

North Carolina's Tobacco History & Culture

Overview

Tobacco in North Carolina has a long history that greatly impacted the economy and culture of the state. In this lesson, students will learn about the tobacco industry, from the tobacco farm to the tobacco warehouse and auction, and its impact on the people involved. Students will particularly focus on downtown Durham in the 1900s, whose tobacco warehouse district became a hub of the tobacco trade. Through the exploration of *Main Street*, Carolina's digital history project on Preservation Durham's Tobacco Heritage Trail (http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/), as well as through readings, class discussion, primary source examination (photographs, music, videos, etc.), creative writing, and more, students will gain a comprehensive sense of the vibrant culture and rich history of tobacco in North Carolina. In a culminating group project, students will apply their understanding by researching, designing, and presenting a "living" exhibit for a museum on "North Carolina's Tobacco History and Culture."

Grade

8

North Carolina Essential Standards for 8th Grade Social Studies

- 8.H.1: Apply historical thinking to understand the creation and development of North Carolina and the United States.
- 8.H.3.4: Compare historical and contemporary issues to understand continuity and change in the development of North Carolina and the United States.
- 8.G.1.1: Explain how location and place have presented opportunities and challenges for the movement of people, goods, and ideas in North Carolina and the United States.
- 8.E.1.1: Explain how conflict, cooperation, and competition influenced periods of economic growth and decline (e.g. economic depressions and recessions).
- 8.C&G.2.1: Evaluate the effectiveness of various approaches used to effect change in North Carolina and the United States (e.g. picketing, boycotts, sit-ins, voting, marches, holding elected office and lobbying).

Essential Questions

- What caused tobacco to "boom" in North Carolina in the 1880s?
- What impact did tobacco have on the history, culture and economy of North Carolina?
- What was the work of a tobacco farmer like?
- How was bright leaf tobacco discovered?
- What was the atmosphere like at Durham's tobacco market?
- What entertainment and activity options did people attending the tobacco market have?
- In what ways was Jim Crow evident in Durham?
- What took place at a tobacco auction?
- What was working in tobacco warehouses and factories like?
- In what ways did tobacco advertising change throughout the 1900s?
- Why is it important to study North Carolina's tobacco history and culture?
- Why is it important to be aware of the adverse effects tobacco has on health?

Materials

- Projector, hooked up to a computer with Internet access

- “North Carolina Tobacco Farming” notes sheet, attached
- Excerpt from “Durham: A Bull City Story” by Jim Wise, attached
- Student laptops with Internet access (at least one computer for each 2-3 students)
- Access to the Main Street Carolina site, “Preservation Durham’s Tobacco Heritage Trail,” located at http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/
- “Quest to Uncover Durham’s Tobacco Heritage,” worksheet and answer key attached
- “Durham’s Tobacco Culture,” reading and questions attached
- Oral History Excerpts – Working in Tobacco, attached
 - These excerpts were collected from the Historic Preservation Society of Durham’s Tobacco Heritage Walking Tour; for more information, go to <http://www.preservationdurham.org/>
- 1953 Lucky Strike commercial: <http://www.youtube.com/watch?v=K8wyqIKYqxc&feature=related>
 - If your school district blocks access to YouTube, download the video from an alternate computer before class. (Download instructions can be found via an internet search.)
- “Create a ‘Living’ Museum: North Carolina’s Tobacco History and Culture”, assignment and response sheet attached

Duration

- Up to 3 class periods (teachers can lessen the time needed by eliminating activities or shortening discussion and/or work time throughout the activities)
- Additional time will be needed for completion and presentation of the “Living Museum of Tobacco Heritage”

Preparation

- This lesson is centered around *Main Street, Carolina’s (MSC)* digital history project on Preservation Durham’s Tobacco Heritage Trail: http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/. Ideally, teachers will arrange time in the computer lab or another space where students can have access to the Internet and the MSC site. (Students can partner up on computers for this activity.)
 - The site contains a map of Durham’s tobacco warehouse district and multiple markers with primary source information that students can explore to learn more about the various buildings and history.
 - This site is best accessed using the Firefox browser, available at <http://www.mozilla.com/en-US/>. Teachers should explore the site prior to class in order to better assist students as they browse the information.
- Durham’s tobacco history intersects with other crucial topics such as Jim Crow and segregation. While studying such history can be sensitive, it is important for students to explore the whole history to gain a well rounded understanding of North Carolina’s past and present. In order to study this history effectively, teachers must have established a safe classroom environment with clear expectations of respect, open-mindedness, and civil conversation.
- While tobacco became one of North Carolina’s leading industries and has a rich culture and history in the state, the product itself has had a very negative impact on the health of tobacco users. While it is important that students learn about the culture and history of our state as it relates to tobacco production, it is equally important that they understand the progression of research and understanding regarding the negative consequences tobacco use entails.

Procedure

Day 1

Warm Up: The Tobacco Farmer

1. As a warm-up, project (or print and hand out) several images of workers in tobacco fields (do not share image captions yet), such as:
 - Two Farmers and Horse in Tobacco Field: http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/images/view/116

- Tobacco Fields & Farmers:
http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/images/view/115
- Man Priming Tobacco:
http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/images/view/117
- Sharecropper Worming Tobacco:
http://www.historicalstockphotos.com/details/photo/2242_sharecropper_worming_tobacco.html
- Tobacco Farm, North Carolina: <http://drx.typepad.com/psychotherapyblog/2008/02/photo-of-the-14.html>

2. Allow students to spend a few silent minutes examining the images then discuss:
 - What do you see? What do you first notice about this image, or what strikes you most?
 - Describe the landscape pictured.
 - Describe the person/people pictured.
 - What can you identify as the setting of this photo based on what you see?
 - What year do you think this photo was taken and what evidence makes you think this?
 - What do you think is happening in this photo and why? What do you think the person/people pictured were doing before this image was shot?
 - What do these images have in common? Do you notice any particular differences between the images? Explain.
 - What type of life do you think this person/people would have led and why? What do you imagine his/her days were like doing this work?
 - If you were to give this image a title or write a caption for it, what would it be?
3. At this point, share as much of the actual information about each image as you choose and point out that each of the images shows people working in tobacco fields in North Carolina in the 1920s – 1930s. Ask students what they already know about the history of tobacco in North Carolina and note student thoughts on a piece of chart paper. Ask follow-up questions to further get a sense of students' base knowledge as needed. Let students know that they are going to be learning about North Carolina's tobacco history in this lesson plan, starting with learning a bit about the process of tobacco farming and then focusing on the history of the tobacco industry in Durham, NC – North Carolina's tobacco "hot spot."
4. In order to provide some background information regarding tobacco farming, either have students read the article at: <http://www.learnnc.org/lp/editions/nchist-newsouth/4386> (**SOURCE LINK NOT WORKING**...a PDF handout of this can be printed and provided to students if they are unable to read directly off of a computer) or share this information with students in a brief lecture. Provide the attached notes sheet for students to fill in as they read and/or listen. After students have read and filled out their notes sheets, or as you share the information verbally, further discuss the following questions. (Teachers should also consider projecting the additional photos of the various steps of tobacco cultivation that are located to the left of the reading on the web page to help students visualize the information.)
 - What caused tobacco to "boom" in North Carolina in the 1880s?
 - How many man-hours did it take the average farmer to cultivate an acre of tobacco? How does this number compare with the number of machines it took to cultivate the same acreage? How do you think such machinery impacted the work of farmers? (Encourage students to consider the positive and negative impacts. While this might have resulted in less strenuous work in some ways, farmers now had to compete with machines.)
 - What did farmers do in January to start the tobacco growing process? What is North Carolina weather typically like in January? Given this, how would you describe this job? Would you like to be the person doing this job? Why or why not?
 - Do tobacco farmers get a break while their seedlings grow? Explain.

- Describe the process of transplanting. What do you imagine it would be like doing this all day long (walking, stooping, etc.)?
- Once the plants grew, was the farmer's work over? Explain.
- What pest do farmers have to worry about? How would this pest be removed? It was often youth your age or younger who did this job all day – how would you feel about doing this job?
 - Draw student attention to the image they viewed of a young African American boy worming tobacco:
http://www.historicalstockphotos.com/details/photo/2242_sharecropper_worming_tobacco.html
- Describe the various steps of harvesting. When did harvesting begin? What is the weather like in North Carolina at this time? Considering this, how would you describe the process of harvesting?
- While mules made the work a bit easier in some ways, what do you imagine would also be difficult about working with a mule?
- How was tobacco "cured?" What do you think would be most unpleasant about this job?
- When did farmers finally finish the multiple steps of cultivation, grading and bundling?
- Did the farmer finally get a break in November and December? Explain.
- Overall, how would you characterize a tobacco farmer's job?
 - Explain to students that while tobacco farming was quite hard, a community and culture did often develop around the work. "Barning tobacco brought family, neighbors, owners, tenants, sharecroppers, black, white, young, old, men, and women together. They shared gossip, news, sweat, fatigue, Pepsi-Colas, Moon Pies, and meals. Boys grew up by advancing from handing to trucking to priming, and by climbing the tier poles to hang tobacco. Girls pursued womanhood by progressing from handing bundled tobacco leaves to the stringers to stringing the tobacco on the sticks; a few women went to the field to prime and even climbed the tier poles as men did. After the barning season ended, farmers removed the cured tobacco from the sticks, graded each leaf, put it with others of the same quality, and tied the tobacco into hands to make it as attractive as possible. They took great pride in the presentation of their crop." (Source: http://archive.oah.org/issues/issues/963/presidential_address/index.html) Then it was time to experience an entirely different culture as they took their product to the tobacco market in the city of Durham.
- What role do you think women played in the cultivation of tobacco?
 - Project the image at <http://www.learnnc.org/lp/media/uploads/2008/08/tobacco4.jpg> and allow students to share their observations.
 - Explain to students that "Women were crucial to tobacco production...They weeded plant beds, chopped weeds in the fields, wormed, topped, and suckered tobacco plants, and worked at the scaffold to hand, string, and pass sticks of tobacco into the barn. They also handled their own household duties, cared for their families, and cooked for a large crew of workers. Some women went to the warehouses to witness the auction because the pile of tobacco on the auction floor embodied a year of their own work." (Source: http://archive.oah.org/issues/issues/963/presidential_address/index.html).
- Which of the steps in the process of tobacco cultivation do you think would be most difficult and why?
- What do you think the top worries of tobacco farmers were and why?

