

5/3/94

Handed Flying Board 5/3

PHOTOCOPY
PRESERVATION

① Colin Greer
② Maggie

MEMORANDUM

Will
Maggie 3

TO: Melanne, Patti, and Maggie

FROM: Anne ~~MB~~

DATE: January 21, 1994

RE: SCHEDULING HRC to Present the Fleming Award to Henry Hampton

→ 1. grants for 2 yrs - close down for a year to review

→ 2. 40th anniversary - history

→ 3. Board has diversified

significantly since HRC
(Colin was when she was there)

4. sought the funds

THE INVITATION

Colin Greer, the executive director of the New World Foundation, has invited HRC to present the Harold Fleming Award of \$25,000 to Henry Hampton in memory of Mr. Fleming's vision and in celebration of the NWF's 40th Anniversary. The presentation will be made on May 3 anytime between 6 and 9 p.m. that is convenient to her schedule during the Annual meeting of the Council on Foundation in New York City.

HAROLD FLEMING, HRC, and NWF's 40th ANNIVERSARY

I was told that during HRC's tenure as Board Chair at New World, she had the opportunity to work with Harold Fleming and see first hand his life-long commitment to exposing and overcoming barriers which inhibit equal access to and full participation in American democracy. New World supports organizations working for increased political participation in communities in color and other under-represented communities around the country. In memory of Mr. Fleming's inspirational and important work and in celebration of NWF's 40th Anniversary, New World has created an award of \$25,000 to honor lives spent in distinguished service to the cause of equal electoral access and civic participation.

HENRY HAMPTON, THE FIRST AWARDEE

A panel of leaders in the foundation community (including past and present NWF Board members such as myself, Peter Edelman, Betty Hamburg, as well as James Joseph, Norm Brown, and Adele Simmons) selected Henry Hampton to be the first awardee of the Fleming Award.

Best known for his critically acclaimed documentary "Eyes on the Prize" about the Southern civil rights movement, Hampton has given new life to a critical time in America's history. He also received wide critical acclaim for his documentary, "The Great Depression." I am told that HRC knows Hampton through their joint work at CDF and she has high regard for him as does Maggie.

THE EVENT-THE COUNCIL ON FOUNDATIONS

The Fleming Award will be given during the Council on Foundation's Annual Meeting in New York City on May 3. Historically there have been approximately 1,500 people in attendance who are involved with foundations in some way. This is a significant national and grassroots constituency, giving HRC an important forum to talk about the significance of foundations as well as of equal electoral access and civic participation.

THE EVENT-THE AWARD CEREMONY

The event is scheduled from 6 to 9 pm. There is planned not only the Award Ceremony but also a panel discussion moderated by Bill Moyers on "Civic Participation: Removing Barriers and Expanding Political Participation." The focus will be the importance of having active participation of local citizens to resolve community, regional, and national problems and the need for support from the philanthropic community. HRC presenting the Award can be scheduled any time that is convenient to her.

COLIN GREER

Colin has helped us in many ways. Following are the most prominent:

Campaign

Worked with Melanne in the summer and fall of '92 to develop a strategy to involve the philanthropic community in issues relating to the media

Transition

Worked with Harold Ickes to avoid a labor confrontation with the President-Elect during the Renaissance Weekend, '93

Identified people of color for Maria Echaveste in her work at Personnel

Post Inauguration

Secured funds for the National Service Office as well as provided policy consultation, other consultants, and legal memoranda for work in developing public-private partnerships for the National Service Office

Discovered the Fellowship and is helping with the funding for our Intern, Nicole Rabner

Instrumental in helping to design the White House Presidential Internship Program with Maggie and me, has provided funds and will continue to raise funds for the Internship Program as well as Chair the Presidential Internship Program Committee, thereby taking a large part of the responsibility for it from the start

Through his work with the editors of "Parade," assisted in creating the special issue on HRC in "Parade" magazine as well as ensured that the piece by President Clinton was completed on time

Wrote a feature piece for "Parade" magazine on women in the Administration, highlighting the diversity and commitment of the new team, two of whom were Maggie and Maria Echaveste

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Karl Mathiasen III, 1979-83
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affinity group in
Council on Foundation

THE NEW WORLD FOUNDATION



100 EAST 85TH STREET, NEW YORK, NEW YORK 10028
FAX (212) 472-0508
(212) 249-1023

FAX TRANSMITTAL

TO: Anne Bartley

FROM: Joel Zarrow

DATE: 4/26

Number of pages including this 10

MESSAGE:

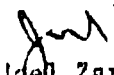
Hi Anne --

The following includes:

1. Colin's interview with Bill Moyers on political participation
2. The Program for The Fleming Award meeting which includes:
 - A. The sequence of events
 - B. Description of Selection Committee process and a list of members
 - C. Brief bio of Harold Fleming and Henry Hampton
 - D. Description of Funders' Committee with list of members
3. List of current Board Members and Officers (staff list also)
4. List of Board Members and Staff who will be at the Tarry Town Hilton on Saturday, April 30th.

If you need any more information, please give me a call at (212) 249-1259.

Thanks,


Joel Zarrow

If this transmission is garbled, please call 212/249-1023

SPRING 1994

Funding Citizen Participation

NEWSLETTER OF THE FUNDERS' COMMITTEE FOR CITIZEN PARTICIPATION

Invitation from the Chairs

On behalf of the Funders' Committee for Citizen Participation, we invite you to participate in our program on May 3, 1994, from 5:30 p.m. to 9:00 p.m., during the 1994 annual meeting of the Council on Foundations. Our discussion, "Civic Participation: Removing Barriers and Expanding Political Participation," will be moderated by Bill Moyers, the broadcast journalist and president of the Florence and John Schumann Foundation. Other panelists include Antonia Hernandez, president, Mexican American Legal Defense and Educational Fund; Linda Kaye Stout, executive director, Piedmont Peace Project; and, we hope, Cornell West, director,

Afro-American Studies Program, Princeton University.

Following the panel, First Lady Hillary Rodham Clinton, former chair of the New World Foundation's Board of Directors, will present the foundation's inaugural Harold C. Fleming Award, which honors lives spent in distinguished service to the cause of equal access and full participation. This year's honoree is Henry Hampton, executive producer of *Eyes on the Prize: America's Civil Rights Years (1954-1965)* and the sequel, *Eyes on the Prize: America at the Racial Crossroads (1965-1985)*. His most recent production is *America's War on Poverty*. In addition

• continued on back page

Why Participation Matters: An Interview with Bill Moyers



Bill Moyers is well known for his popular television shows on PBS. Less well known is his work in the philanthropic sector, as president of the Florence and John Schumann Foundation. Colin Greer, president of the New World Foundation and former co-chair of the Funders' Committee for Citizen Participation, talks with Moyers about participation and the role foundations can play.

Colin Greer: In our ten years of existence, the Funders' Committee has been very troubled by the downward trend in voter turnout rates in US elections. We've brought foundations

together to think about barriers to electoral participation, with special concern for poor people and people of color, who are so often underrepresented in the electorate. And, over the years, we recognized a relationship between electoral participation and a wider sense of civic participation—this wider sense of participation, we became convinced, is a necessary context for citizens to feel motivated to vote. What is your feeling?

Bill Moyers: I think recognizing that relationship is vitally important. Too often, political participation is understood to mean just voting. That's much too narrow. Active citizens are the *sine qua non* of democracy. We have to promote and support that kind of activism in communities all over the country. But at the same time, we shouldn't underrate the critical significance of voting.

Elections are the process through which the national community has been and continues to be widened. Our diverse nation can only work with this shared participation in the public sphere.

• continued on page 10

• Moyers, cont'd. from page 1

The issues we struggle with—education, environment, health care—all depend on elections. If the political class owes its allegiance to very narrow interests, then the public interest in all these issues cannot be advanced.

Greer: What do you mean by the political class?

Moyers: I mean the elite class of professional politicians and staff, lobbyists, political consultants, campaign contributors, think tank stuff, media pundits, all of whom together dominate our government. They give us the illusion of dialogue and debate, but they close off conversation for most of the public. Money makes the pot boil. There is a wall of cash that is as surely a barrier to democracy as the Berlin Wall was. Ironically, the Berlin Wall is down, but the cash wall in democracy keeps getting higher and stronger. We've got to tame the influence of money in politics. Money directly affects who competes in and wins elections, how elected officials behave in office, how new policies are advanced or ignored, how the political culture sets priorities, who gets heard. Almost every issue foundations care about hits the same obstacle—an electoral system controlled by and mainly benefiting the interests who can and do fund it. Do you know that every single member of the House of Representatives who voted against legislation to cut the sugar subsidy received more than \$15,000 from sugar interests? That the nuclear industry spent \$13 million on campaign funding, while environmental groups spent \$1.5 million? The *Wall Street Journal* recently reported that one senator has to raise the equivalent of \$22,000 a day in the final year of office to be ready for re-election campaigning. This is not how politicians should be spending their time. Our taxes are paying them to pander to donors.

Greer: Are you saying that the campaign finance question should be the focus of activists and funders interested in expanding the electorate?

Moyers: I think it should be a high priority, not an exclusive priority. What I said about citizen participation is equally relevant to this issue. Citizens concerned about their community have to recognize how their issues are diminished by the force of money in politics. But, that means we have to support citizen activism on the issue as well as research and public education. Electoral reform is too important to be left just to the lawyers, lobbyists, and politicians—the insider traders whose interest it is to rig the rules in their own favor.

