonas Brothers.
"Let's get stoned and check out the Allman Brothers concert."	"Let's get stoned and check if the Allman Brothers concert is on YouTube yet."
"Dry times" meant your dealer didn't have any weed to sell you.	"Dry times" means your dealer no longer wants to sell you weed.
"God, I hope no one ever makes a movie out of ABBA songs."	"Damn it!"
"Maybe the Beatles will get back together."	"Maybe the Eagles will break up."
Hairstyles were important—even drug-sniffing dogs wore sideburns.	Hairstyles are meaningless—even the mullet is making a comeback.
Cops had better things to do than bust peaceful pot smokers.	Cops have better things to do than bust peaceful pot smokers.

STAYING POWER

This January '91 cover featuring Willie Nelson and Kentucky attorney Gatewood Galbraith remains amazingly fresh 18 years later. It's not hard to see why: These two dudes never quit!



At the time of this photo shoot, Galbraith, an outspoken proponent of marijuana legalization, was campaigning to become the governor of Kentucky, and the legendary country star was offering his enthusiastic support. Although Galbraith lost, that didn't deter his quest: He ran again in '95 and '99, and once more in 2007. And Gatewood ain't stopping till he's in the statehouse; he plans to run as an Independent in the 2011 election. And, of course, Willie never changes. Praise the Lord!



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EVERYBODY GET NAKED

Celebrating the 50th anniversary of William S. Burroughs's *Naked Lunch*, the groundbreaking book from the Beat Generation's guiding light. By Jonah Raskin

For most of his life, William Seward Burroughs searched the world for new, exciting substances to smoke, eat, shoot and otherwise ingest. There wasn't a drug he didn't try: marijuana (which he cultivated in Texas), yage, peyote, mushrooms, cocaine and—most notoriously—heroin. He started to shoot “junk,” as he called it, when he was young, and used it until shortly before his death at the age of 83.

Burroughs's books, with fantastic titles such as *The Soft Machine*, *The Ticket That Exploded* and *Nova Express*, inspired several generations of misfits, musicians and movie directors. David Bowie, Patti Smith and the Rolling Stones all adored him. The Beatles put him on the cover of *Sgt. Pepper's Lonely Hearts Club Band*, alongside fellow druggies like Edgar Allan Poe and Aldous Huxley. “Burroughs broke the door down,” Lou Reed said. “He changed my vision of what you could write about.” Gus Van Sant cast him in *Drugstore Cowboy*; in *Home of the Brave*, he dances with Laurie Anderson; and Donald Fagen and Walter Becker even copped the name of their band from Burroughs—in *Naked Lunch*, his most innovative and controversial book, the “Steely Dan” is a milk-sputting strap-on dildo.

This year, on the 50th anniversary of *Naked Lunch*, Burroughs deserves the same rapt attention that readers focused on his closest Beat Generation friends, Allen Ginsberg and Jack Kerouac, when their own drug-infused masterpieces—*Howl* (1956) and *On the Road* (1957), respectively—celebrated their 50th anniversaries.

Though he was a lifelong addict, Burroughs—who habitually wore a suit and hat—didn't fit the image. Born into a prosperous St. Louis family, he never had to work and rarely did. A grandfather who invented the Burroughs Adding Machine left him an inheritance. An uncle—Ivy Lee, known as the “father of public relations”—worked for the Rockefellers and Adolf Hitler. His mother created PR campaigns for Coca-Cola. Thus, from an early age, Burroughs distrusted advertising, marketing and the mad men of Madison Avenue.

“My work is directed against those who are bent on blowing up the planet, or rendering it uninhabitable,” he explained. “Like the advertising people, I'm concerned with the manipulation of word and image, not to buy Coca-Cola, but to create an alteration in the reader's consciousness.”

As a writer, Burroughs subverted literary formulas and linear storytelling alike and blasted away at conventional ways of thinking. With scissors, he cut up his manuscripts, rearranged the pieces and pasted them together to make collages, such as *Naked Lunch*, his literary powder keg, a kind of anti-novel that readers can start at the beginning, the end or anyplace in between.

He was also a keen observer of everyday ex-



Burroughs blasted away at conventional ways of thinking.

istence in America and Tangier, where he lived for many years surrounded by Muslims who scorned alcohol for hashish and kief. “In Tangier every native café reeks of smoke,” Burroughs wrote approvingly. “They chop up marijuana leaves, mix with tobacco and smoke it in little clay pipes with a long wooden stem.”

In the satirical tradition of Jonathan Swift and the Orwellian vein of *1984*, Burroughs created a futuristic nightmare society in *Naked Lunch*, one that anticipated the War on Drugs, the Patriot Act, and the Bush's administration's violation of civil and human rights.

In Annexia, the fictional country he created, citizens are subject to arbitrary arrest, strip searches and detention. The police have keys to every home. Searchlights illuminate the streets at night. Privacy is history, and everything is out of control: Household appliances attack housewives, and gourmet restaurants serve dishes such as “clear camel piss soup with boiled earthworms.” War profiteers make millions on arms sales, suicide bombers infiltrate the big cities, and college students wear jeans, drink coffee, smoke marijuana and read comic books.

In his life, as in his art, Burroughs targeted the cultural nerve centers. In the 1940s, in New York, he took two wayward college boys under his wing: proto-Beats Jack Kerouac and Allen Ginsberg, who thought him the hippest man alive. Later, they would write about Burroughs in *Howl*, *On the Road* and elsewhere, both under his real name and his aliases, such as *On the Road's* “Old Bull Lee.”

In Mexico City in 1951, Burroughs acciden-

tally shot and killed his wife, Joan Vollmer Adams, a traumatic moment that transformed his life. “I would never have become a writer but for Joan's death,” he explained. “That event motivated and formulated my writing.”

All told, Burroughs penned nearly two dozen books on his own and collaborated with Ginsberg, Gregory Corso, Brion Gysin and Keith Haring on a dozen more. Addicted to writing as much as to drugs, he couldn't resist the temptation of his own typewriter, an experience captured perfectly by David Cronenberg in his surreal 1991 movie version of *Naked Lunch*.

On *The Best of William Burroughs*, a set of three CD's produced by John Giorno, listeners can hear the author's trademark gravelly voice and fully appreciate his sense of irony, sarcasm and paranoia as he reads the opening sentences of *Naked Lunch*: “I can feel the heat closing in, feel them out there making their moves, setting up their devil doll stool pigeons, crooning over my spoon and dropper I throw away at Washington Square Station, vault a turnstile and two flights down the iron stairs, catch an uptown A train”

Perhaps New York will put up a plaque to Burroughs in the subway that renames the A train as “The Burroughs Express.” Meanwhile, a full 50 years later, readers can still climb aboard his mind-boggling literary machine at any stop for an underground journey into the deepest darkness of the human mind. ✨

BURROUGHS IN HIGH TIMES

Until his death in 1997, at the age of 83, William S. Burroughs appeared frequently in our pages, twice as the subject of a HIGH TIMES interview and countless other times as a contributor. On the 50th anniversary of *Naked Lunch*, we're proud to present a choice nugget from each of his full-length interviews.

“There wasn't a federal law against marijuana until 1937. You just used to be able to buy it in novelty stores and poolrooms. Purple Weed. “Best stuff I ever inhaled ...” the guy told me. I bought some and smoked it in my room alone. I was 18 at the time. It just had a terrific effect and sent me off on laughing jags.”

—February 1979

“There are no accidents in what I call the magical universe, or in anyone's life. There's no such thing as a coincidence. This doesn't refer to any definite set of rules, it simply means that everything that happens is significant to the observer because he observes it. If it wasn't significant, he wouldn't see it.”

—March 1985

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To celebrate our own anniversary, **HIGH TIMES** offers a “highly subjective” list of the best drug-inspired books of all time.



Kubla Khan (1816)

Written under the influence of opium, Samuel Taylor Coleridge’s famous poem provided generations of schoolkids with their first vicarious drug experience, including images like “the sacred river,” “dancing rocks” and “lifeless ocean” that anticipated the work of Beat poet Allen Ginsberg and Jim Morrison of the Doors.



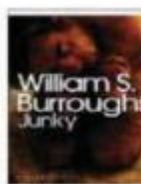
Confessions of an English Opium-Eater (1821)

Thomas De Quincey’s *Confessions of an English Opium-Eater* is the great-grandfather of drug literature. First published anonymously as a serial in *London Magazine*, it set the standard for all subsequent accounts of addiction. “Not the opium-eater but the opium is the true hero of the tale,” De Quincey explains.



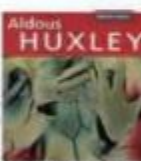
The Man With the Golden Arm (1949)

Before drug lingo became a common feature in suburban American neighborhoods, novelist Nelson Algren heard an addict raving about the “monkey on his back” and decided instantly to write about the subterranean world of junkies. *The Man With the Golden Arm* shocked the nation and won the first National Book Award in 1950.



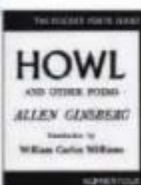
Junky (1953)

William Burroughs published his first book, *Junky*, in a cheap paperback edition under the pen name William Lee to protect himself from prosecution and prison. Drawing on his own harrowing experiences, Burroughs takes his readers into the noir underworlds of New York, New Orleans and Mexico City.



The Doors of Perception (1954)

Aldous Huxley was 70 years old—and already the author of *Brave New World* and *Eyeless in Gaza*—when he took four-tenths of a gram of mescaline as an experiment. *The Doors of Perception* is his witty, poetic and impassioned account of that experience.



Howl (1956)

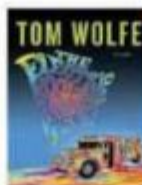
In San Francisco in 1955, Allen Ginsberg ate peyote, gazed out his window and thought he saw a monster; in fact, it was the Sir Francis Drake Hotel. That psychedelic experience inspired him to write a visionary poem about the mon-

ster, which he dubbed “Moloch” after an Old Testament deity. He added these verses to a long poem called *Howl*, and later gave an inspired reading of it at the trial of the Chicago 8, when Yippie Abbie Hoffman and assorted fellow troublemakers were found guilty of rioting at the 1968 Democratic National Convention.



Naked Lunch (1959)

Published in France in 1959, three years before the Grove Press edition in the US, Burroughs’s most famous novel remains avant-garde decades after it was the subject of an obscenity trial in Boston. The 2001 Grove Press paperback edition provides the complete “restored text,” as well as fascinating information on how Burroughs wrote the novel in Morocco, and how it came to be published with the help of Allen Ginsberg and Jack Kerouac.



The Electric Kool-Aid Acid Test (1968)

Tom Wolfe knew he had to immerse himself in the psychedelic scene to write about it convincingly. *The Electric Kool-Aid Acid Test* captures the frenetic energy of the hippie era and reads like a veritable Who’s Who of the counterculture. If you were in San Francisco when Ken Kesey, Jerry Garcia, Mountain Girl and the rest of the Merry Pranksters drank Kool-Aid laced with LSD, you probably don’t remember it, but Wolfe’s book will rekindle those memories. And if you never dropped out or dropped acid in Haight-Ashbury, *The Electric Kool-Aid Acid Test* will transport you there in a flash.



M'Hashish (1969)

The title of Mohammed Mrabet’s *M'Hashish* is best translated as “Stoned.” The 10 tales in this short-story collection are all about the men who love kief, a mixture of marijuana and tobacco that has been smoked for centuries. In “The Kief-Cutter’s Story,” a dealer outwits the police, while in “Allah’s Words,” a pious Arab rejects religion and takes up kief, much to the delight of his neighbors.



Weed: Adventures of a Dope Smuggler (1974)

Nearly every self-respecting hippie from the 1960s has a story to tell about smuggling marijuana across the border from Mexico, and it was often hard to separate fact from fiction. Then along came Jerry Kamstra’s *Weed: Adventures of a Dope Smuggler*, the genuine article. Kamstra, who was busted on the border with 200 kilos of *mota*, had nothing to lose and everything to gain by telling his tale. The 71 black-and-white photos in the book also testify to his veracity.



Clockers (1992)

Clockers has been called the Great American Novel of our times, and it’s certainly big, bold and brassy. Richard Price describes his characters—Strike, the dealer, and Rocco, the cop—with an unflinching sense of intimacy and compassion. Everything about *Clockers* is accurate, from the world-weary cops to the urban neighborhoods where nearly everyone wants “dope or pussy,” and yet where people also “think about getting it together once and for all—health, kids, jobs, personal appearance, doing things right this time.”

HONORABLE MENTION

Fiction

Isabelle Eberhardt, *The Oblivion Seekers* (late 1800s)
 Dashiell Hammett, *The Dain Curse* (1929)
 Jack Kerouac, *Tristessa* (1960)
 Paul Bowles, *Up Above the World* (1966)
 Michael Crichton, *Dealing, or the Berkeley-to-Boston Forty-Brick Lost-Bag Blues* (1970, published under the pseudonym “Michael Douglas”)
 Philip K. Dick, *A Scanner Darkly* (1977)
 T.C. Boyle, *Budding Prospects* (1984)
 Thomas Pynchon, *Vineland* (1990)

Nonfiction

Aleister Crowley, *Diary of a Drug Fiend* (1922)
 Carlos Castaneda, *The Teachings of Don Juan* (1968)
 Lester Grinspoon, *Marijuana Reconsidered* (1971)
 Alfred McCoy, *The Politics of Heroin in Southeast Asia* (1972)
 Robert Sabbag, *Snowblind: A Brief Career in the Cocaine Trade* (1976)
 Jim Carroll, *Basketball Diaries* (1978)
 Albert Hoffmann, *LSD: My Problem Child* (1980)
 Timothy Leary, *Flashbacks* (1983)
 Abbie Hoffman, *Steal This Urine Test* (1987)

Terence McKenna, *Food of the Gods: A Radical History of Plants, Drugs and Human Evolution* (1992)
 Andrew Weil, *From Chocolate to Morphine* (1993)
 Larry Sloman, *Reefer Madness: A History of Marijuana* (1998)
 Luis Eduardo Luna and Pablo Amaringo, *Ayahuasca Visions* (1999)
 Michael Pollan, *The Botany of Desire* (2001)
 Nate Blakeslee, *Tulia: Race, Cocaine and Corruption in a Small Texas Town* (2005)
 Andy Letcher, *Shroom: A Cultural History of the Magic Mushroom* (2007)
 Tim Pilcher, *E: The Incredibly Strange History of Ecstasy* (2008)

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THMQ

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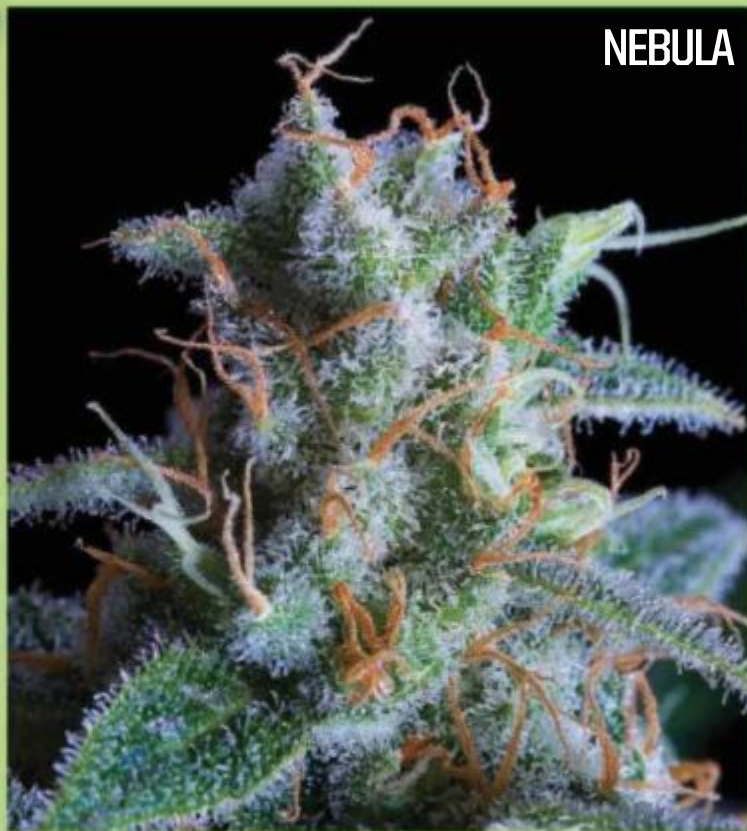
Trans-High Market Quotations (THMQ) reports pot prices by the ounce, strain and location. To submit prices, go to the THMQ link at hightimes.com.

CURRENT US PRICE INDEX: **\$364** (last month: \$342; YTD: \$367)

CURRENT KIND INDEX (\$350+ PER OZ): **\$439** (\$414, \$442)

CURRENT MIDS INDEX (\$150-\$349 PER OZ): **\$257** (\$269, \$267)

CURRENT SCHWAG INDEX (\$1-\$149 PER OZ): **\$73** (\$59, \$86)



YEAR	AVERAGE U.S. PRICE	SAMPLE STRAIN	PRICE
1974	\$34	Mexican	\$26
1975	\$33	Colombian	\$41
1976	\$44	Jamaican	\$27
1977	\$73	Moroccan Hash	\$87
1978	\$76	Mexican Thai Stick Kona Gold	\$38 \$176 \$112
1979	\$79	Mexican Colombian	\$39 \$47
1980	\$89	Jamaican	\$71
1981	\$94	Californian Sinsemilla	\$130
1982	\$116	Alaskan Sinsemilla	\$200
1983	\$127	Lebanese Hash Maui Wowie	\$141 \$250
1984	\$129	Kona Gold	\$225
1985	\$132	Lamb's Bread	\$89
1986	\$121	Skunk	\$132
1987	\$137	Hawaiian Thai Colombian	\$140 \$97
1988	\$154	William's Wonder	\$228
1989	\$155	Purple Skunk Hash	\$175 \$219
1990	\$172	Chocolate Thai	\$253
1991	\$211	Afghan Bud	\$300
1992	\$237	Mexican	\$160
1993	\$235	G-13 Red Hair	\$270 \$206
1994	\$223	Hydro	\$340
1995	\$231	Northern Lights	\$321
1996	\$217	Jack Herer Skunk	\$480 \$279
1997	\$229	Alaskan Thunderfuck Skunk	\$350 \$298
1998	\$227	Big Bud	\$350
1999	\$239	White Widow	\$400
2000	\$231	Blueberry	\$373
2001	\$250	Kush Northern Lights	\$357 \$282
2002	\$257	Strawberry Cough	\$400
2003	\$290	BC Buds	\$300
2004	\$292	AK-47	\$368
2005	\$328	Trainwreck	\$382
2006	\$349	Haze	\$426
2007	\$366	Purps Jack Herer	\$461 \$374
2008	\$369	Diesel	\$433
2009	\$367	Juicy Fruit Kush	\$344 \$411

MARKET ANALYSIS

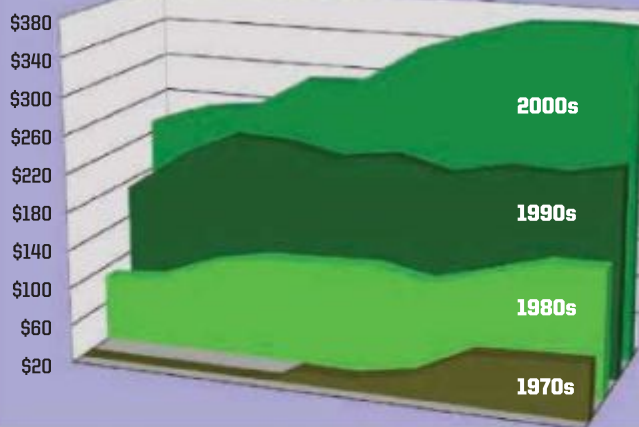
Since 1974, HIGH TIMES has been tracking strains and prices at home and abroad. While the magazine has changed a great deal since the mid-'70s, THMQ remained a constant and has become *the* source of information on the marijuana market. This was possible thanks to the thousands of readers over the years who've sent us the straight dope about their local smoke. Now it's time to kick back, light up, and enjoy a very special THMQ featuring 35 years of pot in America (condensed).

Current Analysis: The top five submitted strains (with average price) for November 2009 were Kush (\$427), Purps (\$449), Diesel (\$373), Haze (\$448) and White Widow (\$348).

Historical Perspective: The average US pot price per ounce, listed by decade, was as follows: \$57 ('70s), \$125 ('80s), \$222 ('90s) and \$310 ('00s).

HIGH TIMES wants to know what you're smoking. Submit your strain information, including location and price by the ounce, to thmq@hightimes.com.

AVERAGE US PRICE BY DECADE



November 1981
Colombian Red - \$90
Aboard the *U.S.S. NIMITZ*
"Potent, some lumber."

August 1989
Mongolian Clusterfuck - \$180
Wichita, KANSAS
"One bong hit and you age three years; great for parades, bowling tournaments, sex and Italian food; hard to find!"

April 1995
Indica - \$250
Charleston, SOUTH CAROLINA
"Stop-light green; very robust aroma which emanated in the crib while the melodies of the Digable Planets pre-

vailed; three hits and I watched the Home Shopping Network for three hours—accidentally."

May 2001
Schwag - \$50
Buffalo, NEW YORK
"Ever get kicked in the nuts? That's what my brain felt like about a half-hour after smoking this trash. *Ugh.*"

October 2009
Mazar - \$350
Baton Rouge, LOUISIANA
"Strong, cerebral high with uplifting undertones. Extremely fluffy buds that are extra-sticky. Great medical strain for joint pains."



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**HELPING YOU GROW
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There are people out there who manage to live a rock star's life without ever picking up an instrument or singing a note. One such individual is Mick Rock, the dominant photographer on the '70s glam scene, whose iconic shots of David Bowie, Lou Reed, Iggy Pop and Queen defined an era. Towards the end of the '70s, Mick relocated to New York, documenting the growing punk scene as well as shooting covers for *HIGH TIMES*. He was kind enough recently to invite us into his home and share a few tales about *HIGH TIMES*' misspent youth. **BY CHRIS SIMUNICK**

ROCK



Stash in pocket.



HIGH TIMES was a different animal in the '70s. Cocaine and other politically incorrect intoxicants were almost as common a sight in the magazine's pages as marijuana. Chinese opium harvests, punk rock, Moroccan hash fields, smuggling-plane pictorials, LSD gurus—these subjects and more co-existed in its pages, connected only by the fact that they were all topics that might appeal to the sophisticated dooper.

"You're talking about the culture of the time," Mick explains as we assemble in his kitchen. On the wall next to us, a *Coney Island Baby*-era Lou Reed hides behind his sunglasses like the patron saint of chemical ambivalence. "New York City, Studio 54, the Mudd Club, the disco thing, the punk thing, the gay thing completely out of control, the sex clubs, the level of corruption in the police force—that scene was as hot and throbbing as any period of time probably in the history of mankind, and here's *HIGH TIMES* right smack in the middle, absolutely a product of the time. I loved the fact that it was this outlaw rag and they're running wild, and I'm going: 'How the hell do they get away with this?' And frankly, relative to the times, they didn't pay badly."



SENSI SHORT-SHORTS (10/78)

They wanted a little bit of sex in their cover. Tony knew a girl that embroidered; she showed me some of her stuff, and I remember her and I getting very excited. We decided she would do the marijuana leaf on the rear end. The girl I shot was a girl called Rosie Mercado—a very pretty Brazilian stripper who was the girlfriend of my graphics partner of the period. She had a great bottom, so she got the gig.

MICK ROCK BY KATY WINN

IN A HIGH PLACE



Truman Capote and Andy Warhol brimming with holiday cheer.



ANDY WARHOL & TRUMAN CAPOTE [12/78]

Truman was as drunk as a skunk—he was absolutely out of his mind. We actually had two Santa outfits, but Truman wouldn't wear his. We went over to Warhol's Factory, a huge loft, and I remember there was stuff everywhere. I'm fairly lively when I shoot—I was bouncing up and down, there was some stuff beneath me, and at one point Andy said: "Oh, excuse me, I think you're standing on some of my canvasses." I was probably dancing up and down on a couple of million dollars.

who all had a lot to hide: He's the perfect English gentleman, with a broad smile and the ability to call you "luv" and "darling" without sounding like Austin Powers. He lived with Pink Floyd founder Syd Barrett for a while, shortly after Syd had been kicked out of the band for his legendary erratic behavior. Mick hesitantly entered the world of rock journalism, penning a few pieces for *Rolling Stone* and others, before hooking up with a pre-Ziggy-era David Bowie.