➤ **Optional, additional source:** Teachers may want to show students "Reasons to Talk About Tobacco," a photo essay which includes images of the cultivation of tobacco on North Carolina farms from start to finish and also includes narrative that can be played. The site can be accessed at: http://archive.oah.org/issues/issues/963/presidential_address/index.html.

The History of North Carolina Tobacco

5. So, where did tobacco come from? And where did it go? Why was it so popular in NC? Tell students you want to talk about the origins of tobacco in North Carolina. Let them know that the "introduction of

tobacco into North Carolina has a long history. When settlers moved from Virginia to North Carolina around 1663, they struggled to grow any other crop besides tobacco in the dry, sandy soil. During this time, the Europeans viewed tobacco as a luxury and bought it from Spain. The new colonists saw the opportunity in the overseas demand for tobacco and started growing tobacco in North Carolina as a way to gain entry into the European tobacco market.” (Source Link not working): <http://www.learnnc.org/lp/editions/nchist-recent/6260>.

6. Let students know that it was during this time that a very popular form of tobacco was discovered: bright leaf tobacco. In dramatic fashion, read aloud the attached excerpt from “Durham: a Bull City Story” and instruct students to listen and imagine the scene. (Teachers may want to provide a copy of the excerpt for students to follow along with as they listen.) Afterwards, discuss:
 - What did you learn about the process of curing tobacco?
 - Answers may include: it was a boring, “sleepy work” during which you have to stay up all night; likely uncomfortable since you would be stuck outside; stressful, since all the work put in throughout the previous year could be ruined in the process if a mistake was made; possibly entertaining if you have friends to accompany you all night; the work could also be uncomfortable – consider being outside on a humid, mosquito infested summer night in North Carolina during which you have to work with fire; etc.
 - Show the images at <http://www.learnnc.org/lp/media/uploads/2008/08/tobacco5.jpg> and <http://www.learnnc.org/lp/media/uploads/2008/08/tobacco6.jpg> to help students visualize the process.
 - Who was Stephen?
 - A smart 18-year-old who was enslaved to Abisha Slade in Caswell County, NC (on the VA border); he was also quite skilled, as he was a blacksmith
 - How did Stephen discover “bright leaf tobacco?”
 - He fell asleep and found the curing fire nearly out. To try to keep the heat going, he threw hot coals from his blacksmith pit on the fire, which flared with heat. The heat from the charred logs cured the tobacco quickly, leaving it with a bright yellow color. This ended up creating bright leaf tobacco, which became a popular sensation.
 - Additional information to share with students: “The variety became popular with smokers and other farmers learned of and used the new process as well. Although the discovery took place on a piedmont plantation, farmers in the coastal plains soon adopted the process and constructed curing barns by the hundreds. By 1857, Abisha Slade was harvesting 20,000 pounds annually and making some of the highest profits ever. Bright leaf tobacco led North Carolina to a dominant position in the tobacco industry.” (Source Link not working: <http://www.learnnc.org/lp/editions/nchist-antebellum/5343>)
- **Teacher Note:** The excerpt, in creative fashion, speculates whether or not Stephen was dreaming of another life outside that of slavery when falling asleep during the tobacco curing process. Thomas Day, Milton, NC’s famous black cabinet maker, is mentioned as a possible reason why. Teachers may want to take a moment to ensure students know who Thomas Day was and also what made him such an anomaly. (Information can be found at <http://thomasday.net/>.) However, it is equally important that students not be given the misconception that opportunities outside of slavery were plentiful; this was an unjust and limited institution that greatly restricted the lives of those enslaved.
7. So, what happened between Stephen’s discovery of bright leaf tobacco and the boom of the tobacco industry that took place across North Carolina and in Durham throughout the late 1800s and into the 1900s? As centuries passed, tobacco business became a very important part of North Carolina – particularly its business and culture. James B. Duke formed the American Tobacco Company in Durham and, as it expanded around the world, it remained based in Durham. Downtown Durham became a hub of the tobacco trade, with farmers coming to town from the surrounding areas to sell their tobacco at auction

in the many warehouses that were built in Durham. Tell students that they are going to learn about Durham, which became known as “The City of Tobacco,” by exploring a website dedicated to preserving Durham’s tobacco history.

Introduction to MSC Website: Preservation Durham’s Tobacco Heritage Trail

8. Pass out the attached “Quest to Uncover Durham’s Tobacco Heritage” and instruct students (individually, or in partners or groups of three if students need to share computers) to open the webpage http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/. Let students know that their “quest” is to find out as much as they can about the history of tobacco by following the instructions on the worksheet and using the MSC website to uncover information.
9. Once students have completed their “quest,” go through the questions and allow volunteers to report their answers to the class. Ask appropriate follow up questions as needed. Let students know that they will continue their exploration of Durham’s tobacco history the next time class meets.
10. As a closing assignment (which can also be completed for homework if class time does not permit), tell students to return to the original five images they viewed at the start of class. Instruct students to choose one image and based on everything they have learned in class, to assume the persona of the person pictured and write a first-person account regarding their life working in tobacco. Their monologue might detail a day on the farm harvesting tobacco, a trip to Durham’s warehouse district to sell their crop, etc. Encourage students to include descriptions of their life, their surroundings, their work, their feelings, etc. Questions to pose to students to help them brainstorm their first person account include:
 - What is your life like working in tobacco?
 - What do you do each day?
 - What is it like being in this line of work?
 - Describe your surroundings (farm, home, family, crops, trip to town, etc.)
 - What are you worried about?
 - What are you hopeful for?
 - What do you look forward to each day?
11. As an example, project/read aloud the following actual oral history excerpt from a Durham tobacco farmer interviewed in 1939:

“I’ve got in two barns now...I’m always glad when I got my barns filled, then I can get out of them clothes and feel a bit cleaner. I’ll tell you what’s so, when I come out of them clothes awhile ago them overalls was so full of gum they stood alone ‘cause they was so stiff... Raising tobacco is sure a nasty job as well as a hard one. If I’d get what my crop this year is worth in dollars and cents I’d never have to hit another lick or work no matter how long I lived, but we folks what makes it don’t get nothing much.”

John Holder, Tobacco Farmer, Route #4, Durham; Interviewed by Omar Darrow, August 15, 1939; American Life Histories: Manuscripts from the Federal Writers’ Project, 1936-1940. Library of Congress. Taken from Historic Preservation Society of Durham’s Tobacco Heritage Walking Tour; for more information, go to <http://www.preservationdurham.org/>.

12. Let students know that while this is an actual first-person account, they should imagine what life as one of the farmers would have been like and share their similar account.

Day 2

Exploring the Life & Culture of Durham’s Downtown Tobacco District

13. As a warm up, ask student volunteers to read their monologues (ideally, in dramatic fashion) for the class. As students share their creative writing, teachers may want to play the slideshow of images of tobacco

work at http://archive.oah.org/issues/issues/963/presidential_address/index.html. (Optionally, students can also take turns sharing in small groups.)

14. Explain to students that they are going to continue exploring North Carolina's rich tobacco history, specifically focusing on the culture that developed around downtown Durham's tobacco market. Explain to students that as the tobacco industry grew, downtown Durham also grew. Particularly, during the fair-like weeks of the tobacco market, downtown was alive with excitement. Hand out the attached "Durham's Tobacco Culture" and instruct students to read the article and answer the questions that follow.
15. After students have read and answered the questions, discuss their answers and thoughts as a class, asking follow up questions as needed to ensure students gain a comprehensive understanding of the life and culture that existed around the tobacco industry. Discuss further:
 - Of all the various forms of entertainment discussed, are there any you hadn't heard of before or are unfamiliar with? (It is likely that most students will not be familiar with medicine shows.)
16. Give students additional information regarding medicine shows, such as:

Medicine shows, common in the early-nineteenth-century, were traveling street performances in which a salesman (the "medicine man") would try to gather a crowd around with various performances and convince them to purchase his "medicines, bottled magic, elixirs, etc." The showman would offer a free performance at town squares, street corners, or wherever he could draw a crowd. He would claim special medical/herbal knowledge, would often claim to be Indian or part Indian, or would often be accompanied by someone dressed as and claiming to be a native. The medicine show would include sales pitches in which he tried to convince the crowd of the powers of his special medicines. It would also include entertainment such as music, songs, comedic routines, etc. Some shows included circus type performances, such as juggling or stunts as well. The primary goal of the medicine show was to keep the crowd entertained, in hopes that they would stick around and purchase the items for sale.

People would often buy the "medicines," even though most had no true medicinal benefit, since during this time physicians were still scarce and people were poorly educated regarding health issues. In the early 1900s, modern day treatments had yet to be invented. Rather, treatments for illness might include bleeding (sometimes using live leeches), cold baths, blistering agents, and other remedies that were often worse than the ailments that they were meant to treat. Most of the medicines were at best harmless; however many contained generous quantities of alcohol, opium, or cocaine, ensuring a quick feeling of well-being for first-time customers, followed by the possibility of habitual use.