Greer: By the electoral question you mean once again campaign finance reform?

Moyers: Yes and no. Obviously, I think that's crucial. What we've done by allowing the cash wall to be built—and the Supreme Court legitimated this in its ruling that money is

speech—is to say that people with little money have no voice. So the public sphere is robbed of strong debate, and we live with the illusion of competition in politics as the media and politicians present the questions of the day as though they were answered once raised. In a more democratic society, money would not be the arbiter of choice.

Greer: What other barriers to the breadth of national debate political participation do you see?

Moyers: I see two kinds of barriers beyond money and politics. For the longest time people didn't vote because it's been so hard for them to do it. You know, registration laws, intimidating locations, complex procedures, outright harassment—all meant voting was out of the reach of many. This continues to be too much the case today. It's true that technical barriers to voting coming down. Motor Voter is a real triumph. Foundations that worked on this are to be congratulated, but they must not become complacent. That work is not over. The actual implementation of Motor Voter and public registration is running into trouble where poor people are involved because the participation of public agencies as registration sites is still to be achieved in many parts of the country. So there are the technical conditions, and there are the conditions of life that make voting difficult when there isn't a strong motivation to get out there and vote. And there won't be strong motivation when over and over it seems that the narrow, two-party system and the political class fail to solve problems and continue with business as usual.

The media, too, have turned elections into entertainment. It's a spectator's sport. So you can watch discussions, interviews, commentary, and returns without doing anything yourself to participate. The educator Herb Kohl has said that we are becoming a nation that knows how to choose between different brands of toilet paper but has no idea how to make informed choices on the public issues of our day, much less how to with the major social and economic problems that are tearing America apart.

Greer: And that other kind of barrier you wanted to identify?

Moyers: There's both an indifference to and a cynicism about our political culture that leads even active citizens, those engaged in community organizing and advocacy, not to vote. They've given up on a process they see as rigged by the two-party system and by candidates' frittering away their stewardship for calculations of monetary support. People feel impotent, therefore, they don't vote, and because they don't vote, the status gets more and more rigid.

Greer: Are you inclined toward third parties? There are now several being organized?

Moyers: I'm for many parties, not third parties. I'd like to see proportional representation and a lot of new options. I'm for opening up the process as much as we can. The closed process we have is so detrimental we have to risk testing some alternatives. It has been said that to govern a democracy you require constant vibrations from the population. We will suffocate from narrow options. You know, the US has always come reluctantly to greater electoral democracy: women in 1928, the Civil Rights Act in 1964. Some will argue that we suffer from too much democracy now. Baloney! These are the people who preach power, not participation. They preach control, not contribution. It's ironic to hear people who believe in the marketplace for our economy argue that competition should be limited in politics. Our challenge is to keep the gates of citizenship open and the playing field as level as possible and to trust in the collective decisions that then prevail. I don't know any other way to find common ground on which to build a shared moral view.

Greer: You place a lot of faith in wide participation—what you call expanding the conversation.

Moyers: Absolutely. The heart and soul of democracy is civilized conflict. That's where we test our ideas and methods face to face, find out what's really important and what we can agree on, advance intellectually, and forge our national identity. Environmentalists talk about the commons as public space for community life. Well, this is what the greening of politics should be about—a public sphere where democratic principles play themselves out.

Greer: What would you like to see foundations do?

Moyers: I would like to see foundations continue to fund the removing of barriers, to help expand the electorate, particularly to include the excluded parts of our population. I'd like to see foundations fund community organizing and advocacy, so that where Americans are involved in lively and committed participation, they are encouraged to continue in that direction. And, I'd like to see a new and strong emphasis on democratically financed election campaigns. The Kettering Foundation has done yeoman work in helping us to identify a breakdown in public discourse. V.S. Pritchett warns that America today is being turned into a vast crowd, a permanent audience waiting to be amused. Pritchett said we look on more and more and join in less and less. It is critically important for foundations to support Americans' joining in more and more, especially but not only at election time.

Greer: I expect you know how difficult it is to get foundations to make grants together. Do you imagine more of this kind of shared grantmaking?

Moyers: I understand that foundations cherish their autonomy and independence and that each one has a peculiar mandate growing from its own origins. And I value the benefits of that. There are areas, such as the environment, where foundations have done pooled grantmaking. But of course, pooled grantmaking is not the only way for funders to work together. Groups like the Funders' Committee, to name one example, have been important in providing a way for foundations to share what they do and to bring important opportunities to the attention of colleagues without giving up their individual autonomy. I know at Schumann we find these kinds of collaborations very valuable. ▲

•After Motor Voter: What's Next? *Cont'd from page 3*

education, values, leadership training, government accountability, community forums—actions to restore the faith of the American people in the electoral process.”

Marlene Cohn, associate director of the League of Women Voters and longtime leader of the league's voter participation work, sees activists at an important crossroads. “Motor Voter has freed up organizations and foundations to use resources in a different way,” she says. While warning that implementation of the bill is not to be taken for granted, she comments, “We’ve had to devote tremendous resources to voter registration. Now, we’ll get a large pool of registrants who do not necessarily have the tools to vote—motivation, confidence, information about candidates. Our local leagues around the country—people who until now have been out there registering voters in shopping malls and public centers—are potentially in an excellent position to do other

urgently needed participation work.”

Models for nonpartisan electoral participation are highly developed in the United States, and the organizations doing the work are among the best in the world. Ironically, people in the US are often quicker to recognize a pressing need for broad participation in elections in other countries than they are to see the same need here at home. “We can raise more money to do work in South Africa or Nicaragua than in South Texas or Alabama,” Jarvis of the National Coalition says, and Hernandez uses almost identical words describing Southwest Voter. Yet, with voter dissatisfaction reaching astonishing highs in the US, it is clearly time for more, not less, citizen participation. ▲

THE FUNDERS' COMMITTEE
FOR CITIZEN PARTICIPATION

&

THE NEW WORLD FOUNDATION
HAROLD C. FLEMING AWARD

AT THE
COUNCIL ON FOUNDATIONS

*A*NUAL MEETING 1994

PROGRAM

5:30-6:30 P.M.

Reception

6:30-8:00 P.M.

Panel presentation and discussion

*Civic Participation: Removing Barriers
and Expanding Political Participation*

Moderator:

Bill Moyers

Participants:

Antonia Hernandez

*Director-General Counsel, Mexican American
Legal Defense and Education Fund*

Linda Kaye Stout

Executive Director of the Piedmont Peace Project

Cornel West

*African American Studies Program
Princeton University*

8:00-9:00 P.M.

THE HAROLD C. FLEMING AWARD

Music by:

*The Choristers of the Cathedral of St. John the Divine
with*

Tammy Westbrook, soloist

Johnson Flucher, Conductor

Dorothy Papadakes, Pianist

Introductory comments by

James Joseph

The Council on Foundations

Introduction of First Lady Hillary Rodham Clinton by

David Harrison and Colin Greer

The New World Foundation

Presentation of The New World Foundation

Harold C. Fleming Award by

Hillary Rodham Clinton

to

Henry Hampton

THE HAROLD C. FLEMING AWARD

The inauguration of the Harold C. Fleming Award is part of New World's fortieth anniversary celebration, commemorating forty years as a social justice institution. Named to honor the life's work of past board member Harold Fleming, the award tributes a lifetime of service in the field of ~~social~~ political participation, voting rights, electoral reform and community education against hatred in politics. A Selection Committee of 18 leaders in the philanthropic community identified outstanding candidates for the award and then nominated a single candidate for approval by The New World Foundation Board of Directors.



FLEMING AWARD SELECTION COMMITTEE

NWF BOARD MEMBERS

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Sophia Bracy Harris

David Harrison

Sylvia Hill

Peggy Salka

Robert Zerlin

NWF BOARD ALUMNI

Marin Echaveste

Peter Fichtman

Gina Fleming

Beatriz Hamburg

Charles Hey Maestre

Karl Mathiasen

Phyllis Schless

FOUNDATION COLLEAGUES

Norman Brown

Kellogg Foundation

Peggy Dulany

Rockefeller Foundation

Lisa Goldberg

Charles Reuser Foundation

James Joseph

Council on Foundations

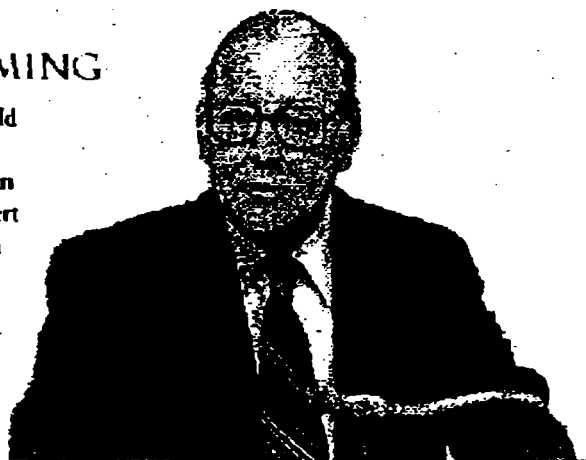
Adele Simmons

*John D. and Catherine T.
MacArthur Foundation*

HAROLD C. FLEMING

A native Georgian, Harold Fleming grew up in the South and was educated in the public schools of Elbert County. He headed north to complete a degree in English literature from Harvard University. His studies were interrupted by World War II where he lead a company of African American soldiers in the then segregated Army—an experience that had a profound effect on his life.