"*Hunky Dory* had been released, and I was excited about it. *Rolling Stone* had done a couple pieces on him; he was going to be England's answer to Alice Cooper I saw that whole thing break out from 300 in the audience in March '72 to 13,000 people in Earl's Court the following summer. Through David, I met Iggy, Lou, Mott the Hoople and all the fucking drag queens."

By the mid-'70s, glam was on the way out, but before the last fleck of glitter fell off the last 15-year-old Ziggy wannabe's face, Mick was already stationed in New York, shooting glam's illegitimate offspring—namely punks like the Dead Boys, Blondie and the Ramones. While in the city, HIGH TIMES art director Tony Brown brought Mick up to the office, where he met the magazine's founder, Tom Forçade.

"Everybody was out of their minds—at least everybody I talked to. I got the feeling Tom was quite a paranoid man. He wasn't a very pre-possessing person; he was almost bald and a little guy, quite nervous. Once I heard all these different, conflicted rumors about him, I found him fascinating. They're fairly well known, I think—whether he was an informant for the FBI, whether he'd been a big-time drug dealer. I was not close enough to him to know if any of them were true, but for me it made him a lot more interesting and a lot more fun, the fact that he was a bit like the Scarlet Pimpernel."

Mick shot the iconic Johnny Rotten cover, the equally classic Andy Warhol/Truman Capote Christmas cover, and lots of pictures of cocaine—a subject on which Mick soon lost his journalistic objectivity.

"People didn't think cocaine was so bad for you," he recalls. "Maybe by 1982, we were starting to get the message. It was so fashionable. You do that, a Quaalude, a little yoga, and you could fuck for 12 hours and just be warming up ... those were the days."

Spread out in front of us are a handful of 25-year-old HIGH TIMES issues, which Mick examines with the kind of bemusement you might expect from a former high-school-football star flipping through his old yearbook.

"Ooh, look!" he exclaims, locating one of his shots. "These are the pictures of the HIGH TIMES five-year anniversary party. I was completely *butchered* that day. We rented some kind of bloody airplane, and we were all fucking whacked. It was a plane they rented out for films—a grounded one." He points out a few familiar faces. "This kid later on became a porn actor, by the way. There was a lot of nitrous oxide—that's what I remember about HIGH TIMES,

Mick Rock was born in London, meandered his way through college studying literature, then picked up a camera for the first time in the summer of 1967. "I was on an acid trip with this young lady," he remembers. "We were in the room of a friend of mine. At the height of the trip, I picked up this Nikon. I started to play around, and somehow I got an explosion This was *acid*, this was going over to a guy's place and he dips a dropper into a bottle and splooges it out, so who knows how many mics you're on? I would sit and look at you and see a thousand different faces. And that was what was happening—I was seeing all these faces. Three or four days later, I went back to my friend's room. I said, 'Oh, I took some pictures.' He opened up the camera, and there was no film in it—there had never been any film. So the next acid trip with the same young lady, I got my friend to load the camera beforehand."

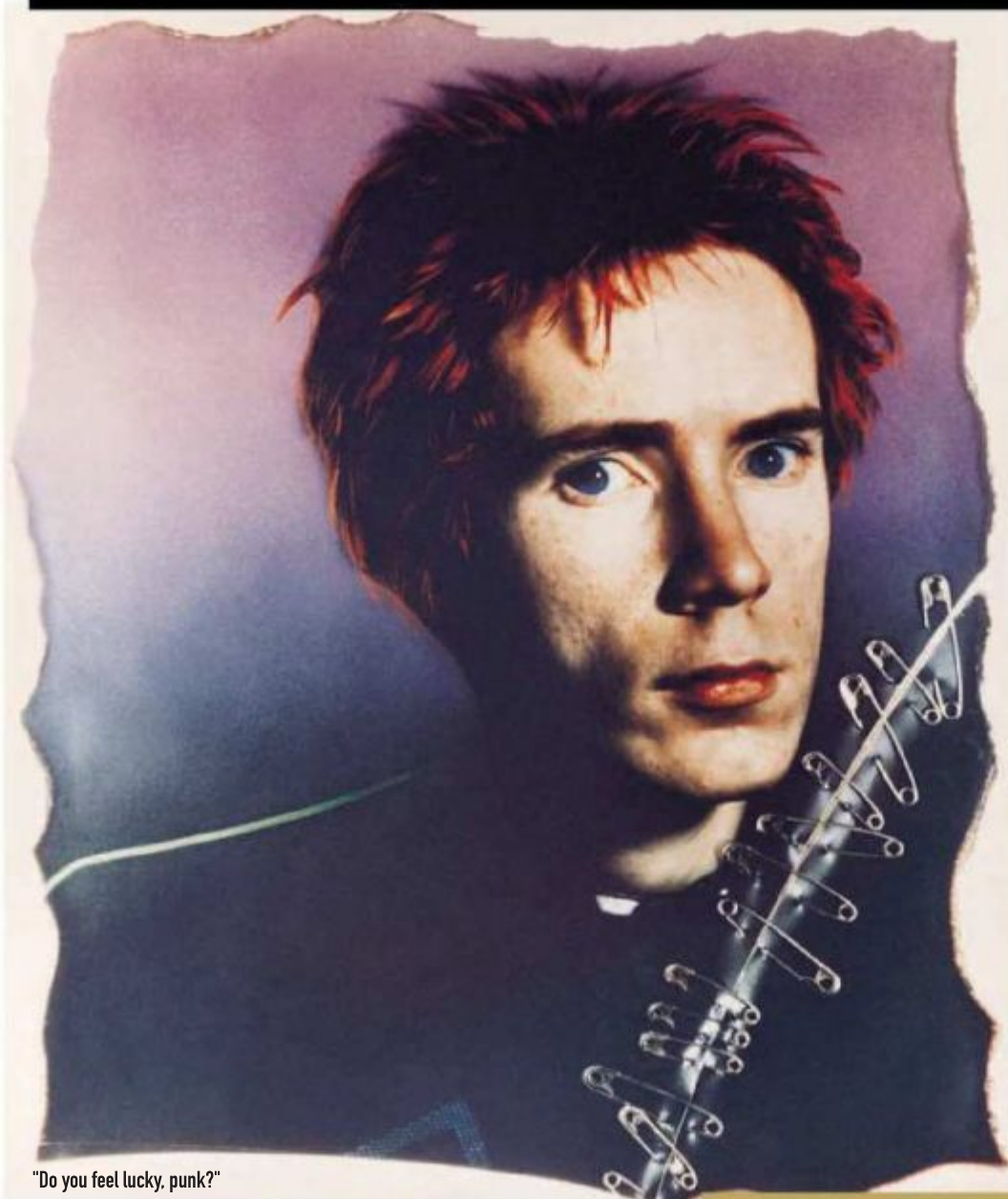
It's easy to see how Mick gained the trust of a generation of rock stars



'Aron Kay of the Yippies pied him [Warhol], and I had my camera in the other room. I said, "Oh, shit!" because the pie had come off, and Andy said, "Don't worry"—and he actually put the pie back on his head. He didn't care if you made him look a little ridiculous.'



Andy Warhol gets pied at a HIGH TIMES Christmas party. To the right is former art director Tony Brown and HT founder Tom Forcade, rolling what appears to be one of those "funny cigarettes."



"Do you feel lucky, punk?"

everyone was on nitrous oxide."

I point out another shot with a Mick Rock photo credit: a picture of Andy Warhol at the HIGH TIMES Christmas party with a cream pie dripping off the top of his head.

"I'll tell you the interesting thing about that pie shot, which told me a little about Andy: Aron Kay of the Yippies pied him, and I had my camera in the other room. I said, 'Oh shit!' because the pie had come off, and Andy said, 'Don't worry'—and he actually put the pie back on his head. He didn't care if you made him look a little ridiculous."

Despite the fact that he'd shot the covers for Lou Reed's *Transformer*, *Queen II* and The Stooges' *Raw Power*, the '80s saw Mick drifting into a morass of drugs, money problems and general obscurity. Regardless of the career setbacks, Mick's considerable back catalog of rock stars in compromising positions remained unpublished. Then, before Mick could even begin to regain that lost ground, he was forced to pay a hefty toll for all the years he'd spent driving in the fast lane. As we stared down at a vintage coke centerfold, I asked him what it felt like to have a heart attack.

"It's hard to describe ... a whole tightening of the chest, and the pain up and down. The thing

is—this is how out of my mind I was at the time—I had a series of heart attacks, smaller ones, then I had a big one on the Friday during a session. I was out on the West Side; I was shooting a guy, Sir Mack Rice, who was a black rhythm-and-blues guy who wrote, among other things, 'Mustang Sally.' I rode out the fucking heart attack, and I still didn't get the message fully."

The thing with Mick is, he's a very lucky man. Even he'll tell you that, technique aside, his career was built around his uncanny knack for being in the right place at the right time. So now he's sitting in a Beth Israel hospital bed with no money, no health insurance, a daughter to support, and in need of a very expensive quadruple bypass—and



who swoops in to save his life but two of the primal forces of rock'n'roll? And I'm not talking *creative* forces here, but *financial* ones—people who've dragged Mick Jagger and Paul McCartney into court and won.

"It started with [former Rolling Stones manager] Andrew Oldham. I was too young to know him in London in the early days of the Stones, but I got to know him in New York. I worked with a band he had in the late '70s called the Werewolves, and we got very close—we were big-time cocaine buddies. He heard about it through another friend of ours, and he called [former Beatles and Stones moneyman] Allen Klein up and said, 'Mick's in trouble, he's got no insurance—I don't know what the fuck to do.' Allen called me on the phone and said, 'Mick, I want to help you. What I'd like to do is send an ambulance over, put you with my doctor,' a cardiologist at NYU Medical Center—he'd had heart problems of his own. Allen Klein ... I think of him as my New York godfather."

Mick's recovery coincided with a renewed interest in his work, and the past few years have seen him making a comeback. When I ask him what he's working on now, he tells me that he just shot Prodigy, Peter Bjorn and John, and a cover for *City* magazine featuring singer/actress/DJ Harley. He's also been doing fashion stuff with

'There was a lot of nitrous oxide—that's what I remember about HIGH TIMES, everyone was on nitrous oxide.'

Playboy, and there was a new Iggy documentary he was involved in, as well as the kabuki photos he's been taking for years now that he's assembling into a book—and let's not forget the

exhibition of Kate Moss photos that showed in Amsterdam. Finally, there's a retrospective book being put out by Chronicle of all his work, from the Syd Barrett sessions to more recent stuff with the Scissor Sisters, Queens of the Stone Age and

JOHNNY ROTTEN [10/77]

That was an interesting session, because that was the day [Sex Pistols bassist] Glen Matlock left. It was shot in some pisshole down on Denmark Street, which is London's Tin Pan Alley, and they had a little shack which was like their crash pad. Johnny was very interesting to me—I suppose he knew of my pedigree a bit. He was really quite subdued, rolling his eyes rather than "Why don't you fuck off?" A surreal sense of humor.

Waylon Jennings. After all the troubles of the previous decade, he doesn't want to waste this ninth life the fates have given him.

When I ask him about his leisure pursuits these days, Mick lists a regimen that includes yoga, massage, acupuncture, power breathing, chanting—and then he laughs and adds: "Occasionally, I have a puff and a cup of coffee ... and that's how I get my kicks, as it were."

And, yes, in case you were wondering: Mick Rock *is* his real name. ✨



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MARIJUANA-INDUSTRIAL COMPLEX REVEALED

The Union: The Business Behind Getting High

Directed by Adam Scorgie

(Score G Productions)



This feature-length documentary blazed a trail through the film-festival scene up north, winning Best Canadian Documentary at the 2007 Edmonton International Film Festival, and has since been accepted into 32 festivals worldwide and won many other awards. Focused mainly on the billion-dollar British Columbian bud biz, *The Union* examines the origins of the ubiquitous BC bud called Beasters and takes a critical look at the overall consequences of pot prohibition in Canada and the US, including the enormous profits to be made in the black-market economy. Sophisticated and with professional production values, the film sets a blistering pace as it ranges widely beyond the BC scene to cover discussions of industrial hemp, paraphernalia laws and the medicinal uses of marijuana.

The main question posed by the filmmakers is: How can an industry this big function as successfully as it does while still remaining illegal? We hear surprising answers from authorities such as Larry Campbell, the former mayor of Vancouver and current Canadian senator, who believes that pot will inevitably be legalized (but also that he may not live to see the happy day). Jeffrey Miron, the Harvard economist, sheds light



Go inside the BC bud business when you watch *The Union*.

on the costs of prohibition and the windfall revenues to be had by taxing and regulating cannabis. *The Union* also features interviews with a veritable who's who of the marijuana world—Marc Emery, Dr. Lester Grinspoon, Ian Mulgrew, Dr. Tod Mikuriya, Tommy Chong, Ed Rosenthal, Todd McCormick and Norm Stamper—as well as anonymous former growers and pot trimmers, who boast about the quick, tax-free money to be made in the underground ganja industry. Pro-pot comedian Joe Rogan hosts the film, and his indignant jokes expose the absurdity of conducting a “War on Drugs” in our supposedly free country.

Director Adam Scorgie appears in several investigative-journalism segments that tie the documentary's many strands together. Of special interest to growers, at one point the film crew drives a four-by-four up a snowy mountain to tour a massive grow op. Busted (unfortu-

nately) by the police, this pot factory was constructed out of 20 train cars sunk underground. It's an ambitious set-up, and the yearly profits from such a facility are in the tens of millions. BC is also full of smaller grow ops, with an estimated 1 in 100 dwellings used for the pot trade.

Creative and entertaining and, at the same time, incredibly informative, *The Union* bucks the trend of docs that get bogged down in dry talking heads (despite the tons of interviews here) by using skillful editing that keeps the story moving toward a persuasive conclusion. If there's anyone among your family or friends who still needs to know all the reasons why pot should be legalized, have them watch *The Union*. They'll be ready to join in no time!—Elise McDonough

MASTODON

Crack the Skye

(Reprise)



Since hitting the scene seven years back with their brain-throttling debut, *Remission*, this Atlanta quartet have blended the basic, bottom-heavy rumble of stoner rock and doom metal with various high-concept, prog-inflected elements—King Crimson vacationing in Scandinavia with In Flames. Now, with *Crack the Skye*, Mastodon have produced their most ambitious, keenly modulated album yet.

They're still heavy, but the steely roar is largely subordinated in favor of moody, elegiac passages that linger like smoke over a charred landscape. That brutal low end still pulses, while arpeggios swirl above and the drums roll through the spaces in between. Drummer Bränn Dailor's frequent fills are key to the effort, providing a bulky latticework that unites the extended passages and tethers the ornate guitar excursions to meaty rhythms.

While the album's overall thematic conceit is somewhat inscrutable (it seems to concern Czarist Russia), there are also apparent references to guitarist Brett Hinds's hospitalization. (Hinds suffered a brain hemorrhage following an altercation with System of a Down bassist Shavo Odadjian at MTV's 2007 Video Music Awards.) The overall effect is nearly orchestral in its complexity, alternating between headbanging, steel-toed muddle and heady guitar acrobatics without surrendering to either, as Mastodon forge a third way uniquely their own. In the process, they transcend stylistic pigeonholing to establish themselves as one of the most creative rock acts out there today.—Chris Parker



NEBULA

Heavy Psych

(Tee Pee)



By titling their latest release *Heavy Psych*, Southern California's veteran psych-rawk trio Nebula purport to define the genre they've embodied since 1997. But while there are glimmers of greatness and diversity here, the retro-leaning “heavy” side of the equation ultimately outweighs the innovative “psych,” resulting in an uneven effort of 10 compact songs with no wieldy cosmic epics.

The bewitching opener “Pulse” sufficiently sums up the album's intent, with its sandwiching of bubbling psychedelia and Wiccan vox from Eddie Glass over a crunchy bridge. “The Dagger” and “Aphrodite” settle for more ballsy '70s-style tempos and bluesy sludge.

An intriguing turn comes via the tribal percussion of “Dream Submarine,” courtesy of drummer Rob Oswald. “Submarine” segues exquisitely into “In the Depths,” an airplay-worthy tune with its convincing, driving rhythm from Oswald and bassist Tom Davies—and when Glass implores “Don't let me down,” it's his strongest vocal moment on the disc. “The Other Side” also achieves transcendence, its rising intro and off-kilter cadence meshing ideally with Glass's demented beckoning from “the other side, other side of my mind.”

“Crown of Thorns” and “Lead Sky” return the album to the pedestrian, though “Thorns” does feature a crazy, “Whole Lotta Love”-inspired mid-section. “Little Yellow Pill” delivers the expected satanic Stones vibe. Curious closer “Running of the Bulls” casts an experimental shadow, though it's arguably better suited to overnight college radio than as a satisfying psych-outro to an album with such astral aspirations.—Mark Miller



JOHN SINCLAIR

It's All Good: A John Sinclair Reader

(Headpress)



To celebrate 44 years of poetry, journalism and applied trouble-making, the great John Sinclair has compiled 44 poems and prose pieces that provide an overview of his various passions: music, justice, and the inseparable connections between the two. When he describes Dr. John as “a leading exponent of that small but potent fraternity of white Americans who have fully embraced African-American life and culture,” he may as well be referring to himself.

Sinclair is drawn to the more eccentric exponents of black culture—Sun Ra, the Mardi Gras Indians in New Orleans, the fife-and-drum bands of Mississippi—as well as (relatively) popular artists like Irma Thomas, Thelonious Monk and Hendrix. His unpublished 1978 essay, “I Just Wanna Testify,” is the most enlightening explanation of the demise and attempted resurrection of Detroit, Sinclair's former home, that I've ever read. Not surprisingly, the evocations of old comrades like the MC5 and John Lennon (who wrote a song called “John Sinclair” and helped spring him from prison on a pot rap) are powerful. The poem “It's All Good” pays tribute to the HIGH TIMES Cannabis Cup, and a CD of John's spoken word is included with the book.

Sinclair really cooks when eulogizing Bob “Righteous” Rudnick, a friend and fellow traveler in the self-invented tribe of young people who created the largest mass bohemian movement in history. The author is often referred to as the “Big Chief,” and rightfully so: His drive, vision and turns of phrase shine like beacons from these pages.—Michael Simmons





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BY BOBBY BLACK



HIGH TIMES UNSIGNED BAND OF THE MONTH
BEARDO

Jeremy Gritter was born in Harlem but grew up in Allentown, PA, before moving to Los Angeles to pursue his dream of becoming the lead guitarist in a rock'n'roll band. Once out west, he did modeling gigs with Mickey Avalon, whose music he'd later produce. Jeremy met Cisco Adler through Mickey and soon joined Cisco's band, Whitestarr. But he was still living in a box in Van Nuys while producing artists like Dirt Nasty and Andre Legacy in a pieced-together home studio.

Jeremy was listening to a crazy fuzz-bass line he'd previously recorded when he wrote his party anthem, "Girls, Girls, Girls, and Pills and Pills." The song was intended for Whitestarr, but somehow it just didn't fit. That was the day his alter ego, Beardo, was born—though he was actually named a few months later by a drunken critic who told the heavily bewhiskered musician that "no one cared about what Beardo had to say."

After recording "Girls and Pills," Beardo hit the studio hard, playing, producing and recording his entire self-titled debut. His music is an irreverent fusion of rap, punk and rock'n'roll that couples beats from odd, out-of-date drum machines with loud, classic guitar riffs. His songs range from reflecting the inner turmoil of disenfranchised youth to unabashed party anthems.

Beardo was part of the "Blazed and Confused" tour this summer, along with Snoop Dogg and Slightly Stoopid. For more on Beardo, including album info, audio samples and tour dates, head to hightimes.com/beardo.



Miss November

Name: Alyssa
Age: 21
City: Chicago, IL

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Tales of Brave
BUKOWSKI

By juxtaposing philosophy and philandering, the sublime with the obscene, and the profound with the profane, authors like Henry Miller and Louis-Ferdinand Céline created some of the most poetic, erotic and existential works of fiction ever written. But perhaps the grittiest and most misanthropic of this degenerate elite was Charles Bukowski.

The son of German immigrants raised in Los Angeles, Bukowski was the ultimate slacker anti-hero. He had no goals or ambitions, no money, worked shitty blue-collar jobs and screwed sleazy women. He didn't care about politics, or wealth, or fame, or even art—all he cared about was horse racing, whores, whiskey and fistfights. Unlike the idealistic hippies who spent the '60s engaging in social protests and free love, Bukowski spent them punching a clock at the post office and getting shitfaced in dive bars.

Through the eyes of his barely fictional protagonist Hank Chinaski, Buke explored and even celebrated the basest aspects of human existence in all their vile glory. Puking, pissing, fucking and fighting—these were the themes on which this bawdy bard based his craft. And though he didn't truly begin his professional writing career until around the age of 40, he managed to crank out more than 45 books, including seven novels, hundreds of poems and numerous short-story collections.

My introduction to Bukowski came in 1995, when on my buddy Kenny's recommendation I set out to pick up a copy of his *Tales of Ordinary Madness*. But no matter what bookstore I went to, no matter how many sections I pored through, I could never find any of his books. After several frustrated attempts, one of the clerks finally explained why.

"We don't keep those on the racks anymore—we keep them up here," he said as he scaled a ladder and pulled down a copy from the storage bin near the ceiling. "If we keep them on the shelves, bums keep coming in and stealing them."

By the time I finished devouring *Tales*, Bukowski had become one of my favorite authors. So you can imagine how excited I was when I was browsing through our archives a few months later and discovered that he once wrote a column for HIGH TIMES.

Former HIGH TIMES columnist Charles Bukowski.



Named after his infamous 1969 book, Bukowski's "Notes of a Dirty Old Man" column was a monthly fiction feature that ran for two years (from January 1983 until December 1984). Like his books, his columns were fraught with gambling and violence, and never once spoke about weed or any other drug (besides alcohol). One month, his column consisted of a two-page explanation of why he'd missed his deadline; it began with him going to renew his driver's license and, a few beers and a hooker later, ended with him taking a dump in a gas-station bathroom. In the next issue, instead of turning in a column, he sent a letter explaining why he wasn't submitting a column that month. Obviously, not all of the stories were masterpieces—as Bukowski himself so characteristically put it in his 1982 interview with HT: "I'd say that seventy-five percent of what I write is good; forty, forty-five percent is excellent; ten percent is immortal; and twenty-five percent is shit."

Reading Bukowski taught me many things. It taught me that vulgarity was as valid a source and method of artistic expression as any other; that those most easily offended are usually those most deserving of offense; and that an artist should never be ashamed to lift up those rocks of pretense and propriety in the gardens of our souls and play with the slimy, slithery things that dwell beneath.

Bukowski died in 1994 at the age of 73, but his impact and influence live on: not only in his vast catalog of books and the many movies made about him (*Barfly*, *Factotum*, *Bukowski: Born Into This*), but in the hearts and minds of his admirers, and here in the pages of HIGH TIMES. He once wrote: "We are here to laugh at the odds and live our lives so well that Death will tremble to take us."

If that's the case, Death must've shit himself when he came for you, Buke. ✨

To read Bukowski's HT interview, go to hightimes.com/htclassics.

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Tom Forçade: Prisoner of Romance

According to the evidence, HIGH TIMES was actually supposed to be a joke. By Paul Krassner

The first thing you have to know about Tom Forçade is that he wasn't only a liberating force—he was also a prisoner of romance.

At the Revolutionary Media Conference in Ann Arbor, MI, in 1969, Forçade predicted that there would be "a daily underground paper in every city, and a weekly in every town." But when he became the director of the Underground Press Syndicate (UPS), he starting

issuing "repression reports," highlighting information like the fact that 60 percent of the papers loosely grouped as "underground" were experiencing major repression, and many failed to survive. Also, UPS reported that the percentage of underground-press staffers involved in drug arrests was 100 times that of the general population.