Modern advertising was born during this time as well, and patent medicine companies printed almanacs with advertisements for their herbal remedies. The newspapers and magazines of the day were also full of ads for these miracle-cure devices, adding to the popularity of medicine shows and the products they sold. (Source: <http://www.memoryelixir.com/history.html>)

17. Project and have a student volunteer read the quote below from Harvey Ellington, who was interviewed in 1979 about his work in a medicine show as a young man during the early 1900s:

"Most of them [medicine shows] would hit tobacco markets down around Fairmont and Lumberton. They opened sooner than these up here...And me and Sam would drag the street and draw the crowd and get them up there then and make the pitch and get the crowd interested and sell that medicine... Doc Lee had about four or five down there on the tobacco market, counting me and Sam with him...And he had two comedians... He had contortion actors, and he had trapeze actors; he had magicians and all that thing. He set it on the edge of town...Jugglers. All that stuff. It looked kind of

strange that a person can go into a community that appears to be healthy and sell medicine, but they would still buy it. Me and Sam put up most of it...down at the tobacco market under the stage... And he had something like fifteen or sixteen different things in that medicine...He was a crooked medicine man. "This stuff will cure anything!" he'd say. "It don't make no difference what you got, it'll cure it." All right. The Doc had a fainting spell (laughter) down there one day. I said, "Bring me a bottle of this medicine, Sam. Let's give him some of that." He said, "Get that damn stuff away from here! What you trying to do, kill me?"

(Source: http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/documents/view/30)

18. Teachers may also want to take this opportunity to play some of the samples of Piedmont Blues songs available at http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/audio, allowing students to comment on the mood and tone of the music and how it relates to tobacco culture.

Working in Tobacco Factories

19. Next, tell students you want to focus a bit on what took place on the inside of the tobacco warehouses and factories. Begin by asking students:
- What do you imagine working in the tobacco factories and/or warehouses would have been like?
 - What do you think the day-to-day job would have been like?
20. Share the following information with students, taken from the Historic Preservation Society of Durham's Tobacco Heritage Walking Tour:

Just as the work on the tobacco farm was very labor intensive, conditions for the common worker in the tobacco factories were not ideal either. The work was very hard and tiresome, and the buildings themselves were dirty and extremely hot during the summer months. The air was full of tobacco dust and since the buildings had poor ventilation, this often posed a health risk.

The handwork required to prepare tobacco for production was tedious. Tobacco leaves were sticky and dirty, especially in the earliest part of the season when tobacco went straight from market into production without being aged. Jobs performed in the factories included stemming the leaves (separating the leaf from the stem), shaking and picking out the dirt as the leaves were fed into the processing machines, grinding the stems, and shredding the leaves. After these first steps, the jobs that completed the production of the tobacco were a bit cleaner. Such jobs included operating the cigarette machines and packaging the final products when they arrived at the end of the line. By the time it reached the end of the line, the tobacco was ready to be shipped all over the world.

In addition to the hard working conditions, there were other issues illustrating historical difficulties. Before child labor laws were enforced, young children often left school to work in the factories so that they could help provide income for their families. Sexism and racism were also problematic. Jim Crow was evident in the tobacco district's warehouses and factories, with segregation pervasive in every part of life (jobs, bathrooms, water fountains, cafeterias, medical facilities, etc.)

By the thirties, there were movements in both the black and white work forces to start unions to improve worker conditions and pay. There were several worker strikes and while some resulted in the achievement of these goals, others resulted in workers losing jobs.

The invention of machines presented some advantages, but also difficulties for workers. The skillful operation of machinery and improvements to that machinery during the 1800s and early 1900s made it possible for American tobacco companies to compete effectively and to provide thousands of jobs in tobacco factories, many of them in North Carolina. (Tobacco became one of the state's leading industries. Taxes on the incomes of the tobacco companies were critical to the operation of North Carolina's government. Donations related to the industry have been important to Duke University and other educational institutions, churches, and hospitals.) However, while machines may have increased

supply and demand for tobacco, thus increasing jobs during certain periods, machines that could work faster than humans also meant job losses at other times. (For more information, see <http://www.learnnc.org/lp/editions/nchist-newsouth/4402...SOURCE LINK NOT WORKING>).

Yet, a community among the town and workers was evident. It seemed like everyone worked in the factories and sometimes, only the camaraderie among the employees made the job bearable. The tobacco factories defined the landscape of downtown Durham and the town itself. Tobacco was Durham. Durham was tobacco. One identity was intrinsic to the other.

(Source: *Tobacco Heritage Walking Tour*, 2002 Historic Preservation Society of Durham; for additional information go to <http://www.preservationdurham.org/>)

21. Tell students that they are going to learn more about life in the factories, and more about life and culture in the tobacco industry, by reading some of the first-hand accounts shared by people who worked in Durham during the 1900s. Tell students to partner up and give each pair one of the attached oral history excerpts to read and discuss. (There are 14 oral histories attached. Teachers can choose to assign all of the excerpts or choose a smaller sample to provide to students.) Tell students that they should answer the following on notebook paper:

- Person's name who was interviewed:
- Approximate year he/she was working in Durham's tobacco industry:
- What did he/she share about working conditions?
- What did you learn about life and culture in the tobacco industry based on this account?

- **Teacher note:** Numerous other oral histories (excerpts and full interviews) can be accessed at http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/documents/index/page:1.

22. After students have had time to read and discuss their oral history excerpts, have pairs take turns reading their excerpt for the class and sharing what the excerpt teaches us about the working conditions, life, and culture experienced by tobacco workers in Durham throughout the 1900s. (If more than one pair of students worked on the same excerpt, the second pair can simply be asked to add any additional thoughts not yet covered by the first pair.) After all excerpts have been shared, ask the students to discuss their overall thoughts and compile their responses on chart paper:

- Based on what you've read and heard, how would you describe the working conditions, life, and culture of Durham's tobacco workers throughout the 1900s?
- How does what you've just learned compare to and connect with what you learned about the work on the tobacco farm? The atmosphere of the yearly tobacco market?

23. To help students visualize the life and culture surrounding Durham's tobacco market and industry, provide students with art paper or larger chart paper, tell them to take out a piece of notebook paper, and set them up with the following sensory prompt (students should brainstorm their thoughts on their notebook paper):

- Imagine it is 1940 and you are walking around in downtown Durham during the tobacco market. Think about everything we have learned about so far and consider what you might see as you stroll around. What do people look like? Where are they coming from and where are they going? What are they doing? What types of buildings, storefronts, and structures do you see? What is happening all around you? What sounds do you hear? What smells fill the air? What does being here feel like? Perhaps you choose to enter a café or shop. What do you see, smell, hear, do, etc.?
- If you walk into one of the factories or warehouses, what changes in environment do you notice? What is the air like? What do you see and hear? What do you smell? What does it feel like? If you were a worker here, what would you be doing?
- Continue asking sensory questions that help students put themselves in the downtown environment of Durham, circa 1940. Then, tell students to choose one scene that represents how they imagine a

moment in the life of someone involved in the tobacco industry would be (whether a farmer, an auctioneer, a warehouseman, a factory worker, a bluesman, a child, etc.) Students should use the art paper provided to sketch a specific scene they imagine. (For example, students might sketch men unloading tobacco into a warehouse, a medicine show performance, a man playing blues music on the corner, etc.)

- Optional: Teachers may also want to encourage students to return to the Main Street Carolina site to browse once more, further helping their visualization process:
http://mainstreet.lib.unc.edu/projects/tobacco_durham/
- After students have sketched their scene, they should give it a title and write a one paragraph caption at the bottom describing what the sketch represents. (Students should finish their sketches for homework if needed and be prepared to share them the following day.)

Day 3

24. As students enter class, instruct them to hang their sketches around the classroom. Allow students to take the first 5 – 10 minutes of class participating in a gallery walk, during which they rotate among the various sketches taking notes on what they see. Afterwards, as a review of what students have learned thus far and as a feedback session for students' work, ask students to share what they noticed in the various sketches:

- Which sketches struck you most and why?
- What are the various types of environments and scenes that were pictured?
- What types of activities did you see pictured?
- Based on the sketches and what we've learned thus far, how would you describe Durham's tobacco market and industry?

Tobacco Advertising Then & Now

25. As students again consider all of the activities and services available to people working in downtown tobacco warehouses and factories, or visiting downtown Durham for the tobacco market, ask them to discuss:

- How do you think people working in or visiting Durham knew what to buy, where to shop, where to go to sell their tobacco, what to eat, etc.? What influences decisions such as this in your own lives today? (Teachers are trying to get students to identify the role of advertising.)

26. Tell students to get into partners or groups of three and provide each set of students with the attached newspaper advertisements. (These are all from the Durham Herald Sun, 1952.) Ask students to discuss in their partners/small groups:

- What types of products are being advertised?
- Who was the target audience for these ads? Why did the manufacturers market their product to this audience?
- What techniques are the ads using to try and sell their products?
- What can these advertisements teach us about life in 1952?
- What similarities and differences between these ads and ads today can you identify?

➤ **Teacher Note:** Additional advertisements specific to Durham's tobacco history can be accessed via the MSC site at: http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/images_

27. Explain to students that as industry boomed in the late nineteenth century, companies had to convince consumers that they needed the products they created. For the tobacco industry, this meant creating advertisements and in the years after TVs were invented, commercials. The idea of advertising wasn't new, but this kind of advertising — explaining the uses of new products and creating a demand for them — was largely an invention of the Gilded Age. (*Source Link Not Working:* <http://www.learnnc.org/lp/editions/nchist-newsouth/4750>) The ads from the Herald Sun targeted the

people coming to Durham for the tobacco market, since this would be a time when numerous people would pour into the warehouse district to buy and sell tobacco, as well as visit the shops around town, often making many purchases after profiting from selling their crop.