Upon his return to the States, Harold began a career devoted to fighting, exposing and overcoming racism and the barriers which inhibit equal access to and full participation in American democracy. In 1947, he began working at the Southern Regional Council where he developed the Voter Education Project, a program which did vital voter registration work. In 1961 Harold moved to Washington, D.C. to become a founder and leader of the Potomac Institute for 31 years. His credibility with both civil rights leaders and key government officials enabled him to play a central role in the development of new federal initiatives during the 1960s. A few of Harold's numerous accomplishments



include helping to develop and launch the U.S. Community Relations Service and the Equal Employment Opportunity Commission, as well as energetically advocating for compliance of the new Civil Rights Act.

Harold joined the Board of Directors at New World in March 1971 and spent fourteen years guiding the Foundation, including one year as Board Chair. Upon his retirement, Board member David Harrison remarked, "Harold constantly challenges our thinking and our direction.... His life has been a passionate commitment to civil rights, both here and abroad. He leaves us with much accomplished and with our sights on work yet to be done. We will miss his voice of reason and his wealth of experience."



HENRY HAMPTON

Henry Hampton is the founder and president of Blackside, Inc., a film and television production company which has been developing highly acclaimed documentaries for the last 26 years.

Mr. Hampton's extraordinary documentaries capture the words and actions of citizens as they struggle for justice and equality in America. As the creator and executive producer of the award-winning civil rights documentary *Eyes on the Prize*, Mr. Hampton has reminded older generations and educated younger ones about America's past and continuing struggle towards a more equal and just society.

Mr. Hampton is a Board member of the Children's Defense Fund and the Carol

Charles
Fleming

Dimaiti Stuart Foundation, and a Trustee of the Revson Foundation. Mr. Hampton is the first recipient of the Fleming Award.

"The times are too urgent to have generations ignorant of the failures and successes of our recent racial history.... If there are lessons to be gained from these years, one is surely the importance of history to a disenfranchised people. Looking back, it is dear to me that history is the high ground in the battle for self -- and without a sense of self, one's freedom is forever in the hands of others."

BILL MOYERS

With more than 20 Emmy Awards, Bill Moyers is one of the most influential commentators on America to have worked in television. In 1986, Mr. Moyers established Public Affairs Television which quickly became known for its excellence in documentary production. He has been a Trustee of the Rockefeller Foundation, director of The Council on Foreign Relations, a director of the Harte-Hanks newspaper group

and an advisor to Cox Communications. He now serves as president of The Florence and John Schumann Foundation.

"Too often political participation is understood to mean just voting. That's much too narrow. Active citizens are the sine qua non of democracy. We have to promote and support that kind of activism in communities all over the country. But at the same time we shouldn't underrate the crucial significance of voting... Elections are a barometer of our democracy's health. Voting is the way citizens say, 'I am here. I count.'"



HILLARY RODHAM CLINTON

As a Board member for The New World Foundation for nearly six years, with one year spent as Board Chair, First Lady Hillary Rodham Clinton helped to guide the Foundation in its grantmaking. Celebrating Mrs. Clinton's tenure at New World, fellow Board member Maria Echaveste said, "Her concern for children, education and for those less fortunate was and is a driving force in her evaluations of grant recommendations and proposals."

"We improve the lives of all Americans by expanding access to and participation in public systems such as education and voting and by advancing the principle that equity and democracy are most securely achieved through an active and well-informed citizenry."

The Funders' Committee for Citizen Participation and The New World Foundation would like to thank The Council on Foundations for the opportunity to engage the foundation community in a discussion about the importance of supporting the areas of electoral access and civic participation.

The Funders' Committee is an affinity group of foundations committed to broadening the base of financial support for nonpartisan citizen participation programs, especially those with an emphasis on underrepresented people of color, women, low income and youth.

THE FUNDERS' COMMITTEE FOR CITIZEN PARTICIPATION

Peter Benda
Pew Charitable Trusts
Marsha Bonner
Aaron Diamond Foundation
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* Co-Chair beginning
— Organizing Co-Chairs

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September 12, 1992, Saturday, Final Edition

SECTION: EDITORIAL; PAGE A18; LETTERS TO THE EDITOR

LENGTH: 334 words

HEADLINE: ' Harold Fleming and I Were Friends'

SERIES: Occasional

BODY:

When friends called last Saturday to inform me of the death of Harold C. Fleming, I wondered how the life and achievements of this extraordinarily private man would be remembered. J. Y. Smith's Sunday obituary [Sept. 6] was a remarkably accurate portrayal. If anything was omitted, it was the risks incurred by any southerner in those days in speaking out against segregation, hence the courage required to take even the simplest step.

Harold Fleming and I were friends for 46 years, brought together after World War II as young veterans in Atlanta's burgeoning liberal community. Together with half-a-dozen others, we founded in 1946 an Atlanta chapter of the American Veterans Committee (AVC), which soon grew to more than 500 members. I was its first president, Harold the second. Unlike other veterans' organizations, AVC was open to all, and our chapter was about equally divided between blacks and whites. Our meetings regularly were monitored, and attendees were regularly photographed, by white supremacists. Harold and I, then city hall reporter for the Atlanta Journal, went to see Mayor William B. Hartsfield, who assigned police to protect our meetings, and the harassment stopped.

At Harold's instigation, AVCers listed the stores where any had charge accounts (rare in those days). Then we systemically wrote the stores' headquarters protesting the standard policy of separate toilets and drinking fountains for each race. At first, only one store painted out the signs reading "White" and "Colored" -- a courageous move in 1947. It also was a small, symbolic first step through which Harold, with so many others of both races, began learning and feeling our way toward the structural changes that would be necessary to bring down legal segregation. Fortunately, Harold went on to his great work behind the scenes nationally to change the structure for all of us. Harold Fleming's decency and courage, and his commitment to racially equality, never flagged.

ODOM FANNING Bethesda

LANGUAGE: ENGLISH

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September 6, 1992, Sunday, Final Edition

SECTION: METRO; PAGE B7; OBITUARIES

LENGTH: 664 words

HEADLINE: Harold Fleming Dies;
Promoter Of Civil Rights

SERIES: Occasional

BYLINE: J.Y. Smith, Washington Post Staff Writer

BODY:

Harold C. Fleming, 70, the president emeritus of the Potomac Institute, an organization devoted to eliminating racial discrimination, and an influential figure in the civil rights movement for more than 40 years, died of an apparent heart attack Sept. 4 at his Washington home.

A white Southerner, Mr. Fleming used to say that he came to his life's work in race relations through his experience of commanding black troops during World War II.

"I was pretty shocked, traumatized by the whole experience," he said in a 1985 interview. "I really came as close as anyone can come to realizing what it was like to be black in those days, because I was intimately involved in these men and their treatment and on the receiving end in a sense myself. It amounted to being a straw boss in a very ugly, discriminatory system which is rarely remembered today."

After the war, Mr. Fleming went to work for the Southern Regional Council in Atlanta, an anti-discrimination organization of blacks and whites.

"I was ripe for this work," he said. "I didn't know there was anybody in the South, anybody white, who had any egalitarian values or wanted to see society move away from segregation and discrimination."

In time, Mr. Fleming became executive director of the council.

In 1961, at the behest of philanthropist Stephen R. Currier, he moved to Washington and established the Potomac Institute. Funded by the Curriers and their Taconic Foundation, its purpose was to develop policies promoting racial justice and equality.

Mr. Fleming sought to achieve these goals through persuasion rather than confrontation. Although he was unknown to the public, he was a familiar figure in high government and policy councils. His basic message was that promoting civil rights is in everybody's best interests and that real change is impossible until equality is realized.

During the Johnson administration, he spent a period as acting deputy director of the U.S. Community Relations Service, and he was a special White

House consultant in 1965 and 1966.

Affirmative action and housing policy were areas to which he gave particular attention, and the Potomac Institute published several papers on the subjects. Mr. Fleming also made several trips to South Africa.

Harold Curtis Fleming was born in Atlanta on July 27, 1922. He went to Harvard College. His studies were interrupted by Army service in World War II, including service in the Okinawa campaign. He later returned to Harvard and graduated.

In 1947, he joined the Southern Regional Council. He was executive director of the Potomac Institute from 1961 to 1967 and president from 1967 until 1987, when he was named president emeritus.

Mr. Fleming was chairman of the National Committee Against Discrimination in Housing, a founder of the National Urban Coalition and a member of the boards of the U.S.-South Africa Leader Exchange Program, the Center for the Study of Democratic Institutions, the Center for National Policy Review, the Compliance Committee of the Leadership Conference on Civil Rights and the Equal Opportunity Advisory Committee of the Council on Foundations.

A characteristic that colleagues noted in Mr. Fleming was an ability to make unblinking assessments of the facts. In 1985, he offered this view of his own work:

"Our national trait is a short attention span. The things that are front stage today are forgotten tomorrow, and it is assumed the problem is solved. But I think the things that are achieved in a field as complicated as [civil rights and race relations] are achieved by people who stay with it."

His marriage to Jane P. Fleming ended in divorce.