In college, Forçade had majored in business administration and minored in hot-rod-ding. Now he morphed himself into a mysterious character who wore all-black clothes and drove a black Cadillac with a Plexiglas bubbletop. In the summer of 1971, he had this advice for a gathering of underground-press editors in Oyster River, CO: "You're going to have to identify some sort of base that the straight press can't co-opt—either sex, drugs or politics." In 1974, Forçade followed his own advice and launched HIGH TIMES out of the UPS office.

Flash back to Miami Beach in 1972, where the Republican National Convention was being held. And so was a counter-convention, opposed to the Vietnam War and hoping to defeat Richard Nixon. The Yippies were there, as was Tom Forçade, hopelessly in love with the female half of a Yippie couple. He could be found yearning for her as he sat in the back of a taxicab for hours with the meter running while it was parked outside the place where the Yippies were staying.

I remained in California, preparing and promoting an issue of *The Realist*, which featured an article by conspiracy researcher Mae Brussell tracing the linear connections between the assassination of John F. Kennedy and the Watergate break-in. We



Outlaw journalists Krassner and Forçade attend an alternative press convention.

Forçade had been thrust into some kind of modern Shakespearean drama.

foolishly believed that this story could prevent Nixon's re-election. Although I didn't go to Miami Beach, Yippie friends kept me posted on what was happening there. In the next issue, I would publish a report from "Kathy Yippie."

"There was a lot of internal fighting between the Yippies and the Zippies," she wrote, "and that hurt our credibil-

ity more than anything. Tom Forçade, who made up and financed the management of the Zippies, served as chief provocateur—with events like 'Free Arthur Bremer Day' [Bremer was the attempted assassin of George Wallace, Nixon's competitor in the primaries]—and, by the end of summer, there wasn't a single person in the park who didn't suspect he was a police agent."

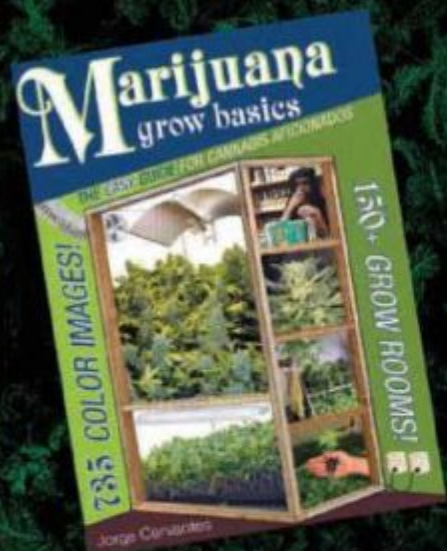
It seemed as if Forçade had been thrust into some kind of modern Shakespearean drama, seeking revenge on all the Yippies because of an unrequited love for one of them. In any case, although he and I were adversaries, I invited him to respond to Kathy's report, which he did. "I realize that it is perhaps the one article *The Realist* dare not run," he warned. "Not only does it step on a lot of toes, the implications of the article are dangerous to the cherished beliefs of the 'counter-culture.' So, if you don't run it, I will understand." Naturally, I published his article, in which he named a few actual police provocateurs. One of them smoked pot but later claimed that it was "simulated smoking."

In 1978, Forçade asked me if I wanted to edit HIGH TIMES. I declined his invitation, but was pleased that we had come such a long way. The magazine was originally supposed to be a joke—a one-shot lampoon of *Playboy*, substituting dope for sex—but it turned out to be a unique publication that has lasted 35 years. HIGH TIMES is about much more than getting stoned, though. Marijuana is a metaphor for civil liberties, and smoking a joint still serves as a gateway to outlaw consciousness. ✨
Visit Paul at paulkrassner.com.

HIGH TIMES PRESENTS



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Med Pot Warning: What Are You Really Smoking?

By Alex Allan Anderson

Are you aware of what you're really smoking? Can you recall a time when you took a hit of what you thought was going to be some great smoke only to find yourself choking and gagging? Even worse it was hard to keep lit, tasted terrible, irritated your throat and lungs and produced a heavy black ash.

Licensed medical cannabis patient and grower Gino Yordanov offers you an insider's look at the direct causes of poor-quality medicine. That's because Yordanov is co-founder of Advanced Nutrients, the only hydroponics company that's logged nearly a decade of cannabis growing research into plant quality, yields and potency.

"I always wondered what caused that stinging harshness in my throat when I medicated myself with buds I purchased," Yordanov recalls. "So I had my team of scientists find out the causes. And here's what they discovered..."

You're Smoking Too Much Phosphorus

One of the main causes of all that hacking and coughing is plants are grown with too much phosphorus. Another critical finding that made a significant difference was the particular forms of phosphorus and nutrient ratio's used to grow with.

Even more troubling, what are the rest of the fertilizer's essential ingredients "cut" with? Take calcium nitrate for instance it's made up of 15.5% nitrogen and 11% calcium, so what's the other 73.5% made out of?

Well, as it turns out, actually it matters a lot, especially the composition and purity level of that "cut."

"When calcium nitrate is not analyzed or sourced incorrectly, the remaining percentage of filler material slows crop growth and adds harshness to your buds. And calcium nitrate is just one example – what about all the other ingredients in a nutrient? Obviously it all matters.

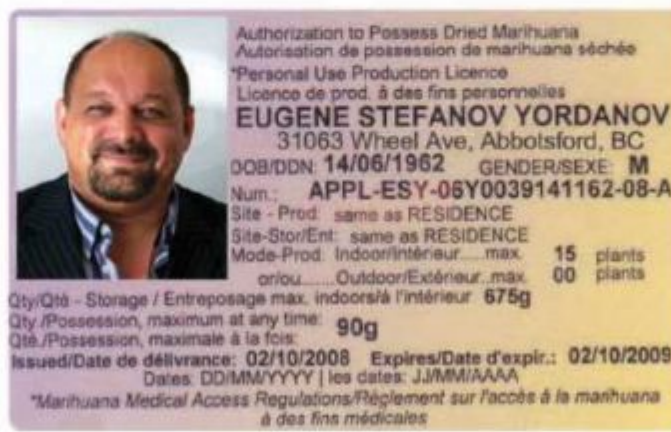
But here's the most important part... the correct ratios of a cannabis fertilizer's macro and micro nutrients make a huge difference in your medicine's smoothness. Plus it's a known fact that the further you move away from feeding cannabis plants their ideal nutrient ratios, potency and yield rapidly deteriorate.

You see, cannabis uses a small amount of phosphorus during flowering, what it really loves to use is nitrogen and potassium. We discovered this because our scientists have taken thousands of weekly tissue samples from buds, stems, leaves and roots of many varieties using gas chromatography analysis throughout all phases of cannabis growth.

Nutrient Companies Are Harming You

And to make matters worse, nutrient companies are over-

providing phosphorus in hydroponic bloom fertilizers. And to compound problems, they use high levels of ingredients like mono ammonium phosphate (MAP) or diammonium phosphate (DAP). These harshness culprits will make you cough a lung out. Really, it's that bad. Hey, I realize this may sound a bit self serving but obviously I care about what patients and I are smoking and of course the facts are the facts."



Licensed Medical Cannabis Grower and Patient Gino Yordnaov gives you an insider's look on how you'll absolutely ensure you're getting safer, smoother and more potent medicine.

The good news is Yordanov's researchers found combinations of specialized nutrients, plant and mineral extracts, root enhancers, vitamins, inoculants, growth and bloom co-factors that consistently produce bigger yields, higher amounts of THC, sweeter smelling aromatic compounds and tastier smoother smoking buds.

In fact, when Advanced Nutrients formulas were tested by Dr. Mahmoud A. ElSohly, (Director of the US government's marijuana research farm at the University of Mississippi), ElSohly discovered that Advanced Nutrients increased THC percentages by 40% while

increasing plant and bud biomass by 21% compared to the formulations he was using. *In the interest of full disclosure, Dr ElSohly is now an Advanced Nutrients customer.*

And Yordanov requires his company's scientists and quality control technicians to continually upgrade formulations to produce the absolute maximum bud weight and quality.

Your Only Clean Safe Source For Pure Grown Medicine

As the only hydroponics nutrients company founder who is also an officially-government licensed medical cannabis patient and grower, Yordanov pledges it's his solemn duty to guarantee Advanced Nutrients produces clean, convenient, yield-boosting formulas that ensure patients' health and safety.

"I want the finest medicine for myself and all patients. Whether you purchase from a medical cannabis dispensary or grow your own, clearly this is so important to your health that you should insist your buds were grown with hydroponics nutrients designed and tested specifically for medical cannabis."

Ask If Your Dispensary Medicine Was Grown With Advanced Nutrients...

- Because you want your buds to taste great, and you want your buds grown with fertilizers that contain superior sources of phosphorus and contain top quality, analyzed ingredients that don't contain any poor quality filler.
- Because you want your buds to have the highest potency genetically possible and grown with the correct fertilizer ratios of macro and micronutrients.
- Because you want the safest, smoothest smoke and the quality of your health demands it.

DOUBLE

HIGH TIMES & the Cannabis Cup have plenty to celebrate in '09!

By Nico Escondido

It's true—HIGH TIMES is 35 years old!

It's an amazing notion to think about: that through thick and thin, good times and bad, there is still a magazine dedicated to all things cannabis—and this despite the evils of prohibition. Heaven knows how they've tried to eradicate this plant, this magazine, and perhaps even you and me once or twice. But despite it all, we've managed to survive. So congrats and hats off to HIGH TIMES, as well as to everyone who has ever aided us in the good fight.

But there is another little tangent, almost as impressive, to this thing we do. It is a small caveat from the early days, one that has grown with us as we've struggled to restore marijuana to prominence and usefulness. It's a little something we call the Cannabis Cup.

In fact, the HIGH TIMES Cannabis Cup is now in its 22nd year! Created in 1987 by Steve Hager and held annually in Amsterdam ever since by the HIGH TIMES staff and friends, the Cannabis Cup has become the world's most renowned pot competition. Only the best growers in the world compete here, and the winner becomes the biggest name in pot for the next 364 days ... until the next Cup!

This month, for our anniversary issue, we thought it befitting to profile two of the biggest and best names in Cannabis, names you all know well and that have gained a well-deserved place in the history of both the Cannabis Cup and the industry on the whole: Paradise Seeds and the Green House Seed Company. Champions of the Cup and perpetrators of great genetics, these two powerhouses have not only helped transform the Cannabis Cup into what it is today, but have also helped keep the great city of Amsterdam a landmark destination for those who love, value and grow the sacred herb. It was our pleasure to sit down with both Luc of Paradise Seeds and Arjan of the Green House to get their unique perspectives on the Cup, growing great ganja and life in the world of weed.

Luc, of Paradise Seeds, pollinating a room of Sensi Star to produce a seed crop – seeds that could provide the next Cup winner – or some sweet homegrown head stash of your own!

TREMBLE

Paradise Found

Like the rest of us, Luc started out as a bright-eyed kid who fell head over heels for the beautiful Mary Jane. It was the summer after high school: Luc was 18 and, before continuing with his studies at a university in the big city (in this case, Amsterdam), he took a trip with a group of buddies throughout Europe and the Middle East.

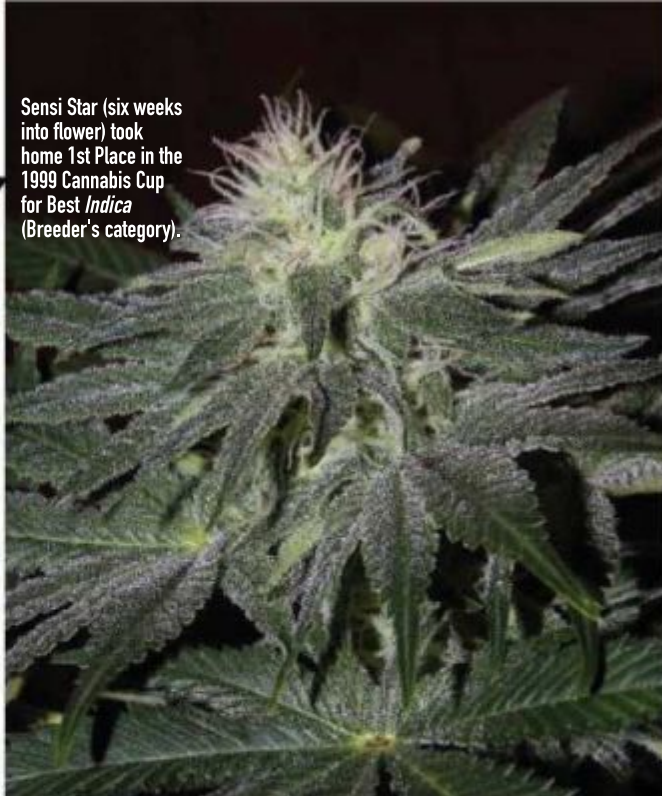
"We traveled around for nearly a year," Luc says, a tiny grin squeezing the side of his mouth. "And, well, we got quite the sampling of various types of hash and marijuana."

Quality Comes Easy ...

It is true that marijuana is a weed and that growing it is fairly simple. But it is also true that growing *great* marijuana is a whole different story and definitely *not* the easiest thing in the world to do. To grow great ganja requires a combination of knowledge, dedication and a little bit of luck. Luc has all three going for him.

A cosmopolitan town like Amsterdam, where cannabis is largely

Sensi Star (six weeks into flower) took home 1st Place in the 1999 Cannabis Cup for Best *Indica* (Breeder's category).



This flower will harvest perfectly ripened seeds and the resinous shell bud will be used to make hash!

Upon his return to the Netherlands, Luc found a flat in Amsterdam and enrolled in classes. By day he studied, by night he worked at a hotel—that is, until he began growing cannabis. "It started like anything else you love to do," he recalls. "It began as a hobby."

After many nights spent meeting up with friends at the local coffeeshop and sampling what Luc says was the finest marijuana available at the time, he began collecting and trading seeds. He became a homegrower and quickly realized he wasn't alone: His friends had begun growing too, and soon the competition was on to see who would produce the best stash for the group.

For Luc, the real allure was curiosity and the challenge of creating good stock. Soon, selections were being made and hybrids began popping up here and there—and the coffeeshops began to take notice. But rather than selling his marijuana to them and starting up a more commercial operation, Luc began to offer them the seeds of his creations instead. Not long thereafter (sometime in the early '90s), Luc had a catalog printed and was making his seeds available to the public. Paradise Seeds had been born.

tolerated, exerts a certain attraction for like-minded people across the rest of the planet. As a result, Luc had a luxury not many people get: to meet smokers and growers who had traveled to Amsterdam from all over the world, and being able to trade and collect genetics from a vast global market.

For over a decade, Paradise Seeds has been responsible for some of the world's most fabled strains. Maintaining the highest quality possible is a standard that Luc set early and was made easier by the cultural climate of Amsterdam. Creating new, interesting types of strains became the company's goal, also made easier by the influx of cannabis growers in the city. Starting in 1995, Paradise Seeds began entering the Cannabis Cup. Since that time, it has only missed the competition once, while winning nine awards in various categories over that span.

Some of the best-known strains from Paradise include Sensi Star, Nebula, Ice Cream, Opium and Magic Bud. Thanks to the astonishing success of these brand names, Paradise Seeds has built a network of over 1,000 shops around the world that currently sell its strains. In fact,

says Luc, smiling, "we have never opened a shop ourselves ... until now."

Could it be? Is Paradise Seeds planning to open a seed shop of its own after all these years? Talk about a nice little surprise at this year's Cup—judges might also get to visit Paradise's first-ever shop in Amsterdam and pick up some seeds directly from Luc himself.

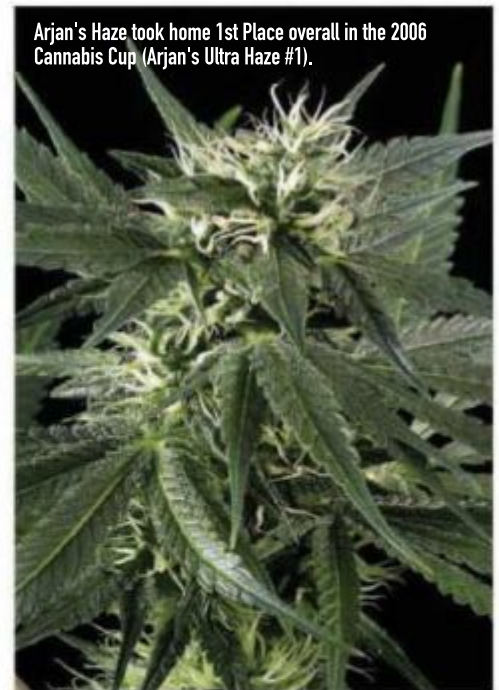
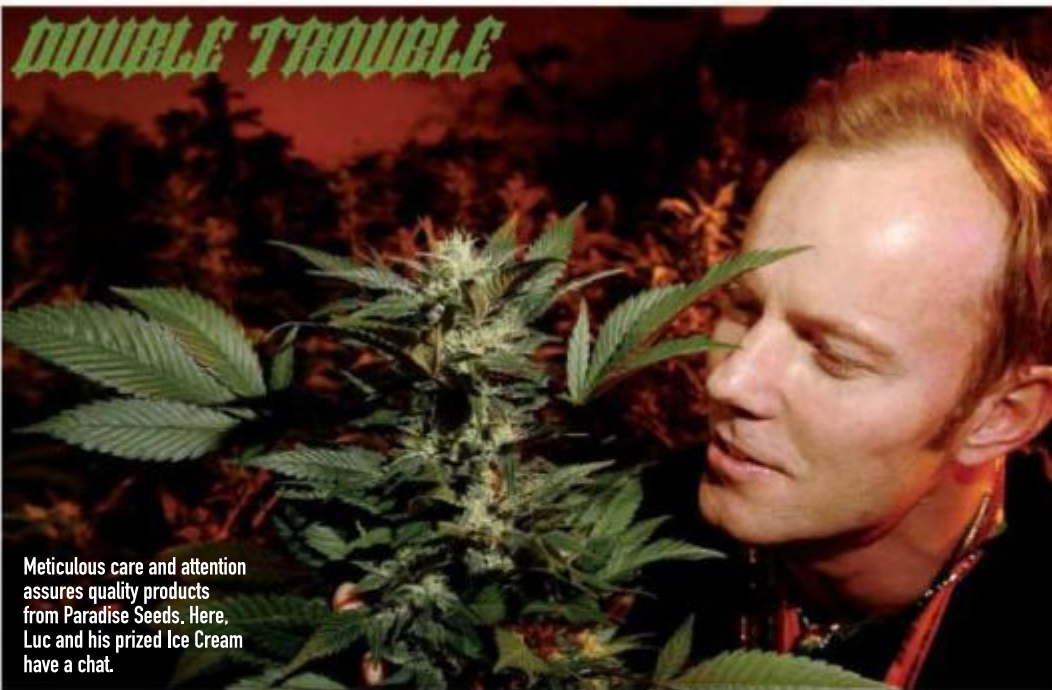
... Or Does It?

Okay, so here you have the happy-go-lucky Luc, whose simple and straightforward love for the plant has blossomed into a business paradise. Admittedly, while some of this is the result of being in the right place in the right time, there's a lot more to the story.

To enjoy the success that Paradise Seeds has had, it takes time, patience and a commitment to serious breeding. Luc insists that the key to Paradise's philosophy has been the selection of superior genotypes over several generations. To truly stabilize a genetic line and ensure that you're getting the most from that strain's potential, a breeder cannot simply be content with a few runs of seeds. Rather, over the course of years, continuous selections must be made to ensure that the best genotype of the desired traits isn't missed.

These days, however, there are alternatives to the old-school selection methods, and there are also new issues to consider when dealing with strains. For starters, feminized seed lines are becoming ever more popular with growers, and the methods by which breeders create them have both advantages and disadvantages. In brief, breeders must force a plant to "self," or become hermaphroditic, in order to produce feminized seeds. This means a plant must pollinate itself, creating a super-inbred line that can result in feminized seeds. And while this may serve to help stabilize a particular genotype, it may also cause irregularities, such as plants producing offspring that also become hermaphrodites.

As with many breeders, Luc found the decision to feminize his lines a difficult one. But, he adds, "Feminizing our varieties has been a good decision." Paradise Seeds conducted its first feminizing tests in 2000, when it set up a laboratory in



Switzerland using gas chromatography (tests that can identify plant specs on a molecular level—i.e., potency, etc.) to select the best individuals.

An offshoot of this feminization project was the development of auto-flowering strains that would permit easier cultivation for farmers and hobbyists alike. “Providing Swiss farmers a good alternative to clones and seedless harvests was our aim,” Luc says. “But we couldn’t continue in our Swiss facility by charge of the Swiss laws.”

Today, Paradise Seeds uses multiple locations across Europe. Some of its gardeners might only have a tent or two, while others might have several chambers where lab experiments and testing can be conducted.

Luc also takes pains to ensure that all of his facilities are professional and efficient. If more than one room is used in the same building, pollen filters are set up to prevent stray pollen from drifting and fertilizing the plants, resulting in unwanted and unknown offspring. Quality-control measures like this are implemented at every point possible, Luc explains. Upholding its reputation for quality and consistency in genetics is, and always has been, the mission at Paradise Seeds.

Nowadays

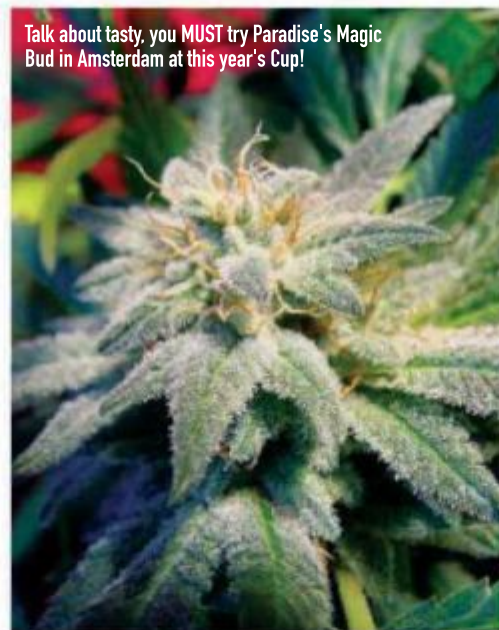
As for the big question—what will Paradise be bringing to the Cup this year?—Luc is playing it close to the vest. “I have to remain silent for the moment,” he says. “I am still not sure—but even if I knew, I wouldn’t want to share it just yet. I think it is much better to keep this secret until the day we actually have our entry in our hands and ready to go.”

Most breeders, including Luc, like to wait until the last possible minute before deciding on their entries so as to obtain the best strain available from their various facilities. Companies like Paradise Seeds generally do not grow large amounts of weed for the commercial market, but usually do test runs on certain seeds. It is from these gardens that they get the buds to enter in the Cannabis Cup.

This year, Paradise will be releasing auto-flowering strains in its catalog. Although not as potent as its other varieties, this cannabis is still quite strong and homogenous in terms of quality. “Anyone who smokes it will experience a good rush,”

Luc says confidently.

So is it possible that one of Paradise’s Cup entries could come in the form of an auto-flowering strain? One of these days, perhaps—but we wouldn’t bet on it this year. Rather, a more likely possibility for 2009 is the return of a fine Sugar Babe, Opium or Dutch Dragon. Or perhaps a new hybrid from the stalwart Sensi Star or Nebula genotypes is in the works, and wouldn’t that be sweet?



A Note From Luc & Paradise Seeds

After many years of meeting, hanging and growing together, the Cup has become like a family gathering for us. We are always happy to see each other again every November!

This year is a special occasion for us and everybody at HIGH TIMES, as we will all be celebrating the magazine’s 35th anniversary. It is a particularly special year for me as well, since it was 10 years ago that we won our first HIGH TIMES Cannabis Cup with Sensi Star. Maybe it’s time to enter it again in this year’s Cup, or at least come up with something just as good! I want to invite everyone to come to Amsterdam to hang out with us in November and enjoy this fantastic week celebrating the sweetest fruits of our city, and 35 years of HIGH TIMES!—Luc, Paradise Seeds

Building a Green House

Besides the literal connotations that a name like Green House carries with it, there are much bigger metaphorical implications. In fact, when you stack up the myriad entities that form the Green House corporation, the word “House” hardly does them justice. Figuratively speaking (and taking into account the company’s coffeeshops, restaurants, clothing lines, warehouses, and growing and breeding facilities across the world), Green Empire might be more accurate.

