TRANSCRIPT OF VIDEO FILE:

INTERVIEW TRANSCRIPT--GLADYS LANG.DOC

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TRANSCRIPTION'S TEXT: UNCORRECTED FOR SPELLING

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BEGIN TRANSCRIPT:

INTERVIEWER: What was growing up in the depression like?

GLADYS LANG: Well I grew up in a city that doesn't really exist any longer, and I always believed that Atlantic City was an absolutely wonderful place to grow up in. Later on I guess I realized that there was a good library but there was nothing else around but it was just that my parents had come from Philadelphia and what most terrified me when I was a child was that because of the depression and everything we would have to move to Philadelphia. So it seems very odd to me because I now like Philadelphia but I would never have thought of going to school there or anything else. But anyway, I grew up in what I considered a happy household with a working class background. Neither my father nor mother had graduated from high school but they were both very bright people, they were both very interested in education and so I thought I had a very happy childhood, although we had no money and then when the depression hit it was really rough, it was rough for everybody but I think in Atlantic City it was even rougher because they really had no real economic base other than tourism and so therefore, the city was absolutely dead during the depression.

INTERVIEWER: [Just a second.] Are you getting any of the sound of the heater?

INTERVIEWER 2: It probably is picking up.

INTERVIEWER: Yes.

INTERVIEWER 2: I was actually just turning up my headphones so I could make sure…

INTERVIEWER: Yes. yes. Do you think we could turn off the heater?

INTERVIEWER 2: Yes,.

GLADYS LANG: Oh yes, we can turn off the heat. Turn off the heater… [overlapping voices at 0:02:04.7]

INTERVIEWER 2: Yes.

GLADYS LANG: Yes.

INTERVIEWER: I know just as I was listening to you I started listening to that as well. [chuckling]

GLADYS LANG: Yes, yea. [overlapping voices] No, no, no, it was very damp in here when we got up and so I turned it on and they just thought of it, right.

INTERVIEWER: Okay, thanks. Now that was good. So can you maybe talk about what your aspirations were or what your hopes were as a little girl or when you went to… school or what your parents expected of you, that sort of thing?

GLADYS LANG: Yes. My parents, who had not been able to go through high school themselves, nevertheless were from the very beginning very ambitious for both my sister and me. They just simply expected – I don't think they knew anything about college or university but they just expected I would keep on going and being educated forever, [chuckling] as far as they could see, and they were both very supportive of – my sister was two years older than I but I was reading before I went to school and therefore, I think they had to lie about my age so that I went to first grade when I was five years old, which I was not supposed to enter until I was six, but they managed to get me in or let me in and I was happy in school and pleased to be in school from the beginning and school was a great part of my life. There were three high schools in Atlantic City, one was a vocational school, one was a Catholic high school and then there was the public high school, Atlantic City High School.It was a small community in the sense that the population was about 50,000 at that time, but everybody I knew went to the same school, same high school and so forth, and I thought it was a very good place to grow up in. The air was very good, there were no factories allowed within ten miles of the city or so, and on Sundays my parents, my sister and I always went for a walk on the boardwalk. I guess a couple of miles or so and then went home to eat and so forth. I don't know what else to tell but at the time I thought I was a very well adjusted child. Later on when I knew more about psychology I decided I wasn't [chuckling] but at the time I thought I was. My father was really a lovely guy. They were both very good looking people and I wasn't

sure why my sister and I were not so good looking [chuckling] and all that. But what else can I say, they were very supportive. When school had a parents' night…I would always wait and my mother would come and I was very proud to have her there. And I got along very well with other children. I just knew I was going to go to college and I didn't know how I was going to go to college, nor did I even know much about what college was but I just knew that I was going to go. [0:06:15.7]

INTERVIEWER: And did you have any idea what you wanted to be?

GLADYS LANG: Well I thought about that a lot after you asked me some questions here. My first idea of what I wanted to do –at a time when women did not become lawyers—I decided that I was going to be a lawyer. And I have wracked my brain and tried to go back and find out how I got that idea and I am certain, and I've said this for years and years, that I saw a movie, a silent movie obviously, and I believe that Norma Shearer was playing the role, but I have never been able to find out in which film she played a lawyer, a woman lawyer, and that was what gave me the idea that I would like to be a lawyer. And I wanted to be a lawyer until I went to Michigan when I changed my mind and fell in love with sociology. But that was basically what I wanted to do.

I also should say that in terms of role models that I had wonderful teachers all during the time that I was in grade school and into high school. For whatever reason --Atlantic City, not being a very great center of intellectual activity, nevertheless, had many teachers who came from a small college in Pennsylvania --I think it was Dickinson--, and they got the cream of the crop of the people who came from there after studying to be teachers. And I had a series of really wonderful teachers who were -- I don't know if I would call them my role models because I didn't want to become a teacher --, but nevertheless, they were a very positive influence. Though as I said, I was from a working class family, I probably had a more supportive family in that sense [thinking of going tocollege] than almost anybody else in my elementary school class. In my grade school we were very much divided between people who lived on one street which was mostly Italian, and one street which was mostly Irish, and the kids fought with each other, I mean in a formal way, while waiting to go to school in the morning and at recess. But I got along very well with my classmates. I think I was always well accepted, but we came from different backgrounds somehow, even though I don't know anybody from my grade school who went onto college, I knew a lot of these people later on and my mother became lifelong friends with some of them, [0:09:46.9]

I've talked about my mother and father who grew up mostly in Philadelphia. They were at the center of a group of people in the 1920s who I think would've been interesting to study because they were a very mixed group of people from different religions--or no religion,. There weren't any blacks among their closest friends but on the other hand they did have black friends in what was a racially segregated Atlantic City. And they were all stage struck and they had one friend who did become an opera star. But it was a working class background, not intellectuals but children of the 1920's,I guess, I can put it that way. Another thing --I had one teacher –Mary K. Laws -- who I was very close to and kept in close touch with after I went onto college.