Survivors include his wife, Virginia de C. Fleming of Washington; two children from his first marriage, Gary P. Fleming of Mineral, Va., and Anthony H. Fleming of Bloomington, Ind.; two stepchildren, Peter Frank of New York and Lisa Scarsella of Fairfax, Calif.; a brother, Howard H. Fleming of Guaynabo, Puerto Rico; and a grandchild.

LANGUAGE: ENGLISH

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October 15, 1992, Thursday, Final Edition

SECTION: EDITORIAL; PAGE A30; LETTERS TO THE EDITOR

LENGTH: 431 words

HEADLINE: Harold Fleming's Bridge Building

SERIES: Occasional

BODY:

When a mutual friend called and informed me of the death of Harold C. Fleming, it struck me as though I had lost a close relative. And when I read the well-written article by J. Y. Smith [obituaries, Sept. 6], it caused me to think back to the time when I first met Harold. It was at a public forum in Atlanta back in the middle 1950s. There was this lone, young white man sitting in the midst of a group of black people taking part in a discussion on civil rights. And that is where you could almost always find him, among people who were seriously engaged in discussions about the change in race relations in the South.

Atlanta was a segregated city then, as was the case in many other cities in the South, and blacks by law were not allowed to sit and eat with white people in the same restaurants. Most other public facilities also were closed to them, including public libraries and veterans' organizations. But for Harold Fleming, this was wrong, and he made it his practice to show up at any gathering, especially where the topic was civil rights and how to build unity between the races.

It was through his efforts that the American Veterans' Committee was organized in Atlanta, which at its inception established a policy of accepting members without regard to race or religion. A veteran of World War II, I was among that first group of blacks accepted into the ranks of AVC in the 1950s. It was also through Harold's quiet efforts that I was invited to speak before the all-white Junior Chamber of Commerce, a practice not generally accepted at that time. This was followed with the invitation to write a series of articles for the New South, the official organ of the Southern Regional Council, where he was the deputy director at that time.

Harold became the "bridge-builder" between the leadership of the black and white communities in Atlanta. Working with others, he was able to help smooth the way for my visit to the republic of South Africa back in 1959 when that government was refusing the entrance of black Americans into the country. For many years he and his wife on the Fourth of July invited people of all colors and races to visit their home in Virginia to share in the celebration of that day of independence.

Above all, I found Harold to be a compassionate, unprejudiced, accepting and forgiving person. It was early this June when we met and had lunch together, and he was still pursuing his dream of "bridge building." There may be others around the country like Harold Fleming, but he was one I got to know. WILLIAM GORDON
Silver Spring

LANGUAGE: ENGLISH

Copyright 1993 Globe Newspaper Company
The Boston Globe

October 24, 1993, Sunday, City Edition

SECTION: ARTS & FILM; Pg. B27

LENGTH: 967 words

HEADLINE: Hampton makes history again;
Brother, can you spare the time to recall the Depression?

BYLINE: By Ed Siegel, Globe Staff

BODY:

How uplifting is the Depression? Or to cut right to the chase, do you really want to spend seven hours watching, thinking about and in some cases reliving a period that is not exactly the happiest in American history?

The short answer is, yes, I think you do. The main reason is that "The Great Depression" (which begins at 8 p.m. tomorrow on Channel 2) was made by Henry Hampton and his Blackside production company, which made one of the best documentaries in PBS history, "Eyes on the Prize." The longer answer has to be more qualified because while the new series has almost all the same signature stylistic virtues as "Eyes," it lacks the earlier production's emotional wallop.

To a large extent, that's unavoidable. The civil rights movement was a clear struggle between one group of people seeking freedom and another seeking to deny it to them. Even ideological conservatives acknowledge today that they were wrong to battle civil rights on the grounds of states' rights.

When it comes to the Depression, the shoe is on the other theoretical foot. Even though conventional wisdom has it that Herbert Hoover started the Depression and Franklin Roosevelt ended it, today it's liberals who are apologetic for being too dependent on New Deal-style government spending. Roosevelt is still the patron saint of American liberalism and a hero to most of the people who lived through the Depression, but Roosevelt's legacy of government relief through taxation is the hot-button issue in the country where, ironically, Martin Luther King's legacy of nonviolent opposition to racism is virtually uncontested.

It also becomes increasingly clear as "The Great Depression" continues that this is a story with more victims than heroes. It took a world war to end the Depression; demonstrations and governmental response didn't. Although those efforts are certainly covered thoroughly and dramatically, they didn't have the impact on ending the Depression that they had on ending

apartheid in America.

The other comparisons to "Eyes" are favorable. "The Great Depression" uses the same basic methodology of storytelling that worked so well in the previous series - great narrative voice at once dispassionate and mournful (this time, it's Joe Morton); eyewitnesses rather than analysts commenting on events; eye-popping archival footage marvelously restored; off-center case studies (Upton Sinclair's run for governor of California); and last and by no means least, a spectacular sound track of period music ranging from Woody Guthrie to Billie Holiday.

Its other great virtue is its strong and confident point of view - no "on the one hand, on the other hand" pabulum here. Hoover does not come off well tomorrow night; nor does big business in subsequent installments, as the bosses attempt to break unions and unduly influence elections. Roosevelt is no hero, either, though the hardest hits he takes come from the left rather than the right - lack of support for Sinclair, antilynching laws and sending German emigres on the S.S. Saint Louis back to death in concentration camps.

Though "The Great Depression" is pointed, it is entirely free of cant. The series does not tell us that massive government intervention is the way to go - then or now. In fact, the weakest part of "The Great Depression" is that after tomorrow night's installments (which slaps trickle-down economics around), it doesn't find a better way of weaving the economic story into the political story.

Tomorrow night's two programs - "A Job at Ford's" and "The Road to Rock Bottom" - are the best (so if they don't draw you in, you might as well go back to "Murphy Brown" or football on subsequent Mondays). The first hour uses Henry Ford and his River Rouge plant in Michigan to illustrate the boom-and-bust nature of economic life in the late '20s and early '30s, first with Ford workers saying they had never seen so much money and driving away from the plant with new Model T's and then with the dark side: the anti-Semitism, the layoffs, the demonstrations, the deaths. "The American bargain lay shattered on Miller Road."

Things don't get any better in the second hour, as one might expect from a program titled "The Road to Rock Bottom." Here, as elsewhere in the series, Hampton's producers do a remarkable job of giving texture to history with luminous archival footage that brings an era to life as clearly as if it had been shot on videotape yesterday. Watching Douglas MacArthur lead an attack, in defiance of Hoover's orders, on the Bonus Army is as chilling as watching the beatings of Rodney King and Reginald Denny. But just as memorable are the little things - Hoover and his staff working out with a medicine ball to relieve stress.

It's in this episode, however, that "The Great Depression" betrays a trait that will get it into trouble in later programs -

meandering off and staying too long in peripheral areas. The cases of Pretty Boy Floyd (tomorrow night) and Sinclair (next week) are certainly parts of the story, but the volume of attention they get builds texture at the price of slowing momentum.

When we get to Joe Louis, Walter White and Charles Houston in Episode 6 ("To Be Somebody," still a couple of weeks away), the story seems to be more of a prequel to "Eyes on the Prize" than the penultimate statement of this series. Too bad, since it does such a good job of weaving the story of blacks and other minorities into the main fabric of the story that "To Be Somebody" seems out of place.

These and other complaints, though, shouldn't deter anyone from tuning into four nights of television that make history come alive as certainly, if not as grippingly, as did "Eyes on the Prize" and "The Civil War." This may not be a great "Depression," but it's a remarkably good one.

GRAPHIC: PHOTO, 1. Survivors of the Bonus Army of 1932.2. Arkansas sharecroppers organize a union to fight for the rights given them under the Agricultural Adjustment Act.
LOAD-DATE-MDC: October 27, 1993

October 25, 1993, METRO FINAL

SECTION: SCENE; Pg. D1

LENGTH: 1934 words

HEADLINE: TIMELY LOOK AT THE GREAT DEPRESSION

BYLINE: Bob Wisehart, TV Columnist

BODY:

It does not stretch the point to say that Henry Hampton represents everything that is good about public TV.

Despite six Emmys and an Oscar nomination for "Eyes on the Prize," his inspiring 14-hour 1987 documentary on the civil rights movement, Hampton's profile is relatively low. He is certainly not the celebrity that fellow documentarian Ken Burns ("The Civil War") is, for example.

Hampton's company, Blackside Inc., is one of the most successful independent TV production companies in the country.

With Hampton's track record, it would be logical to assume that getting money to finance his work is no problem.

But, of course, it is. This, after all, is public TV.

The subjects Hampton takes on -- civil rights, his newest documentary, "The Great Depression," which begins tonight (at 9 on Channel 6), and his next project, six hours of "America's War on Poverty" -- aren't subjects that public TV's usual sugar daddies are inclined to flock to. Nature shows and imported British TV are safer.

So Hampton, burly, bearded and vaguely 50-ish, makes the rounds, going hat in hand to anybody who might be willing to cough up a few bucks worth of support.

Interviewed recently in Los Angeles, he ruefully admitted, "I can't convey to you how difficult it is to walk into a major corporation and say, 'How would you like to be part of 'The Great Depression.' ' ' "

While "The Civil War," for example, was underwritten by General Motors (as is Burns' next project, a history of baseball), no fewer than eight sources are listed as "major" contributors for "The Great Depression," including the Lotus Development Corp., a computer software manufacturer, and Camille O. and William H. Cosby. Yes, that Cosby.