Indeed, if you ask Arjan, the founder and owner of the Green House and all its trappings, the company is tops in Amsterdam, and he is the King of Cannabis. While some scoff at such notions, it’s tough to doubt the man and his plan. After all, the Green House Seed Company has won more first-place Cannabis Cups overall (six since 1995, not to mention 26 other awards like second- and third-place finishes, Best Booth, etc.) than any other company in the 21-year history of the event. And the strains that have taken those six first-place finishes? You may have heard of a few of them: White Widow (1995), Super Silver Haze (1998, 1999), Hawaiian Snow (2003), Arjan’s Ultra Haze #1 (2006) and Super Lemon Haze (2008). Green House boasts a number of other name brands as well, including White Rhino, Lemon Skunk, Arjan’s Strawberry Haze, Big Bang, El Niño, Great White Shark, Himalaya Gold, Nevil’s Haze, the Church, and Northern Lights #5 x Haze x Mist ... to name just a few. And they are also the official feminized seed makers of such original strains as Trainwreck, Cheese, Bubba Kush, Kaia Kush, Chemdog and Jack Herer.

Not just a creative seed breeder himself, Arjan has been known to go out and procure other genetics that he likes. Even the mighty must know when someone else deserves to win the Cup, and Arjan has regularly brokered deals with past winners to gain the exclusive rights to reproduce those winning genetics. Oftentimes, Green House ends up feminizing those strains as well, adding some extra value to the lineage. At the end of the day, there’s no disputing the acute business sense that Arjan possesses.

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DOUBLE TROUBLE

This Chemdog has one of the best chances of producing yet another Cannabis Cup champion for Green House Seeds.



Controversy and the King

As with anything else, the cannabis industry is not without its drama, and those who find themselves at the top of the game are served healthy doses daily. Green House is no exception. At the onset of the feminized seed revolution, Arjan was right there forging ahead as the criticism came: “He’s diluting the gene pool” or “It’s so unnatural.” When he started buying prizewinning genetics and pumping out seeds, he again met with resentment, even as he sold millions of those seeds across the globe. And, most recently, his idea of coloring seeds (using biological coatings) inspired a huge backlash from everyone, including his own employees—at the beginning.

Raised in Africa, Arjan admits that the monumental idea of coloring seeds wasn’t even his own. Instead, it’s an old idea that he first encountered back on his native continent, where the average lifespan doesn’t exceed 40 years. By the end of their lives, a lot of African farmers have diseases and afflictions, some of which affect their eyes. With families and whole villages dependent on farming, it can be very problematic when a farmer can’t see or differentiate between different types of seeds. One missionary recognized the severity of the problems this might cause and went out and colored seeds for one poor old farmer so he would know what seeds they were and where to sow them in the fields.

“So I was thinking about this, and finally I said, ‘Fuck, what a smart guy!’ and I asked why no one else is doing this,” Arjan explains. But everyone around him said: “Arjan, you’re mad—all the hippies are going to scream and say it’s a chemical additive, and they’ll freak out.”

But Arjan knew he was onto something, so he began developing color-coded seeds, allowing variety packs to be sold and never again confusing

Arjan, founder of The Green House Seed Co., with one of many accolades.



growers that purchased his seeds. “People said all kinds of stuff,” he recalls. “They think it’s bad for the seeds and all that. Well, I used to be a hippie—I still am a hippie! I may dress differently now, but I understand that thinking. I still think about natural ways and organics and all that stuff, but this was a solution to a problem. Now we can sell packs of multiple strains. The days are gone where a group of kids comes into the shop with limited money and starts arguing over which type of seeds to buy. Now they can get a variety of seeds in one pack, and they are colored for differentiating. And they’re selling like mad,” he adds, laughing in amazement, “and I saw it 30 years ago!”

In fact, there are no harmful chemicals used in the process—it’s just wood dust around the seed and biological coloring on top. “You know, all these people say

these things about me and Green House, that we are so *commercial*, and I don’t even know what that means,” Arjan continues. “There is always stuff on the Internet about Green House and myself, like with the colored seeds, people saying ‘What the fuck is this idiot doing now?’ And now it’s a huge success. But none of it bothers me anymore and maybe all that talk isn’t really that bad. Everyone knows who Green House Seeds is.”

And when he says “everyone,” we’re talking somewhere in the neighborhood of 300,000 to 400,000 packs of seeds sold worldwide each year. (PS: Of that ridiculous amount, how many packets are of colored seeds? Sixty percent!) And with over 100 employees and a brand-new state-of-the-art facility on the outskirts of Amsterdam, we’re talking big business for sure. Oh yeah, and don’t forget his bread and butter: Arjan’s four Green House coffeeshops and one Green House seed shop in the center of town. All in all, not too shabby.

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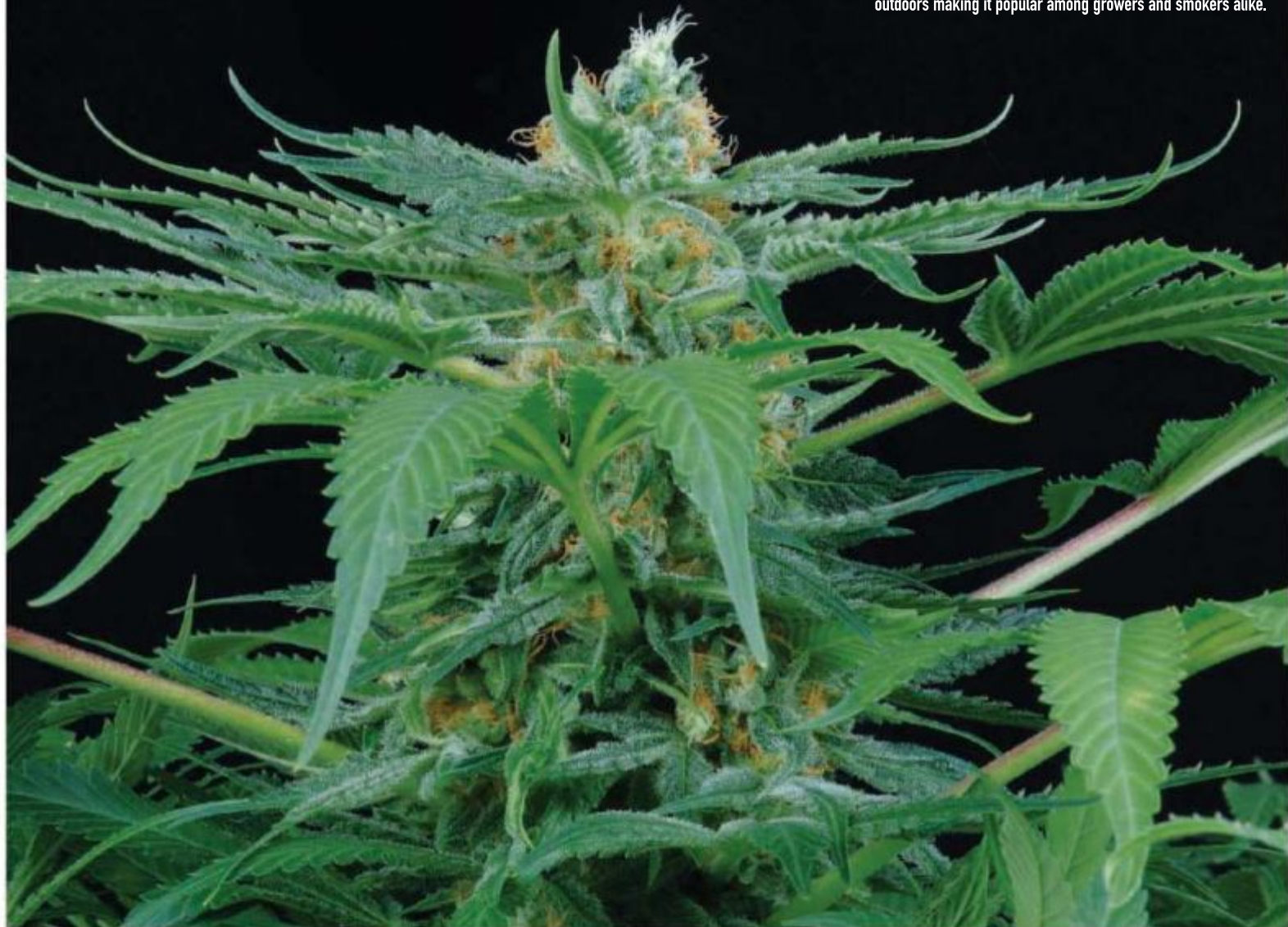


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DOUBLE TROUBLE

Green House's biggest seller and one of Arjan's favorites, The Church, has yet to enter competition and may do so in '09! A great yielder and super potent. The Church is a vigorous plant to grow outdoors making it popular among growers and smokers alike.



A Look Ahead

As with most serious breeders, it's tough getting Arjan to talk about the Cannabis Cup. The world's foremost marijuana competition naturally begets the urge for secrecy, and it also makes the actual decision for these breeders that much more difficult, since a guy like Arjan has a plethora of choices. So when he's asked, months before the Cup, what his entries might be, a childlike smile steals across his face—half because he just doesn't know, and half because he doesn't want to say.

But Arjan did tip his hand a little for HIGH TIMES readers, saying that he was excited to be working with a “very good East Coast Sour Diesel from the US, from one of the best growers in America.” That will definitely make a lot of people happy to hear. Of course, Green House also carries one of the US's current top strains with its Chemdog line. With two siblings like that in your battery, a good breeder could do a lot to really enhance those popular phenotypes.

Along the same lines, Green House has an old Special Skunk from 25 years ago that it's working on, says Arjan, trying to really “bring that clone back to life.” He also had a few highly prized seeds from the same line, so he started looking for a strong male to backcross with his selected mothers. An old-school Skunk from

back in the day, brought back to life for the 22nd Cannabis Cup ... hmmm, think that might do well?

Still, Arjan wasn't focused on the Cup yet, saying it was still too early to tell. But he did provide some insight into last year's overall winner and what it takes to win the Cup consistently: “Usually, we chose our strains from amongst our growers at least a month before the Cup. But last year, we changed our minds about the entry two weeks before the Cup and decided to go with the Super Lemon Haze. We had to go back and change all our artwork and everything for the Cup to correspond to the new entry!”

Arjan says that for the HIGH TIMES Cannabis Cup, he needs at least five kilos of the bud ready to go to be able to enter (and win) the Cup! “We need five to six kilos of weed [approximately 10 to 13 pounds] to win a Cup,” he says. “You got over 3,000 judges who all buy a gram—some of whom come back for seconds—plus our regular customers. Then you need your quantities for HIGH TIMES [for the entries], and then you need another kilo just for big joints and booth giveaways and to throw offstage at various times and for our parties. It's crazy, mate!”

And so it is—in more ways than one! ✨
For lots more info on the Cannabis Cup or to purchase tickets, visit www.cannabiscup.com.

A Note From Arjan & the Green House Seed Company

HIGH TIMES has been one of the main reference points for the cannabis community for over three decades. It is a cradle of new ideas and a meeting point for many generations of pot smokers and cannabis lovers, and it represents the heart and soul of the counterculture—a movement that was always inspired by the many uses of the cannabis plant.

Steve Hager, the heart and soul of HIGH TIMES, came to Amsterdam in the late '80s with an idea in mind, a dream that he was able to transform into the main cannabis event worldwide: the Cannabis Cup. Ever since Steve created the Cannabis Cup, the cooperation between Green House and HIGH TIMES has been one based on respect and friendship. It is always with great honor and pleasure that we participate in the biggest cannabis party of the year. And every year, the HIGH TIMES crew makes sure that the event is informative, entertaining and truly unique.

We are proud to be working with you toward a better world for ourselves and our children, a world where our passion for the cannabis plant will be accepted and rewarded.

From myself and the whole Green House staff, a deep thank you to HIGH TIMES magazine for your passion, hard work and dedication, and for all the good times we've had together!

—Arjan, the King of Cannabis



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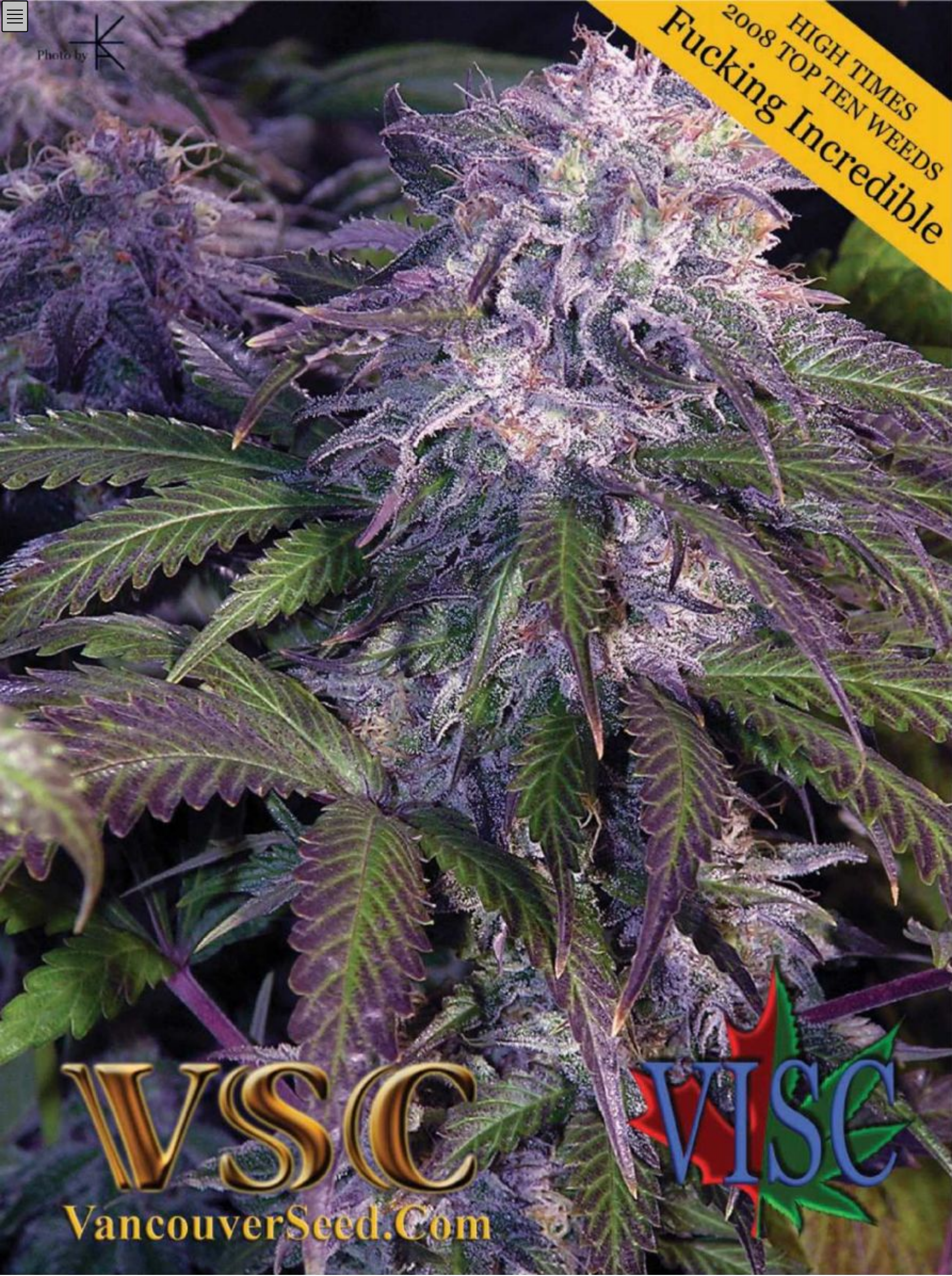
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Remembering TOM FORÇADE

Tom Forçade (born Kenneth Gary Goodson) grew up in Phoenix, AZ. Testing as a genius at an early age, he lost his father in a car crash when he was just 11 years old. Tom blazed through college in two and a half years, earning a degree in business administration from the University of Utah. He faked a suicide attempt in order to get out of a stint with the Air Force Reserve—and also created a hippie commune in the desert and an alternative magazine called *Orpheus*—before departing Arizona for New York City. After coming into conflict with New York’s leading radicals, Abbie Hoffman and Jerry Rubin, Tom created *HIGH TIMES* magazine. Many of his closest friends, family and associates were interviewed for a documentary to be shown during Tom’s induction into the Counterculture Hall of Fame at the Cannabis Cup this November. Highlights of the interviews appear below, and portions can also be viewed at [youtube.com/templdragon420](https://www.youtube.com/channel/UC420). Compiled by Steven Hager

To really understand Tom, you have to know a little bit about his father, Kenneth Goodson. He was the youngest of eight children of a carpenter whose hand had been mangled by helping a boy getting bubblegum out of a sump to a basement window. They were very poor. Kenneth was a well-built young man, and he was extremely attractive. They called him “Adonis.” He was known to go into a bar at the end of the day and in a loud voice say, “I can beat up anybody in this bar that wants to come outside and try it.” And he would consistently beat up some of the local people until they respected him—*John Goodson*

Oh, yeah, I used to try and stop him, of course. One night when we lived in Globe, he was going to go somewhere, so I went and stood in front of the door. And he just looked at me and laughed. I don’t know why he liked to fight, except that he was very good at it.—*Laurabelle Goodson*

[Ken] drove fast cars. He had a Cord, and his fun would be to drive a fast Cord on a dirt road through Arizona. And eventually he was killed driving fast down a highway someplace in Pennsylvania while he was building a nuclear plant.—*John Goodson*

I had guests at that time. I got the phone call in the morning on my bedroom phone, and I went in to tell them that my husband was dead. And Tom was in his room, but he overheard me. I always felt badly about that. And Tom felt bad for me, so he went out and he bought a magazine and a candy bar for me. Didn’t have much money, but he tried to make me feel better. He was tested as a genius when he was seven. It used to be embarrassing, because I’d meet people and they’d say, “Oh, you’re the mother of that *genius*.”

Well, to me, he was just my little boy, so I wasn’t impressed. When he was in high school, he and another boy down the street were building race cars. I used to wait up, because I *knew* what could happen. He came home from the racetrack one night, and I was propped up in bed—I guess I’d been reading and dozed off. When I woke up, he was standing in front of me, gently pulling the covers up

During the year, he got behind in Latin, so this counselor said: “Have him drop that course. Better he drop it than to flunk it—there’s no way he can make up what he’s missed.” No, he wasn’t going to drop it. He insisted on staying in the class and, of course, he came out with a good grade.—*Laurabelle Goodson*


We met in Brestler Ghiselin’s creative writing class [at the University of Utah in 1965]. He was living a lot on Coca-Cola in those days. He used to go across the border into Mexico and ride the back roads, way down farther than you were supposed to go without getting a tourist card. He always had this thing that he wanted to start a magazine, like what Hugh Hefner had done with *Playboy*. He had this Studebaker that looked like an ordinary car, but it was actually quite a hot car. He took me out driving in the hills at night, and he was really good—he *spun* around curves. I felt totally secure, because he was a really good driver.

In the trunk, he used to carry a small sledge, a body-working tool and some spray paint. I asked him about it, and he said: “If I were to be doing something illegal and hit something” ... he had everything in his car to repair it.

I introduced Tom to Jill. She had a boyfriend in Vietnam. Shortly after they met, they came over to get one of us so they could get married in Idaho. She was drunk, and she kept saying: “You gotta keep me drunk or I won’t do it.”—*Rick Coe*

After college, Tom went into the Air Force Reserve and took the intelligence test. He got the highest grade that was ever achieved on that test. However, he decided that he didn’t want to stay in the service, and he acted like he was psycho or something and got a discharge. When he came back, he was very straight. He was married at that time to Jill, his first wife. They seemed to be very happy—he did not wear strange clothes, he did not talk about strange things. When he was divorced from Jill, his life changed significantly. He wanted to do a magazine, and I was amazed: In a very short time, he was publishing a magazine called *Orpheus*, and it was unusual—different from what I’m used to seeing.

He had the largest collection of underground material in the United States. He had a group of groupies—relatively good-looking young women



Tom had a black hat and a white hat, and he usually wore the black one, but for the "Steal This Book" trial in 1970, he showed up in the white hat.



dressed in hippie clothes, and men who wouldn't shave or comb their hair. And they had no beds—they just had pads on the floor, and they lived on nothing. I asked him: "Tom, why is an intelligent young man like you, who has all the ability to be an outstanding businessman, playing these hippie games?" And he said: "One time I was in an incident, and one of my friends was beaten up by the police. And I made a vow I was going to do something to prevent these things from happening again."

They bought a bus, and Tom decided he was going to pose as a preacher and take his flock to New York. I was worried about him. He had not a dime in his pocket. They had no extra food; they wore the same clothes over and over again; their bedding was meager. They threw all this in a bus [and headed out] ... and I wondered if he would survive in a big city like that.—*John Goodson*

I met Tom in the autumn of 1969. As I recall, this revolutionary-type community organizer named Jim Fouratt was introducing Forçade around. The next thing you knew, he was this *éminence grise* from the lunch bucket of America. Somewhere way out there among the mesas and the tumbleweeds and cactus, here came this guy out of a Sergio Leone spaghetti western with a slouch hat and handlebar mustache, being very grim and very intimidating and absolutely brilliant.—*Dean Latimer*

Well, he was definitely not from New York. There was a cultural divide between the Yippies, who came from New York, and the kids who were drawn out from the Midwest to protest with them. And both sides never successfully bridged that gap. I guess he was a pot dealer—he was from Arizona, and he smoked pot.—*Dana Beal*

I met Tom in 1969 when he brought in a big load of hash, Afghani hash. Back then, the dealing scene, it was mostly middlemen in New York City, and they all knew each other—they all had their little area that they took care of. And when Tom came in with this load, there was a group of about 10, 15 of us that all knew each other and moved his load. And he made ... I guess it was close to \$2 million.—*Joe Barton*

I went over to the Underground Press Syndicate loft to see what was shaking; it was this big loft with all kinds of little tents as you walked in. And Forçade had pot that was really fucking cheap compared to what everybody else was selling it for at the time.—*A.J. Weberman*

He knew what everybody was doing in the revolutionary counterculture movement instantly, overnight, and was the authority on whether or not this was part of the problem or part of the solution. He became the arbiter of righteousness more or less overnight.—*Dean Latimer*

There were like two wings of the Yippies. There was the entrepreneurial wing, like Tom, and they were



Tom entered the national stage by pieing the chairman of a Congressional investigation into obscenity.

He had a briefcase made in Arlington, VA; it was shaped like a bomb cut in half. He called himself the "Senator from Woodstock Nation."

dabbling in the marijuana business, so it was very important for them to pay their money on time and keep their books straight and not cheat people. Then there was the other wing, which was kind of like the *Steal This Book* wing, which was into phone phreaking and all kinds of scams and frauds and getting welfare. There was always a potential conflict between these two—because what if the people who thought it was cool to rip people off, ripped off the people dealing pot? Well, that wouldn't be too cool from the standpoint of someone like Tom Forçade.—*Dana Beal*

The first thing I remember about him is, he said: "Well, what do you think of these guys Abbie [Hoffman] and Jerry [Rubin]?" I said, "Oh, they're pretty cool." And he steps back a couple of feet and says, "You gotta be kidding. You *like* those guys?" Then he goes into a whole rap about them, trying to convince me that they're not really where it's at.—*A.J. Weberman*

He came down to Philadelphia in his reverend outfit, and my mother thought he must be FBI, because his hair looked fake—like it was sewn into the hat he never took off. He had a briefcase made in Arlington, VA; it was shaped like a bomb cut in half. He called himself the "Senator from Woodstock Nation."

He bought a black Cadillac limo just for the Medicine Ball Caravan tour. I told him, "You should paint it khaki green and paint five stars on it, like a general's car." By the next day, he did it. He built a flathed on top and installed a bubble machine. That's when he made me fall in love with him: He would say a fantasy, and then he'd do it.—*Cindy Orenstein*

Tom was wearing a cowboy hat and living in a tepee in this loft on 17th Street with a whole tribe of people, smoking a lot of weed. He had some great acid, and he had some cocaine at the time—which was very rare—and we got along great. I liked his outlaw style. He liked guns and I liked guns. He liked danger and living on the edge, and that's kind of what I was all about. So we got along just fine.