INThoough TERVIEWER: Yeah, that's great.

GLADYS LANG: Yes, but I thought it was a happy childhood, as I say. until I learned afterwards that it that it wasn't quite that happy, I think.

INTERVIEWER: Well there's conflict in everything I think.

KURT: Were your parents born in Philadelphia then?

GLADYS LANG: My dad was born in New York City and my mother was born in Philadelphia. No, my dad's family moved to Atlantic City when he was an infant and they were really among the early people who settled in Atlantic City.

INTERVIEWER: What did your parents do?

GLADYS LANG: Pardon?

INTERVIEWER: What did you father do?

GLADYS LANG: My father was a man of all trades I guess, trades in which he was trained. His father had been a housepainter but also did decorative painting. I can remember the ceiling in their house was painted with roses that he put there . And there was the old Apollo theatre on the boardwalk --both my dad and my grandfather had worked on the ceiling there -- which was very decorative. But besides that, his world was really in sports and he was a boxing manager and then a wrestling manager later on. He could've been -- he had a chance to go to north Jersey and be a boxing referee, which would've been a different kind of life, but he didn't do that. But he was in the sports world and , I guess…until the depression really hit Atlantic City really hard-- it was a… fairly easygoing life, right? [0:13:05.6]

INTERVIEWER 2: Yes.

INTERVIEWER: Okay, so let's move to your college years now, your undergraduate years. So when you got to, is it University of Michigan, that's where you went?

GLADYS LANG: University of Michigan .

INTERVIEWER: Yeah. So what caused you to change your focus from law to sociology, do you remember?

GLADYS LANG: Yes, I think it was just being in a class. I had a beginning sociology class with Robert Angell who was the nephew of Charles Horton Cooley, and I really enjoyed his class and the lectures and I liked reading Cooley. I don't know if you ever read Cooley. But I had taken a lot of courses in Latin and I liked Latin., I thought I might go on with that as well as being a lawyer, but I just, I felt sort of comfortable with sociology. I mean that's basically it --, it was a class that really converted me to that.

INTERVIEWER 2: Okay.

INTERVIEWER: All right and then what happened? Okay, what happened during, when, while you were at university? The Second World War started or what was the sort of time frame of… [inaudible at 0:14:41.2]

GLADYS LANG: At the university, well you're skipping over Michigan, right?

INTERVIEWER: Oh, okay, well so Michigan was, okay, so when did you graduate from the University of Michigan?

GLADYS LANG: Say again please?

INTERVIEWER: When did you graduate from the University of Michigan?

GLADYS LANG: In 1940.

INTERVIEWER: Okay.

GLADYS LANG: Yes..

INTERVIEWER: So and so there's two years between when you graduated and when the US got involved in the war, right?

GLADYS LANG: Yes, right.

INTERVIEWER: Yes.

GLADYS LANG: Right.

INTERVIEWER: Well what did you do right after you graduated?

GLADYS LANG: What did I do after I graduated?

INTERVIEWER: Yes.

GLADYS LANG: Well that's when I came out here to the University of Washington.

INTERVIEWER: Oh, okay, so that was…

GLADYS LANG: Right, but I was, that was a really big change for me.

INTERVIEWER: Yes.

GLADYS LANG: That was a…

INTERVIEWER: So that was the first time you were here then?

GLADYS LANG: Yes.

INTERVIEWER: Oh, okay.

GLADYS LANG: I was here , when the war started and I went from here to Washington, DC after that.

INTERVIEWER: Okay.

GLADYS LANG: But – am I talking loudly enough for you? Okay. Well that was a very exciting time actually in 1940. Like a lot of people growing up in those years, I had been very much of what I thought was a conscientious objector, I couldn't bear the idea from what I saw of or heard of, or read about veterans of World War I, etc., I really was very, very much of what we would've called a peacenik in those days…but in 1940, the year that I graduated from Michigan, I remember that there was a great protest at the graduation. In fact, I think right downstairs I have a poster that they were passing around with sort of a protest…against war at the commencement. And we were all – I don't know, I hate to think of it because I don't think we thought America First was a terrible organization, although afterward I understand that it was, but at any rate, the war started overhanging our lives and I think it was then that the military draft was put into effect and so that became an important factor in planning our lives --as to what was going to happen, but… [0:17:27.3]

INTERVIEWER: And how did it affect your life? At what point did you decide to go and work for the office of War Information and leave that sort of peacenik?