If it hadn't been for timely support from a few key underwriters, Hampton said, "We would still be walking the corridors" asking for money.

As usual with Hampton's work, the result is worth the trouble. "The Great Depression" isn't flashy, just thorough and compelling, seven-hour series that continues on four consecutive Monday nights through Nov. 15.

Narrated by actor Joe Morton, "The Great Depression" looks at a familiar subject with fresh eyes and a new perspective.

As Morton says in the opening, "Somehow, in the hardest of times with America slipping away, our parents and grandparents found the courage to fight their way out. Nothing turned out exactly the way they planned. . . . But by the time the Great Depression was over, they had done better than simply save America. They had made a new America. These are their stories."

Part of what drew Hampton to the subject is its relevance to our own time, though the documentary begins during an era when "government" usually meant City Hall, not Washington, D.C.

"We're grappling with many of the same questions that confronted Americans in the 1930s," he explained.

"Everything from our standard of living to the state of the environment and the basic rights of citizenship. Our witnesses (the everyday citizens interviewed in the documentary) have much to teach us about the consequences of our choices.

"The same set of issues continues with us today. It's called welfare, it's called poverty, it's called government initiative. What are the responsibilities of government to citizen and citizen to government?"

"The Great Depression" opens with the story of Henry Ford, who symbolized the good times leading up to the Depression.

In the mid-1920s, Ford was voted by Americans as one of the greatest men in history, after only Napoleon Bonaparte and Jesus Christ.

By 1927, he controlled the most important business in the most important industry in a booming economy. He offered a simple bargain -- high wages (\$ 5 a day) for loyalty and hard work.

But the bargain began to unravel when Ford stepped up production to keep profits up, which forced assembly-line workers into an increasingly frenzied work rate, then organized a private police force to spy on his employees, in his mind, for their own good.

Ford, a man of equal parts genius, greed and bigotry, never understood the social forces rising in the land, and when the Depression overtook his company in 1929, Ford, a symbol in good times, became a symbol in hard times, too.

Hunger marchers died in a bloody battle at the gates of the Rouge, Ford's showcase plant, and machine-gun emplacements guarded Ford's own home.

While subsequent hours examine such well-known figures as President Franklin D. Roosevelt, Joe Louis, Upton Sinclair, Fiorello LaGuardia and Pretty Boy Floyd, "The Great Depression" is at its best when it lets everyday people do the talking.

Detroit resident Virginia Nicholl, who was just a child at the time, explains quietly, "I felt that we weren't going to make it. . . I was convinced that I was going to die one night."

Another woman remembers how her mother would give food to starving strangers who came to their back door. "I don't ever remember being afraid of them," she said.

If there's a unifying theme to Hampton's work it's what he called "the power that people have to create change in their own time," a thread that winds through both "Eyes on the Prize" and "The Great Depression."

"People took their lives in their hands and moved forward," he said.

"It was a great surprise to me to watch the liveliness of the people as they went through this terrible toil and upset.

"It was actually a very satisfying feeling to watch how people were not victims. They were, in fact, taking control of their lives, though I don't mean to be Pollyanna about it because there was surely great pain."

Anyone who watches "The Great Depression" will be struck by how so much of the footage -- especially images of the homeless -- foreshadow today's problems.

Hampton saw that, too, of course, and suggested that one difference between then and now is that there is a real question about whether the country would have the will to survive a similar calamity today.

As violent and awful as the Depression was, there was also a general, though unfocused, sense that we were all somehow in it together and change for the better was possible, if only we could figure out how, and "government," led by the new president, Roosevelt, would help.

Now, government is regarded not as a help, but as a hindrance.

PHOTOCOPY
PRESERVATION

As Hampton sees it, most Americans are oblivious to their own history, and knowing virtually nothing about the past makes today's problems seem even worse than they are because they exist without context.

"I think people need reservoirs of history and memory around issues that seem insurmountable today," he said.

British writer "G.K. Chesterton offers us the notion that, "Good history is the ability to walk to the top of a tall hill. From there we can see not only what existed in the past, but the power of what is to come." "

THE GREAT DEPRESSION 9 TONIGHT ON CHANNEL 6

BOB WISEHART is The Bee's TV columnist. Write him at The Bee, P.O. Box 15779, Sacramento 95852, or call (916) 321-1142.

GRAPHIC: World War I veterans and their families camped in Washington in 1932, demanding government assistance.

LANGUAGE: ENGLISH

LOAD-DATE-MDC: October 26, 1993

PHOTOCOPY
PRESERVATION

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The Boston Globe

October 31, 1993, Sunday, City Edition

SECTION: FOCUS; Pg. 82

LENGTH: 1332 words

HEADLINE: "It's important for people to see what happens when a society begins to come apart at the edges";

HENRY HAMPTON TALKS ABOUT THE LESSONS OF HARD TIMES;
HISTORY

BODY:

Independent television producer Henry Hampton won acclaim for "Eyes on the Prize," his study of the civil rights movement. His new series, "The Great Depression," debuted Monday on WGBH-TV (Ch. 2). Like "Eyes on the Prize," "The Great Depression" is about "America coming apart at the edges," Hampton says. He refuses to be described as a historian; producing a TV series, he says, is too collaborative a venture to rate such a lofty job description. Nevertheless, "The Great Depression" is "history shot on the wing" in the words of the project's book collaborator T. H. Watkins. In the South End office of his production company, Blackside Inc., Hampton discussed three favorite topics with Chris Reidy, the Globe Focus writer: "The Great Depression," democracy and history shot on the wing.

Q. What lessons can be drawn from the Great Depression? What should we learn about how poverty and despair affect people?

A. One lesson is that people without food, jobs and housing are dangerous people, dangerous to the status quo, dangerous to the nation. A nation best pay attention to the pain caused by economic dislocation. . . . The Depression tells us many things, and one of them is that a maldistribution of wealth is a cancer within a democracy. It cannot be tolerated for very long without risk. . . . To paraphrase Martin Luther King, people can't long endure that kind of disparity. People without hope threaten the overall good.

Q. Do you see parallels between Herbert Hoover's administration and the politics of the 1980s?

A. We hope people will watch the show and draw their own conclusions. . . . It's important that people see a broad-brush picture of what happens when a society begins to come apart at the edges. It has a direct impact on how they treat one another, how they treat people who are different than them, what happens with immigration and what happens with their approach to leadership and government. . . . Perhaps the most powerful lesson is that people got through the Depression because they had the internal grit to become aggressive about changing their lot. They

refused to become victims. . . . American history often treats people as victims, as people buffeted by grand forces they can't do anything about. That's not true. You find that there is power within individuals to change their own lives.

Q. After "Eyes on the Prize," why did you choose the Great Depression as your next subject?

A. It was almost inevitable. . . . After "Eyes", we began to talk about what are we going to do next. . . . And if you look at what happens to most of those people involved in the civil rights movement and where their energy went, it went to President Johnson's war on poverty. As we began to research a series on the war on poverty, which is one we're also doing now, all the antecedents could be traced back to the '30s. . . . And we began to see that this was history that had not been told very well. Most people remembered it in very flat terms. They thought of it as the stock market crash. More often than not, the history of the Depression gets told in a cultural way, through music and films. It is also rare that you find an opportunity to look at that big a section of American history where you have witnesses still alive. Then there was the great footage, this being one of the first periods in America where newsreel cameras and radio were playing a role. And it was attractive because one of the things we like to do here is to focus on periods that change the course of American democracy.

Q. You were involved in the civil rights struggle as a participant. What was it like to have more emotional distance from the events you were studying?

A. "The Great Depression" was different because I had been living "Eyes" in my gut for so many years before I actually got a chance to make it. . . . But as we did the initial interviewing in anticipation of "The Great Depression," I began to fall in love with it because of the voices you can hear. I'm sure in your family you have a grandfather or grandmother that if you sat down with them and said "The Great Depression," they would have a stream of imagery, memory and story. Some people were ready to talk about it. For others, it's too painful, still, after all these years. But we've tested the films now, and one of the wonderful things that happens is that you get the people, the older people, who react immediately. They watch the films, and the reaction they want to talk about is their own stories. That is the best of television, when you create in an audience connections between a history and various generations.

Q. Would you describe yourself as a historian with a camera?

A. I have great respect for historians. But I don't call myself one because a truly polished and practiced historian has been at it for years and has usually been focused in a given area and I think that deserves a level of respect. I will accept that I'm a history teller. What I want to do is to encourage people to

look backwards. If we're ever going to solve some of these issues that are hounding us as a country, as a city and as a world, we're probably going to find many answers buried in this period and others. The kind of history telling in "The Great Depression" is a way for viewers to understand, not academically, but viscerally, what happened to people. . . . I get my greatest satisfaction from watching viewers take this material and begin to talk about it, to begin to integrate it into their own lives and to create a dialogue within families.

Q. Didn't some historians initially resist the idea of a black producer doing a project like this?

A. I learned a long time ago not to let somebody's ill-based notions dissuade me. There was some feeling among a few people that I should have been doing the history of blacks during the Depression. And I always had to say, "No, what we're doing here is the history of Americans during that period." Black and African-America were part of the story. And so were Latinos, Hispanics and Asians and Native Americans. And one of the things I think we do well in this series is to show multiple voices who, by their experience and backgrounds, bring different perspectives. Ultimately, this history is more powerful because we do that. Viewers get the sense that truly this is an American story. And . . . I think those historians will probably now feel comfortable that if you're an African-American filmmaker or historian, you can surely treat any material and probably make it more powerful if you're sensitive to the particular issues that minorities face in this country.