28. Next, tell students they are going to view a commercial from 1953 for Lucky Strike cigarettes. Let students know that the first part of the commercial features a tobacco auctioneer, so in addition to considering the aspects of the commercial advertisement itself, they will also get a sense of what the Durham tobacco auctions that they read about were like:

<http://www.youtube.com/watch?v=K8wyqlKYqxc&feature=related>.

➤ **Teacher Notes:**

- If your school blocks YouTube, download the video from a home computer prior to class.
- Teachers interested in additional focus on the auctioneer's chant can find a 3 minute clip at http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/images/view/76.

29. After viewing the commercial, discuss:

- How would you describe the tobacco auction depicted and the "auctioneer's chant?" (For fun, teachers may want to ask students if any of them think they could do the auctioneer's chant and allow volunteers to try and replicate what they heard.)
- What was the purpose of this commercial?
- What techniques did the commercial use to try and reach its audience?
- Did anything about these commercials surprise you? Explain.
- How does this commercial differ from commercials you see on TV today?
- What types of tobacco commercials do you see today? (Students should note that there are no cigarette commercials on TV today, however one might occasionally see anti-smoking ads.) Why are there no commercials advertising tobacco products, such as cigarettes or smokeless tobacco ("dip")?
- What do we now know about the danger of tobacco use to our health?

➤ **Teacher Note:** Numerous commercials can be found on YouTube to have students analyze, such as:

- Santa Sells Camel Cigarettes: <http://www.youtube.com/watch?v=TCIHkZw-v1s&feature=related>
- 1955 American Tobacco Company commercial: <http://www.youtube.com/watch?v=690HqDSBRVs>
- *The Flintstones* sell Winston Cigarettes: <http://www.youtube.com/watch?v=mZvHiiWFbBU>

30. After students have discussed the commercials, discuss the change in cigarette advertising:

"Up until the 1970s, most tobacco advertising was legal in the United States. The first real brand name of tobacco to become known on a large scale was "Bull Durham" which emerged in 1868, with the advertising placing the emphasis on how easy it was "to roll your own." Advertising was an emerging concept at the time, but by the mid-1900s, tobacco print ads and commercials were common. Early tobacco commercials often featured cartoons and jingles, and in the 1950s and 1960s, cigarette brands even sponsored television shows. The development of color lithography in the late 1870s allowed cigarette companies to create attractive images to better present their products. This led to the printing of pictures onto the cards found in cigarette boxes. While these cards were previously blank and used to stiffen the package, they turned into a marketing concept and became very popular collectibles (i.e., similar to baseball cards.) Advertisements such as these, and other marketing tools such as the development of candies shaped like cigarettes, seemed to particularly target children.

Early on, tobacco-related advertisements were not seen as any different from any other products: the negative impact of cigarettes and tobacco on health was unknown at the time. However, as years passed and with the release of the 1964 Surgeon General's Advisory Committee Report on Smoking and Health, the danger of tobacco became more well known. The report linked tobacco use with cancer and other

diseases and led to laws requiring warning labels on tobacco products and to restrictions on tobacco advertisements.

In June 1967, the Federal Communications Commission ruled that programs broadcast on a television station that discussed smoking and health were insufficient to offset the effects of paid advertisements that were broadcast for five to ten minutes each day. The FCC decision, upheld by the courts, essentially required television stations to air anti-smoking advertisements at no cost to the organizations providing such advertisements.

In April 1970, Congress passed the Public Health Cigarette Smoking Act banning the advertising of cigarettes on television and radio starting on January 2, 1971. Smokeless tobacco ads, on the other hand, remained on the air until a ban took effect on August 28, 1986. Recently, even further restrictions took effect under the newly enacted Family Smoking Prevention and Tobacco Control Act. Effective June 22, 2010, the new regulations prohibit tobacco companies from sponsoring sports, music, and other cultural events. Also, tobacco companies can no longer display their logos or advertise their products on T-shirts, hats, or other apparel.

After 1971, most tobacco advertising was done in magazines, newspapers and on billboards. Since the introduction of the Federal Cigarette Labeling and Advertising Act all packaging and advertisements must display a health warning from the Surgeon General. In November 2003, tobacco companies and magazine publishers agreed to cease the placement of advertisements in school library editions of four magazines with a large group of young readers: Time, People, Sports Illustrated and Newsweek.

In the tobacco settlement of 1999, all cigarette billboards were replaced with anti-smoking messages. In a parody of the Marlboro Man, some billboards depicted cowboys riding on ranches with slogans like "I miss my lung, Bob." (Source: http://en.wikipedia.org/wiki/Tobacco_advertising)

Let students know that today, if they see an ad for cigarettes and tobacco, it is likely an anti-smoking advertisement. Show an example of such modern advertisements, such as those found at <https://www.thetruth.com/>

Teachers can also show the news story on North Carolina's TRU Anti-Smoking Campaign, a program of the North Carolina Health and Wellness Trust Fund, which was set up with money from a tobacco settlement: <http://www.myfox8.com/news/buckleyreport/wghp-buckley-anti-smoking-090428,0,4910859.story> (Source Link not working)

Discuss:

- Did anything you learned about tobacco advertising in the past surprise you?
- How would you compare these commercials to the 1950s commercials for tobacco we viewed? What brought about such a drastic change?
- Tobacco became one of North Carolina's leading industries and provided numerous jobs for residents into the late 1900s. Taxes on the incomes of the tobacco companies have been critical to the operation of North Carolina's government. Donations related to the industry have been important to Duke University and other educational institutions, churches, and hospitals. Yet, tobacco is now known to cause cancer and as seen in the anti-tobacco commercials, has had very negative impacts on many tobacco users and their loved ones. How do we reconcile this? How can we responsibly study the history and culture of tobacco in North Carolina?

Culminating Assignment: Create a Living Museum of North Carolina's Tobacco History and Culture

31. As an optional culminating assignment, provide the attached "living museum" assignment to students, which they should complete in groups of 3-4. Go over the assignment details and take any questions that students may have. Teachers should use their discretion regarding how much class and homework time to devote to the museum activity. Depending on the various topics assigned to or chosen by students,

teachers may also want to direct students to particular sources. Encourage students to use the MSC “Preservation Durham’s Tobacco Heritage Trail” site at

http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/.

32. On the day the final exhibits are due, ask half of the class groups to set up their exhibits and assume the position of their statues, and instruct the other half of the class to join you. The teacher should assume the personality of a museum tour guide, taking half the class on an “art walk” through the museum exhibits. Lead students to each of their classmates’ “living” exhibits and ask them:
 - What do you see here?
 - What do you think this exhibit is about?
 - Why do you think the artist has placed the clay in these particular positions? What might these statues be representing? What message are the exhibit’s creators trying to convey?
 - What can this exhibit teach us about the history and culture of tobacco, or about the lives of those involved?
- **Teacher Note:** Prior to beginning the tour, make sure to go over the “rules” of the living museum, covering issues such as not touching the exhibits, being respectful and not trying to distract frozen statues, etc. Also, it is recommended that you provide the touring students with the attached North Carolina Tobacco History and Culture response sheet, which students should use for taking notes on each exhibit as they tour the living museum.
33. Once students have discussed the exhibit, the teacher should tap the exhibit to “bring it to life”, at which point the student(s) will share their verbal presentation in whatever creative way they have chosen. Afterwards, the tour will continue on to the next piece of art. (Once a student’s exhibit has been visited, allow them to join the tour as well. Also, students can relax their statue positions while they are waiting for the tour to arrive at their exhibit.)
34. Once all exhibits have been viewed, the class should swap places, with all students who presented their exhibits now becoming tourists, and the students who took the tour now assuming the positions for their exhibit. Repeat the same process.
35. After all students have presented, debrief the museum by discussing:
 - Which exhibit did you find most interesting and why?
 - What did these exhibits teach you about North Carolina’s history and culture as it relates to tobacco?
 - How would you characterize the people you saw represented?
 - What impact did tobacco have on North Carolina?
 - Why is it important for us to learn about this period of history?
- **Optional Extension:** Host an “Evening at the Museum of North Carolina Tobacco Heritage” at your school, during which students all present their exhibits at the same time for families and community guests.

Name: _____

North Carolina Tobacco Farming

Read about the process of tobacco farming at <http://www.learnnc.org/lp/editions/nchist-newsouth/4386> (Source link not working) then summarize the important points of each section in the large column below. In the column on the right, sketch a small picture or symbol that represents what you learned about in that section.

Preparing the Seedbeds	
Sowing the Seeds	
Transplanting	
Worms & Suckers	
Harvesting	
No Rest for the Weary	

- Overall, how would you characterize a tobacco farmer's job?
- Which of the above steps in the process do you think would be most difficult and why?
- What do you think the top worries of tobacco farmers were and why?

Excerpt from “Durham: a Bull City story”

by Jim Wise

In the beginning – but no, let’s back up for a moment first.

Curing tobacco is sleepy work. Sure, there are traditions of the men and boys sitting up nights to tend the curing fires, passing a jar of clear whiskey, and swapping years of coon dogs, big fish, and things that went bump in the night. However, such traditions smack of invention in retrospect, good old days imagined when they were no longer the stuff of necessity. Truth be told, tobacco is a laborious thing to live by, and the curing of it – while one of the many points where everything of the last year’s work and the next year’s prospects can go absolutely wrong – is more likely a slow, solo, and sleepy occupation.

So it must have been for Stephen.

It was a rainy night, too, in the summer of 1839, and Stephen was an 18-year-old slave on the plantation of Abisha Slade. Slade was a prosperous planter and a man of affairs in Caswell County, North Carolina, a prosperous country of tobacco, fine horses, and commerce just below the Virginia line, with the Dan River along its northern edge and easy access to the Old Dominion’s tobacco markets in Danville and Petersburg. Being a man of affairs, Slade left most of the running of his farm to his bright and capable young servant.