GLADYS LANG: Oh, I really didn't decide to do that, it was just that in 1942 when I finished my master's thesis at that time men were already being drafted and here at the University of Washington, I had served everybody on the faculty as a research or teaching assistant. And I remember Peter at a meeting we had mentioning something about my having been the first among the people there to have published something. Actually while I was in grad school I'd published an article with one of my professors, although he did the whole thing. I was just a little research assistant and he was nice enough, and I'd never even thought about it, to put my name on it and it was published. And then I had worked with Margaret Mead on the Committee on Food Habits. She had come out here [to Seattle] and wanted to do a study of the affects of odd shifts upon war workers and I did that for her. And so by then --with almost every sociology professor who was out here-- somehow I was the research assistant, the teaching assistant for, and …

INTERVIEWER: Can I just try to interrupt for a second?

GLADYS LANG: Oh yes.

INTERVIEWER: What was it like working with Margaret Mead? Was she a star already in her…

GLADYS LANG: Oh yes, she was a star, no doubt about that. No, I mean she involved me in her work which was very good….it's strange though, the thing I always remembered about Margaret Mead was that the first time I actually met her, she had come out to the university and she was giving a talk and almost her first word was to ask me about one professor who was sitting in the front seat because he was so good looking… [chuckling] so I always thought of her as being very much of a …sort of, she had a couple of husbands and so forth, -- but then of course I discovered in later years that she was also a lesbian…which often happens and so forth, so that was very odd, it was hard to believe. But anyway why did I go off on that? I didn't realize it. [0:20:13.5]

INTERVIEWER: Well that's okay. [chuckling] Yeah, I was just wondering.

GLADYS LANG: But anyway, I was saying that when I had finished my master's thesis, so many of the boys were draft eligible and just trying to fuss around until they had to go off, and therefore I had a couple of offers to go to Indiana U and one to go to North Carolina and teach there, and I turned them all down because, by that time, I was no longer a peacenik but rather felt that if everybody else was going to get involved in the war I should get involved in it and so instead I went to Washington D.C.. And in those days it was easy to look for a position…because they were looking for people and they were hiring women! And so if you wanted to work for the civil service, you had to take at least some exam; you had to qualify at something. There was no such things as qualifying as a sociologist to work for the government. What you could be, you could be a statistician.

Now I had not really studied statistics either at Michigan or UW. I had taken a course (required) with a wonderful guy named Joe Cohen, who really was a student of Cooley's but he knew nothing about statistics yet it fell to him to teach statistics. [chuckling] And so I really knew nothing about statistics yet I took the required exam for a statistician and I studied by using – I don't know if you remember the college outline series of books that people often studied from -- I studied from that statistics book, I probably still have it, it was a paperback. And believe it or not the exam that I took was made up directly from that book. I think I got 100 percent or something [chuckling] close to that. So the first few jobs offered to me were as a statistician and I had to say, "Look…I'll be honest with you that's not my forte." But anyway the first position I got was with the Office of War Information and that was with a radio section what was part of the Office of War Information. I don't know if you know anything about OWI , but it covered all kinds of things that had to do with work in the theatre and movies and .at any rate, I got a position with the radio section, which was hiring a group of young people. I mean they were all about in the same position as I was, either having just gotten a master's or a prestigious BA, and it was a very friendly environment in which to have a first position, job. And then as to the job --we were being hired to evaluate how radio was handling all the suggestions and programs meant to further the war effort through radio and so forth. And I was one of a group who designed a study examining the soap operas to evaluate how

radio was treating the various messages meant to assist in the war effort, what you should do about food and watching what you say and where. I first heard of Paul Lazarsfeld while I was with OWI since, as you can imagine, he was one of the advisors there on the program. [chuckling] That was all I knew about him But at any rate, it was about January that I started working there.25:36.9]

INTERVIEWER: Of '44?

GLADYS LANG: That was in '42.

INTERVIEWER: '42.

GLADYS LANG: '42. And they soon announced that the part of OWI that I was in was to be abandoned. No, it wasn't abandoned but was absorbed into other agencies and so all of us found ourselves out of a job, I guess by the end of that year, after…maybe four or five wonderful months in my first professional job. And incidentally, it was a wonderful job because I was getting $2,400.00 a year and that was considered a very good salary for a beginning salary [chuckling] in those days. And…

INTERVIEWER: And before we go on can you tell me a bit more of what it was like working there? Were there many other women or…

GLADYS LANG: There was one woman, yes, in the small group I was in. I don't remember just where she'd gotten her degree but she was from some place in the mid west, and there weren't many women, at least in my particular section, who were working as part of the professional staff…there were lots of people who were in secretarial positions and even some women who had college degrees. Still they had a hard time getting anything better than what were basically high-grade secretarial positions but they were to be found throughout OWI.. There were quite a few women who had been in the theatre, had been in movies and so forth, so that there were quite a few women around. One of the people who later became a very good friend of mine, trained as an economist, had been with OWI at that time but working in another section and one of the men I later knew professionally had also been in the same OWI section I was in. I mean it was a great opportunity for us, it really was. I mean I don't know, if there hadn't been a war on I probably would've just gone on to a PhD and then maybe gone into college teaching at that time, I don't know. [0:28:14.7]

INTERVIEWER: So did you feel it was a fairly sort of egalitarian culture there during the war?

GLADYS LANG: It was very egalitarian, that was exactly it, in that one anyway. A lot of people got in with the old…they got into the labor department or some of the commerce departments, some of the older agencies. But what was most exciting and most egalitarian was to work in one of the new agencies…my first job was actually housed in the Library of Congress, I mean that's where they had found space for us. As I mentioned, it was a very young crowd and with people who were coming out of the

colleges at that time. But then the unit was disbanded after only about four or five months. And what do you do when you suddenly have lord knows how many hundreds of people suddenly thrown on the market?