Q. What message would you hope a person unemployed today would take from "The Great Depression"?

A. I'd like them to think about the kind of leadership that emerged (during the Depression) from below and from the top. FDR and New York Mayor Fiorello La Guardia provided public works projects. And I think it would be useful if people saw that it's important to establish work. . . . After "Eyes," people would call me to say that when they get depressed or angered by racial stuff, many of them would go back and look at an episode, which I have to admit I do myself now and then, because there you see the power of the moral act. . . . Hopefully, "The Great Depression" will show the people who are suffering today that they should not allow themselves to become a victim to it. But rather, they should stand up . . . and push hard for real solutions. And perhaps the most important lessons of this whole series is about the relationship between government and citizens: There are responsibilities we have as American citizens to the government, and there are, obviously, responsibilities the government has to its citizens. And I think if you're going to have a discussion about welfare and poverty initiatives in the 1990s, you had best understand what happened before because it will empower you, I think, to make stronger and better remedies.

GRAPHIC: PHOTO, 1. Henry Hampton / GLOBE STAFF PHOTO / MICHELE
McDONALD 2. A homeless couple advertise for work on Freeport
Street in Dorchester last June, more than 60 years after Robley
D. Stevens, 30, of Baltimore, tried to stand against the tide of
joblessness during the Depression, which was already two years
old in 1931. / GLOBE STAFF FILE PHOTO/WENDY MAEDA AP FILE PHOTO

LOAD-DATE-MDC: November 2, 1993

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The Ethnic NewsWatch
Bay State Banner

January 13, 1994

SECTION: Vol. 29; No. 17; Pg. 7a

LENGTH: 734 words

HEADLINE: Boston filmmaker found inspiration through King

BYLINE: Shahan, Catherine

BODY:
Boston filmmaker found inspiration through King.

Catherine A. Shahan

Boston filmmaker Henry Hampton, the "Eyes on the Prize" producer who marched with the Rev. Martin Luther King, Jr. from Selma to Montgomery, says King's influence on him can be seen both on camera and off.

"Dr. King had a subtle influence on me , but a very important one," said Hampton. "Most of us have models, people who are affluent, people who are athletic -- but we have very few moral role models. King in the '60s, and now in memory, stands as one of the true moral role models we have."

Hampton founded Blackside, Inc., the nation's oldest black-owned film company, in 1968 as a means of providing minority media artists a way into the business and a way to reach out, specifically to black viewers.

"I became aware of the importance of the media in the late 1960s," Hampton said. "I wanted to do projects that had direct influence on black people."

Prior to creating Blackside, Hampton attended Washington University in his hometown of St. Louis, where he received a B.A. in pre-med and English literature. He then took a job as a press officer for the Unitarian Universalist Association in Boston.

It was while employed by the UUA that Hampton participated in the 1965 Freedom March to Selma with King.

"I was there, but I was not with Dr. King," said Hampton. "I was there working as a UUA press officer because one of our ministers was killed."

The minister, James Reeb, was a 38-year-old white Bostonian -- and the father of four -- who was clubbed to death in Selma during a week of bloody racial confrontations in March of 1965.

Hampton included the story on Reeb's death in the multi-award-winning "Eyes on the Prize."

It was during the Freedom March, Hampton said, that he became aware of the extraordinary ability King had to inspire blacks to push themselves to strive for civil rights.

"I think King would probably consider himself one of the ordinary people," Hampton said. "He was a man, and he was uncertain at times. What was magnificent about him was that he kept going. For me, he symbolizes all those people who persisted and made civil rights possible. And that's something we need to keep in our sight every day."

Hampton did keep King's dream in sight. He began working on "Eyes on the Prize" to record the civil rights movement as a part of black history, and continued to overcome tremendously difficult odds to finance the initial six episodes, at a cost of roughly \$3 million, of the documentary series.

Hampton paid for the project through independent funding when the film was rejected by all of the commercial networks, syndicators, and even Boston's own channel 7, which Hampton partly owned at the time.

It took eight years, but "Eyes on the Prize" was completed and aired nationally on public television in 1987.

"Eyes 2," an eight-hour continuation of the series, aired in 1990.

"It's a continuation of the history," said Hampton, "what happens after segregation is dismantled, after the easy stuff has been accomplished."

Ironically, even after the acclaim of the original series, Hampton continued to have some difficulty financing the project.

"After a number of years of doing other peoples' projects," said Hampton following the release of "Eyes 1," "I wanted to do something in my middle years. Something that I could leave behind and something that I could care desperately about."

"Eyes on the Prize" fulfilled Hampton's goal, winning him widespread acclaim and receiving its own accolades for skillfully spotlighting many of the unsung heroes of the civil rights movement -- "all of those people on the Edmund Pettus bridge," as Hampton put it.

In addition to Hampton's chronicle of the civil rights movement, Blackside has produced or been responsible for some 50 other major films or media projects.

Next month, public television viewers will see Blackside's long-awaited television biography on the life of Malcolm X. And just last fall, the busy production company aired another national public television series, "The Great Depression."

King's influence, Hampton said just before the release of "Eyes 2," is present in much of his work.

"Dr. King, he really symbolized all the people who were risking their lives for civil rights , as much as our parents were," he said. " King's work influences you and comes back later on -- to help you."

ETHNIC-GROUP: African-American

LANGUAGE: English

LOAD-DATE-MDC: March 7, 1994

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October 29, 1993, Friday, City Edition

SECTION: LIVING; Pg. 49

LENGTH: 1919 words

HEADLINE: HAMPTON: BACK FROM HARD TIMES;
Fighting cancer, filming 'Depression,' he never took his eyes off
the prize

BYLINE: By Wil Haygood, Globe Staff

BODY:

The word ricocheted almost like gospel music breaking through church walls. Henry's sick. The esteemed documentary filmmaker lay flat on his back in a Boston hospital. It was that old monster word that just comes out of nowhere and starts descending. Henry's quite sick, the cry went. Cancer.

A lot of folks - from the old days, when his dream was just reams of newsreel footage about the civil rights movement and a lot of uncertainty about what even that meant - came to visit. Old days and old dreams.

Henry Hampton has always been private, and what was there to say to this son of a doctor, who knew full well both the miracle and limitations of medicine?

Lying there, he told himself they would remember his first big effort. They would remember that footage, words humming out of the mouths of common brave people and going right into history and time itself. Yes, they would remember "Eyes on the Prize."

"A hundred civil rights stories had been told, but it was always black people being saved by whites. In 'Eyes' we brought our people up in history," he says.

Now 53, he has no children, no wife. The voices of children coming through the hospital room doors, well, that would have been a thing of beauty, he admits. But there's never been time for anything other than the dream of his independent films.

It's joyous enough now for the world to know: Henry has survived. And the disease, the lung cancer, has gone out to sea. It's as if the surgery and the resilience and the doctors and the praying all converged, crushing everything in their path.

Of course work itself can be like a good strong tonic, like its own religion. Terry Rockefeller, a senior producer at Blackside, Hampton's independent film production company, looked

up one day and saw Henry, prematurely back at work, wobbling along the hallways. It was ghostly. "That actually amazed me," she recalls.

Hampton's back, and his seven-part series, "The Great Depression," which premiered Monday on PBS, has been universally and critically acclaimed. "Another Prize," proclaimed Time magazine.

At times there had been doubts it would get completed. Not to mention the long, grave doubts about Hampton himself. The illness took something out of him, and yet, he's still big like a teddy bear, especially in the chest. There's no more cigarette smoking now. He had climbed some stairs to his office at Blackside the other day. The cane, the breathing, the childhood bout with polio; you could hear him coming like something through a forest.

His office quietly hums of history. There's a photograph on the wall: "To my friend Henry Hampton, Best Wishes, George C. Wallace." There's a sign that says "We Serve Colored Carry Out Only." Books are everywhere.

The work is, simply, his life, and for a time so much of the work became hostage to the illness.

It was in 1990 that it began. He was on a plane gliding toward New Hampshire for a Thanksgiving weekend. It began small enough, a cough. Then came sonnets of pain in the lungs. Friends told Henry he was working too hard, that "The Great Depression" was already taking a toll.

The X-rays showed more than exhaustion. "There was this massive tumor in my right lung," he says. "They did a biopsy. It's one of the fastest-growing cancers you can have."

He didn't know what to do. His parents are dead, so there was no reaching out in that direction. "At first you don't want anybody to know about it." He shuffled papers, worked feverishly, worked until he couldn't work anymore.

When he looked around a couple of months later, he realized he was, in a way, fortunate: He was in Boston. There are excellent doctors all over the place. Hampton benefited from them, especially Dr. Anthony Elias of the Dana Farber Cancer Institute.

Since 1985 Elias has been treating a select group of cancer patients with a high-dose chemotherapy treatment supported by a bone marrow transplant. "There's an elegant way to do it and a radical way," says Hampton. He was told the radical procedure might be the best, and opted for it.

Time and time again Henry Hampton looked into Elias' eyes and

told him that his work was everything; that he had to survive; that another film was already under way. "He took some persuading," recalls Elias. "He's a very intellectual man and very occupied with his life's work."