Stephen left no account of what was going on in his mind that night, as he watched beside the curing barn. Perhaps he was in love, maybe he had hopes and ambitions. Among his other talents, he was the plantation blacksmith and he [might have been dreaming of possible opportunities for an African-American man of ability.] He had to look no farther than the nearby village of Milton, where the free black cabinetmaker Thomas Day had become a pillar of the community, a businessman and artisan whose craft and status were prized by the state’s power brokers and whose daughter could be educated in an otherwise white-only school.

Perhaps he was only thinking over the next day’s work. In any case, as the hours inched by and the steady fire lulled his senses, he fell asleep on the job. When he awoke, maybe out of a dream that alarmed him, the curing fire was nearly out.

In his smithy, Stephen kept a goodly supply of charcoal. Suddenly awake, suddenly alert, suddenly shocked and scared and well aware of his dereliction and its possible consequences, he thought fast. He ran to his shop, grabbed up several hunks of charred wood, hurried back, and dumped them onto the failing fire.

The fire caught up with a sudden burst of heat and an unexpected result. The tobacco, which normally cured out brown, was turning yellow. Stephen reminisced about it almost 50 years later: “To tell the truth about it, ‘twas an accident. I commenced to cure it and it commenced to git yellow. It kep’ on yallowin’ and kep’ on yallowin’ and kep on yallowin’ twell it got clar up...It looked so purty. I kept making it yellow and when it was cured it was ‘musement for folks to come and see it.”

Stephen had created bright leaf tobacco. Six hundred pounds of it, like no one had ever seen, much less smoked or chewed. At the Danville market, that first yellow batch brought \$40 per hundred pounds when the going rate for leaf was \$10. Dumb luck and quick thinking had started an industry.

Source:

http://books.google.com/books?id=graZOmYuqa8C&printsec=frontcover&source=gbs_ViewAPI#v=onepage&q&f=false

Name: _____

A Quest to Uncover Durham's Tobacco Heritage

Go to http://mainstreet.lib.unc.edu/projects/tobacco_durham/ to begin your quest!

1. Read the introduction on the HOME page of the American Tobacco Heritage Trail website and answer:
 - What did soldiers miss about Durham after returning home to the North after the Civil War? _____
 - Draw a small picture of the type of transportation that helped create a thriving tobacco industry in Durham:
 - Describe the culture that developed in downtown Durham as the tobacco industry grew:
 - By what decade had the tobacco industry ended in Durham? _____
 - Make a prediction...why do you think the tobacco industry fizzled?
2. Click on the VIEW MAP tab at the top of the page. Under the “Maps” list on the left, make sure only the 1913 Sanborn map of Durham is selected. Click on the transparency bar at the bottom of the map list. You can slide it back and forth to make the 1913 map fade out, making the modern map of Durham visible. What are some differences you notice between Durham in 1913 and Durham today?
3. Click on the GUIDES tab at the top of the page and select the “Follow the tobacco walking tour” link. Here you will see the 9 stops on Preservation Durham’s walking tour that teaches about the history of tobacco in downtown. Browse through the 9 sites then choose one site that you find most interesting. Based on your choice, complete the following:
 - Site or building name: _____
 - Year built: _____
 - Sketch a small picture of the site as it existed in the 1900s in the left column; sketch a picture of something that would have taken place at that site in the right column:

--	--

- Summarize four facts you learned about the site you chose:

And now, the quest gets harder! No clues have been provided, so you'll need to browse around the site to find the answers. Good luck!

4. What animal did the whistle at the American Tobacco Factory (originally the W.T. Blackwell and Co. Tobacco Factory) sound like? _____

5. How did Washington Duke start the Duke family tobacco business?

6. Find the house of Brodie Duke.

- How would you describe it?

- What is on the second floor porch of the house? _____

7. How many stories high was the original W. Duke, Sons and Company Cigarette Factory (the Old Cigarette Factory)? _____

8. How did the O'Brien & Cobb warehouses differ from those previously built?

9. What took place at 428 Morris St. on a regular basis for entertainment?

10. Which warehouse was the last large tobacco warehouse to be built in Durham's warehouse district?

11. Find two examples of blues songs that you can listen to on the site.

- Title of song1 and/or singer 1: _____
- Describe the mood of the song:

- Title of song2 and/or singer 2: _____
- Describe the mood of the song:

- Why was Durham such a popular area for blues singers?

12. Under the ORAL HISTORIES tab, you will find interviews with various people who worked in the tobacco industry at some point during the 1900s. Skim through the various interviews and choose two interviews to read through and answer:

- Person 1 Name: _____
- Note three things the person shared that you found interesting:

- Person 2 Name: _____
- Note three things the person shared that you found interesting:

- Based on what you read in these oral histories, what is one way that life is different today from the period this person described:

13. Find the page for the American Tobacco Factory.

- What was this factory originally called? _____
- Notice the 1926 image of the factory pictured in the middle of the page. Then under RELATED ITEMS at the bottom of the page, click on the link for the W.T. Blackwell and Company Tobacco Factory, 1895. What differences do you notice between the 1955 image and the 1926 image?

14. Browse through the various pictures, advertisements, and other images under the IMAGES tab of the website. Look at 2-3 images that are specifically old advertisements. How do these advertisements differ from advertisements today?

A Quest to Uncover Durham's Tobacco Heritage – ANSWER KEY

1. Read the introduction on the “HOME” page of the American Tobacco Trail website and answer:
 - What did soldiers miss about Durham after returning home to the North after the Civil War?
Bright leaf tobacco
 - Draw a picture of the type of transportation that helped create a thriving tobacco industry in Durham:
Students should draw a train
 - Describe the culture that developed in downtown Durham as the tobacco industry grew: *A vibrant culture developed where people lived and worked downtown; they created a demand for retail, entertainment, and other industries;*
 - By what decade had the tobacco industry finished in Durham? *late 1980s*
 - Make a prediction...why do you think the tobacco industry fizzled? *Answers will vary, but hopefully students will note possibilities such as increased health concerns making tobacco less popular; the outsourcing/industrialization of tobacco work; etc.*
2. *Answers will vary*
3. *Answers will vary*
4. What animal did the whistle at the American Tobacco Factory (originally the W.T. Blackwell and Co. Tobacco Factory) sound like? *A bull -*
http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/markers/view/8
5. How did Washington Duke start the Duke family tobacco business? *after he returned home from the Civil War, he found his farm destroyed, except for a little bit of tobacco; he traveled around selling the tobacco -*http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/markers/view/11
6. Find the house of Brodie Duke.
 - How would you describe it? *Answers will vary*
 - What is on the second floor porch of the house? *men dressed in suits -*
http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/images/view/126
7. How many stories high was the original W. Duke, Sons and Company Cigarette Factory (the Old Cigarette Factory)? *Four -* http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/markers/view/9
8. How did the O'Brien & Cobb warehouses differ from those previously built? *The O'Brien and Cobb warehouses were built with more architectural detail than previously built American Tobacco Warehouses. The decorative chimneys and other architectural embellishments imply the success and wealth the Duke family owned American Tobacco Company had attained by the turn of the century -*
http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/markers/view/6
9. What took place at 428 Morris St. on a regular basis for entertainment? *Baseball games -*
http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/markers/view/145
10. Which warehouse was the last large tobacco warehouse to be built in Durham's warehouse district? *The Liberty Warehouse was the last large tobacco warehouse built in Durham's warehouse district -*
http://mainstreet.lib.unc.edu/projects/tobacco_durham/index.php/markers/view/146
11. *Answers will vary*
12. *Answers will vary*
13. Find the page for the American Tobacco Factory.
 - What was this factory originally called? *W.T. Blackwell and Company Tobacco Factory*
 - *Answers will vary*
14. *Answers will vary*

Name: _____

Durham's Tobacco Culture

Just as barning tobacco brought the farm community together in a shared culture, so too did the tobacco markets in the cities. When the markets opened during the summer, black and white farmers from around the state would head to downtown Durham's tobacco district. The area would come alive as farmers arrived with their year's crop, full of hope and anxious for what their tobacco would bring at auction. After farmers unloaded their tobacco at the warehouse, put it on pallets, weighed it, and placed it on the warehouse floor, they often had time to kill before the auctions started. The warehouse district provided numerous opportunities for amusement.



Entertainment , Shopping, Dining and More

Market towns such as Durham offered farmers a chance to socialize with other farmers, listen to music, drink, shop, etc. As a farmer explored the streets around the warehouses, he might listen to sidewalk preachers, hear pitches for goods and medicines that sellers hoped he would buy, and consider buying anything from hound dogs to automobiles.

Three of the warehouses in Durham had their own cafés, and many other cafes sprang up in the downtown area to cater to the auction crowds. City Café and Farmers Café operated during the auction season, and the Leaf Café, which operated year-round, was open twenty-four hours a day during the tobacco market.



Leonard A. Rapport interviewed people in the Durham warehouse district in 1933 and wrote an unpublished manuscript, *Tobacco Comes to Town*.

"During these busy days," Rapport observed in his book, "shooting galleries, medicine shows, sidewalk preachers, string bands, 10¢ photographers, and beggars established themselves along Rigsbee Avenue or on its cross streets."

Lunch stand and tobacco inside entrance to warehouse at end of auction sale, Durham, November 1929. Many farmers welcomed the diversion offered by the cafés and shops in the tobacco auction warehouses.

Photo by Marion Post Wolcott. Courtesy Library of Congress, Prints and Photographs Division, FSA/OWI Collection, LC-USF34-52846.

Rapport vividly described the intensity of the warehouse district at night: "All during the night the streets are alive with men. The cafes are filled. Shooting galleries and fruit stands stay open until one and two or later. There is a movement of men walking and all night the town stirs with talk, laughter,

shouts of drunks, music of guitars, radios, shouting of doormen, the rumbles of a heavy trucks on wooden drives...”