And to what we did --- I had been very active in the union, which was, as I remember it, the United Federal Workers of America , and what we did which was very good, instead of having all these people thrown on the market and hunting around for jobs and going to the various agencies, we organized and got everyone's vita together and then organized in such a way that places that had openings could then look through the various vitae to see which persons they might want to interview, As for myself, at that time what happened was that because I had worked with Margaret Mead on food habits [chuckling] – it seems odd the way life goes, but I got a call to interview at one agency. I had no idea at all what job I was being interviewed for or anything about the agency.What it turned out to be was the agriculture subsection of the Bureau of Economic Research for the Office of Strategic Services, which was the predecessor to CIA of course. And I got on very well in the interview. I remember it was a very hot day in Washington, DC, and the person who interviewed me, whom I got to know very well in later years, had had to be reminded by his secretary to put his shirt on [chuckling] before he could interview me.There was no air conditioning and we were in one of the old buildings where, if the temperature rose above 90, they dismissed all the staff for the day [chuckling] and we all went wading in the park. But anyway, that is how I spent the rest of the war and a few postwar years in OSS- first in D.C., then in London, Rome, Milan and then Shanghai. This was the research and analysis branch of OSS. It wasn't the top secret branch section that has been featured in movies and a number of books . Though we came in contact with people who were in other branches ours was the one that recruited everybody from Harvard. I mean everybody I worked with was either from CCNY or Harvard, it seemed to me. [chuckling] But it was a remarkable place to work because there were people from all kinds of backgrounds and lots of people who were very well known and so forth, but for somebody who was as young and in some ways naive as I was, it was a very exciting place to be in. [0:33:11.6]

INTERVIEWER: I'm just going to take one second to [audio blip] frame on this camera. But I want to ask you more about, because the work you did at the OSS led you to doing overseas work.

GLADYS LANG: Oh yes, sure, sure.

INTERVIEWER: Yes, okay. Hold on for a minute.

KURT: How are you doing, you need a drink of water or anything? You've got that…

GLADYS LANG: Yes, there's an idea, I will take a sip of water while I'm at it. I was talking so much I wasn't…

INTERVIEWER: You know you're doing…

KURT: You're doing great.

INTERVIEWER: You've got a great memory. [chuckling]

GLADYS LANG: Well that's because I've got it rolling now…

INTERVIEWER: [Because you've grown up since then?]

GLADYS LANG: …and tried to remember some of into those things. Did I tell you anything you didn't know Kurt ? Oh.

INTERVIEWER: So where did your mother and father's families come from, were they New Yorkers and Philadelphians?

GLADYS LANG: Yes, my – no, as to my mother, both my grandparents had come from Europe. My father's family was from Hungary mostly. I always thought I was probably a gypsy or something of that sort. I [chuckling] once was in a play in which I borrowed a gypsy costume…we were supposed to show what your ancestors were like. But my grandmother and grandfather, who met in the United States, were both from Hungary, from Budapest actually. My mother's family was, as far as I know, from the Ukraine, in Kiev I mean she was born in Philadelphia, after they had migrated there.

INTERVIEWER 2: I don't know whether I can maybe turn it up a little bit?

INTERVIEWER: Oh yes… [inaudible at 0:35:10.5] Okay, okay, great.

INTERVIEWER 2: Yes.

INTERVIEWER: Okay, so let's go back to you now in your war years, the Office of Strategic…

GLADYS LANG: Right.

INTERVIEWER: …Services.

GLADYS LANG: Right.

INTERVIEWER: Okay. So what was the catalyst that led you to going overseas and doing…

GLADYS LANG: There was no catalyst; it just happened to me actually .Everybody I had become close to everybody in the office but most of the people were beginning to get positions in or being transferred to branches in London and Italy and North Africa at that time and because "everybody" was beginning to go overseas I wanted very much to go overseas but I never asked to go.. And so one day I was called in by my superior and asked if I would like to be assigned overseas. There was going to be a conference in

London, which was to be a four-nation conference and which had to do with – what's the word for it – evaluating the food situation in various countries in occupied Europe, and it was to be a UK and US and Canada and Soviet Union conference, and whether I would like to go. Well I was very happy to go because the people I was working with were going but also for a number of different reasons which I won't go into here. Yet getting official clearance to go overseas took so long that the conference was near over before I arrived in London --just as the first buzzbombs were falling. Since you're interested in women, one of the other women from our outfit who was an expert on Russian history, was very keen on being at the conference and I had helped her out by telling my boss about this. She arrived in London before I did. Since you may be curious, the long delay, and I was delayed for a couple of months, in getting permission to go to London had nothing to do with…getting cleared or anything of that sort. Do you really want me to tell you what it was all about? [0:37:54.9]

INTERVIEWER: Sure if it's an interesting story. [chuckling]

GLADYS LANG: Well I had been married before and though I was on very good terms with my husband, also a doctoral candidate in sociology. I had been trying to get a divorce before I went overseas, but found there just wasn't time to manage this. But he had been drafted and was being sent to Hawaii in response to a request for his assignment to a study being conducted by someone as part of the Army effort. Nevertheless what was holding up approval of my assignment to England was a military ruling that a woman could not go overseas if the purpose was to join her husband. That, of course, was the last thing in the world I was trying to do. I knew that but I had to convince the government that I wasn't trying to go to England in order to join my husband in Hawaii!