Shortly before the procedure, Hampton had some staff from Blackside over to his house. He wanted to encourage, to tell them the work must go on, and not to worry about him. But that was difficult for all there that night. Henry had founded Blackside; Henry was Blackside. "He's basically calling you to a place and moment - to not get weepy," says Orlando Blackwell, who came to Blackside two decades ago. "Henry said, 'You don't have time for that. You have to get to the business at hand.' "

When Henry said his surgery was going to be like Paul Tsongas' surgery, someone said, "That's what we're afraid of, Henry. That you'll get better and want to run for president."

The staff at Blackside kept humming. There were film projects in the works. But a pall certainly settled over the place. "Overwhelmingly there was this sense of, was he going to be OK?" says Terry Rockefeller, a senior producer at Blackside. Rockefeller says the staff felt both "uncertain and afraid."

But they had to work, to do what Henry wanted them to do. "We found ourselves asking what Henry always asked: 'What makes good television?' "

Hampton's chemotherapy went well, but there were weeks of isolation to guard against infection. When he could, he got himself home. But that wasn't good enough, and so he got himself over to the offices of Blackside itself. Rockefeller had been on the phone one day with a representative from the National Endowment for the Humanities. That organization has funded some of Blackside's projects. Word had swept far and wide of Hampton's illness. "How's Henry?" the endowment representative asked. Grant officials want to know if the captain of the ship is going to be around. That particular day Rockefeller just happened to look up and right there stood Henry, weak and wan, but Henry in the flesh. "Hold on," she said, surprised, "I'll put him on."

"During those first cycles of chemotherapy," says Rockefeller, "it was astounding that he was here."

Orlando Blackwell, another senior producer, would see Hampton in the hallways and rush over. "Henry, are you OK?" he'd always want to know.

Hampton's chemotherapy was completed in late 1991. There were waves of optimism. "Statistics are pretty good if it doesn't come back that first year," he says. And it didn't.

Hampton survived the ordeal. It was over just in time for the beginning of filming the interviews for "The Great Depression." Hampton says it was inevitable he would do "The Great Depression"

following "Eyes on the Prize." "It doesn't take 10 minutes to understand the antecedents of the movement," he says about the 1960s. "The miracle of the civil rights movement's 10 years is people were amazed how quickly it happened. But you and I know better."

That 1960s movement, Hampton says, stretches back 30 years. In a way the '30s rolled over into the '60s. "Where did it begin?" he asks about the '60s. "It was in the 1930s, with those people who came to Washington with FDR in the 1930s. Hampton reels off names of figures who achieved renown in the 1930s: A. Philip Randolph, Marian Anderson, Fiorello La Guardia, Joe Louis. If the times were harsher, the figures also seemed larger.

The '30s were "also a landmark moment in the nation's history," Hampton adds, "a moment in which history can go in a lot of different directions."

For a long time Henry Hampton has thought that the 1930s were recalled too much around a gnashing event that became almost a metaphor for that ruinous decade: the jumping off of roofs, those suicide flights away from financial ruin. "It was too often looked at as the stock-market crash," he says of the misery that ignited the suicidal flights. That was experienced - "mostly by the middle class and rich" - but much else happened: survival, for one. The drama is not those who gave up, but those who pressed on, Hampton believes.

"The real power lies in people's power and aggressiveness. The '30s was a time to show people were aggressive socially. That's a much different story than showing people jumping out of windows." During that decade of woe, Hampton says, a million little stories got buried.

The little stories:

A White House butler by the name of Alonzo Fields remembering the several presidents he had served, remembering the '30s catching fire and the '60s exploding; Margaret Hoover Brigham, granddaughter of Herbert Hoover, remembering her grandpa being reviled; little Maya Angelou remembering parents in her Arkansas hometown taking children from church to church, parading them on Sundays and talking so pridefully about their school grades; daughters remembering fixing peanut butter and jelly sandwiches and taking them to vagrants; sharecroppers remembering the feel of the sun on their backs and the emptiness in their pockets.

At the beginning of 1933, the unemployment rate in America was 25 percent. It had never been higher. Four years earlier President Hoover had said, "I have no fears for the future of our country. It is bright with hope." Hampton's staff went looking for those who were there in the 1930s. Fields, that White House butler, was found in Medford. "The witnesses are a key in our storytelling," says Hampton. "We wanted to get to them."

Rockefeller herself is proud of "The Great Depression" for the same reason it takes on much of the character of "Eyes on the Prize": It lifts the little people into history's full view. "We never wanted to be telling history from the top down," Rockefeller stresses. "It's history from the bottom up."

Hampton is passionate about such an approach, and spreads it as gospel. "The history often elevates people and gives them, if you will, their 15 minutes of fame."

He's proud of Blackside, believes the legacy now is firmly set in motion. "I think we're a very unusual group. We bring passion to our work. Even in a 500-channel world, it's still a key element."

Blackside is certainly one of the most integrated working environments one might find in New England. The diversity enriches all, Hampton says. "We move the viewfinder a little differently, and I love it."

There are still money woes, but it's not like the early days, begging with hat in hand. "It's been easier because we don't have to answer the question, 'Can we do it?' " he says.

In the end he got the money to make "The Great Depression," but he had to hustle to get it. Financial institutions - banks and corporations - that he thought might be interested in funding such a film series about the 1930s balked. He did get major corporate sponsorship from Lotus, the Cambridge-based company, and he's proud of that.

"I feel OK, except for not having the energy I need," Hampton says. He has other dreams now. He talks of Hollywood, going out there, on his own terms of course, and pursuing some film projects. Blackside has just begun work on another documentary film project, "The War on Poverty." That'll be about

Lyndon Johnson's onslaught of governmental programs to feed the hungry and help the oppressed. "I think the War on Poverty was a wonderful idealistic movement that has been taken away in many ways," Hampton says.

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GRAPHIC: PHOTO

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The producer of 'Eyes on the Prize' documents one of the landmark
events of the 20th Century

BYLINE: BY VERNE GAY. STAFF WRITER

BODY:

HENRY Hampton's voice is barely a hoarse whisper over the phone.

Flu, explains the executive producer of "The Great Depression," the seven-part PBS documentary that premieres tomorrow night (WNET / 13 at 9). It has forced him to scrap a trip to New York, where he hoped to do a few rounds of interviews, so the phone will have to do.

But even if it has reduced his voice to a croak, this bout of the flu must come an enormous relief to some colleagues who feared worse. Two years ago, Hampton was stricken by a particularly virulent form of lung cancer, but he underwent a revolutionary bone-marrow transplant at a Boston hospital and hasn't had a recurrence in two years.

"It made me stop to think," Hampton says, "that if you have the power to believe in yourself then you can confront these things. But if you give up on your country, or yourself, then the answer's right there - you won't change anything."

That, say friends and colleagues, is a philosophy that has guided Hampton for his 53 years; he embraces a belief in the power of the individual to overcome tragic circumstances, and the power of the individual to change the course of history. This was the guiding principle of his epic series on the Civil Rights movement, "Eyes on the Prize," and even though he was born at a time when the Depression was coming to a close, it is the reason he was drawn to that era in American history. That the idea of the individual man or woman battling circumstances that seem insurmountable holds great appeal for Hampton is not surprising, say colleagues - it's his life's theme:

When Hampton was a high-school junior, he went swimming and felt a numbness in his legs a few hours later. Polio would confine him to a wheelchair for a year - until the day he stood

and walked to the front of the auditorium to receive a highschool diploma, amid a standing ovation from fellow students. Though his left leg is supported by a brace, he has walked ever since.

As a young, struggling producer in Boston, his production company, Blackside, nearly went belly up twice. Money woes almost scuttled "Eyes" many more times than that. Hampton kept the company and the series afloat single-handedly for two years, before both were rescued by cash infusions from some 300 donors, including Capital Cities and Bill Cosby. "Eyes on the Prize," which covered the years 1954 to 1965, and "Eyes II" (1965-85), would ultimately earn Hampton six Emmys, a Columbia-DuPont "Golden Baton," 11 honorary university degrees, and worldwide acclaim. The 12-hour series, which aired in 1987 ("Eyes I") and 1990 ("Eyes II") on PBS, is widely considered television's definitive history of the Civil Rights era.

From his refurbished red-brick building in the South End section of Boston, he and a handful of producers who worked with him on "Eyes" are among the most prolific documentary makers in the country. Blackside is preparing documentaries on Malcolm X and the 1960s war on poverty. And Hampton is looking for funds to begin new series about Reconstruction and one on major scientific discoveries by minorities.

"The Great Depression," six years in the making, is the first big Blackside project since "Eyes II." Also a detailed portrait of a tortured period in American history, it's based almost entirely on first-person accounts of those who lived through the Depression (or their relatives) or people who forged government or labor policies at the time.

In "The Great Depression" Hampton and his producers again reveal a world torn by tragedy and factionalism, but the main focus ultimately falls on the individual person who somehow manages to transcend his circumstances.

"The kind of history people around here like doing is landmark history, and we like to do it from the multiple perspective of ordinary people," he says. "Sometimes they lead, and sometimes they follow but there are times when they change the course of the nation; the Depression is one of those periods."