He was on our editorial board for the *New York Ace*. We used to have all kinds of crazy adventures. His throwing of the pie at the Obscenity Commission in Washington, DC, was the inspiration for something I began, an organization called Agents of Pie Kill, which was a pie-for-hire organization. It was actually a training camp for assassins thinly disguised as a pie-throwing operation. In 1972, things had come to such a pass that we felt we needed to be armed and ready. But how could we have a training camp in the middle of the city? We threw pies. I trained a bunch of people—don't ask me how I knew how to do this stuff—and Tom took part. We trained people how to get in, how to get out, how to hit them quick. We had about a dozen agents. We actually made money for a year. I pied Captain Kirk at a Trekkie event and got the shit kicked out of me. Aron Kay was one of our agents. And when we wound down the operation, [Aron] refused to wind down. He just kept going—you couldn't turn him off.

Abbie and Tom got into a fight over *Steal This Book*. I liked Abbie, but I was also close to Tom, and I was very pissed off that the two of them were fighting and I was sort of in the middle. I said, "Why don't we create a counterculture court?" We had Dr. Howard Levy, who was an Army captain court-martialed for refusing to train Green Berets, and Mayer Vishner as judges. So I put together this whole thing, and I functioned as the bailiff—that is, entering evidence and bringing in witnesses. We gave that a try, and it didn't work out.—*Rex Weiner*

When Mark Rudd was demonstrating outside my school window at a Columbia University building for SDS, I thought, "Oh my gosh, there's something going on out there!" It was wonderful to discover this whole bunch of people.

It was also the same time we invaded Cambodia; Nixon was president, and it was horrifying to me that students were shot at the Kent State campus. That is what propelled me—that, along with meeting Tom. He had a white hat and a black hat. He was usually wearing the black hat—doesn't mean he was a bad guy, he just liked his black hat. Well, he was a character unlike any I had known ... a totally, totally interesting guy.

From there, I started to work on the Underground Press Syndicate. It led right into the national conventions. They were both in Miami in 1972.—*Gabrielle Schang*

I wrote an editorial for the *New York Times* titled "Caution on the Left." Basically, what I was saying was that if everyone was saying "Be Clean for Gene" and the whole McGovern thing was what was happening, they were missing the point.

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There was still a bunch of us who were outside the system—we didn't agree with the system, the system was corrupt—and I cited the Zippies as an example of this uncompromising political stance.—*Rex Weiner*

At the same time, I met Abbie Hoffman and Jerry Rubin and Ed Sanders and all these other people, so I was becoming affiliated with the Yippies. I had no idea Tom had started something called the Zippies, and it was really antithetical toward the Yippies. I found myself in the middle of a real *Star Wars* clash.

Abbie and Jerry were not happy about the Zippies. I was kind of pissed at Tom because he never told me about the Zippies. He expected me to be a Zippie, but meanwhile I was on board with the Yippies. Tom took a taxi from New York to Miami. We were living in the Miami University dorm, all of us Yippies, and he just sat outside in the taxi that must have cost hundreds of dollars even then. A delegation of guys like Stew Alpert and Jerry Rubin went out and said, "Go away," because I was freaked out—I didn't know what to do. —

Gabrielle Schang

There was a longstanding rumor that was originally spread by Allen Ginsberg—which he later retracted—that Tom was a narc and an informant. A lot of this started in Miami at the convention. There were flyers, later found to be spread by the FBI, accusing Tom of being a drug pusher, a heroin addict and all kinds of other horrible things.—*John Holmstrom*

The pivotal moment of the counterculture has always been that particular week of the Republican National Convention in Miami. All these radical heavy-hitters rented a room at the Fontainebleau, and they were going to instigate some sort of incident to turn the '72 convention into a remake of the '68 Democratic convention in Chicago. There were going to be riots in the streets and all this political crap going on. But for some reason, they all showed up at the suite in the Fontainebleau, which overnight was flooded with free Quaaludes. Nobody had heard about Quaaludes. Apparently, everybody just sat around and did Quaaludes.

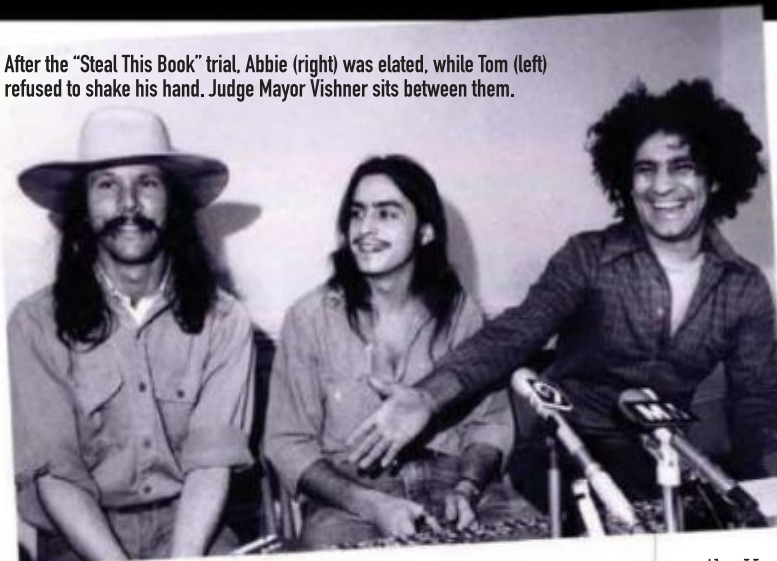
—*Dean Latimer*

He told me about the episode at the Republican convention where the police picked him up on the basis that he had a kerosene can in the van, and they accused him of having a bomb.

—*John Goodson*

It was a can of kerosene—with a bomb underneath. The crazy stuff that went on there, it was hilarious. But if you want to talk about the Waterloo of the movement, yes, you had people like Ed Sanders, Abbie and Jerry in hotel rooms in relative comfort, trying to push the Democratic agenda, which they saw as urgent in order to end the war. And they had

After the "Steal This Book" trial, Abbie (right) was elated, while Tom (left) refused to shake his hand. Judge Mayor Vishner sits between them.



Forçade was arrested. They held him without bail for a long time, and FBI agents were stationed outside his cell because he told them the Weather Underground was going to break him out.

a point. But the gap was way too wide at that point, and it was not a time to compromise—if anything, it was a time to be *more* outrageous.—*Rex Weiner*

He was clever enough to construct a bomb that was impossible for the FBI to determine if it was a bomb or a candle. Forçade put out *Beach Blanket News* with the money we got from John Lennon and Yoko. The last night, Nixon got the nomination, and people just started slashing cops' tires and trashing the fucking place. So the cops came to the Zippie house, and Forçade was arrested. They held him without bail for a long time, and FBI agents were stationed outside his cell because he told them the Weather Underground was going to break him out.

They held a gun on me and had a little conversation about whether they should beat me up or not, because my cousin was a big rabbi in Miami Beach. But they decided it was okay, so they started kicking my ribs in. Then they said, "You guys got 10 minutes to leave," and they slashed the tires on our car. But we got new tires and got out of there.

Sure was glad to get out of there alive, because it was total fucking chaos.—*A.J. Weberman*

One day, we read in the *New York Times* about a boat that was leaving to cruise down the coast to Cape Canaveral to watch the last *Apollo* moon launch. On board were a lot of celebrities, NASA scientists, top science-fiction writers and a lot of press freeloaders. Tom had this idea that it was some kind of secret plot—rich people were conspiring to leave this Earth behind that they'd ruined and colonize the moon and other planets—and that this was actually a secret seminar, it was a *cover*.

"Fuck it," said Tom. "We're the underground

press—we should be on there!"

"Fuck, yeah!" I said.

So we found out what dock it was at, and we stole the keys to a splendid stateroom right on the top next to the captain's. We said good-bye to our friends, and away went the boat. We watched the New York harbor retreat and knew we were committing a felony—not the first for either of us.

On board were people like Norman Mailer, Hugh Downs, Katherine Ann Porter, Robert Heinlein—a whole gaggle of celebrities, and basically an empty boat except for these few people. So Tom and I were stowaways

on the *Voyage Beyond Apollo*. We had a helluva good time. We became friends with Norman—actually smoked some dope with him and Hugh Downs, watching the only *Apollo* night launch.

What I didn't know about Tom was that he was a serious manic-depressive. He was on medication at the time, and he didn't bring his pills—but he did bring other pills. He sank into the worst depression I'd ever seen. He was almost comatose. I had to drag him around the ship and stuff him in rope lockers to keep him from being discovered. Meanwhile, the crew was running around looking for us. At one point, he was going to throw himself off the ship—I had to practically roll him down the gangplank at St. Thomas to get him off the ship. And it was a kind of foreshadowing of what was to come.

After that, I distanced myself from Tom because his ups were fun, but his downs were really devastating for a close friend.—*Rex Weiner*

We were having a party up at our loft, at the commune on Vestry Street, and Sunshine had just come into town. We were all tripping on Sunshine. We were sitting on the floor with our backs against the couch, and all of a sudden Tom sits up, and I thought he was having a bad trip.

"What's the matter, Tom?" I said. "You okay?"

He said: "Wow—I just had an idea! I'm going to start a magazine, and I'm going to sell people information about drugs and make a lot of money."

"You just made \$2 million selling hash! What makes you think, with a magazine, you're going to make more money?"

The first issue went out totally through pot dealers. He was all bummed out because no distributors would distribute it. I told him: "Tom, you've got the best distribution network in the world. You just moved \$2 million worth of hash—you can't get rid of a few magazines? All you gotta do is go to all the dealers you know and give them copies. And every time they sell a pound, put a copy in it." So he gave us a huge stack of HIGH TIMES, and after the first issue got out, distributors came to *him*.

So that's pretty much how HIGH TIMES got started. Tom believed in what he was doing. With all of us back then, it wasn't about the money. It was about changing the world.—*Joe Barton* ✨

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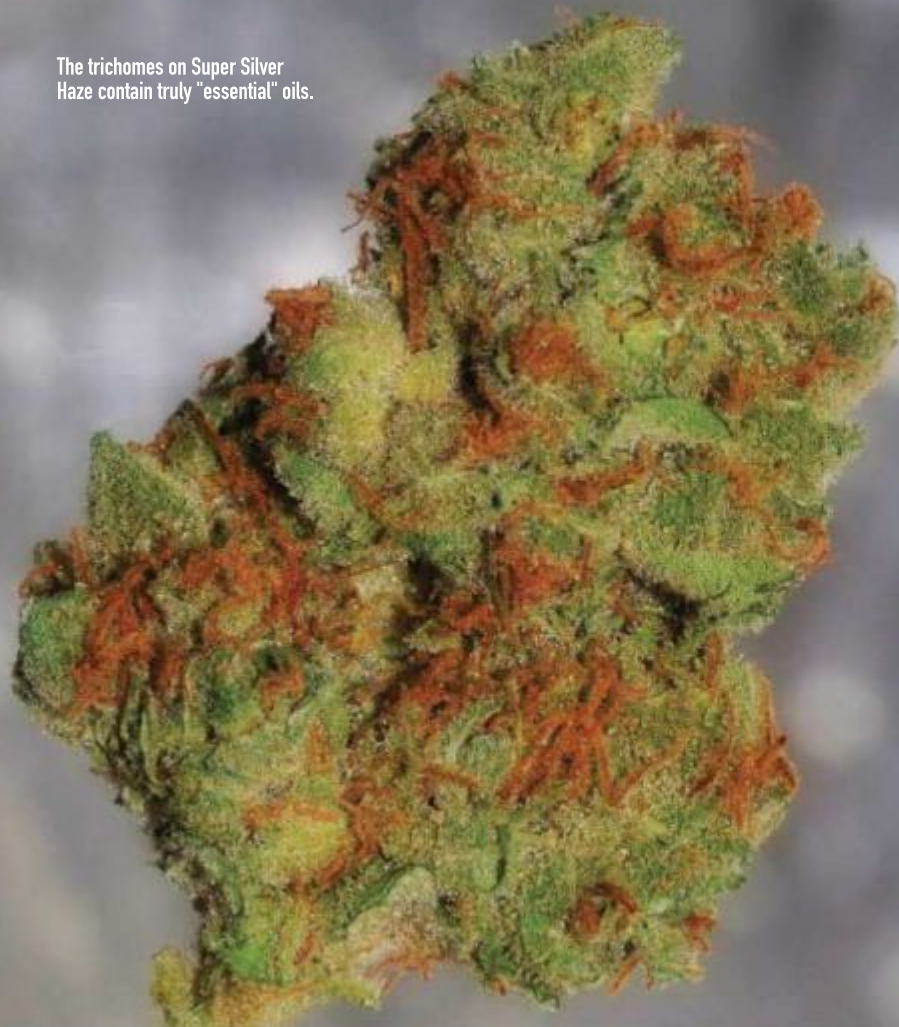
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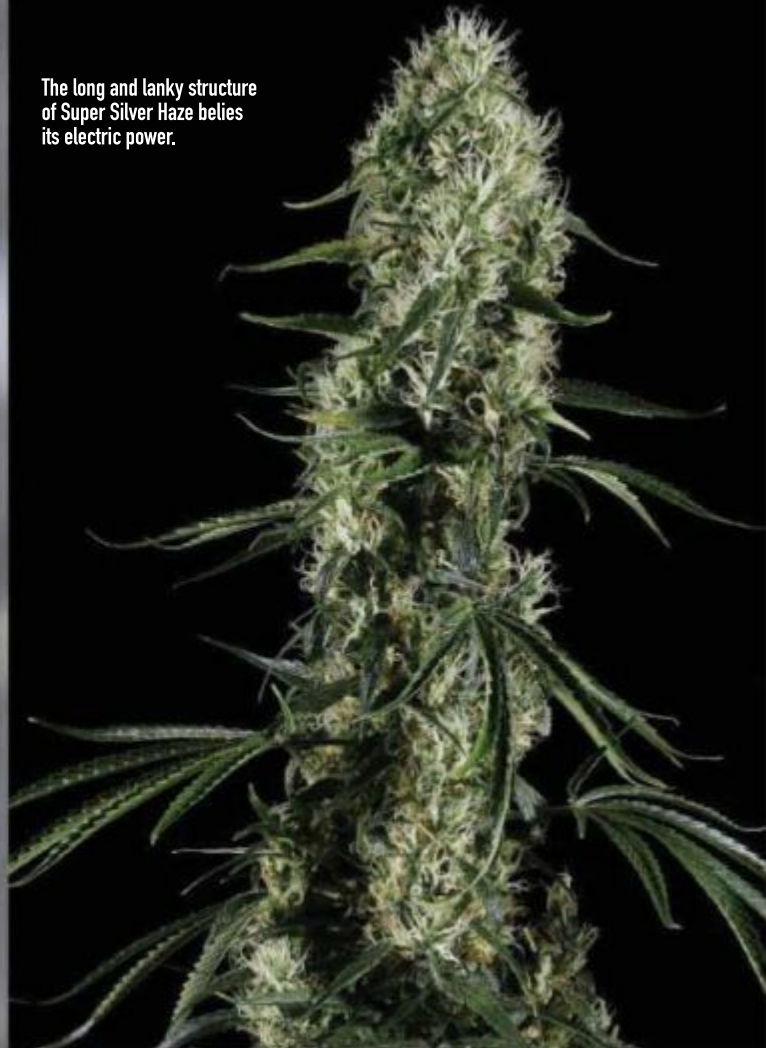
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For 35 years, the legendary pot strain known as Haze has inspired speculation on its origins and ancestry. Now, HIGH TIMES unearths the true story behind the illustrious provenance and genetic history of this most celebrated of *sativas*. By British Hempire.

The History of HAZE

"Being 'stoned' isn't my goal; being 'high' or 'enhanced' is. Simply, I'm not into the 'stupefaction' aspects of herb. I prefer herb that opens me up, brightens my day, and makes me think and feel in a more positive way. I'm into cannabis that motivates and stimulates creativity."

—Cannabis Breeder DJ Short

What Is Haze?

In 1974, when HIGH TIMES first hit the newsstands, the finest cannabis in the world was pure *sativa*—the long-flowering, low-yielding, equatorial kind of kind typically imported from South America, the Caribbean and Southeast Asia by smugglers like our own founder, Tom Forçade (see page 48). Catch an old-timer who knows his smoke, and he just might regale you with tales of those "electric" *sativas* of yesteryear, typically given exotic names to explain their place of origin, like Aca-pulco Gold, Punta Roja and Panama Red.

These days, most commercially available cannabis is a hybrid of both *sativa* and *indica*, the denser, heartier, higher-yielding and quicker-flowering variety found in mountainous regions like Afghanistan, Morocco and Tibet. Obviously, grow-

ers like faster, heavier yields, but true connoisseurs know that there's nothing better than the uplifting high and spicy flavor of purebred *sativa*, no matter how much more difficult it is to grow.

The earliest American marijuana breeders used pure *sativas* to create the first strains suitable for stateside cultivation. Original Haze stands out as the headiest of these efforts, with a "budline" so strong that it still supplies the *sativa* kick in many of today's most beloved strains, including Northern Lights #5 x Haze, Super Silver Haze and Jack Herer.

From the coffeeshops of Amsterdam to the streets of New York City, the very word *Haze* inspires many legends and tall tales. But the true story—much like the strain itself—has remained elusive and multi-layered. Let's start our history of Haze in California in the early '70s.

The Haze Brothers

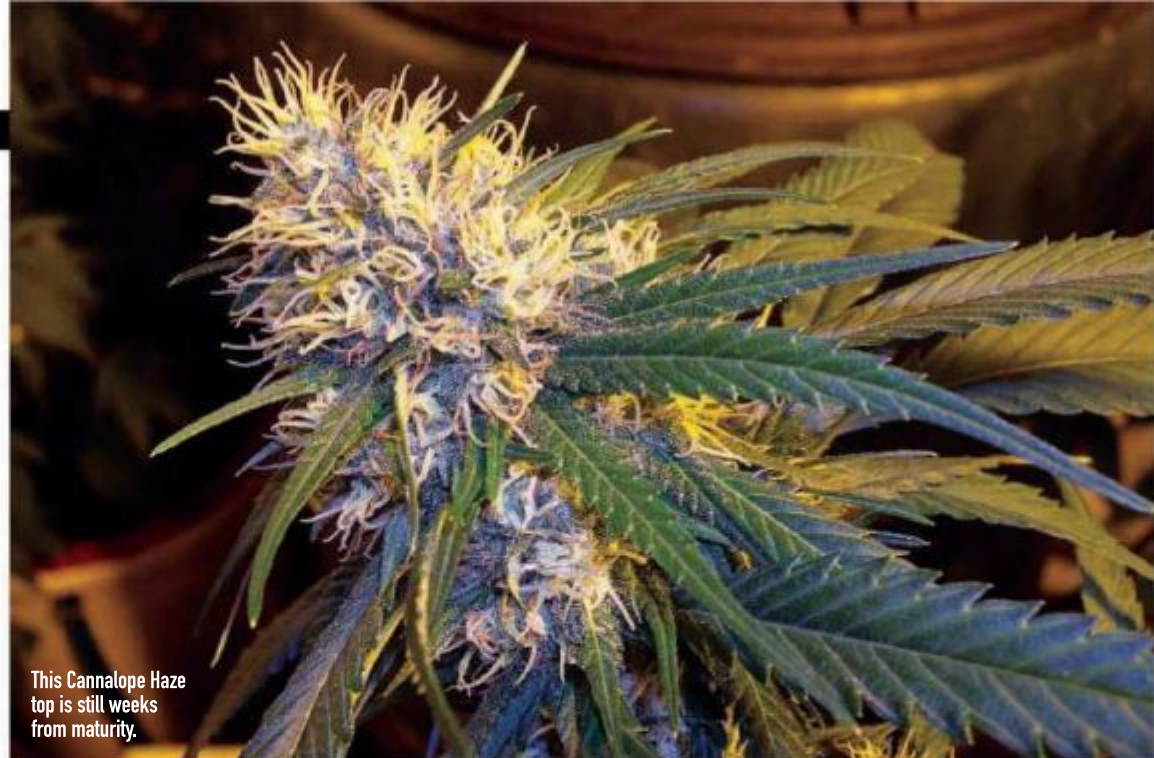
The history of Haze is somewhat clouded, to say the least. The generally accepted story has its roots in the work of the mysterious Haze Brothers of Corralitos, near Santa Cruz in Central California. From 1970 to 1975, the Haze Brothers grew out their legendary *sativas* from seeds imported from Colombia, Mexico, Thailand and South India. Then they hybridized them, crossbreeding their elite males and females to create new varieties that retained the best characteristics of two different landrace (or purebred) strains. As the noted cannabis scholar Robert Connell Clarke explained in his article, "Origins of the Species":

"The Original Haze is a late-maturing variety from Central California and was almost always grown in greenhouses, allowing it to finish in De-

ember or January. Original Haze was always connoisseur stash, and even in the 1970s it sold for as much as \$200 an ounce. Original Haze is a pure sativa stabilized hybrid arising from crossing all of the best females with a male of a different imported sativa variety each year. Starting with Colombian/Mexican hybrids grown from seeds from the first crop, a South Indian male plant was used as a pollen source the second year, and a Thai male plant was used the third year. Depending on which year Haze seeds were collected, they resembled either Colombian, South Indian, or Thai plants. Original Haze varies in taste from citrus Thai notes through the gamut of sativa highlights to the deep spicy purple Colombian flavor most common in Dutch Haze cultivars."

Sam the Skunkman

The Haze Brothers were growers and innovators but not seed breeders, and they never worked their hybrids into a consistent lineage. That crucial task fell to one of their Santa Cruz neighbors and cannabis collaborators: Known to the ages as Sam the Skunkman, he took the Haze Brothers' seeds and painstakingly worked them into the seed line we know today. Sam explained a little about this process in an Internet posting in 2008: "I haven't worked Original Haze as much as tried to save it. I collected as



This Cannalope Haze top is still weeks from maturity.

energy. Height: 2-3m. Yield: 100-300gm. Harvest: December [flowers 3 months for quality]. Will not mature outdoors in Holland or Northern California. Haze is Cultivator's Choice's personal favorite."

At this point, Sam didn't offer any Haze hybrids. However, the Original Haze didn't do very well indoors, so it was inevitable that hybrids would be created to allow indoor growers the chance to incorporate a part of the amazing Haze genetics.

years, chances are the buds were grown with Nevil's stock."

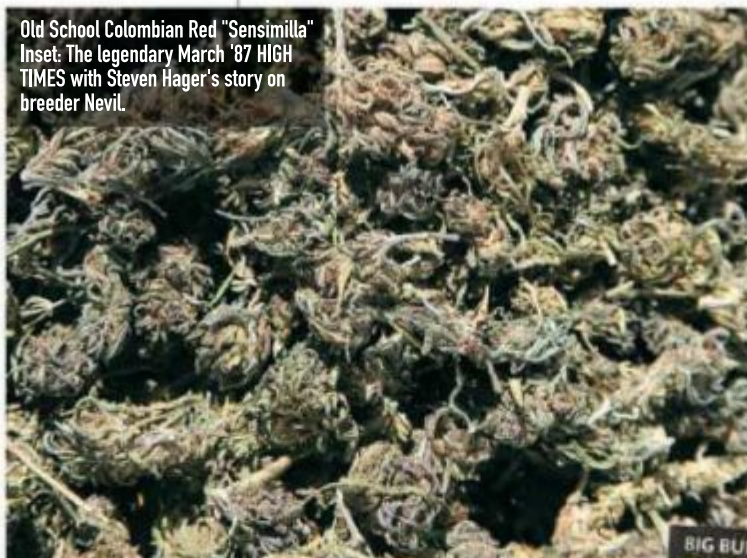
Nevil collected as many seeds as he could from his myriad sources and grew them out in search of the best breeding plants. He also purchased an old Victorian house near the German border, renamed it the Cannabis Castle, and converted the basement into a sophisticated growing facility. Then he filled the grounds surrounding the building with greenhouses. Nevil obtained Original Haze seeds, and from these he grew three plants that he dubbed Haze A, B and C; Haze B was a female, while the other two were males.

