

Laurie Baty: Many of you may not know this yet, but with the renovation of the headquarters buildings in the next several years, comes an opportunity for the museum which now has a 20 year old exhibit. Starting sometime next summer, late in the summer or early next fall, we will be closing the museum for just under a year as the renovation of the museum takes place. Museum staff with representatives from throughout DEA are working on what we call an interpretive plan that impacts everything that we do at the museum; exhibits, programs, collections, research. And although the shop -- although you may not know this -- although the shop isn't part of DEA, but the DEA Educational Foundation, we do work with the shop to ensure that appropriate products are available.

One of the most **[00:01:00]** important parts of the museum's work is understanding the power of objects and telling a story as well documented in this New Yorker cartoon. We're using the renovation as an opportunity to revisit the collections to see if we have the objects that document DEA's work.

We think we have somewhere in the range of 50,000 objects, photographs and tapes. I want to take the next 30 minutes or so to talk a little bit about where we are headed and to take an in depth look at some objects that should help us tell our story. I also want to show how these objects might open up other areas of interest beyond our story. In other words, what can we learn beyond our narrow focus? It's also important to understand that the museum is not only a museum but a visitor's center, different from securities visitor's center which screens in badges non DEA individuals visiting the building. So far we've identified three areas that we want to talk about, **[00:02:00]** so we have the DEA museum AND Visitors Center. Who we are? What we do? How we do it? Where we do it? And With whom do we do it.

The second area that we've identified is, it's important to remember that we're not just a museum, but a law enforcement museum, therefore we're a Museum of Drug Law Enforcement. We want to remind staff, our international visitors, and the public about public policy decisions that inform drug laws or actually result in drug laws and that these drug laws inform our law enforcement. So the museum will look at the history of illegal and some legal drugs in America and the policy decisions and the resultant laws and the enforcement of those laws. Third, we want a component of the revision museum to be Drug Education. We want to talk a little bit about the science of drugs, what drugs do to your body, the consequences **[00:03:00]** of drug use, and how marketing might influence drug use.

To tell all these stories we need objects, as I talk about some of the objects in the collection, I ask for those of you who are DEA employees to think about what kinds of objects or actually even you guys from wherever you said you were, if you can think of things that relate to DEA, think about us, what kind of objects you might have scrolled away or work with that help tell our story, the history of drug policies in the United States or drug education.

So let's take an in-depth look at some items from the collections to see what we can learn about them and also what they represent, if you will. After I'm done talking, we'll raise the screen and you can actually come up on stage and see the material that I've been talking about up close and personal, but stay in your seats for right now. I really didn't know anything about the objects that I'm going to talk about today before we all on my staff decided that we needed to do a talk about **[00:04:00]** where we were headed with the museum. So we actually could call the next 30 minutes a curator's meanderings while trying to learn about the collection.

It's really been interesting to me where my research has taken me in addition to showing how these objects relate to our work, I've really learned a lot beyond that. So first up Visitors Center, one of the things we do is work with other countries, so we wondered what might we have in the collection that would document those close working relationships? Let's look at the 1990s and the Colombian cartels, and specifically Pablo Escobar, Colombian national police and the US DEA Special Agents had been looking for Escobar for 16 months since his escape from La Catedral prison in July, 1992. Following an intercepted phone call forces closed in and Escobar was shot December 02, 1993 while fleeing with his body guard across the rooftops of a neighborhood in Medellín. **[00:05:00]**The photo on the screen is supposed to be of Colombian Search Bloc individuals on the roof after Escobar was shot.

We've all seen these photographs of Colombian police posing with the body at the top and what appears to be a medical examiner and others before the body was removed at the bottom. There's also the photograph of DEA special agent Steve Murphy and Javier Pena with the body, and of course the reenacted scene in Netflix Narcos down to the red shirt. It was also of interest to me to see how the famous and prolific Latin American Painter Fernando Botero documented the killing. Not only is Botero from Colombia, he's actually from Medellín. In one on the left we have a hail of bullets striking Escobar from 1999 and in the one on the right we have Escobar dead on the roof, painted in about 2006. I also thought it was interesting how Escobar is larger than life **[00:06:00]** and that people in almost a pecking order gets smaller and smaller until you have a civilian lady pleading to someone in uniform.