INTERVIEWER: Well what was the rationale behind that Army ruling?

GLADYS LANG: Well it was nepotism, the same really that affected hiring .It was just one of those rules…I guess they didn't want people using hiring to be with their wives or husbands, they didn't want them to use hiring to be assigned someplace. But at any rate, that was true even of women who were in the Army or the Navy . Perhaps their superiors at the time did not want to help them be together with their husbands; perhaps they felt that they couldn't fulfill their duties if they also had relatives nearby or whatever …I never asked questions about that., At any rate, I was finally able to establish -- or they were able to establish-- that I wasn't going to London because I expected to meet up with my husband and so that was fine. So I was delayed in getting there, but… [0:40:55.9]

INTERVIEWER: And so…what did you do?

GLADYS LANG: Well I was just arriving by the time the conference I was meant to attend was ending, so there was the question of what I would be doing. What I had been doing before I sailed for England was trying to assess what was going on with the food supply in the various countries in Europe. I had been working with someone who was an economist and he was using production statistics that had come in from various sources to get at what was being produced, in other words, what was available in the way of food

supplies by looking at production figures. And what I did -- I approached the question of availability from the consumption end, in other words, using [intercepted]letters and all kinds of information that came in as to just what kind of a diet people had in various countries.

Now, that emphasis on intake had grown out of my prior association with Margaret Mead's Committee on Food Habits. When I was working in Washington, DC. Margaret Mead had me attending meetings of her committee, and I also have a publication that came out of that one. But at any rate, when I got to London I was still doing pretty much the same thing though there didn't seem much need for it at that point. And so the question became…what I should do? Some of my friends who had gone to London for the conference,. the fellows mainly but also Ruth Amende, the historian, stayed on in London and were pleased to be there. And so my colleagues who by then had gone to Italy by way of North Africa requested that I be reassigned to Rome. They had just arrived there and I went down to Italy to work with, well to work in that part of OSS..

INTERVIEWER: And so, yes, what did you do in Italy and how and how did you like living there?

GLADYS LANG: In Italy?

INTERVIEWER: Yeah.

GLADYS LANG: I loved it.

INTERVIEWER: And what were you doing, what was the project you were doing there?

> GLADYS LANG: Well I was working at everything that came up. We did things on the olive oil supply [chuckling] and…I really worked as an economist and, but I did some other things too. And I guess the most interesting thing I did that was most like a sociologist, there was one time when there was a question of what to do about the black market in France and Italy and so forth, and how you could get the farmers to stop hoarding their goods. And my superior was going to a meeting at UNESCO, I mean at the United Nations, and they were discussing how you could persuade people not to hoard and what to do about the black market. And, like a good sociologist, I divided my analysis into the black market, the regular [white?] market and what one could call the gray market. And I somehow figured out that there were ways to get farmers to use the gray market, which meant that they could still hold onto a lot of their gains while at the same time releasing some of their supplies. But it was just sort of how do you use psychological incentives to get them to stop their hoarding. Evidently the UN people used my analysis when they actually drew up their program, but it was sort of things like this that first occupied me in Rome. I did the consumption estimates while others were estimating production, and I read all the intercepted letters which helped to provide a picture of just how people were doing and what they were doing and so forth. Then later on, much later on, I had a chance to go to the first international

meeting of representatives of women, organized right when the war, when the war was not yet over in the Far East but had ended in Italy. This was the first meeting of women coming from all these countries and I went there as a -- I don't want to call it a delegate, but as an observer. I have a picture of myself there… [0:46:25.1]

INTERVIEWER: Oh, is that right.

GLADYS LANG: …and so that maybe would help with it.

INTERVIEWER: We'll have to get that later, yeah, yeah. So, yeah, tell us what that was like?

GLADYS LANG: I still have a picture in my mind. It was just fantastic. There was, I remember, one woman who was from Sicily, and she had never been out of Sicily and here she came up on the stage…to talk about what was going on in her hometown and she fainted away…because it was just, I mean it was just too much for her, I mean she had never been in public like this before. And it was really a fascinating gathering to attend.

INTERVIEWER: And what was the purpose of this first meeting?

GLADYS LANG: Just women getting together in terms of the war finally being over. A lot of them had had a pretty rotten time for a long time, and it was an attempt to organize women. I don't think it ever, as far as I know, had much of an effect; I've never read anything about it in the newspapers or in history books, but it was a meeting of women from all over and all occupied countries and whatnot, and it was just an absolutely wonderful experience. But…I think it was, I've always understood it was,. the first meeting when, in a free world of women, there was an attempt to somehow organize.

INTERVIEWER: Okay [ph].

GLADYS LANG: I think it probably fell apart because it was probably looked upon as too radical…right after the war we again moved into a lot of [red baiting] and so forth, not as bad as in the First World War but certainly bad enough.

INTERVIEWER: And the women who went to this, were they young professionals like you or were they women from all walks of life?