The Haze B female wasn't an impressive-looking plant and didn't have a pleasant high when smoked, so it was ultimately discarded. The Haze A male had a spicy scent and flavor, whereas Haze C had more dark and earthy, Chocolate Thai-type qualities. It is thought that the Haze A male is a Colombian-dominant pheno and the Haze C male a Thai-dominant one. In the 1988 Seed Bank catalog, Nevil wrote:

"Haze is a late *sativa* from America, widely agreed by experts to be the best pot in the world. Very popular in the '70s, it nearly became extinct in recent years as growers

switched to easier varieties. We managed to salvage a few viable seeds from the last crop grown in America and we have used them to produce some remarkable hybrids. Haze is known for an extreme, almost psychedelic spaciness. The fragrance is complex and deep with a dry flowery perfume over a base of dark leathery animal tones. When used in a hybrid it adds fascinating

notes of depth and complexity to the taste, as well as a unique addition to the high. While not for everyone, the most jaded connoisseur will often find Haze irresistible."



Old School Colombian Red "Sensimilla" Inset: The legendary March '87 HIGH TIMES with Steven Hager's story on breeder Nevil.

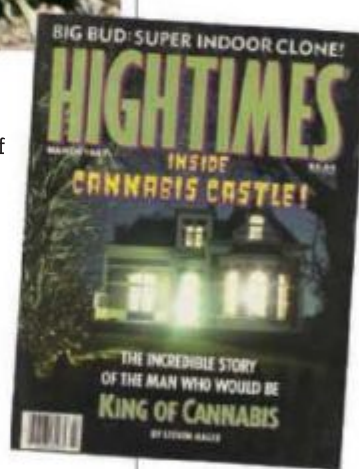
much seed as I could in the early 70's, grew them and did free pollinations and minimal selection to ensure I saved as many genes as I could. That was in the 70's & 80's."

Haze genetics—long a local legend in California, and an oft-discussed dream stash in the pages of HIGH TIMES—finally gained a worldwide audience in 1984, when Sam the Skunkman moved to Holland, taking the Haze genes with him and introducing them to the commercial cannabis-seed business. In his handwritten Cultivator's Choice seed catalog for fall 1985, Sam included "Original Haze *Sativa* Pure" in his line-up of 10 strains and provided the following description:

"All *sativa* but is an inconsistent hybrid. 10% are spectacular, 75% good, 10% poor. Truly superior sweet taste. High is incredibly clear and up

Nevil and the Hybridization of Haze

At the same time that Sam the Skunkman was bringing a handful of the best American genetics to Holland, a young Dutch/Australian breeder named Nevil Schoenmaker decided to start sending seeds in the opposite direction. In 1984, Nevil placed an ad in HIGH TIMES for the Seed Bank, and immediately envelopes stuffed with dollar bills began arriving by the sackload. According to Steven Hager's "Inside Cannabis Castle" (March '87 HT): "In the last year [the Seed Bank] supplied \$500,000 worth of seeds to 15,000 American growers. If you smoked high-quality marijuana sometime in the last three



Haze x NL #5

The first Haze hybrid to appear was Haze x Northern Lights #1. Its parent plants are unknown, and the seeds were sold for only one year. NL #1 is a true-breeding Afghani, making both males and females useful for breeding purposes.

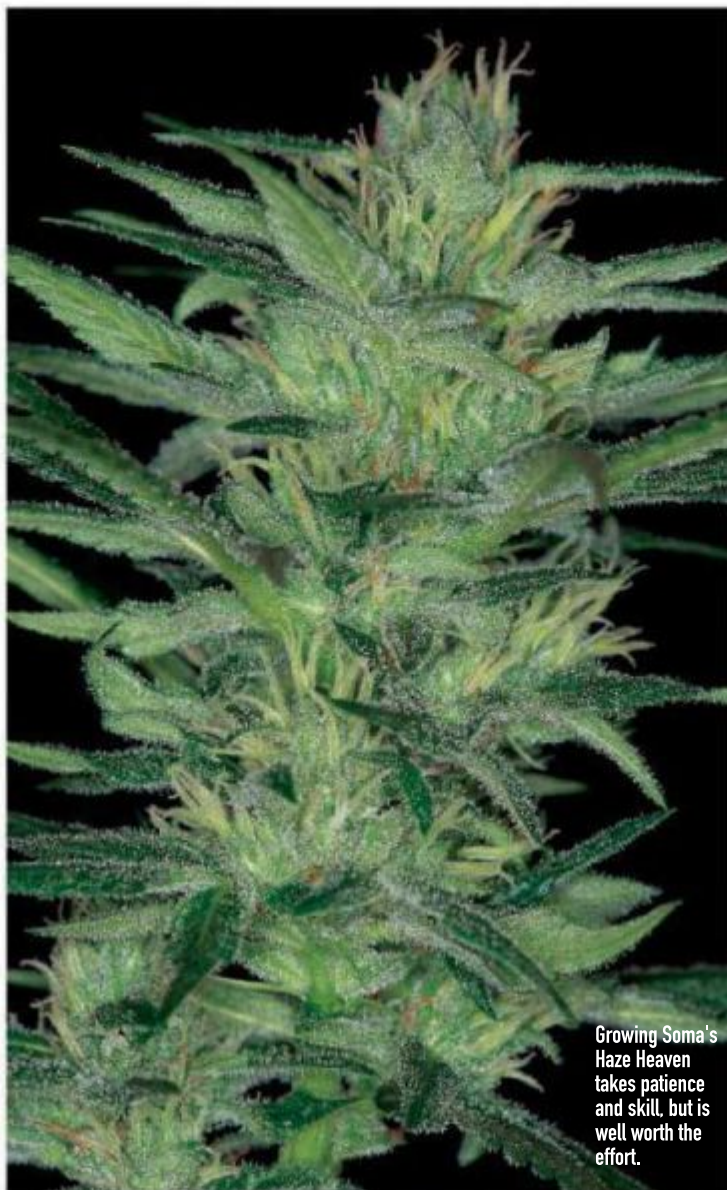
Nevil made a number of crosses using his two Haze males. The Hawaiian and Durban hybrids both won Cannabis Cups in the *sativa* category, giving a very strong endorsement to the breeding pedigree of the Haze C male. A G-13 x Haze C male appeared in the Seed Bank catalog in 1989, but the genetics apparently didn't combine well and the seeds were sold for only one year. The Hash Plant and Skunk hybrids were never offered for sale, but the NL #5 x Haze A male turned out to be something special, and Nevil's original description in the 1989 Seed Bank catalog has always made me chuckle:

"HAZE x NL#5 – Due to tremendous customer demand, we've spent years searching for a superb *sativa/indica* hybrid that's suited for indoor growing but still retains the unique *sativa* qualities in the high. The Haze x NL#5 hybrid is the result of this search. A note of warning: Adverse effects have been known to occur among inexperienced smokers, particularly when combined with alcohol. Side effects may include nausea, dizziness, fainting, and loss of bowel and bladder control. Extreme introspective behavior is considered normal."

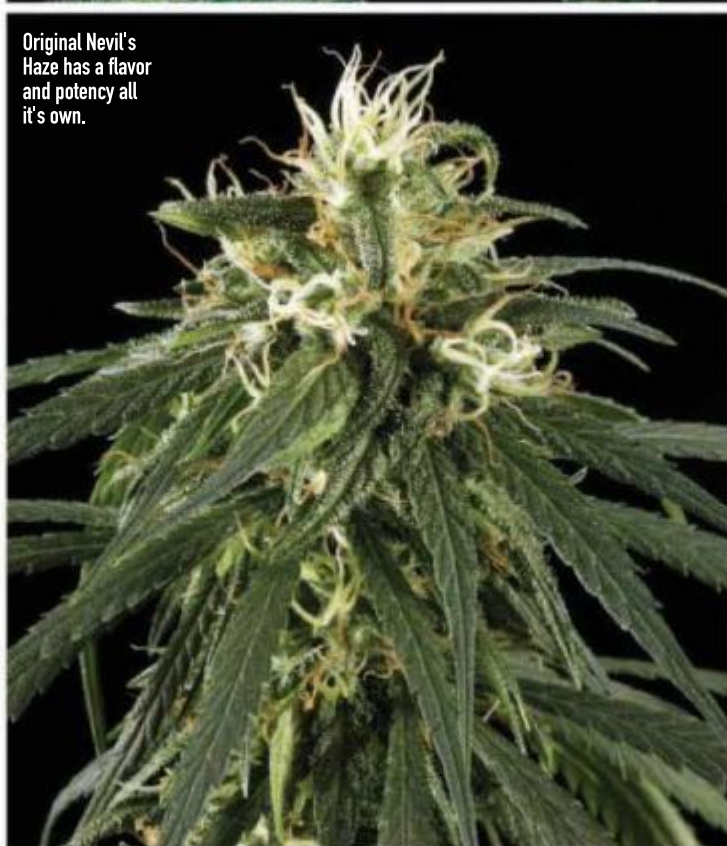
The 1995 Sensi Seed Bank catalog adds a bit of braggadocio to its listing, after years of acclaim for Haze x NL #5 as one of the earliest examples of "kind bud" to reach the masses:

"This hybrid is the pinnacle of achievement in Cannabis breeding today. The result: an extremely potent plant with a great *sativa* high. At the Harvest festivals in the early nineties this strain was already miles ahead of its competitors. Even today it has not yet been surpassed. The high yields compensate for the slightly longer flowering period. Hybrid vigor provides for lush growth, heavy bud formation and abundant resin. A true champion!"

The NL #5 x Haze A seed line would also serve as the genetic source for later hybrids like Super Silver Haze, Nevil's Haze and Mango Haze.



Growing Soma's Haze Heaven takes patience and skill, but is well worth the effort.



Original Nevil's Haze has a flavor and potency all it's own.

Haze and the HIGH TIMES Cannabis Cup

While in Holland to interview Nevil for his "Inside Cannabis Castle" article, HIGH TIMES editor Steven Hager also met up with Sam the Skunkman. After hearing Sam's tales of the harvest festivals held in California in the 1970s, Hager came up with the idea for the Cannabis Cup. Held in November 1988, the first HIGH TIMES Cannabis Cup was an informal affair with only four companies participating: Nevil's Seed Bank, Ben Dronkers' Sensi Seed Club, the Super Sativa Seed Club (SSSC) and Cultivator's Choice (Sam the Skunkman). Sam won with Skunk #1 and promptly retired from competition. Sam sold his genetics to Nevil, Ben Dronkers and Eddy Rekedder (who later founded the Flying Dutchmen Seed Company and the Cannabis College), ensuring that the genes he brought with him from the US would be among the building blocks of modern hybrid varieties.

The same four companies would enter the second Cannabis Cup the following year. This time, Nevil's Seed Bank made a clean sweep of the awards. Haze x South African *Sativa* took the Pure *Sativa* Cup and Early Pearl x Skunk #1 x NL #5 x Haze took the Mostly *Sativa* Cup. The following year saw Nevil repeat with another clean sweep: Haze x Hawaiian won the Pure *Sativa* Cup and NL #5 x Haze won the Mostly *Sativa* Cup.

During this period, Nevil sold the Cannabis Castle and his breeding plants to Ben Dronkers of the Sensi Seed Club, who renamed his company the Sensi Seed Bank. Nevil continued to work for Sensi as a breeder, and his NL #5 x Haze won awards in 1990, 1993 and 1996. Sensi Seeds also released a Haze hybrid called Silver Haze, a cross of Silver Pearl and Haze. Sensi's description for Silver Haze explains why:

"Although many prefer the cerebral high of the *sativa*, indoor growers aren't too fond of this type; *sativas* get very tall, take a long time to finish off and produce skimpy yields. We have spent years searching for a superb *indica/sativa* hybrid suited for indoor growing. By crossing the Haze, the most powerful *sativa* in the world, to a non-dominant *indica*, we managed to get the height and flowering time of the plant down to an acceptable level and still retain the unique *sativa* qualities of the high."

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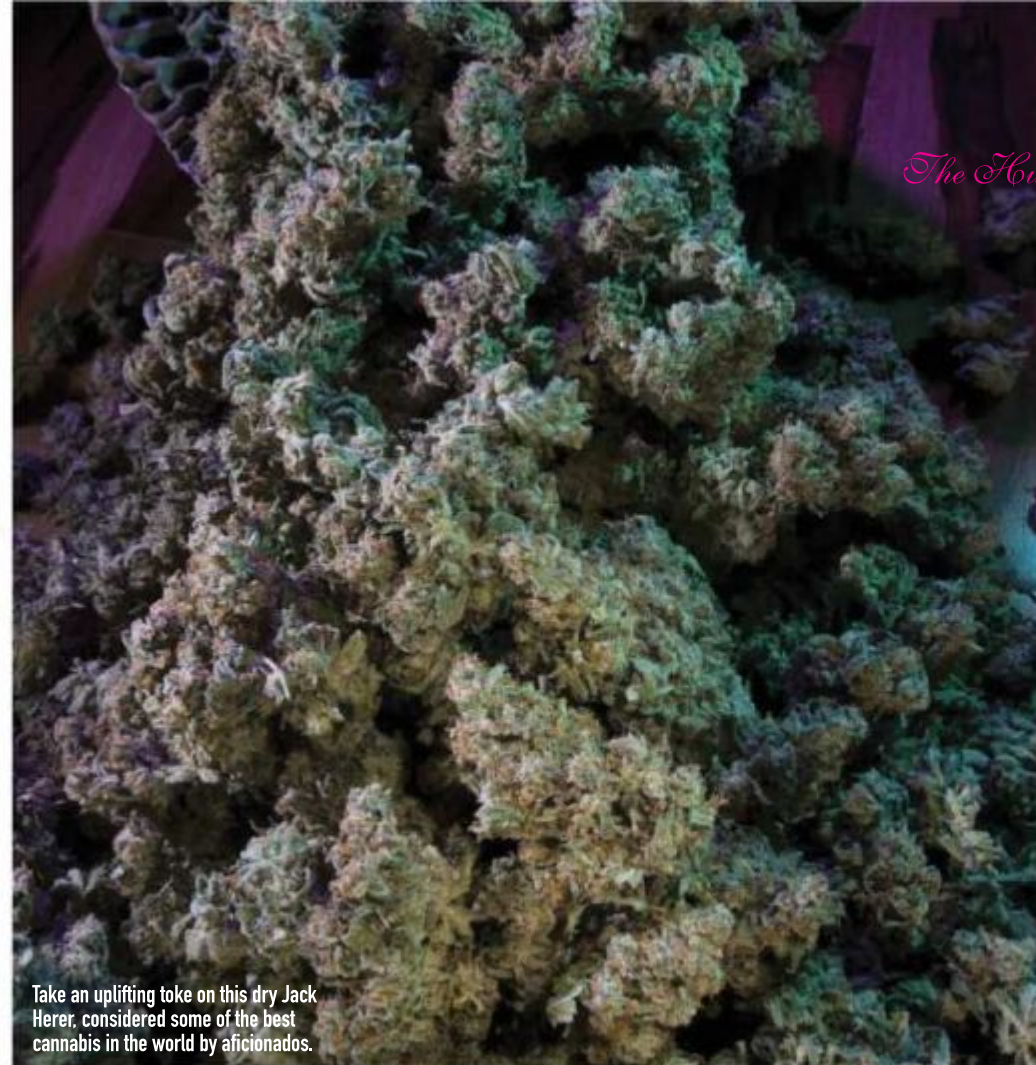
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Jack Herer

Even after Nevil moved on from Sensi Seeds, new Haze-based cultivars continued to appear. Jack Herer premiered at the 1994 Cannabis Cup. Sensi's original description of the now-legendary strain captures the sense of excitement among connoisseurs:

"Jack Herer is a multiple hybrid, the result of many years of selective breeding, combining three of the strongest marijuana varieties known to man. Even though we are regularly put under pressure by obsessed growers to give pedigree details, I'm afraid that just as with the Coca Cola recipe, this Sensi variety will have to remain a secret. This variety produces so much resin that even the branches bristle with stalked glands. This strain was presented at the HIGH TIMES Cannabis Cup in honor of Jack Herer, one of America's greatest cannabis activists and author of *The Emperor Wears No Clothes*."

While Sensi says the exact lineage is a closely guarded secret, it's commonly accepted that Jack Herer is a three-way hybrid of Skunk #1, NL #5 and Haze. Jack Herer is an unstable hybrid, and therefore plants grown from seed tend to be quite varied. However, the quality of the phenotypes within the line is generally excellent, and many people have selected long-term keepers from among the different phenos.

Three of Jack's four main phenos are heavily *sativa*-influenced, while the fourth has a growth pattern leaning towards *indica*—fast-flowering and relatively compact, with a dense, expansive, rounded bud structure that's suited to cash-cropping. Jack's *sativa* phenotypes can also produce a good yield when skillfully cultivated.



This Brainstorm Haze x G-13 Haze from Delta 9 Labs exhibits the classic thin leaves of a *sativa*.

Soma and G-13 x Haze

In 2001, an unexpected source of Haze genetics entered the scene—but again, rather than being completely new, they were descended from the original Haze hybridization work of Nevil over a decade earlier. An expatriate American breeder called Soma, who resurrected some of Nevil's genetics after being given 10 old seeds, tells the amazing tale in his book, *Organic Marijuana Soma Style*:

"In 2001 I tried sprouting some very old G-13 Haze seeds that came from Nevil of cannabis genetics fame. They were created in 1988. I had ten of these 13-year-old seeds. Only one sprouted and it was a male. That left me with but one choice—in order to use the genetics, I had to breed the male to some of my existing strains and select some choice female phenotypes. As the G-13 Haze crosses circulate the globe, many growers are totally enthused by what they have come up with from these seeds. It has brought a heavy *sativa* influence to all the strains it has been hybridized with."

The History of HAZE

The Future of Haze

So here we are now, in 2009, and the cannabis strains from all the top companies are pretty much the same ones available 20 years ago. The gene pool has become extremely bottlenecked, based on a mere handful of strains—a very dangerous situation. The future of the plant we love depends on broad genetic diversity to remain stable, and to ensure that future breeding stock will be diverse enough to produce new, interesting hybrids.

The most important reason behind the continuing success of Haze genetics is that they were created during one of the very few historical occasions when pure *sativas* could be grown outdoors in greenhouses in great quantity. In the intervening four decades, few have been able to work on such a large scale with *sativas*. Only when cannabis is legalized will we know the true genetic background and makeup of the many unique varieties we already enjoy—and, more importantly, begin the kind of breeding experiments that will reveal the true potential of *Cannabis sativa*.

In the meantime, long live the Haze! ✨



Cup winner: Barney's took 2nd place in the 2006 and 1st Place in 2007 with G-13 x Haze.



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A New Bloom Booster

Finally a Strain-Specific Bloom Booster That Makes Your Kush Plants Yield Larger, More Potent Buds

In California's medical marijuana community, Kush is Cannabis King. And now the most successful Kush growers are using a Kush-specific bloom booster to satisfy patient demand for premium-grown Kush medicine.

"I get incredible prices for my Kush," explains David R., a grandmaster Humboldt County medical marijuana cultivator who only grows Kush. "I am getting more from my grow room using this Kush booster that makes more harvest weight and medicinal potency."

To understand how this Kush-specific flower enhancer produces bigger buds, recall that major varieties of medical marijuana produce different medicinal effects by creating unique ratios and types of active compounds.

These valuable compounds include THC, cannabidiol, aromatics, terpenoids, essential oils and resins that individually and together have a wide range of therapeutic effects.

So how does the Kush bloom booster work? By feeding the specific Kush metabolic pathways and processes that produce larger, more potent Kush buds.

What Makes Your Kush Tick & How Can You Give Your Harvest Value a Kick?

Hydroponics experts at Advanced Nutrients saw that Kush is a must-have for the medical community, so company co-founder Michael "Big Mike" Straumietis asked his team of plant scientists to immediately find what makes Kush tick and what fires up its flower-making machinery.

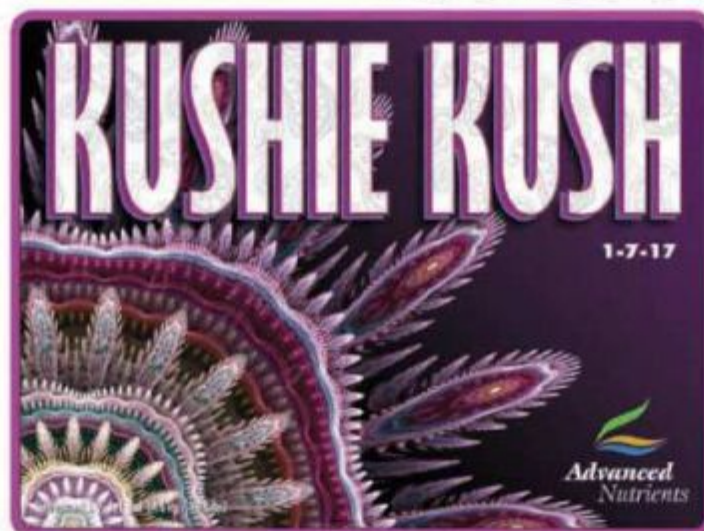
First the scientists gathered a vast array of seeds and clones of the most popular Kush sub-varieties and grew them in test labs.

Every day they took plant tissue samples to discover

how nutrient inputs and other supplementation affects Kush yield, potency, taste and aroma.

The good news is that Advanced scientists learned the precise combinations of phosphorus, potassium, amino acids, co-factors, metabolic triggers and other substances that feed Kush exactly what it needs so it far exceeds its genetic potential.

Using Kushie Kush, you get gooey, glistening, resin-dripping, weighty, tight, dense, sticky Kush buds.



Scientists grew dozens of Kush plants to discover the precise bloom booster ingredients that make larger, more valuable Kush flowers.

Get the Advantages of Kush-Specific Ingredients

One thing to notice is that while Kush growers have spent many years and dollars using other bloom products, never before has anyone given Kush cultivators a bloom booster that specifically pumps more value, yield and potency into their beloved Kush buds.

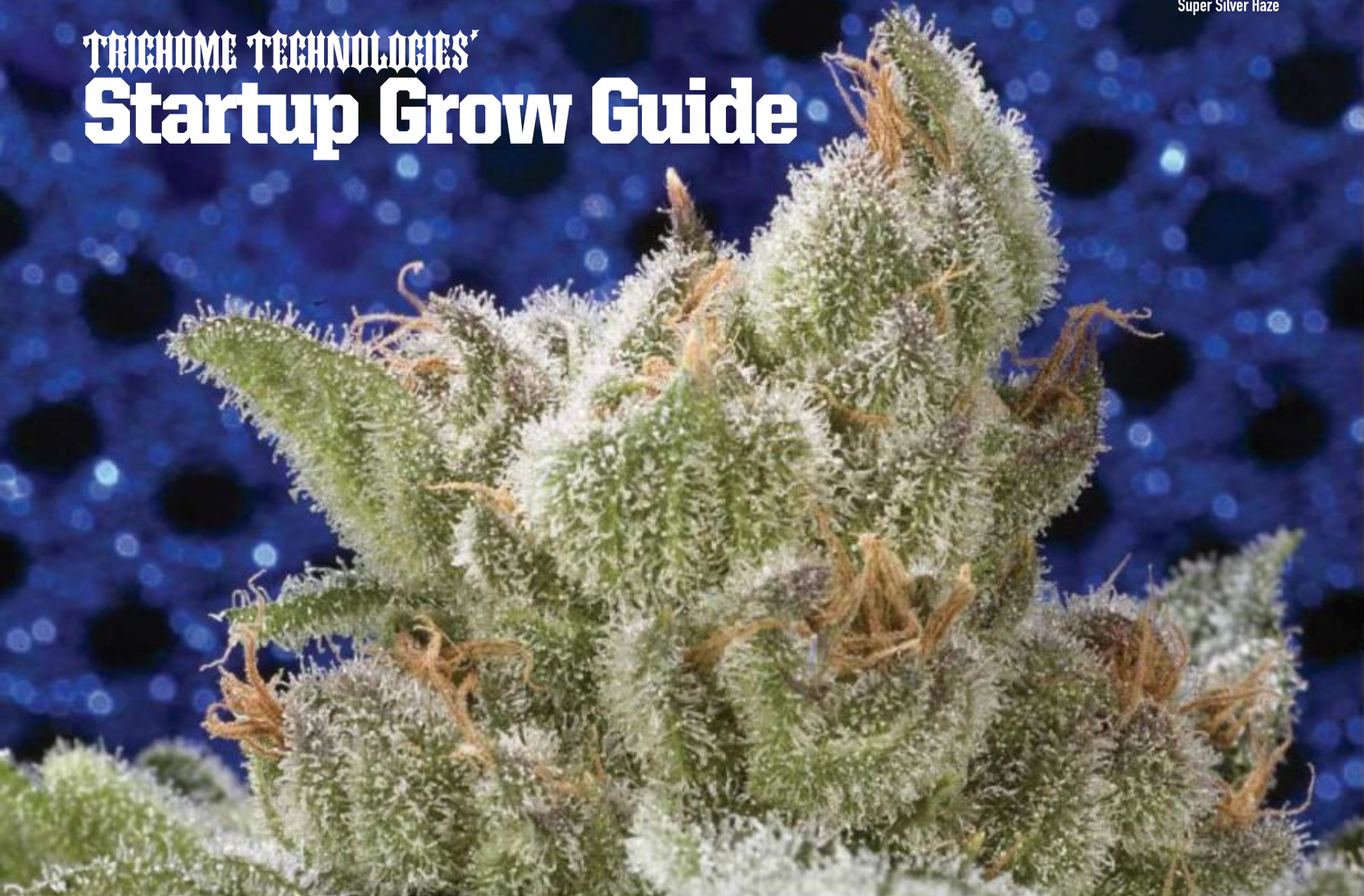
And you bet you'll feel your medical problems very quickly recede when you've inhaled your tasty bowl of custom-fed Kush medicine.