One might think that these are meant to be sentimental views of Escobar, but it turns out Botero really disliked what was going on in Colombia. As a result of these paintings, he actually had to flee the country and move to Europe so he would not be killed. Approximately five years after Escobar's death, General Rosso Serrano, the head of the Colombian National Police presented then DEA administrator, Tom Constantine with two busts of Escobar as a way of thanking the DEA for its role in the capture. It certainly documents our international presence, I'm struck with the fact that we received to a life and death mask. I've been working with folks in DEAs operations to learn more about them, last week I received an email from 'the Steve Murphy of Narcos Fame' who said to me **[00:07:00]**, "I don't know anything about them, and I

didn't until 2008 when I happened to see them at headquarters." But then he said, "I found them a little creepy."

I think by 21st century standards they are creepy, but life and death masks have been around for thousands of years, primarily as a way to capture someone's visage so that sculptors and painters could be accurate in their depictions of the person. Such models allow people to believe they're seeing the real rather than the imagined individual, on the left: King Tut, on the right: Henry VII, from the left: Blaise Pascal, the French mathematician, Napoleon Bonaparte and an unknown drowning victim in Paris, but we all know her as Resusci Anne, the first CPR training mannequin. In case you're wondering how masks were made [00:08:00] here's an example showing how a living person was wrapped in plaster for a life mask mold. Sadly, I really don't know anything about our Escobar masks which is why I'm working with operations. I do know that at least one other mask of Escobar exists in the National Police Museum in Bogotá. He appears to be in a coffin case with a body, his fake body. Comparing the two, theirs and our, ours is on the left, the masks do appear to be created from the same mold. The questions we still have followed the who, what, when, where, why, how of research, so we're wondering how many sets were made? Who made them? Who has them? How were they made? For example, did they mold Escobar's face after his death or when he was in prison?

Closer to home, we have another item that begins to tell the story of drug trafficking over the southwest border and our work closer to home. Jesús Malverde, [00:09:00] I had seen statues of Malverde with seizure photographs, this is from DEA Los Angeles. It seems he's always there and I didn't know much about him. It wasn't until Ron Riddle, the ASAC in Albuquerque presented the museum with this statue that I realized I really needed to learn more about Malverde.

The UPC code and made in China suggested to me that there had to be a greater demand for Malverde's than just drug traffickers. So who was Jesús Malverde? There's lots of information on him or who he is purported to be including academic articles in religious journals. There's even a 21st century film based on a stage play. Malverde has his origins in late 19th century Sinaloa, Mexico where a man or possibly two men were hanged and not allowed to be buried. From there, the Malverde story becomes a mix of indigenous beliefs in catholic mysticism [00:10:00].

It's important to note that the Catholic Church does not support the worship of Malverde even though there is a Feast Day, May 3rd, supposedly the day he was hanged in 1909 by the Mexican government and refuse that proper burial. He has a chapel in Culiacán, Mexico. Based on my research, yes, he is a narco saints, but he's revered by more than drug traffickers. In fact, just because a family might have a Malverde statue in their home, doesn't mean that they are in the drug business. That said, courts have recently begun to

allow Malverde statues to be entered as evidence in drug cases. There you can see the government exhibit tag on our Malverde. Malverde is relevant to us because of his being a narco saint and his relationship with the Sinaloa area of Mexico [00:11:00] and the fact that he is now popping up in the United States with a strong following in Los Angeles and Phoenix. And of course, you can buy just about anything from a ball cap and aerosol spray to a coffee mug and/or votive and offering candles. We don't really want this in our collection unless it was part of a case, but it just shows how broadly he is looked at by people from Mexico.

From who we are and what we do, I want to move onto the second area of the interpretation that we're working on, Drug Law Enforcement History as a result of America's drug problems. Let's begin with patent medicines and what can be learned by them by looking at their advertisements.

In the late 19th century, many businesses advertised their wares through beautiful chromolithographs trade cards. In the example shown here, anyone card could be imprinted with any businesses information, [00:12:00] so one card could fit a variety of types of trade. There are however, a number of businesses that had trade cards designed specifically for their product and Dr. Isaac Thompson Celebrated Eye Water is one of them. In every instance seen here someone is applying Thompson Celebrated Eye Water to another person, a pet – dog, a pet, we have a animated rocking horse receiving the eye water, parents helping children, grandparents helping children, we've got a girl in the top right, giving it to her cat. The back of the card contains really interesting 19th century marketing information, and the same information appears on the back of just about every one of those cards that you just saw.