GLADYS LANG: They were from all walks of life. I mean that woman from Sicily had probably never been out of her hometown. I was particularly interested because not only had I grown up in a neighborhood in which there were a lot of Italians but my best friend and my long-time buddy at OSS who also worked with me in later years when I was working on educational problems, was from a Sicilian family and she and her brother, who had been in (was still in) the Army, came down to Rome and they went off to Sicily together , for the first time; they had never been there. And I was especially interested

in…seeing women people from Sicily at the meeting, but there were women from all over. [0:49:41.3]

INTERVIEWER: And when you came together, did you talk about your war time experience or goals for the future or what?

GLADYS LANG: Well I listened mainly; I don't know that I did anything. One of the people who was with me there was a woman, who as far as I know may still be alive, but she was a physician who had come from Germany, she was a German refugee, and she had practiced as a physician all her life. And she was very helpful because she knew a lot of languages and since I was there at the meeting with her a good deal of the time, I had a chance to talk to some of these people since she knew the languages and I didn't know the other languages at the time. I knew some Italian and I knew some French, I mean my schoolgirl French, I could interpret some Spanish as mostly you can when you know Italian or French, so.

INTERVIEWER: So when you look back at your war time experience now, well especially overseas, like what do you think about it or how do you, in terms of the whole course of your life, and the impact it had?

GLADYS LANG: Well I would've been quite a different person, I mean I, it certainly broadened my outlook. I mean I actually, though the way the whole thing went, I mean I had flown around the world before I meant to go back to get my doctorate and then after the war was ended my buddy and I were able to travel around Belgium and France and other places in Europe, and so [in 1947?] after I arrived back in the USA, I found I wasn't ready to go back to the university. By that time I was part of the international cocktail set…which is what [chuckling] I always think of as the State Department. My sister and brother-in-law were [by then in foreign service] but I always think of them as part of the old, original international cocktail set. I was slated to return to Seattle and go on with my doctorate. At least that was the general idea. But I went down to Washington, DC just to visit some of my friends and I called somebody up and they asked me if I'd like to go to Shanghai and I said, "Of course I'd like to go to Shanghai." [chuckling] And so in a month I was over in China you see and then I stayed there for a year so that I finally returned to grad school at the University of Chicago in 1949.

INTERVIEWER: So what, I didn't know about Shanghai. What did you do in Shanghai?

GLADYS LANG: I was there for a year, I was not only in Shanghai, I was north in Mukden and Changchun in Manchuria and Beijing and every place but south China basically, Hong Kong. Every time somebody asks me what I did in China I say I did nothing, I mean as far as anything serious I did nothing. I went over there to work on press analysis. Of course I knew no Chinese but the idea was that there were Chinese people working there translating the articles and then I'd put together a little report every week on what was being said in the press. But it was a really remarkable kind of time to

be in China. Kurt and I have gone to China together since and I took him to where I had lived and places where I had spent a lot of time dancing and things like that. [chuckling] [0:54:26.7]

INTERVIEWER: It sounds incredible.

GLADYS LANG: But it was, it was and especially I think being able to go up to Manchuria, old Manchuria, I think that was the most interesting part…of what I did. But so far as serious work was concerned, I mean they hadn't yet dissolved these wartime organizations; they were really just being broken up…

INTERVIEWER: Right.

GLADYS LANG: …and I don't know whether they were just spending the money or what it was, but the sojourn in China lasted a year for me and then just a few months after that almost everybody [in] what had been part of OSS had left it had metamorphed into the CIA.

INTERVIEWER: Right. [chuckling] How are we doing for tape?

INTERVIEWER 2: We are getting down to the wire; we have seven minutes left on this side.

INTERVIEWER: Fine, okay, well why don't we change the tape and then we'll talk about your undergraduate days at Michigan [which we had skipped over earlier for some reason] [0:55:20.0 – end of first tape]

GLADYS LANG: …Of course at that point [ending my four years there in 1940] I didn't have a lot of money to go on without having a scholarship or something of that sort. And the only, and there just weren't any scholarships around and if there were – there was one scholarship coming up at Michigan in sociology, and I know that Angell was having a hard time deciding between me and Ronald Friedman, who was a very fine sociologist who already had his masters.

INTERVIEWER: Right [ph].

GLADYS LANG: And at that time, in fact in the last few months of the time I was a senior, I had started dating someone who was working on his masters. And basically the way it all evolved was that he said he was going out to U. Washington where he had been awarded a teaching fellowship, and that he would write and see whether he could get me a position or something, a research assistantship out there and I thought he… I didn't think anyone had the nerve to do something like that or to ask about it, but he was a very persuasive person who wrote to UW and told them about me and with the help of some of my professors at Michigan, who obviously wrote for me, and they offered me a research assistantship, and then of course I came out here.

INTERVIEWER: Okay, so now how, what happened to make you do your doctoral work in Chicago then?

GLADYS LANG: Oh, well that was later on, after I got back from China and when I had gone back to DC where I was doing gut work, I mean nothing that was really important but I still wanted to be in DC but finally decided that it was time to go back to university. It so happened that my mother was going to a meeting in Denver so I decided to fly out to meet her there, then stop in Chicago on my way back where I knew a few people and especially Ethel Shanas. I don't know if any of you have known her, she's really very outstanding. She was one of the women who, like Helen McGill Hughes, was associated with the U. of Chicago but never had an appointment in the sociology department. She became an expert in old age and gerontology and had a remarkable career in that. But I knew her as a long-time friend of my aunt in Chicago and so decided to talk to her about studying at Chicago..She was close to Herbert Blumer and immediately took me in to see Blumer and after I met with him and a few other people, I decided that that was certainly where I wanted to study. It meant that I would be applying for admission at a time when it was well past time to apply [for acceptance in September 1949] but I had a pretty good record behind me. I had published four articles and besides I had all this wartime experience . So they admitted me and I came to Chicago. [1:00:02.7]

INTERVIEWER: So you mentioned the names of a couple of women who were already working in your field.