Beauty contests and parades were popular. Beauty queens sported tobacco leaf swimsuits and were important to the auction promotions and advertisements that were spread throughout the “tobacco belts.” Each warehouse town claimed the best facilities, highest paid prices, most reputable merchants, and most beautiful women.

Shopping was another way many farmers and their families passed their time in Durham. After selling crops at the auction, many farmers, using the money they earned from the sales, would frequent the many shops that sprung up in the downtown area. Rapport reported that some farmers did their shopping for the entire upcoming year, noting that they sometimes “went and bought enough clothes for the winter and clothes for the kids for school...”

With the increase in tobacco production, there was an increase in the demand for labor and thus an increase in people living and working in downtown and its surrounding areas. Businesses thus had more than just the tobacco market visitors to whom to sell, as warehouse and factory workers sought goods and entertainment beyond the times of auction. Juanita Hinson lived in East Durham’s Mill Village and described an example of entertainment factory workers might find after work:

“The city sends a truck out about once a week during the summer, and it brings a screen and a moving picture machine. People come and sit around on the grass and watch the picture that’s shown. Usually they are western and they are always free. Now and then a three or four piece band will stop and make music, and a crowd gathers without having any special word of what’s going on.”

Interviewed by I.M.B. on September 12, 1938. From American Life Histories: Manuscripts from the Federal Writers’ Project, 1936-1940, Library of Congress

Piedmont Blues

One particular form of entertainment in Durham that gained national attention was the area’s blues music, eventually referred to as “Piedmont Blues.” During the late 1930s and 40s in particular, Southern bluesmen, predominantly African American, would follow the tobacco harvest. When farmers brought their tobacco to sell at auction houses in downtown Durham, bluesmen were there, playing on streets. The musicians understood that farmers, warehousemen and factory workers had money in their pockets, and for the bluesmen, there was profit to be made — from coins tossed into their hats to getting hired by farmers to play at their house parties.

Most musicians situated themselves right outside the tobacco warehouses, waiting for workers to take a break or leave to go home. While the warehouses were a popular venue, the work was as seasonal as the crop, so musicians played in other settings as well, such as cafés, theatres and barbershops.

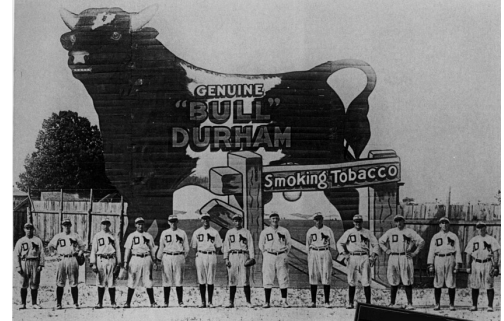
Yet, even when this Piedmont Blues style was at its height, the North Carolina press ignored it. Knowledge of the music on Pettigrew and Fayetteville streets in downtown Durham passed only by word of mouth, because newspapers and radio never made reference to it.

The Durham Bulls Baseball Team

Durham also offered entertainment to tobacco workers and market visitors via its own baseball team, originally named the Tobacconists and later renamed the Durham Bulls, after Durham's most famous type of tobacco - Bull Durham tobacco. In 1926, the Durham Athletic Park stadium (originally named El Toro Park) was built and provided a home base for the team to play.

On July 7, 1926, the Durham Bulls played their first game in their new home at El Toro Ballpark. The stadium, outfitted with its vast field and wooden grandstand, was dedicated by the Commissioner of Baseball on July 26, 1926, who rode a live bull—the team mascot—onto the playing field.

As the tobacco industry grew, tobacco factories and other manufacturing companies hired more and more laborers. While the workday in the various warehouses and factories was strenuous and long, those employed had a set starting and quitting time, days off from work, and a secure paycheck. This meant that people had time to enjoy downtown leisure activities, such as going to a baseball game. Workers and their families would often spend weekend afternoons or evenings at a game or enjoying other entertainment, sometimes sponsored by the tobacco companies themselves.



Durham Bulls, 1913; Endangered Durham

Jim Crow and Tobacco

Jim Crow plagued the American South throughout the 1900s and unfortunately, Durham's tobacco district was no exception. Segregation was evident in all parts of downtown life, including the cafés, water fountains, sleeping quarters, etc.

Ozzie Linwood Richmond worked at American Tobacco and discussed segregation in downtown Durham when he was interviewed in 1977:

Durham café with "White" & "Colored" Entrances; Learn NC



"...Everything was segregated even the water in the factory was segregated, black water and white water. Black jobs and white jobs. And they're still the same way in the factory right now. The water's not segregated but they have a segregated cafeteria and medical department. They have the white coming on this side and the black coming on that side. Cafeteria the same thing. They changed from 1963. White bathroom, black bathroom, white jobs and black jobs... Black job was sweeping and cleaning, they were making a low wage. The white job was making cigarettes, fixing, supervisors such as that where the money was.

First black

supervisors in my time was about 1965."

*Ozzie Linwood Richmond, Truck Driver, Shed worker, Stemmer at American
Interviewed by Lanier Rand, June 16, 1977; Southern Oral History Collection, H-224*

Yet, Durham was not entirely a typical Southern city during the 1900s. With one of the largest black-owned businesses in the world (North Carolina Mutual Life Insurance Company) in town, as well as the North Carolina College for Negroes (now known as N.C. Central University), there was an unusually large professional class in the African-American community. Bonitta Scarlett discussed life in Durham during the 1960s:

“Durham at the time that I was growing up during (my) teens, it was a very prosperous town especially for Black people. During this time, my mother and I owned a beauty parlor on Pettigrew Street, La Grand Beauty Salon. And you had the (Regal) Theater, you had the Best hot dog stand, you had the Biltmore Hotel, you had the Garrett Drug Store, you had doughnut shops. It was very prosperous during the time I was a teen, and when I am talking about teen, I am taking about 10, 11 years old.... there was a whole lot of baseball games, softball games, and you had dances at W.D. Hill recreation center on Tuesday evening after school. They also had dances at the YWCA on Umstead Street for teenagers. And the recreation center, oh man, it was just like you had a nice time. The kids were together.”

Bonitta Scarlett (born 1953) talking about life in Durham in the mid 1960s

Interviewed in 1998 by Nigel Scarlett for “Let’s Talk Tobacco” a project of the Center for Documentary Studies

After the 1955 bus boycott that took place in Montgomery, AL, Durham's African-American community started pushing for change in their own community, staging one of the first sit-ins for civil rights at Durham’s Royal Ice Cream Parlor in June of 1957. That very same year, the all white Durham Bulls baseball team was finally joined by the team’s first two black players - third baseman Bubba Morton and left-handed pitcher Ted Richardson.

Even after the Bulls team was integrated however, the Durham Athletic Park, like most public spaces, still had segregated seating. African-American fans could only watch games from the “colored section” of the park. On opening day, April 18, 1957, a group of Durham Bulls fans protested this injustice. Approximately 150 African-American fans attempted to gain regular admission via the white-only entrance to the ballpark. They were offered only segregated seating, which they refused. The protesters were escorted from the premises. The park was finally integrated several years later.

The Tobacco Auction

Despite the diversions outside the warehouse, the auction was the main event and dominated the downtown scene. This was the time when the anxious farmer would find out what he would be paid for the culmination of his year of hard work. Tobacco auctions were more than just a sale – they were exciting, festive affairs. With the tobacco lined up row by row in the warehouses, warehousemen, buyers, sellers, speculators and the auctioneers, would crowd around to observe and/or participate in the fast paced bidding.



Postcard of Typical Tobacco Sale at Durham (Historic Postcards of Durham, The North Carolina Collection, Durham County Library)

At the head of the procession, a warehouse employee pulled random hands of tobacco from the piles, and the warehouseman gauged the hands for quality and started the bidding. The auctioneer took up the price and he began his chanting, belting out prices in a melody that would grow in speed, impossible to understand to those not used to it.

Being an auctioneer took skill and men such as Bum Bum Leggettes, Redcap McLaughlin, Dancin' Jakey Taylor (who jiggled as he took bids), Smokey Joe Burnette (who led buyers in Southern gospel) and Speed Riggs ("fastest mouth east of the Mississippi") became legendary as the great tobacco auctioneers. As described by Drew Jubera of the Asheville Times, "Their run-on chants [were] a rhythmic hybrid of singing, preaching and speaking in tongues, performed at Looney Tunes speed."

Auctioneers needed incredible skill and focus. The faster the auctioneer could chant, the faster the tobacco would be sold. While chanting out prices, the auctioneer had to also intently watch buyers' body language. Particular signals (a slight hand gesture, a nod, etc.), often small and secretive since buyers didn't want others to know who was bidding, meant that the person agreed to the price. The auctioneer's job was to quickly raise the price to see if anyone would bid higher. If not, the auctioneer would yell out "Sold!" and move on to the next pile of tobacco, beginning the process again. Other warehouse staff, such as ticket markers, bookmen and clipmen would record prices, pounds purchased, buyers names, etc.



Auctioneer, buyers, and farmers during tobacco auction Durham, NC, 1939." Library of Congress

After the procession of ticket markers, bookmen, and clip men passed, farmers looked at the ticket for the purchase price for their tobacco, since few could decipher the auctioneer's chants. They compared prices with other farmers, and if they did not like the price their tobacco sold for, they could tear their tickets and try another warehouse or move the pile ahead of the sale and try again. Meanwhile, warehouse and buyer crews cleared the floor, loaded the tobacco on trucks, and delivered it to the buyers' redrying plants for storage.