The DEA Museum owns two such trade cards which date from the last quarter of the 19th century, actually [00:13:00] between 1875 and 1885 because of some other research that we've done. Starting with these trade cards what can we learn about Dr. Thompson and his celebrated Eye Water, an excellent article by Andrew and Mercedes Perry [PH] surprisingly enough called "Dr. Thompson and his Celebrated Eye Water Tells the Tale". Isaac Thompson apparently with his own eye issues is a New Englander born in Stratford, Connecticut on August 24, 1775. By 1795 he is in business in New London, Connecticut which is also the site of the first ophthalmic hospital in the United States.

It appears he assigned himself doctor as there is no record to be found that he attended any medical school. Through existing manuscript records, we know that by 1804 his product was being sold as far away as Pennsylvania. It also appears that his eye water, Celebrated Eye Water was [00:14:00] first advertised in 1811 and truly in that short 16 year period from its introduction his Eye Water was called Celebrated. I want to remind you that in the 19th century, the contents of these patent medicines, cures or remedies included, was unknown. In 1830, Isaac sold his business to his son-in-law John L. Thompson from upstate New York. This is the John Thompson of the trade

cards. Isaac died in 1852 and is buried in Cedar Grove Cemetery in New London. If anybody travels that way, I think we should all go pay a visit to Mr. Thompson.

I now need to take you on a detour to the American Civil War, by 1862 the union needed to raise money for its troops and to pay interest on the public debt, I don't think they paid it off because we're still paying it off. The government placed an excise tax on a number of [00:15:00] items. For example, photographs: on the left, and bank checks: on the right. It also tax proprietary or patent medicines. The first such stamps had the likeness of George Washington and they were available for use as early as 1862. The values are linked to the cost of the item being taxed. Some of the more ingenious patent medicine purveyors petitioned to have their own proprietary revenues stamp.

John Thompson became the second firm to have its own special stamp with the stamps first issued in 1863. These stamps were used until the early 1870s. We still see them today on alcohol and tobacco and when I was younger playing cards which was until 1965. I thought it was interesting, tobacco, alcohol and playing cards are all considered wise and I'm not sure how patent medicine, photographs and pianos and bank checks fit in there, but at least we know [00:16:00] in the 19th century they were taxed. Based on records for these stamps, specifically the Thompson stamps, we know that the business was prosperous with approximately \$36,000 a year in sales annually, and in the mid 19th century that's really good. Even in the world of patent, also as I have mentioned before, proprietary medicines manufacturers were concerned with fakes, Thompson included. On his trade cards, he calls out the fake called Dr. Thompson's Eye Water, not celebrated, and mentions his proprietary stamp.

An early 1870s postcard calls further attention to his stamp with a reproduction of it, again saying "Beware of counterfeits." Through other extent postcards, we also have a glimpse into what products Thompson had available including lard oil's varnishes and [Inaudible 00:16:56]. By the late 19th century, the US population [00:17:00] had grown to the point that people began to question the purity of their food and medicines. So during this progressive era, the United States entered a time of regulation and reform. The 1906 Pure Food and Drug Act had an important milestone, was an important milestone in drug policy law and it's not until after 1906 that users have patent medicines finally knew what they were using. Thompson Celebrated Eye Water is one and a half grains of opium, 10% alcohol, alcohol, zinc sulfate and rosewater. It was to be used diluted. What is especially important though, after 1906 the label specifically states "may be habit forming". You're looking at a bottle in the DEA collection which works nicely in tandem or in triplicate [PH] I think with the trade cards, because of everything I've just said, we know it dates after 1906 because of the labeling. But the wonderful thing here is that you can see the portrait of Isaac Thompson [00:18:00], not sure that it's accurate, but he did have eye

problems and also the building in which the eye water was made in Troy, New York, that building is still standing today. According to company records, Thompson's Eye Water continued to be produced formula unchanged until 1955. There are a number of reasons why it ceased production; the advent of better medicines for treating eye disease, sulfa drugs, antibiotics and corticosteroids. In addition, the Food and Drug Administration -- I realized not the DEA -- but the FDA continued to question the chemical and physical make up of the preparation.