GLADYS LANG: Yes.

INTERVIEWER: Do you feel like you had any role models at Chicago or were you on your own really or?

GLADYS LANG: Not at Chicago but I mentioned I think people who influenced me while I was in high school.

INTERVIEWER: M-hmm, but you just mentioned Helen McGill Hughes and…

GLADYS LANG: Well Helen McGill Hughes and I later became close because I wrote an introduction to [a book on crowd behavior] that she had written for which I got $250.00 and we [Kurt and I] bought a print, not a print but a watercolor which is upstairs now.. She said, "Buy something kind of foolish or buy something you know." Yes. it was $250.00 and it's worth more than that, but buy something foolish and so I bought that watercolor. But no I didn't really know Helen McGill Hughes very well, in fact I liked her but when Kurt and I won the award for our MacArthur Day Study, when we were graduate students, Helen McGill was there at the annual sort of get together at the banquet that [the department] used to have. I always remember Helen saying,"Say something about yourself. You must be able to find something interesting to say about yourself." [chuckling] Now she didn't mean anything by this but she was apt to say things like that. And I was not a student of Everett's, [her husband] although later on I got to be very close to him in his last years .Both of us got to be very close to him…the way

that things went, but…he and Blumer were mortal enemies…so…I was a Blumer student, therefore, I was not a Hughes student, right?

INTERVIEWER: But when you say, okay, that there were rivalries in the department, would you say it was a supportive place to work or?

GLADYS LANG: In terms of being supportive, because of the kind of crowd there was at Chicago it was supportive, that is, the students were very supportive of each other and they were also irreverent. That was a big part about Chicago, they were irreverent…and we could joke about things like the kinds of fights that were going on among the faculty. But I wouldn't, I don't know how, was this…

INTERVIEWER: Oh, yeah, very, you were answering the question, yeah, so you, mostly, you found your support within each other basically [ph]… [overlapping voices] [1:03:03.1]

GLADYS LANG: Yes, I say of course…well of course I had people [on the faculty] who supported me such as Tom Shibutani…this was what happened to all of us. I mean in writing about what happened in Chicago at that time, I mean it fell apart. Blumer went to Berkeley, Tom Shibutani went to Berkeley, Burgess retired. Burgess was a lovely man and very supportive of his students, he really was. I should've mentioned that before I went to Chicago, the one who was touting me was Amos Hawley, at Michigan, who was a human ecologist and wrote the best book on human ecology that was ever written and that was a field I was headed for at the time. I had written my master's thesis in human ecology and so Hawley wrote to Burgess about me and Burgess was very happy because he was going to bring me in as a student in human ecology. However, by the time I entered Chicago I had become interested in other fields..Burgess was a very kind man; he was a bachelor, he lived with his sister, but he was just such a really warm and good person and he was a person who actually would sit down and read all through his students' vitae.He would pick up a different graduate student's resume and really try to get to know something about the student. Whoever else bothered about that? And he wrote to us for years after we left Chicago.

INTERVIEWER: So when did you meet Kurt?

GLADYS LANG: What?

INTERVIEWER: When did you meet Kurt?

GLADYS LANG: Oh, I met him [chuckling] working on a project for Morris Janowitz. We were enrolled in the same large class on theory taught by Louis Wirth and he remembers seeing me there but I don't think I noticed him then.

INTERVIEWER: Can you just say, "I met Kurt…" or…say his name?

GLADYS LANG: Pardon?

INTERVIEWER: Well can you just say, "I met Kurt…" [overlapping voices at 1:05:37.5]

GLADYS LANG: Oh, I'm sorry I forgot to add his name, I got so carried away I forgot that I was…

INTERVIEWER: Yeah, I know, that's fine, this is fine, yes.

GLADYS LANG: … in this picture.

INTERVIEWER: Yeah, that's allright.

GLADYS LANG: No, I met Kurt, basically got to know him when he was working on a project having to do with the evaluation of intelligence sources during the war… with Morris Janowitz who was one of his sponsors. Somehow or other -- I didn't particularly want to take on a job, I still had a little money left that I'd saved up so that I could afford not to work or so I thought, and Kurt was already working on that project. And so I went over to meet Morris Janowitz and we talked and he asked me to work on the same project and I met Kurt when I went to be interviewed or waited to be introduced and he was there. I remember him; I can even picture exactly how he looked at that point and where he was sitting and that's where we met, except that for months we really only got to know each other through writing notes about what he had done on the project and what work I was to take over or something like that. However I liked to sleep late and stay up late while he was there bright and early in the morning, so when he was finishing I was just coming in, [chuckling] and that's how I met him really and that was pretty early in like January or so I think of 1940, not '40, 1949. No, no, it was January of 1950 by that time. [1:07:49.3]

KURT: No, no, no, no, it was the Fall quarter.

GLADYS LANG: Well was it in the Fall?