Please take a moment right enjoy the fact that feeding Kushie Kush to your crops heralds an unprecedented new era in crop supplements with you wielding grandmaster control over the most intimate, flower-stoking mechanisms your Kush plants have deep inside them.

Better yet, you're guaranteed at least 17.73% increase in bud weight, you'll be glad you use Kushie Kush to unleash your kush plants full genetic potential.

Please note that Kushie Kush is a medical cannabis specific formula only available to medical marijuana dispensaries. If your dispensary doesn't carry it, please ask them to contact Advanced Nutrients and get some for you right away.

TRICHOME TECHNOLOGIES' Startup Grow Guide



The master grower behind California-based cannabis-research company Trichome Technologies has written his first grow book, *The Fundamentals of Medical-Grade Cannabis Production* (Green Candy Press), an all-inclusive manual for high-grade growers. Before it hits the bookstores, HIGH TIMES has secured an excerpt that will help you start a safe and effective medical marijuana garden. By K

Grow Security

Some states in the USA have “drug-free zone” laws dictating severe penalties for persons possessing or growing medical marijuana in a given proximity to schools. Investigate the laws in your location. Other areas are more tolerant. For instance, in Berkeley, CA, the rule is 10 plants per patient, or 12.5 pounds per collective; in Humboldt County, CA, patients can grow as much as they can fit in 100 square feet; and in San Diego, patients are allowed up to 24 plants. Consider consulting a medical-marijuana lawyer. Good resources include the National Organization for the Reform of Marijuana Laws (norml.org) or Americans for Safe Access (safeaccessnow.org). It will give you peace of mind and inform you of the law and your plant limits.

Never possess firearms. You could be sentenced to five years in prison for one gun. Be positive that you have no warrants or unpaid parking or moving-violation tickets. Do not have parties, guests or unacceptable noise at your grow location that might disturb neighbors, causing them to call law enforcement. Sometimes you are guilty by association. Do not have criminal friends.

Whether you choose to grow in your basement, spare bedroom, outbuilding or outside in your backyard, prying eyes are a serious concern. Being able to bring growing supplies and materials in and out of the location without your neighbors or anyone else wondering what you are doing—or worse, knowing *exactly* what you’re doing—is paramount. Preferably, the area should be quiet and private, with a buffer zone between your grow area and public access.

Electrical availability is the most important factor in choosing a location. Do not overload circuits, and make sure there is more available power than you need. Also, it is imperative that your location has a building-code-compliant electrical system. No substandard wiring can be tolerated. All outlets, fix-

tures, timers, etc., must be heavy-duty and installed by a professional. If you are not capable, then consult a licensed, qualified electrician or educate yourself at your local hardware store and library. Look for basic electrical books.

Remember, inspected fire extinguishers properly rated for electrical and structural fires may someday save your life. Buy many of them and place them in critical areas of the building.

The location of your power meter is also a big issue. You want the meter to be in a secure location away from public view and law enforcement. At the same time, you must grant easy access to the meter reader without having him walk past your growing area, which risks arousing suspicions of your activity and might cause you big problems.

Light leaks can tell everybody what you are doing. You can’t have the windows of your house, basement or outbuilding illuminate every time you access the growing area. Stop all light leaks! Keep lights on in the daytime and off at night, avoiding detectable hot spots. If you must keep your lights on at night for temperature reasons (i.e., winter nights get very cold), utilize a good heater to maintain constant temperature and use Thermal Shield© along with your insulation in your wall construction.

Getting a note like this in your mailbox will cause big problems:


We know y’all got it. Smells good.

Hook us up!

From: Dudes outside!

(Asian dudes)

A friend received this little note when he showed up at his grow facility one morning. It caused complete pandemonium and a complete shutdown of all growing activities. The cause? Smell! Filtration was neglected, and trace odors escaped the building during harvest.



The walls of this growroom are on wheels and the lights can be raised and lowered on chains, allowing easy access to this dense canopy.



This collection of bud, trichomes and bubble hash is all packed up and headed for the local dispensary.

You must have ventilation possibilities—ideally, access to the roof or areas where you are able to draw in and vent air (preferably a place not visible to passersby). Do not vent growroom air to an insecure area with public access. All incriminating odors must be eliminated—period! Your growing area must have more air going out than in, creating a negative pressure so smells will not seep out. All air must be filtered with carbon/charcoal filters. Ozone generators kill unwanted smells and in return create their own smell.

Note, however, that you do not want to place ozone generators in the growing area because they will greatly diminish the smell/flavor of your buds. Also, it is wise to place urinal cakes in the final exhaust duct to eliminate trace odors. Again, you must eliminate all odors—many a search warrant has been granted on the grounds of smell alone.

Excessively damp or heavily insect-infested areas are unacceptable places in which to grow. Dehumidifying a large area can be difficult and expensive for the beginner, and even if you have taken great precautionary measures, if the surrounding areas are infected with insects and molds, it is almost inevitable they will migrate into your garden someday!

Eliminate the possibility of any and all water leaks and spills. Water leaks and spills have been the downfall of many growers, too. Downstairs

neighbors can call landlords. Water can cause electrical shorts, fires, high humidity and mold.

Many unlikely devices, such as an early-warning water-leakage system or a perimeter-sensor alarm system, can be utilized for your purposes. There are many out there, and they work for indoor and outdoor settings. Some good ones include the Swann Security monitoring system, the Campers Alert portable detection system, and the Sky Mall all-weather motion-detection cameras, in 35mm and digital versions. These are just three simple things that could help you avoid problems. The first will alert you (but not your neighbors) to a water problem. The second two will alert you to intruders, human or animal.

Eliminate or minimize all noises. Place rubber mounts on all fans and moving equipment. Place condensed foam under all ballasts to reduce buzzing noise. For small gardens, inline fans are much quieter than others. Place all ballasts in a separate, designated room, vented to avoid heat buildup.

Never steal power or water! This will make you a thief and a criminal. Never show or tell anybody about your plants—trust no one! Do not put medical-marijuana waste or evidence of it into your garbage; once you place your garbage out for pickup, it becomes public property and anybody can search through it to gather evidence against

you. This means plastic baggies, stems, rolling utensils and so on—all of it must be separated and disposed of properly at your local landfill or a secure disposal site.

Growing equipment and literature must not be sent to a medical-marijuana growing location and should not be addressed in your name. Stay away from other growers. Do not telephone growing-supply stores. Do not telephone or email other growers or online grow sites. Instead, seek out the information you need online without contacting the sites, and then buy (with cash) what you need from a growing-supply or hardware store. Alternately, mail-order to different addresses. Be creative, safe and smart.

Above all, use common sense. If your basement floods every winter, don't grow there. If your neighbor is an angry police officer who hates you, don't grow at home! When considering a location, ask yourself if you can withstand close scrutiny there. Do you belong? Will people who drive past or see you come and go ask themselves what you're doing there? And will they wonder if what you are doing might be illegal? These are some of the many factors you must consider when building your growroom/garden. Every situation and location is different. Each will have unpredictable nuances, good and bad. Ultimately, you must choose! Think safe, be safe.

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REVIEWS



GROW INFO



The high ceilings of this industrial complex allowed Trichome Technologies to construct the perfect grow atmosphere without spatial limiting factors.

Constructing a Growroom

Ultimately, you will require five rooms/chambers/areas:

BALLAST AREA: This must be outside the actual grow space (e.g., an adjoining room, a shelf, etc.).

CLEANUP ROOM: This should have a sink, water source and drainage (e.g., kitchen, bathroom, garage, etc.).

FLOWERING AREA: This can be as big as half a bedroom or as small as a closet.

VEGETATIVE AREA: Typically, this is half the size of your chosen flowering area.

CLONE/MOTHER AREA: The top shelf in a closet is perfect, as minimal space is required.

Ceiling height is usually your limiting factor, so do your best to find or build a high-ceilinged space. If you were to try to grow in an area with a 4-foot-high ceiling, the lights would hang down 12 inches; the plant containers are 12 inches tall, and the tables they're on are 12 inches as well (to accommodate wastewater drainage). You can see there would be little growing room left, and heat would quickly build up and cause problems. A 6- to 8-foot-high ceiling *minimum* is a must.

If you are using an existing structure (e.g., a closet, bedroom, outbuilding, basement or garage), the shape and size is dictated to you. You will have to work around the design situation you already have. If building a new structure for your growing environment, you will be free to design a perfect situation.

When building a new environment, the construction methods you will use are essentially the same ones used in building a house: basic two-by-four-

framed ceiling and walls, and so on, with minor differences.

After framing the walls in the dimensions you want, you are ready for the electrical installation. After all electrical wiring, fuse-box subpanels, receptacles and plugs are completely finished, the next step is to install building-code compliant insulation. This will aid in keeping the environment cool in the daytime or summer and warm at night or in winter. Next, you will place Thermal Shield (available on the Internet at hydrowholesale.com) over the insulation. To protect yourself from illegal searches with thermal-imaging cameras/devices, wrap all ventilation ducts too.

After the electrical installation is completed, and once the ventilation is tested and deemed safe and compliant, you will cover the interior walls. Instead of using standard plastic sheetrock, look for waterproof materials used in bathroom construction or fiberglass-reinforced plastic. These will withstand moisture and, when covered with a mold-inhibiting paint such as gloss-white paint or fiber-reinforced plastic (FRP), are the best combination for preventing mold, mildew and fungi. After the outer walls are completed, you are ready to choose what system to use.

Note: If you're using an area that does not permit the use of growing trays, a shelf structure is your next-best option, custom-made to suit. Ideally, the shelves will be covered with 1/16-inch-thick sheet plastic or waterproof material on top, slightly sloping forward to allow for drainage and eliminating the possibility of stagnating water. Drain this into a collection reservoir, to be dumped by hand or automated with water pumps, whichever you prefer. The shelf must be sturdy and strong, made of metal, plastic or wood, and covered with sealer and mold-inhibiting paint.



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Young plants in Trichome Technologies' custom-built drip system. Note how clean the surfaces are. Waste and rotting plant matter are breeding grounds for insects and diseases.

SIX EASY RULES

1) Keep good records: Maintain a journal or chart that lists the ppm, pH, temperature, CO₂ and light levels, and runoff for each day. By doing this, you can learn from your experience and correct any anomalies.

2) Replace hydroponic reservoir solutions: It is recommended that you completely change the hydroponic nutrient solution once a week, every week. During the week, you can top up the tank and adjust the ppm and pH, but if you don't change the solution, it will rapidly become depleted of vital micronutrients or become infected with pythium, causing root rot.

3) Keep everything clean: Always cut off dead leaves and remove them from the growroom. Decaying organic matter encourages fungus, gnats, mold and disease. You should remove infected or diseased plants so that the problem does not spread. Clean the system and non-plant surfaces with a 10% bleach and water solution and rinse before using it again.

4) Use less fertilizer for rockwool than for soil. In properly mixed organic-based soil, all of the nutrients are available to the plant.

5) If you use a drip, spray or mist system, purchase a few extra drippers, sprayers or misters so that you can change them if any become clogged. Keep a bucket of vinegar or an ultrasonic cleaner and drop the clogged unit into it so that it will be unclogged and ready to use the next time you have to change them over.

6) For ebb-and-flow systems, get a quality, heavy-duty timer that you can set to five-minute intervals so that a full cycle will only soak the medium for 10 minutes.

Hydro-System Basics

There are many small- and medium-sized hydroponic, aeroponic and nutrient-film technique (NFT) systems on the market today, some good and some bad. I maintain that simplicity is best for the novice, and recommend a soilless-mix method of cultivation until you familiarize yourself with the equipment and understand what you are doing. Then, after you completely understand the basic principles of plant cultivation, cloning, the vegetative and flowering stages, and symbiotic rotation, you can progress to one of the units for sale or build your own.

Remember, when constructing the cultivation environment, you must consider how you will eliminate it—and fast. Do not create a nightmare for yourself. Construct your systems and chambers as if you might have to tear them down and get rid of them as fast as possible. Unnecessary high-tech gadgets can be fun, but too many of them become a quagmire of chaos. Keep it simple: old-school, low-tech, with as few moving parts as possible and nothing to break.

Whichever system you choose—purchased or constructed, drippers or sprayers, 5-gallon bucket, aeroponic, NFT recirculation, or aerated deep-water recirculation in tubes—everything must be sterilized and disinfected. Before you introduce plants to a new environment, there are a few precautionary measures to take:

✦ Pyrethrum bombs may be used in your empty chambers to eliminate unwanted pests.

✦ Chlorine bleach, mixed at 10 parts water to one part bleach, can be used to clean all surfaces inside the chamber and in hydroponic and aeroponic systems between harvests. Be sure to rinse off all trace amounts of bleach solution after cleaning.

✦ Food-grade 27% hydrogen peroxide may also be used to decontaminate growing chambers, mixed at 10 parts water to one part hydrogen peroxide.

NOTE: When undertaking this final precaution, spray either the bleach/water or peroxide/water solution (never mix; never use both) from a 5-gallon pressurized garden sprayer (peroxide does not smell and leaves no residue). Spray walls, ceilings, floors, and all cleanable areas and surfaces. Electrical components should be wiped down with a washcloth dampened with the solution. Always wear a protective breathing apparatus/mask and eye protection when spraying bleach, and be sure to keep the area well ventilated. ✦

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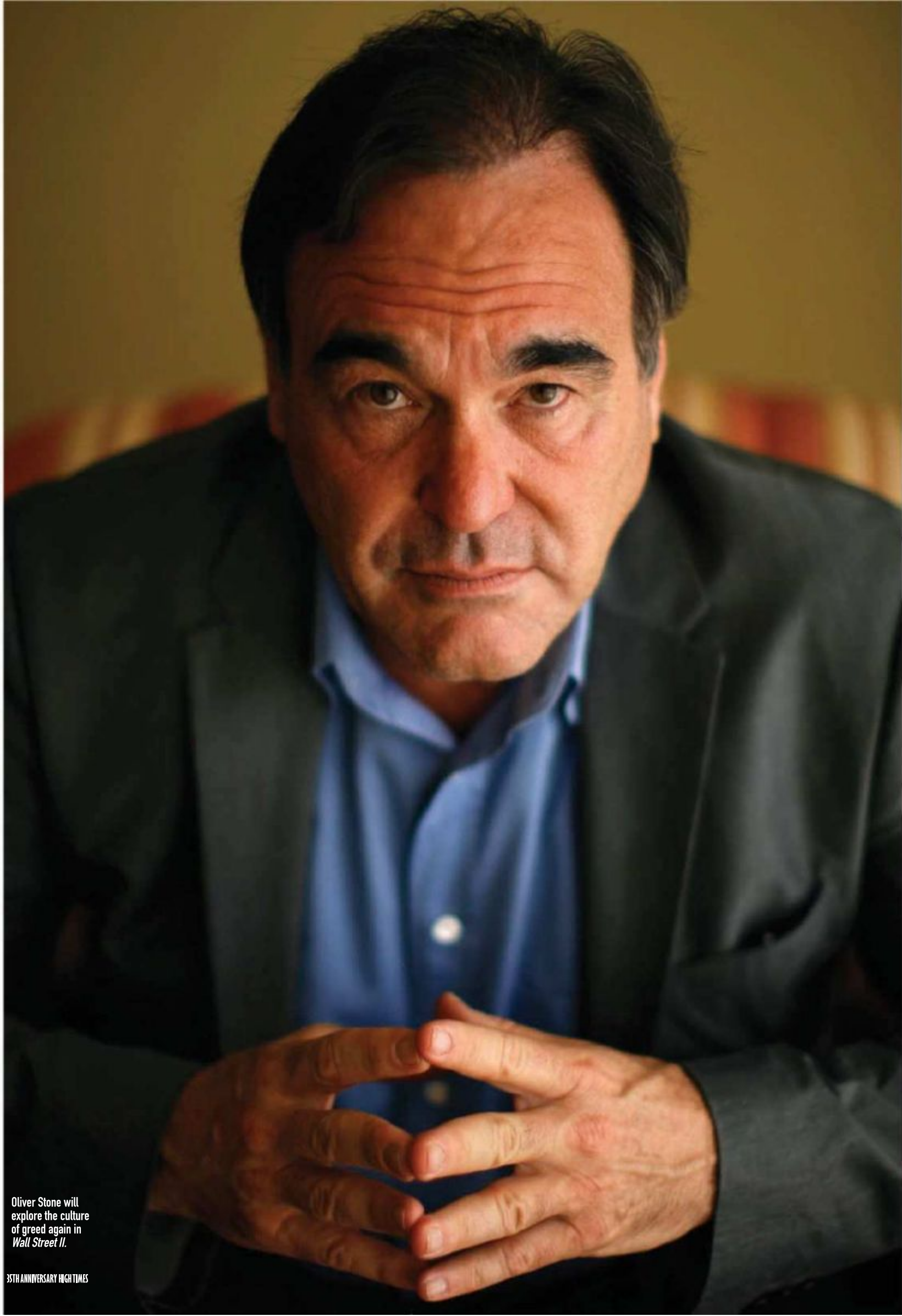
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Oliver Stone will explore the culture of greed again in *Wall Street II*.

OLIVER STONE

INTERVIEW BY DAN SKYE

When Oliver Stone made *Any Given Sunday*, the National Football League virtually declared war on the film, attempting to block production in any way possible. But the battle was worth it: "It hurt my health at that time, but I totally enjoyed making it—I really got into it," Stone says.

Call him a warrior. Stone has directed 18 films, always colorful and raucous affairs that have rarely failed to rock somebody's world. In *JFK*, he awakened the nation to the darkness of the government; in *Salvador*, he exposed its covert wars. *Nixon* and *W.* cast a harsh spotlight on our flawed leaders, while his trilogy of Vietnam films—*Platoon*, *Born on the Fourth of July*, and *Heaven and Earth*—have given world audiences an unflinching perspective on the Vietnam experience. Now he's making *Wall Street II*, which promises a critical take on the 2008 financial meltdown.

Stone himself is a decorated Vietnam vet who volunteered for service after dropping out of Yale University. But the war in Vietnam, he claims, put him on his path. That path has been rough at times, and he has definitely taken his licks. But Stone's brilliance behind the camera, and the uncompromising vision he's displayed throughout his career, remain rock solid.

You've been working furiously on the *Wall Street II* project. What is the life of a filmmaker like?

It's a tough life, and I can't recommend it highly to anyone. I can say that the good moments are the process, the creativity, the excitement—the glamour, I guess ... bringing it all together in that *moment*.

Film directors are worriers. They feel the responsibility of the pyramid; they're both the architect and the cook. I operate always from studio to studio, or deal to deal, or finance to finance. I have rarely stayed at one place. I've never made studio deals—in other words, I've taken responsibility for the film. Mine is the final responsibility, whereas, at a studio, *it* takes responsibility. It's a conflicted situation, because in this modern era, according to American law, the copyright belongs to the studio. I think that's sad, but it's the way of our business—you put up the financing, you own the copyright.

I struggle with the studios, since I'm trying to find ways to generate my own product without having to sell it out early. It's become tougher. The studios are more corporate—they keep

more, and there are more tentacles.

I always say that production is like an expansion of a dream where you go for everything you can get. It's fraught with a thousand little things, big things ... and, of course, luck, destiny also play a role. Then, when you edit, you reduce; it has to stand out. And that's where the film comes from—the editing, the writing and the direction.

However, marketing is foreign to all three of the above. It's like taking a voyage, suddenly, to another planet—because the way things are perceived often controls the value of the asset. I'm limited by the fact that I live inside my environment, but you guys, at this moment in time, may want comedies, or you may want to see sequels, or comic-book heroes—who knows? All of a sudden, they might say drama is dead: Who cares about Wall Street? Who cares about Vietnam—or Afghanistan? You get into these ridiculous categorizations of life, but you know that good movies generally come from being in the moment, and the moment is always *beyond* category.

Marketing, as I say, is another force, because

it can destroy what you've made very easily. It can also enhance it. Certainly, to distort it or lie about it is part of the game.

Your Vietnam experience is often cited as a major influence on your work. Is that true?

I think I had much trouble in my character before Vietnam. My parents were divorced very early, and I had no brothers or sisters. Mine was a broken family from 15 on—you have to understand that—and we were living in a different kind of world at that time: It was the 1960s, and divorce was still not that acceptable. Also, the co-existence of man and woman in America wasn't so simple; it's become much more fluid in recent years.

Vietnam was one of those watershed events in life where you change your character—you bounce off it, and you go in another direction, I guess. I had to find my way overseas. I found my persona in the Far East, and it stayed there. I forged my own identity—when I came back to America, I struggled for that identity for a long time. But I could never have been what I became without that experience. You *change*, is what I'm trying to say.

For those readers who may be contemplating the military, what can you tell them about the combat experience?

Well, I'm sure there are plenty of descriptions of real combat that they could find and read, but whether they would heed them is another question. I can only say it's indescribably brutal and frightening—it will be with you forever. And if you're not in a war that is a good war, it compounds the sense of frustration that Vietnam veterans, Korea veterans, Iraq veterans and Afghanistan veterans must feel, in my opinion.



Stone (center) with members of his real-life platoon in Vietnam.

America has been on a militaristic course, unfortunately, since World War II, and I think all of us that have served have been sickened, to a certain degree, by the disease of serving for nefarious ends. And I think that's sad.

On the other hand, in the military, I did have many a great experience. And I had a ball, too—I did discover dope over in Vietnam, with the black guys and the white rockers. Maybe I would have loosened up in the States, but certainly Vietnam was like an opening. I also experienced life on another level, where it was truly a democratic, egalitarian existence. I was a private like everybody else, whereas I'd grown up in boarding school and going to Yale. It was quite a leveler for me, and it was good for me.

Did you find drugs useful?

I can only say they really kept me human, because that was a brutal experience—fifteen months in combat. I noticed, after about three months in, that the black guys were doing okay—not everyone, obviously, but they were mixing amongst themselves and keeping it together. I ended up inside a group, and I really felt like that was home ... a new home for me. I had no home, really, in the States, so it was sort of like a rebirth. I tried to show that in *Platoon*.

We didn't smoke in the field, because that was dangerous, but we smoked in base camps, which is often the hardest part of combat—because when you're in base camps, you harden, too. The

details, the duty, the pecking order, the bitching ... it's an ugly experience in base camp while you're waiting to go out. This was 1967-68, but for a large group of us, led by the blacks—and many whites joined—we were finding ways to stay sane through dope.

Are you talking specifically about marijuana, or were other drugs being used?

Mostly weed ... I don't remember doing anything else. I know there was heroin coming around later—an unfortunate side product of the war. It certainly makes sense, considering it's an opiate ... and heroin is a *pacific* drug.

The War on Drugs has been going full swing since the '60s. You yourself have been a victim.

Yeah, I was busted in December 1968 in San Diego. I'm not sure it was called the War on Drugs then, but Nixon's border war had started, and I happened to be one of the early casualties—coming back from Mexico with Vietnamese dope on me. How stupid could I be, right? That's really dumb.