Another member of the warehouse culture was the "pinhooker," swindlers who would do whatever they could to make a profit, even if it meant cheating someone. Pinhookers were looked down upon, as they attempted to take advantage of farmers who did not grade their tobacco well or tried to tempt farmers with off-auction floor offers. For example, a pinhooker might canvass the warehouse before the auction for a pile of poorly graded tobacco (a mix of good and poor quality tobacco.) He would bid low, and if his bid was successful he would re-grade the tobacco, separating the low quality tobacco from the better grade. If he did this quickly and found empty space at the end of the auction line, he might make a profit on the same tobacco during the same sale. Another story told illustrating a pinhookers deception was of a "pale, sad-appearing little girl" found standing beside a pile of tobacco as the auction line approached. She asked the buyers to help her and feeling sorry for her, the buyers raised the price they paid. After the sale, however, a pinhooker appeared and paid the girl

a dollar. To prevent such incidents, Congress passed the Tobacco Inspection Act in August 1935, requiring that government specialists grade each pile of tobacco on the auction floor. This helped to prevent “pinhooking.”

Yet, amidst the festive atmosphere at tobacco auctions, farmers still carried the knowledge that the results of an auction could “make or break” them. Until the auction was over, a farmer had to worry about what his tobacco would bring, and whether it would be enough to sustain his family for the next year. As tobacco farmer Harry Sloan said when he was interviewed in the 1930s:

“The worst trouble is never knowing what you’re going to do next. A farmer never knows what his tobacco will bring. There ain’t no regular market price for tobacco like there is for cotton. There’s a hundred different kinds of tobacco, and the farmer’s always got the wrong kind to fetch a good price. The buyers knows what they’re doing, and the warehousemen know, but the farmer don’t know

When farmers made their final trip to the warehouse with the last of their tobacco crop, this signaled the official end of the tobacco season for farmers. After the final sale they returned home, sharpened their saws and axes, and began cutting wood to heat the flued barns during the next summer.

Sources:

- *Tobacco Heritage Walking Tour, 2002 Historic Preservation Society of Durham*
- http://www.journalofamericanhistory.org/issues/963/presidential_address/
- <http://www.learnnc.org/lp/editions/nchist-newsouth/4386>
- <http://www.american tobaccohistoricdistrict.com/durham-bulls.html>
- <http://endangereddurham.blogspot.com/>

Answer the following questions on notebook paper:

1. What entertainment and activity options did people attending the tobacco market have?
2. Why did blues musicians often follow the tobacco harvest?
3. Why did the popularity of baseball grow as the tobacco industry grew?
4. In what ways was Jim Crow evident in Durham?
5. Describe what you would see and hear at a tobacco auction:
6. Of all the people taking part in an auction, who do you think was in the most stressful position and why?
7. Overall, how would you describe the culture of Durham’s downtown warehouse district during the tobacco market?

Oral History Excerpts – Working in Tobacco

The following excerpts were taken from the Tobacco Heritage Walking Tour, 2002 Historic Preservation Society of Durham. For more information, go to <http://www.preservationdurham.org/>.

Annie Mack Barbee

Annie speaks about working at Liggett & Meyers in 1928/1929.

...the working conditions wasn't all that pleasant...there was a lot of dust. They had something to kind of keep the dust down, but naturally regardless of how cautious they were you couldn't – they couldn't have something to accumulate all that dust so that it wouldn't get to the workers. I'm quite sure. I and everybody else inhaled some of it...Some of 'em became sickly, some of 'em would get too hot and fall out. Oh yeah...they had salt tablets in a dispenser on the wall. When you get too hot you go there...they had salt tablets, you could go there and get a salt. And they had a little...hospital up there, on our part. But I want to tell you this, they had a small one on ours, but the largest one was on the other side...you could go over there and get first aid treatments, the nurse would examine you...

Interviewed by Beverly Jones, May 28, 1979; Southern Oral History Collection, H-190

Reginald Mitchiner

Reginald was born in the 1900's. He is in his 70s in this interview, conduct in 1979.

(Jim Ceasar) and his wife both were right there on the second floor...stemming...up there in the factory, he'd sing all day long. And naturally when you'd raise a song up in the factory say your section there, where you were stemming, you got anywhere from a hundred, a hundred and twenty-five...Not doing anything but humming, you got something going on...And the bosses, I mean it was so good, the bosses used to come out and gather around and just stand and just listen...Men and women... And of course the whole floor could take up the chant, you know. Not to mention those hundreds of women that was working on the line and sorting tobacco that was coming in out of the chutes, you know... But it was fascinating...it was always some type of spiritual...

Interviewed by Glenn Hinson, February 7, 1979; Southern Oral History Collection, H-212

Thomas Burt

Thomas was born in 1900. He was 79 at the time of this interview in 1979.

The first job I got after I got in Durham, I went to work at the Bull factory. I worked at the Bull factory, I reckon, six or eight months. When I first went there and started to work, they put me down in the shipping room where they put labels on the packs of cigarettes. I worked down in there for a while. Then they wanted me to come up and help sweep the floor every evening an hour or hour and a half before quittin' time – sweep the floor so the floor would be clean the next morning. I done that for a while, and it give me the worst cold. I just got to coughin'. They all told me, if they'd me, they'd quit cause that's dangerous going into TB.

Interviewed by Glenn Hinson, February 6, 1979; Southern Oral History Collection, H-194

Beverly Washington Jones

Beverly Washington Jones is a historian whose family members worked in Durham's tobacco district (her grandfather moved to Durham in 1922.) She began interviewing family members and others about their work in tobacco factories in the 1900s and shared some of what she learned.

I can remember my mother talking about taking a spare pair of clothes, that what she wore out of the home was different from what she came back in and that she often had a brown bag of clothes and of course would change into those clothes before coming out of L&M... Through my interviews it became very clear because that Burley tobacco from Virginia --sometimes manure was in it -- very dusty type of tobacco, very strong odor. As they stem much of that would rub against the clothing that they would have. And being women with dignity and going out into the public sphere they wanted to take a sense of pride with them and that changing of clothes represented that sense of dignity... not only was it done by her but my aunts and many of the women who worked in tobacco at L&M and American Tobacco...

Throughout many of the accounts women would talk about the Burley tobacco and the impact of that in terms of their health, that many of them could not catch their breath when they went out from the factory... they worked on their feet. They could not sit at the stools and doing that many times they would put a handkerchief or something over their face or their nose so that Burley tobacco would not be as strong as it was or put a lemon in their mouth to keep from throwing up in regard to that. But they complained in terms of breathing, was one factor. Some of them of course were smokers so that even complicates it as the knowledge that we know in terms of smoking being deleterious to the health. And many often complain of the poor ventilation. You had one window in terms of that so you don't have the ventilation and the circulation...and very hot, and they would sweat and perspire.

Interviewed by Perry Pike and Barbara Lau, December 13, 2001

Annie Mack Barbee

Annie speaks about working at Liggett & Meyers in 1928/1929.

Black women worked in the stemmery which was a separate building. White women worked across the street in the building that manufactured the tobacco. Well, we're over here doing all the nasty, dirty work. And over there on the cigarette side, white women wore white uniforms.

...I'm going to tell it like it is now. On that side where we were working, black women did all the hard and nasty work, that's what I say. On the cigarette side, where they wore those white uniforms and made sure no blacks worked over there...they had a season of year -- they'd send tobacco in sheets from Georgia. It'd come in sheets, full of sand, full of everything. It was the (black women's) job to take this tobacco out of the sheets and put it in the machine...feed it in the belt that ran down to a large machine. And then the next job when the green season was over for Georgia...you'd work in the fall and take this tobacco... It was already tied up and dried out and you'd take it off and feed it in a machine. The same thing, same type of work, wasn't nasty and dirty because it had been seasoned out. And you'd work up there, it was so hot the sweat would be -- ...you'd see the women coming out there, you couldn't find a dry place on 'em...

From "Working in Tobacco", by Beverly Jones and Claudia Egelhoff

Bessie Glenn

Bessie was born in 1900 and started working at L&M in 1912. She was 12 years old at the time. She was interviewed in 1979 about her memories of the work.

They didn't have no child labor laws at that time, and I was just about grown and so I could go to work if I wanted to. Rather than go to school, I went to work...at Liggett and Myers. Used to call it Duke's Factory...I was born in 1900, so that made me twelve years old...

And you know what we done one time? [Laughter] I'd better not tell all that. Me and another girl, Alice Woody(?), weren't nothing but young'uns, you know, really, when we went to work. And they had some kind of chewing gum then they called California Fruit. And we decided we was going to chew up a big old pack and put it in one of them packs of tobacco. [Laughter] So we did, and the bossman was watching us, and we didn't know it. We kept laughing, and he though we was going to do something mean, I reckon. And he kept watching us, and he saw us when we put it in there. [Laughter] He called us off and said, "You girls come on to the office." I said "Okay." ...My older sister was working up there, too, then. So we went on to the office, and he give us our time... And so we stayed in different places and went uptown till time to go home...And I slipped over there and told my sister. I said, "Don't you tell Mama nothing about this, because she'll whip me." ...So we waited until about time to go (home)...and...I went on in like I'd been at work...[Laughter] And he sent word by my older sister, said, "You tell them young'uns I said to come on back to work tomorrow. They're good workers, but I had to learn them a lesson." [Laughter] So we went back in the next morning and went to work. [Laughter] And we used to write our name and address and stick it in some of them packs. I got a letter from Germany one time from a man. [Laughter]

Interviewed by Mary Murphy, July 12, 1979; Southern Oral History Collection, H-202

Reginald Mitchiner,

Reginald was born in the 1900's. He is in his 70s in this interview from 1979.