A soft-spoken man whose hobbies used to include golf, wheelchair basketball and flying before ill health forced him to curb them, Hampton was born in St. Louis and attended Washington University, where he studied English and medicine - the latter a concession to his doctorfather. But he says he was bored, so he went to Boston, drove a cab and became a public relations man for the Unitarian Church. While accompanying the ministers to Selma, Ala., at the height of the 1965 voter-registration drive, Hampton's idea for "Eyes" was born. "It was the one time in my life when I was prophetic," he recalls. "With the cameras, the reporters from all over the world, and the marchers on one side

and the arch-villains on the other, it didn't take a genius to say this is great stuff . . . It was clear to me the world was moving and I had to get on the bandwagon."

He quit the church position in 1968 and started Blackside, which produced government and industrial videos. But the grand vision was "Eyes," which took close to a decade to complete.

During the production of "Eyes," Hampton also realized that there were dozens of stories about the civil rights struggle that had their roots during the Depression. But instead of expanding that earlier project, he decided to work on an entirely new series. He got a grant from the National Endowment for the Humanities to produce a one-hour program on the Depression that aired in 1990.

"When I came in 1987, one of the proposals was to do something on Joe Louis and some of the other antecedents of the civil rights struggle," says Terry Rockefeller, senior producer of "The Great Depression."

"But Henry just sort of stopped and said, 'No, we're not going to do these little films; there's a whole series here.' "

Hampton worked to raise approximately \$ 4 million from private and government sources to produce the series ("Eyes" cost just over \$ 3 million). Meanwhile, he and Rockefeller (no relation to the dynasty) assembled producers to write scripts, interview sources, and gather archival material. The objective was to reconstruct the entire era - from the crash of '29 to the outset of World War II - from those who experienced it first-hand.

With the Great Depression, Hampton says, "You find historical moments that are immediate lessons into our own time . . . People were hungry or not well-employed, and that continues to be one of the tensions of our society."

And he adds, sounding more like a professor than a TV producer: "I think history is a prescription for hope. If you can give it in a way that is accessible and not a litany of fact and analysis, then it can be enormously powerful. It's critically important for people to understand what the process of democracy is and how it fixes itself."

A GUIDE TO 'THE GREAT DEPRESSION'

HERE'S AN episode-by-episode guide to "The Great Depression":

Tomorrow, 9 p.m., WNET / 13: "A Job at Ford's": Former workers at Ford's River Rouge factory in Detroit recall the glory days before the stock market crash threw everyone out of work and caused unprecedented unemployment.

Tomorrow, 10 p.m., "The Road to Rock Bottom": Gangster Pretty Boy

Floyd is

lauded as a hero in poverty-racked Oklahoma, while in Washington, D.C., President Herbert Hoover remains oblivious to the nation's growing problems. Troops under Gen. Douglas MacArthur are called in to protect the Capitol from veterans demanding their bonus earned from service during World War I.

Nov. 1, 9 p.m., "New Deal / New York": A must-see for New Yorkers who were around to remember the earthy and effective style of Fiorello LaGuardia. LaGuardia always had a hand held out to FDR, who usually came up with money to help the city. But NYC plunged into deeper depression when the president - angered by Robert Moses' insults about Eleanor's physical appearance, among other slights - shut down the gravy train. Nov. 1, 10 p.m., "We Have a Plan": The series switches to California, where author and socialist Upton Sinclair nearly wins the governorship. FDR signs the Social Security Act into law.

Nov. 8, 9 p.m., "Mean Things Happening": Labor begins to assert itself; this program features a little-known union created by black and white tenant farmers in the Arkansas River Delta country.

Nov. 8, 10 p.m., "To Be Somebody": The Depression spurs shocking racial violence, particularly lynchings in the South (there were 28 reported in 1933 alone). Yet FDR still refuses to pass anti-lynching law because of political pressures. Joe Louis emerges as a figure who becomes a powerful symbol of the nation. This show also discusses his fight for racial justice outside of the ring.

Nov. 15, 9 p.m., "Arsenal of Democracy": Things get worse before they get better. A severe depression within the Depression occurs in 1938, but the bad times draw to a close as America arms itself in preparation for World War II. This one also features some fascinating color film of the 1939 World's Fair in New York.

GRAPHIC: 1) Color Photo- The producer of 'Eyes on the Prize' documents one of the landmark events of the 20th Century. Photos- 2) Detroit's boom gone bust is chronicled in 'A Job at Ford's,' the premiere hour of 'The Great Depression,' tomorrow night at 9. 3) This 1936 portrait of a widowed migrant worker will be featured during the series' seventh and final installment. Henry Hampton's seven-part 'The Great Depression' runs four consecutive Mondays beginning tomorrow night on Ch. 13. 4) World War I veterans and their families marched on Washington in 1932 to demand bonuses due in 1945. Chart- A GUIDE TO 'THE GREAT DEPRESSION'

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HEADLINE: OVER OBJECTIONS, HENRY HAMPTON KEEPS HIS EYES ON
ANOTHER PRIZE

BYLINE: By JUDITH MICHAELSON, TIMES STAFF WRITER

BODY:

For filmmaker Henry Hampton, making "The Great Depression" -- his new seven-hour series for PBS about America during its hard-luck, "brother-can-you-spare-a-dime" era of the 1930s -- was a natural progression backward.

It is his first work since "Eyes on the Prize" and "Eyes on the Prize II," the epochal twin series on race and civil rights. And "Eyes" led him to it. While doing research for those series, Hampton began to see "linkages, the people on whose shoulders" the civil rights movement rested "and I began to have this notion of the continuing history -- not only going forward but coming backward."

"The Great Depression," a \$4.2-million work, begins airing tonight and continues for three subsequent Mondays, following reruns of the Southern civil rights drama "I'll Fly Away." The first three Mondays feature two-hour programs; the last one, on Nov. 15, is one hour.

"One of the curiosities I had for many years was why the (civil rights) movement happened (when it did)," Hampton explained by phone from his offices at Blackside, Inc. in Boston, "and how it happened so quickly. While it seems like a miracle of social change, it was really based on (people like) those Southern (tenant) farmers" -- black and white sharecroppers seen forming a union in the show's fifth hour -- "(Northern union leader) A. Phillip Randolph and Charlie Houston (the lead NAACP lawyer in a Maryland integration case). People had been at the barricades for a long time."

An African-American, Hampton was born in St. Louis in 1940 as the Depression was fast disappearing in the wake of the arms buildup for World War II. His father was the chief surgeon in the city's black hospital. So Hampton had no seminal experience to bring to the project as he did in "Eyes on the Prize," having witnessed the 1965 clash between Alabama troopers and civil rights activists at the Edmund Pettus Bridge on the march from Selma to Montgomery.

But the subject appealed to him for much the same reason: The Depression and the civil rights movement are "landmark moments, those crucial points when America shifts gear," he explained. "The Depression, which has basically been reduced almost to a one-dimensional notion of a (1929) stock-market crash, is really a full-bodied, boisterous, active time."

To "The Great Depression," Hampton and his producer teams bring a multicultural, multiregional approach. (Unlike Ken Burns of "Civil War" fame,

Hampton rarely goes out on interviews, instead overseeing the work of his field producers.) The first hour is set in Detroit with massive layoffs due to overproduction; the second hour concentrates on rural Arkansas and Oklahoma. In the third, it's New York City, which began to thrive under the influx of New Deal money -- in Harlem, however, unemployment reached 50% -- then on to California in the fourth hour -- migrants from Oklahoma, movies, socialist Democratic gubernatorial candidate Upton Sinclair and all.

In each episode, the Depression's impact on disparate groups is shown, and the sixth hour charts the dual increase in lynchings and anti-Semitism.

"One of the continuing lessons of the series," Hampton said, "is that when economic times get tight, we push democracy up right against the wall."

The series' themes are relevant today, Hampton said, citing race, class, welfare, immigration, civil rights and the environment as examples, along with "the role of government, the responsibility of people to that government, the importance of leadership."

Yet he didn't find making "The Great Depression" depressing. "In spite of the imagery and all the problems or the sense of it being a bad time," Hampton said, "I really was surprised at people's grit and their capacity to fight it."

Talk about grit. In the years before the first "Eyes on the Prize" in 1987, with cutbacks in government support for documentary filmmakers, Hampton came close to bankruptcy: "I still remember those lean days." He laughs. "I wasn't smart enough to know I was bankrupt. A lot of people in the Depression operated just that way."

After "Eyes II" in January, 1990, Hampton, who had been stricken with polio when he was 15, was found to have lung cancer. He got a bone marrow transplant in June, 1991. By August, he was attending what senior producer Terry Kay Rockefeller calls "boot camp" with college professors lecturing on the Depression at Tufts. Hampton said it's been two years since his last sign of

disease.

When Hampton first sought funding for this project, there was resistance to his tackling the Depression. As he told the magazine *Emerge*: "It's funny, black people aren't supposed to do American history. . . . (Some people) get kind of huffy and they say, 'Well, wait a minute, he's doing Okies, F.D.R. and national politics.' "

As for those who objected, "I'm afraid I'm going to have to keep them unnamed," Hampton said recently. "It's not an uncommon academic feeling. . . . As long as this kind of thing does not interrupt my intent, it's relatively harmless. Just as many fine white historians told a lot of strong black history, I think you can be black and have a useful perspective on American history."

GRAPHIC: Photo, Filmmaker Henry Hampton: "When times get tight, we push democracy up against the wall." ERIC ROTH / WGBH

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