Regardless, this eye remedy most likely had the longest run of any medication of any type in the United States introduced in 1795 and remaining available to the public until 1955, 160 years. The authors of the article I found assert that they know of no other American made medication **[00:19:00]** that was sold in the first three centuries of the United States.

Another bottle in the collection from the G. F. Harvey company of Saratoga New York seems pretty uninteresting, especially because of its condition, but it could tell a different but equally interesting story. We have an inventory sticker on it from 1919. We have the pure Food and Drug Act disclaimer or claimer to say that it's in compliance with that act. The company was started in about 1880 by George F. Harvey originally from Vermont who began operations out of his home on Church Street up there somewhere in the northwest part of Saratoga Springs. There he supposedly developed and improved machinery to manufacture medicine in pill form, a major improvement on the then common liquids and powders. I searched the patent records, and sadly was unable **[00:20:00]** to find that patent.

In 1888, his company was important enough that it was called out in an 1888 Bird's Eye View of Saratoga Springs, New York. Based on my knowledge of how Bird's Eye View prints were underwritten, it's a good bet that Thompson paid for his laboratory to be listed. It's a very small lithograph on your screen and the numbers are even smaller and I have yet to find number 73, his lab, but I'm going to continue to look because I'm curious about is it where I think it might be. The following year in 1888, Harvey went into business with Sidney Rickard and New York State Senator Edgar T. Brackett. The three incorporated the G.F. Harvey & Company with capital of \$250,000 and constructed a three-storey building on Waterbury Street in Saratoga Springs for manufacturing, the building still stands today. And based on the 1888 map, Waterbury Street was very much **[00:21:00]** on the edge of town which actually makes sense for any kind of a chemical factory.

By 1895, the company manufactured over 500 kinds of pills, granules, tabulates, fluid extracts, powders, suppositories, tinctures, syrups, and elixirs, the company also carried a line of surgical instruments and physician supplies. When searching for the pill patent, I did find a patent for a suppository mold invented by Leon J. Harvey and assigned to the G.F. Harvey Company in 1897. One popular product was Saratoga Ointment, a topical medication including zinc oxide, boric acid and eucalyptol in a suet base. It

sounds delightful. Oddly enough, it's still being made today by Numark Labs and the ingredients have changed a little, today it has white petroleum zinc oxide, lanolin alcohols, bees wax **[00:22:00]** and eucalyptol.

In 1907, the company employed 100 people plus 66 traveling salesmen and they were so successful in 1939, Harvey built a new administration and research building on Wells Street right around the corner from the manufacturing facility. The company had a distribution center in Peoria, Illinois which suffered a disastrous fire in 1943, all these things you find when you start doing research. Harvey also had local agents in Mille Roches, Ontario and in London, England. In 1858, Harvey was sold and became the Bard Saratoga Labs of Bard Pharmaceuticals and it finally ceased operation in 1960. All of this, starting with that one bottle from about 1919.

Our third area is Drug Education. One of the things we hope to accomplish is to have visitors think more carefully about what drugs can and do to communities, families and one's own body. It's **[00:23:00]** also interesting to take a look at how drugs are marketed. The DEA museum, I'm proud to say, has one of the most comprehensive drug paraphernalia collections in the United States, if not the world. And you think, well, why would we want to have a drug paraphernalia collection? Well, our DEA website gets smart about drugs has a section for parents to figure out what might your kid have that would lead the way to knowing that your child is abusing. We decided to start with Homer Simpson as the bong, as our own marketing policy, and I can see that it really was effective by the number of people in the audience today. As with many items in the late 20th century, we know little about the manufacturer of this water pipe, but it meets what I'm beginning to think is design criteria for drug paraphernalia, whimsical, funny, with an edge of the macabre. These designs make the objects appealing to a younger crowd because they are amusing **[00:24:00]**, so might add to why someone might want to try a drug.

We know that this particular water pipe or bong is from about 2003 as that's when the museum acquired it from a head shop in Baltimore. We also know it can't date before April 19, 1987 because that's when the first Matt Groening produced Simpson Show appeared on the Tracey Ullman Show. The bong most likely dates after 1990 since the first Simpson's episode ran in December of 1989. The eyes literally popped out of his head. They're held in magnetically and there were actually three other sets of eyes available. One bloodshot, what a surprise, one lizard and one white with an x in each pupil. The bong itself retailed for \$1,499. Each set of eyes was an additional \$40. We know it was made in the United States and that it was for legal use only, and that's about it **[00:25:00]**.