...at American and Liggett and Myers, as I say, whenever those factories let out, four, four thirty or whatever, all you had to do was look out and you'd see 'em going up and down the street...you'd see their uniform, you'd know what town it was... Every plant around town had a whistle. They would start to blowing at five thirty, I believe it was. It might have been five o'clock... you learned to know the whistles. The five-thirty whistle, then there was a six o'clock whistle, then there was a six-thirty whistle, which was the American Tobacco Company whistle I know. And then there was a twenty minutes to seven whistle, then there was a quarter to seven and a ten minutes to seven...You didn't have to have a watch. You'd know where you were at and how long it was going to take you to get to a certain point by the whistles. You'd know by the whistles. Everybody in the house was just like you. You'd get up by it, you'd fix your meals by it, you'd know when to leave the house, you know.

Interviewed by Glenn Hinson, February 7, 1979; Southern Oral History Collection, H-212

Thomas Burt

Thomas was born in 1900. He was age 79 at the time of this 1979 interview.

(When I worked in the shipping room) all I had to do was sort them out and start a rack of one kind and keep that rack goin', start a rack of another one...I reckon it was about three and one-half foot long. All them fell on the floor, you'd get all you wanted. You'd pick them up, they wouldn't say a word to you. You had a lunch bucket, you could fill that box full and they wouldn't say a word. The rest of them, they'd sweep them up in a pile and carry them back over there and run them over again... They'd give you a quart of rum every night to drink...The bossman. They put that rum in the chewin' tobacco, and he had it there in barrels. It was good to drink! They'd give you a whole quart of it every night, to them that dranked. It didn't cost nary a dime...It drank near as good as wine! "They put that in tobacco and cigars. I come home and told my mother, 'Momma, let me tell you what's so. If you could see what they do when they make that snuff, you wouldn't never dip no more snuff. They hark and spit in that mess, walk all in it with their feet. You would never dip another dip.' [Laughter]

There was a great big pile of dust out there flyin' from them cigarettes, that tobacco where they make cigars out of. Sometimes there was a pile of dust there half as big as a house...That machine grinding up that tobacco and that dust fallin' out there on the floor...Good God a-mighty, they'd walk around there, hark and spit right over in that pile of stuff...Walk in it, then they'd take that up and flavor it and make snuff out of it. Sure they did it! They'd grind up the tobacco stems; they'd grind them up and make snuff.

Interviewed by Glenn Hinson, February 6, 1979; Southern Oral History Collection, H-194

Reginald Mitchiner

Reginald was born in the 1900's. He is in his 70s in this interview.

But one thing I always said about this town, if a man can't make it in Durham, he can't make it nowhere...[Durham]was a place you could make money. Because one thing – one of the biggest drawing cards for Durham was Liggett and Myers and American Tobacco Company – what used to be the Bull Durham Factory. That was the biggest incentive to come to Durham. The average man, he could get a job – a job that paid a salary. You know when a person is used to living and trying to raise a family on sporadic work, you know, where sometimes you got it and sometimes you ain't – well at least you come to these places and get these jobs. Whatever they're paying you was usually the average or sometime better than the average, but you could look forward to it week after week. And that way you could predict your future. But without regular work, that's what thrown so many of 'em to these areas, because they could get regular work. That's what brought them here.

Interviewed by Glenn Hinson, November 15, 1976; Southern Oral History Collection, H-212

Reginald Mitchiner

Reginald was born in the 1900's. He is in his 70s in this interview.

As they brought in more machines – well I guess that happened about from the mid-thirties on – say, '35, '36. See they had that strike...And that's when the management was more determined then to eliminate as much manual labor as possible. That's when they commenced getting machines to do everything. And they just gradually – because I would say, in the leaf side at one time, there was from the second, third and fourth floor, those three floors, there was something like five or six hundred women. Working on all three floors. 'Cause the first floor was where they handled those big hogsheads, all the men worked... And you know when they all hit the street at one time, I mean you could see it. And not to mention what was over on the cigarette side. But after management then started streamlining, and they got machines to do all this sorting of tobacco and stemming of tobacco. As technology advances, they could eliminate the human element, and so that's what they did. And so that's where it is now. There's not a woman on that leaf side, not a woman there. There's not too many over on the cigarette side. But that place had really been a hub, you know."

Interviewed by Glenn Hinson, February 7, 1979; Southern Oral History Collection, H-212

Annie Mack Barbee

Annie speaks about working at Liggett & Meyers in 1928/1929.

...They put these machines in...Nineteen sixty, early sixties. When they put those machines in, and they didn't need no more black employees...When they began to pay decent wages, machinery took over, you know what I'm talking about. The machinery came in there and did the work that we were supposed to be doing...So machinery really put a lot of black women out doors...The very day we quit working up there, here come the machines. We worked on a Friday, I'll never forget...And it was our last day up there. Here come the machines and the white man was up there putting up signs for the bathrooms – White Only...That's up there at Liggett and Myers...

Interviewed by Beverly Jones, May 28, 1979; Southern Oral History Collection, H-190

Mr. Richard James

When the war broke out in 1941, I got a job downstairs stripping tobacco. I would go to work at twelve midnight and work until seven a.m. Then I would transfer to another job and work on that job until twelve (noon). Then, because of the shortage of men in seasonal, we would go over to seasonal and work 'til four p.m. After sixteen hours, I could go home. For 1941 and part of 1942 we did that during the seasonal part of the operation.

It was so construed with the War Labor Board that we couldn't get any increase in wages. They were paying fifty-two cents an hour. We couldn't get any raise whatsoever; we went on strike in 1944...We stayed on strike three weeks in February. It was cold!

Interview from "Working in Tobacco", by Beverly Jones and Claudia Egelhoff

Mr. Horace Higgins

Working conditions was bad when I first went there (to Liggett and Myers). About 1935-1936, things started getting' better (because) we had a strike there and got a Union and then we got along pretty good...You could get a good living after the changeover; colored folks got good jobs, got to be foremen. And that kind of stuff come to be after the Union had the strike; before then, you didn't have it.

From "Working in Tobacco", by Beverly Jones and Claudia Egelhoff

Charlie Nekoda Mack

...They had stemming machines. You know they had hand stemmers, you know, stem tobacco, I told you about it. (The president of the company) went and ordered a whole lot of machines, stemmers and put a whole lot of folks in the street...By the hundreds. Put in the street. No benefits, no pension, no nothing, just BOOM. He done that.

Interviewed by Beverly Jones, May 22, 1979; Southern Oral History Collection, H-209

Annie Mack Barbee

Annie speaks about working at Liggett & Meyers in 1928/1929.

But I have worked under that Union, you know, take out Union dues. And it was a thing that wasn't compulsory, you could join if you wanted to. But it would have been better that everybody join it because you see, if it became known to the other employees that you weren't in it, they could kind of make it hard for you, you know. The work conditions – bad for the work with somebody. When you're working, there's got to be some harmony there to make the work easier for you. But if you divided a group of people over here belong to the Union and a group over there don't, there's going to be a conflict, in there. I don't mean they would just, you know, come out and fight you. But they can do so many other things that make your working conditions very unpleasant. And so, I don't know, I was in the Union, joined it. They'd tell you not to join in and I said, well it'd be better to join it than outside it –they'd worry you so much, they'd worry you to death.

Interviewed by Beverly Jones, May 28, 1979; Southern Oral History Collection, H-190

Name: _____

Create a "Living" Museum: North Carolina's Tobacco History and Culture

Based on everything you have learned, you will be creating a "living" exhibit for a museum on North Carolina's Tobacco History and Culture. You and your group members will be assigned a particular topic that you must research then create an educational and creative display for museum visitors to tour. Your "living" museum exhibit must include:

1. *Statues and other visual representations of the topic assigned to you:*

- *"Living" statues:* Group members should take turns playing "clay" and the role of "sculptor," as you share ideas and use your bodies to create statues that represent your topic and the people involved. The final exhibit must include - but is not limited to - at least two group members frozen in statues as part of the exhibit.

The final statues must also be designed in such a way as to represent the appropriate time period and theme of the exhibit. (While perfectly historical period clothing is not expected, you must show that you made effort in terms of costumes, props, etc.) Make sure that whatever statue shapes you choose can be held in place for several minutes at a time.

- *Exhibit design:* The statues will be placed within an exhibit that you've designed/created. The exhibit can be literal or abstract and might include scenery, furniture, props, music, etc. The only requirement is that the final product be a visual representation of your assigned tobacco topic.

2. *A verbal presentation that teaches about the topic assigned to you:*

- When visitors walk up to your exhibit, the tour guide will tap one of the statues in the exhibit, "bringing the exhibit to life." At this point, information will be shared by whatever creative means your group chooses. (For example, a sculpture of a tobacco farmer might come alive to tell his/her story of a day working on the tobacco farm, or perhaps several statues come to life and perform part of a medicine show.) The verbal presentation should last approximately 2-3 minutes. Once the information is shared, the exhibit refreezes and returns to the position it was originally in.

3. *A written overview of your exhibit's topic*

- You should write and display at least three paragraphs of text in your exhibit. The text might be found in multiple places, just as text is often used to describe and label real exhibits in museums. (i.e. detailed labels explaining different items pictured in the exhibit). Final text should be typed and contain no spelling errors. (**Text that is handwritten based on artistic or exhibit design choices is acceptable. For example, if you have recreated a letter that a tobacco farmer wrote to someone explaining his day of work, and it is handwritten and contains misspellings you think he would have used, that is fine.)

Possible Exhibit Topics:

- Life and Work as a Tobacco Farmer
- Work in Tobacco Factories and Warehouses
- The Tobacco Auction
- Washington Duke and Sons
- Tobacco, Baseball, and the Durham Bulls
- Medicine Shows
- Piedmont Blues
- Jim Crow & Segregation
- Inventions in Tobacco
- Tobacco Awareness Today

My Topic:

Group Members: _____

Due Date: _____

Name: _____

Living Museum: North Carolina Tobacco History and Culture

Exhibit Topic/Title	What did you learn?	What did you like about this exhibit?