Anyway, I was facing five to 20 on a federal smuggling charge. It was very scary, and I was in for a while. Finally, I got out because of my father. It was the beginning of the Drug War, which was obviously not working—most of these kids in prison should not have been there. They were young, they were facing long sentences, and it was very arbitrary. That really soured me quickly. With Morrison and Hendrix and Dylan leading the

charge in those days, there was a whole new feeling about authority. We questioned it, we fought it—and, frankly, I've had my lapses, but I've never stopped questioning it.

How would you describe the marijuana experience?

I've found it to be very enlightening. Some people don't—they find paranoia and worry. I think if you can control your mind, if you *contain* it, you can make marijuana be a friend, an ally. I wouldn't do it all day, all the time, because I think you should try to balance your states—but certainly it's been creative and opened me to new ideas. I've abused it at times, there's no question, but I've always tried to be moderate throughout my whole life with everything, trying not to overdo it. Because abuse and excessive use can come quick, especially with substances like cocaine.

Peyote has been valuable, too, in the same way as marijuana. Also, ayahuasca and mushrooms.

Do you continue to use these substances?

Well, I'm older now. It's tiring to do these trips—it's exhausting. To do a peyote trip, it takes two, three days out of you.

It takes time to be high.

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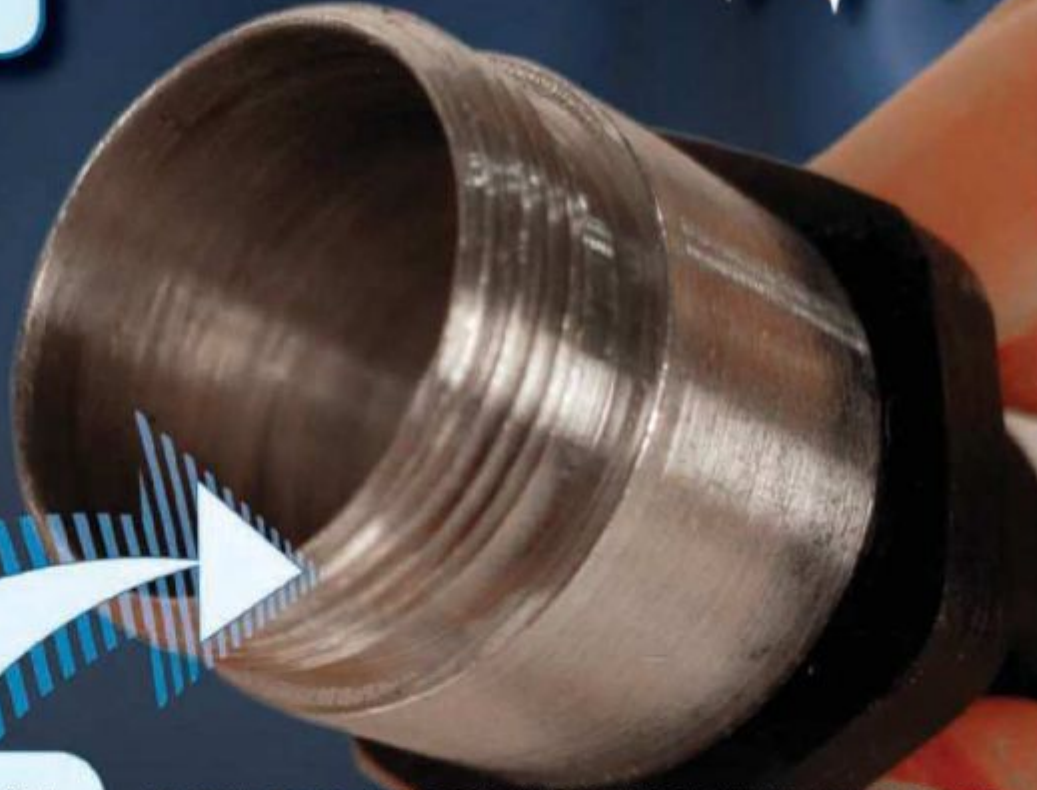


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THE HIGH TIMES INTERVIEW



With Fidel Castro during the filming of Stone's documentary *Comandante*.

platory reasons. I remember that it was exhausting—a very powerful trip. I learned a lot.

But meditation and Buddhism have opened up new realms for me. In 1993, I did *Heaven and Earth*, which is a movie about Buddhism. It is a Buddhist movie. I've followed that way since then.

Marijuana has never been as popular as right now. What's your take?

It's a good thing. I think it's so sad that so many people are in jail and suffering lifetime curses for having done this. So wrong ... so clearly wrong. Marijuana, as well as many other drugs, should be legalized and taxed and regulated by the states. It's a great source of income. It should be sold like it is in liquor stores, and there should be no social stigma. It's an insane hypocrisy. The Drug Enforcement Agency is really the precursor to Homeland Security—it's really problematic once you start a bureaucracy rolling like that. And having been a victim of the bureaucracy in the Army and in various other organizations, I'm totally on the side of the individual.

Your films have demonstrated that. But they've stirred controversy, and you've often been ripped by critics. How does this affect you?

It's happened 10,000 times. There is such a thing as "repetition works"—in other words, you have to absorb it. But you have to stay sensitive: If you become too callous and indifferent, you hurt yourself. At the same time, if you allow your skin to be flayed every time, it's very difficult to function.

I've done 18 films, and I have a philosophical approach at this point, which is: "Easy to destroy, hard to build." I believe the best critics are loving critics, who are constructive. Which is to say: "I don't care what your subject matter is—this is what I think of what you're trying to achieve." That would be an honest interpretation.

Is there a conscious effort on your part to rattle America's cage?

No, I don't think you ever set out to rattle this gorilla's cage ... it's a big cage! I think what you want to convey is: "Attention must be paid." So you try to bring thunder and lightning and make the subject gripping. Then, perhaps, they'll pay attention.

Did the reaction to *JFK* surprise you?

Coming off of the Vietnam movies and *Wall Street*, I could do no evil, I could do no harm. With *JFK*, that all changed—I crossed into a no man's land. I didn't quite foresee the land mine I was stepping onto.

I'm proud of the movie—I think it's one of my best. I think we did justice to Kennedy. We started the process, started the wheels rolling. And he has been historically reassessed. There are new books—*JFK* and *the Unspeakable* by James Douglass is great, as is David Talbot's *Brothers*. A lot of the work has substantiated *JFK*: that Kennedy was in the process of tremendous change in the world—in Cuba, in Vietnam and Russia. It was a world-changing moment, and I think historians have been divided on that, but at least they're starting to recognize it. Historians are conservative, but we started a process of moving people. Many young people come up to me and say, "I really have studied this now and love it. And I get it—I see what Kennedy was up to."

But some complain that *JFK* is the sole basis for young people's knowledge of Kennedy.

They can't complain about that. That's their problem if they don't offer an alternative; it's a free marketplace of ideas.

I have a responsibility to the history. We were one of the few entities that ever really interviewed so many people who were in Dealey Plaza that day [the site of JFK's assassination in Dallas]. It's easy to make fun of it, but

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THE HIGH TIMES INTERVIEW



Directing Joan Allen and Anthony Hopkins on the set of *Nixon*.

my gosh—it was just a tremendous compendium of work. I stand by the conclusion that he was not killed by one single sniper, and I stand by the conclusion that someone inside the government system had to have done it. Because it was too well staged an ambush—it was very well thought out and carried through.

If you look at the case, there are several dozen examples of acute inversions of logic. You have to say: “This is crazy. How can people buy the single-bullet theory?” ... plus the autopsy, plus the witnesses, plus the motive—which is the key to the whole thing—plus the cover-up. We did our homework.

Does it bother you, being a whipping boy for the political right?

I was one of the early poster boys for Reagan-era attacks on people. They make straw men out of us, attack us and knock us down. It's easy to do, and they perfected it with Clinton. Certainly, they carried it on right through with the Bush people.

Still, your portraits of Nixon and Bush were somewhat sympathetic.

They weren't intended to be sympathetic; I would call them “empathetic.” I didn't like Nixon, I didn't like Bush, and I didn't intend for you to like them—I meant for you to *understand* them.

Well, certainly you explored their tragic aspects.

I see the limitations of Bush, but I'm not sure I'd call it a tragedy, because he has never displayed that third dimension that would allow him, as a hero, to acknowledge his errors. I do see the humanity of the man, and I see the limitations of his education and upbringing ... whereas Nixon had another depth to him. To me, Nixon was a three-dimensional man who was extremely dark. But both

Nixon and Bush had tremendous character deficits that were interesting to me, which propelled those movies forward. If you're a dramatist, if you're empathetic, you try to walk in their shoes.

When you were promoting *Nixon*, an interviewer compared you to him—mercurial, suspicious of the press, all-controlling. You didn't disagree. Why?

I wouldn't have done *Nixon* unless I felt some empathy for him. I never liked Nixon—perhaps it's a part of myself that I don't like. But my father was certainly a fan of Nixon and was a very strong Republican, so I was paying homage to a certain section of my life. He was part of it.

Nixon was an amazingly interesting character because he was so bright. But he was so demonized ... anyone living with doubts about himself is living a Socratic life. Not Bush—I don't think Bush has those doubts. But I think Nixon, despite being a tyrant and prolonging the war and doing all of the bad things he did, gave one of the most loving, moving speeches when he resigned that I've ever heard from a politician. And it came from a place of tremendous pain. So here he is—this, so to speak, *monster*—being extremely sensitive. That's what made the movie fly for me.

So, yeah, definitely, I've got a monster in me, too—I'm not kidding myself. You may wake up in the morning, look in the mirror and think you're the greatest guy in the world, but I don't. I see myself as a mixed bag, like most people. I think if you accept that, you can get past a lot of the bullshit hypocrisy we go through—like blaming somebody else first before you blame America. Why don't we look to our own actions before we start blaming others for attacking and threatening us? 🌿

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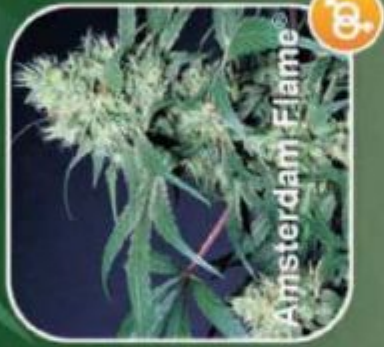
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BLACK TUNA: OUT OF THE CAN

After serving 29 years as a first-time nonviolent offender, the most talked-about marijuana smuggler of the '70s hits the high seas with HIGH TIMES.

BY DAVID BIENENSTOCK

Robert Platshorn last set his sharp gaze on this particular stretch of shoreline nearly 30 years ago, but he recalls its contours intimately enough to point out not only Miami's luxurious Fontainebleau Hotel—former home base of his famed Black Tuna Gang—but also the obscure, narrow, ideally non-descript channel he once used to smuggle multi-ton shipments of marijuana into protected waters from the high seas.

Captaining one of his 40-foot fishing boats stuffed to the gills with bales of Santa Marta Gold, Platshorn pursued the outlaw Wild West fantasy of every '70s-era stoner who ever wondered what it was *really* like to bring in a big load of South American grass. The promise of quick money, potent pot and good times lured Platshorn all the way down to Colombia, where he made contact with the locals, found the best equatorial *sativa* available, and then loaded up small planes for transport to *el Norte*.

Today's mission, however, involves nothing more illicit than a pleasure cruise and fishing trip, the first time this former competitive deep-sea angler has dipped a line in the water since the DEA took him down as the leader of "the biggest and slickest drug ring" in American history. Another man might avoid returning to the scene of the crime, even after doing his time, but America's longest-suffering prisoner of war in the War on Weed has never thought of himself as a criminal. And so Platshorn is taking HIGH TIMES along for the ride of a lifetime, helming the wheel of a friend's boat while telling us tales of high adventure from a long-gone golden age, when small-time gentleman pot smugglers provided a much-needed service—with a smile and without violence—and nobody did hard time for marijuana.

That all changed with Operation Banco, the first-ever joint effort between the DEA and FBI. Tasked with delving into the dirty dealings going down in Miami in the late '70s, Banco burned through a lot of time and taxpayer money, only to see the big fish somehow slip through its nets. Pressured for results, and under investigation by their rivals at the IRS and Customs, the Banco boys did the only sensible thing: spear a couple of small fish and stretch them until the catch justified the budget.

The resulting trial showcased a variety of techniques the Feds would hone and expand over the next 30 years: sleazy paid informants, so-called expert witnesses, selective prosecution,



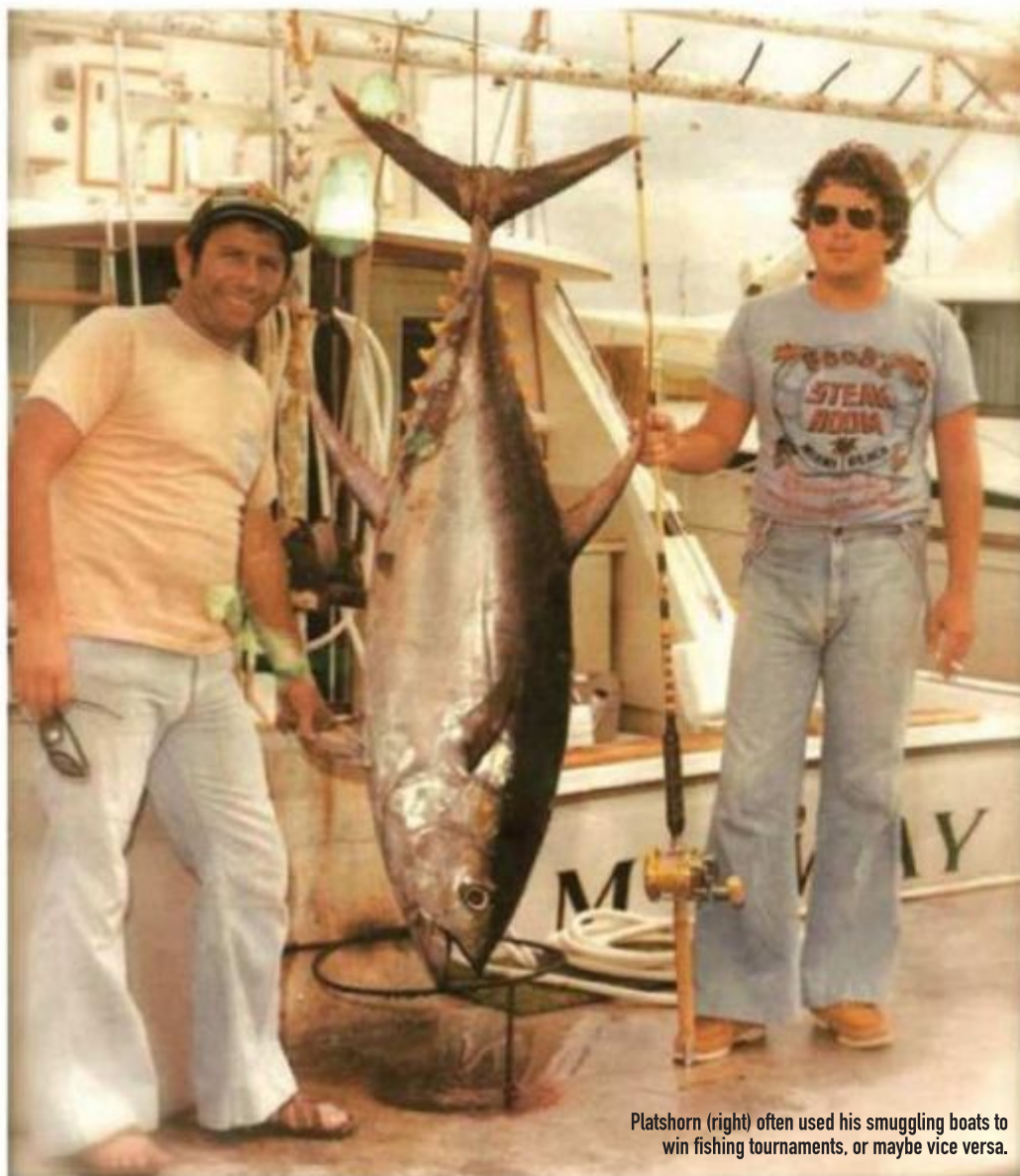
Catch and Release: After nearly three decades in maximum security federal prison, Robert Platshorn was finally granted his freedom on April Fool's Day, 2008.

wildly inflated statistics (see: amount of drugs, street value, size of profits, etc.), overt propaganda, naked self-promotion and, most of all, a policy of heartless ass-covering that would make War on Drugs founder Richard Nixon proud.

In 1980, Platshorn was convicted and handed a 64-year prison sentence—a jail term stiff enough to convince all those other small fish running grass that the Feds were deadly serious about marijuana. As a result, the water was effectively cleared for bigger and decidedly more predatory species to move in and fill those same shipping channels with a cocaine supply so large, and so

lucrative, that it would not only create and finance the modern drug cartels, but change the face of Miami—and America—forever.

Meanwhile, for the next three decades, Platshorn lived in 11 different correctional facilities, costing taxpayers millions. He passed the time inside honing his skills as a garnish chef and working on *The Black Tuna Diaries*, a memoir of his life in and out of the smuggling game. On April Fool's Day, 2008, he was finally released from custody and, after lodging another six months in a halfway house, moved in with his ex-wife, Lynne. This June, they were remarried in a small ceremony in



Platshorn (right) often used his smuggling boats to win fishing tournaments, or maybe vice versa.

'Coming to the end of a small mountain airstrip in the Andes, you see an open-back truck filled with bales of marijuana...'

Reno, NV, attended by their son.

Platshorn considers himself extremely lucky just to have a place to live, not to mention a high-school sweetheart who still loves him, a son who grew up into a good man, two beautiful granddaughters, and a nephew living nearby with a new baby for him to dote on. Most ex-cons who serve as much time as he did come out to nothing—but then again, most of those guys committed unspeakable acts.

Back when the Black Tuna Gang was bringing in planeloads and boatloads of Colombian, *everyone* smoked pot, and nobody thought it was a big deal. When Platshorn signed on for his first smuggling operation, he felt that he only had a year or two to make a million in marijuana before legalization took the black market away. In the meantime, all those bong loads had to come from *somewhere*

Now, for the first time since the founding of this magazine, we're once again living in a moment when the legalization of marijuana seems

not only possible, but practically inevitable.

Robert Platshorn's sad tale teaches us that we must keep working devotedly toward that goal, lest this moment in time slip away. It also reminds us that when this one-sided war finally ends, those of us who love smoking cannabis must never forget the very serious debt we owe to the honorable pot growers, dealers and smugglers of the world, who all too often paid the price for supplying our demand.

When was the first time you heard the name Black Tuna?

The day we were indicted, I saw it in the newspapers. I never knew where it came from until we went to the evidence room in the DEA headquarters in Miami and there was a big sign on the door that said "Black Tuna War Room." I didn't know I was in a *war*, but at that point, I began to think this might be a bit more serious than a little smuggling charge.

Somehow, the DEA had got a hold of a pic-

ture of me with a big tuna that I caught. They decided it was a black tuna because it was dark, and used that to hang the name on us: Black Tuna Gang. Then they said we used it as a recognition code over the radio: "Black Tuna calling ... Black Tuna calling."

Were you, as the DEA alleged, the head of the biggest drug ring in history?

No ... not by any stretch of the imagination. There were people in those days bringing in 150,000 pounds of pot every few months. The biggest load we ever did was just under 33,000 pounds, and we only did a couple of those.

So why do you think the federal government came after you so hard?

Most of the big smugglers in Miami in that era were from the Cuban Brigade—Bay of Pigs veterans, old Caribbean CIA guys—and they just seemed to get a pass. Those guys would get caught two or three times, caught red-handed—which, of course, we never were—but they always got a slap on the wrist.

Just to put it into perspective, how big is a load like that? What does it require to transport 30,000 pounds?

Two 40-foot fishing boats. They could each handle between twelve and fourteen thousand pounds without a lot of problem.

What are some good things to look for in a smuggling boat?

You look for a boat that will blend in. We used to come in at five o'clock in the afternoon alongside all the sports fishermen. There'd be 150 boats coming in, and you'd try to look like all the rest of them.

Would you have fishing tackle onboard?

Oh yeah, and very often fish. When the guys would be waiting for a Colombian supply ship to show up with the weight, they would be fishing.

What makes you a risk taker? How much did the romanticism of the smuggler play into it?

A lot—are you kidding? Do you have any idea how it feels to be at the controls of an old DC3? It's early in the morning and the sun is shining, and the Andes are just so gorgeous. You fly in over these picture-perfect towns, and your instructions are to pass over a church steeple at 10,000 feet, and then drop down to 2,000 feet and follow a stream up to a mountain airstrip, where they have to clear the cows away as you drop your wheels. Coming to the end of the runway, you see an open-back truck filled with bales of marijuana and a smaller truck loaded with fuel Yeah, man, sure—the romanticism was *fantastic*.

The idea of being in a foreign country—in Latin America, in Colombia, where it was all happening—was exciting. Most of the people were really terrific—both buyers and suppliers in South America. They were wealthy people from good

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- 3. Airflow** - Lights are PROPERLY air-cooled by bringing air in from outside the chamber, then pushed out as well. Some only bring air from inside the unit itself, then through the light. You do not want this. Also, make sure your cab is "Cross Corner Ventilated" AND has an adjustable internal circulation fan. The output air should go out through a professionally made carbon filter.
- 4. Ease and Expertise** - Make sure your system is user friendly and the company knows what they are talking about. Your cabinet should come and look professionally assembled, automated, and easy to grow.
- 5. Net trellis and adjustable lights**- you grow up to 50% more when using a net trellis. A bonus is if both the light and veg. chamber is adjustable to allow for maximum height and lumen intensity.
- 6. Comes with Everything**- Let them shop for you. You want every possible thing you need to start growing the day you get it, including an automated Cloning Machine, nutrients, DVD, TDS meter, PH kit, Make sure it is fully assembled, automated, and ready to grow with ease and confidence.
- 7. Good Warranty**- Make sure the company backs your investment with at least a 3 year warranty and excellent lifetime customer support - for free.
- 8. Made in USA** - That is if you are in the US. For obvious reasons, such as supporting the economy, it also means not worrying with US Border Customs and such when dealing with your warranty and replaceable parts.
- 9. Customer Support**- Prompt phone and email service, knowledgeable support and replies. Accredited by the Better Business Bureau with little to no complaints over the past 3 years. Friendly and helpful is also a must.
- 10. Options**- Make sure you have the choice to switch from soil to hydro, and can decide between ebb n flow for taller units, and aero for the shorter ones. Pay attention the details. Now save a year or two start growing!



Supercloset scored a perfect 10 out of 10.

HIP HOT TIPS

SUPERCLOSET CELEBRATES WITH "GROWTH STIMULUS PACKAGE"

Rated #1 overall system and customer support for 5 years in a row, SuperCloset is celebrating with the deal of a lifetime. For a limited time, when you buy a SuperCloset you get a \$500 Rebate Voucher towards groceries, along with a free TDS Meter, DVD, PH kit, nutrients for one year, 3 Year Warranty, the famous auto-Supercloner, and everything else you need to grow, from Beginner to Pro, from Pro to Easier. Your SuperCloset arrives professionally assembled and fully automated. Your special limited offer (while available), call 1-877-GROW-SUPER, or through supercloset.com.

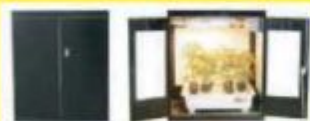
***Your net cost after you collect your \$500 grocery rebate.**



Mini-File- \$195*
15" x 19" x 27"

SuperFile- \$695*
15" x 19" x 47"

S-File has 2 chambers:
Top- fluorescent veg.
Bottom-150 HPS flower



SuperCube- \$1195
36" x 24" x 46"



SuperFlower- \$1895
48" x 36" x 46"



Deluxe- \$1895*
36" x 24" x 72"



Side2Side- \$2995*
72" x 36" x 72"



Trinity- \$3295*
72" x 36" x 72"

Trinity has 3 separated chambers: Fluorescent, 400MH/HPS, & 600HPS

Add \$150 for 600HPS upgrade and \$200 for CO2