What's more interesting to me personally are rolling papers in their history and design. Legend has it that Spanish sailors with Columbus brought back the concept of smoking tobacco which spread quickly throughout Europe. Spain had a robust paper making industry at the time and some of the oldest

paper mills in Europe are in Spain. The earliest company producing rolling papers are Pay-Pay formed in Spain in 1703, they are still produced today, obviously not here, but this is part of the original building complex, but the company is still nearby. There are French paper mills and rolling papers as well and one in particular Zig-Zag is what I want to talk about. I think, I hope at least the older of us in this room have heard about Zig-Zag, but the history of the company and their product is not the history of smoking marijuana.

Let's take a look. The company was founded in 1855 by Maurice and Jacques **[00:26:00]** Braunstein, based in Paris in 1882 the company built -- and I can't even begin to say it -- Papeterie de Gassicourt, simply a cigarette paper production plant near the town of Mantes-la-Jolie West of Paris. In 1894, they invented the process of interleaving rolling papers. They called their paper Zig-Zag after the Zig-Zag alternating packaging process. This is a Braunstein Freres US patent from 1922 for interleaving papers and it's like a box of Kleenex or a paper towels where the paper - every time you take one the next one pops up. In 1900, Zig-Zag was awarded a gold medal at the universal exposition in Paris for their papers. Success led to expansion in 1919, during World War II that original paper manufactory was destroyed and by war's end all the production was shifted to this newer **[00:27:00]** location. I was also able to find -- notice Zig-Zag up at the top -- this is a pre World War II headquarters building in Paris. The company has been bought and sold several times since the 1950s, when the last [PH] Braunstein died, but the company is still making papers today ostensibly for cut tobacco.

Specific interest, to me within the Braunstein story is the Zig-Zag man and his role in marketing, the Braunstein Rolling Papers. I love 19th century manacism [PH] but we have to first look at armed conflict again. This time we turned to Europe in the Crimean War, France was in an alliance with the Ottoman Empire, Britain and Sardinia which was fighting the Russian Empire. The conflict was fought from October of 1853 to February of 1856. The Russians lost. We could talk about current events because the Crimean has come up recently, but that's another talk for another day **[00:28:00]**. A portion of the French troops were Zouaves, a light infantry corps originally formed of Algerians. They wore colorful oriental uniforms which were romanticized in the mid 19th century, and what you're looking at is actually an American Louisiana's Zouave uniform from the American Civil War 10 years later, but there's definitely, dare I say, French connection. -- Come on, it's -- I'm trying to lighten it up. It's seriously boring.

You will recall the Braunstein Freres Company was formed in 1855 right in the middle of the conflict. According to Zig-Zag lore, a Zouave survived one of the battles, but his clay pipe didn't. The legend continues that this Zouave was a smart man and decided to use paper that wrapped his ammunition. They were still using black powder and small lead balls at that point to place the cut tobacco in thus starting rolled cigarettes, and voila, the rolled cigarette. But we **[00:29:00]** already know that rolled smoke tobacco started in Spain 150 years, well 200, 300 years earlier. Regardless, this story is a myth

and romanticism. The Zig-Zag company website even has a contemporary image a Zouave contemporary meaning from the 19th century, although if you look closely, he's actually holding a pipe and he even looks like the Zig-Zag man and you can see from left to right changes in the design of the Zig-Zag man overtime to make him more contemporary to the time period in which he's appearing. Looks good? Sure, and it's certainly full of romanticism. What the Zig-Zag company doesn't know is that the photograph isn't of a Zouave but of the British photographer Roger Fenton posing as a Zouave; here he is relaxing with his weapon, that's smoking a pipe with his rifle, and finally the pose used by Zig-Zag. Because of the popularity of Zig-Zag, we have several papers in the collection and marketing on the inside and you **[00:30:00]** can begin to see how the papers pull out in that traditional Zig-Zag form.

I'm done. I'm at Z for Zig-Zag and I've finished with my six objects that I wanted to tell you about, but there's one more thing. Come see us before we close in a year. We're open Tuesday through Saturday from 10:00 to 04:00, and I'm happy to take any questions, and then we'll put up the screen and you can come see the objects. Thank you.

[End]