KURT: Yes.

GLADYS LANG: Yes, well maybe it was in the Fall then, late, late in '49, right.

INTERVIEWER: And then you went on to do many collaborative projects or several collaborative studies?

GLADYS LANG: Well we did a lot of talking in those days even while we were working and Fred Davis, who is a dearly missed friend of ours, at that time was also working on the project and we would sit around and talk and whatnot, but I really didn't know Kurt very well except for that. And then our great story is that in March or sometime around then I think I…

KURT: [Inaudible at 1:08:39.2]…

GLADYS LANG: …I overslept my course. [chuckling] Well the course was with Louie Wirth, the one he was teaching, the big one, and that which Kurt had been in, was in, and I got there and I think Wirth was not in class, they had not given the class that day which I didn't know; I think his mother died or Wirth's mother died that day; and but I was just going to the class, it was late and I ran into Kurt out in the hall and I was told that the class wasn't meeting and so I just said, "Oh Lord. You know [I hadn't yet had breakfast] why don't you come and I'll buy you a piece of pie?" [chuckling] Right, and so …it was the piece of pie I offered him [chuckling] and we went over to the ladies building there; Chicago had two places, there's the league and then the union, one had been the men's hall where they had food and one was the women's hall, and we went to the league, I think the women's hall, right?

KURT: Yes, I don't know if…

GLADYS LANG: I don't know which hall, and we started talking and what we were talking about was not sociology; we were talking about our war years. And Kurt told me about his adventures and I told him about mine and we talked for hours and hours and hours and then we, I think he invited me over to have lunch or something, right?.. dinner and he actually made stuffed cabbage for me which was something my mother and grandmother made and I loved very much and , after that, we never stopped seeing each other after that and we married after school was out at the end of the quarter… [1:10:54.8]

INTERVIEWER: Okay, yes.

GLADYS LANG: …and we had a big blowout with all our friends.

INTERVIEWER: That's great, yes.. And so then you went on together to do very important projects, right, the… [overlapping voices at 1:11:06.6]

GLADYS LANG: Well what happened was that I was – so I was taking a seminar -or you were enrolled in the course, I don't remember, with Tom Shibutani..

KURT: Both of us, [it was second year.]

GLADYS LANG: No, I wasn't, one of us was not registered but just took it. I think I may have been through with taking courses, but it was in crowd behavior which was something I was very interested in and Kurt was too. And at that time there were a lot of people in that course and it was then that we heard that MacArthur was coming to Chicago and we decided to organize a study around that, but it wasn't meant to be a study of television, it was to study crowd behavior which is what we were doing. And Kurt and I became the leaders of the group that devised this study and then we didn't think much of about…getting anything out of it but we finally, we borrowed a tape from the NORC because we didn't have any tapes [of our own] and so we recorded the audio coverage of the parade. But without going into the details, we got into that study. We had

inquired who wanted to work on it and we had about the best, the most remarkable, group of volunteer research assistants, if you want to call them that, on that study that anybody I think has ever put together. ..I mean everyone was in on it, everyone we knew at Chicago who was around at that time wanted to be observers, and we planned it all out and then we…really did it on a shoestring, we didn't have any money for it at all, it was completely volunteer. , I mean Tom Shibutani was a big help but he sat back, I mean he didn't want to take it over from us, and we had a meeting in which we talked about how to do these things, we got it together in really a few days because it [the parade] was imminent. And then we -- I did not go to the actual parade downtown because I was about – let's see that was in April and Glenna [our daughter] was born in July [1941], so I was afraid that it wasn't the time and place for me to be pushed around --and so that's how we borrowed the television set, we didn't have any television sets, but we borrowed a television set to be able to analyze the presentation on television. Yes, that's a story in itself. [chuckling] [1:14:42.8]

INTERVIEWER: Yes.

GLADYS LANG: But it was just something that we did and then we wrote this up -- finally we decided to write the study up because we learned that there was a national prize being offered for the best research on radio/television. And so we decided that we would really get it all analyzed and write it up and we stayed up all night writing it up. Glenna had been born by that time and…we took turns at watching her and doing the analysis. And then we sent – Kurt can tell you this better than I now because he's had to tell it so many times – but we sent the manuscript which we had to type ourselves…off and it was just…it got there just in the nick of time, Stuart Chapin , who was the head of the committee to read the manuscripts, almost disqualified it because.. though it was sent on the right date it really arrived after the date that it was supposed to, but we didn't think about it any longer after that, I mean we forgot about it. We sent it in, but did not send it in with the idea that we would get the prize, we had no idea of that, but hoped that .somebody [one of the judges]would read it and be interested. In other words it was sort of…you're getting on in what you're doing and any recognition you can get will be helpful and then we didn't know anything about [the contest]until we arrived at the annual meeting of ASA [the American Sociological Society as it was called at the time]. And then first Arnold Rose asked us about our paper, some other people asked us about it, and then they told us we should be at the meeting the next day. And then when we went there, Matilda Riley announced the award in a very offhand way as if it didn't matter very much anyway, asked whether we were in the audience and we stood up and she announced we had won. And then finally she asked us to submit it to the American Sociological Review – no, no, no, no, no, what was wrong about that? What's wrong about that?

KURT: You're wrong. She did not ask us.

GLADYS LANG: What?

KURT: It was Bob Ferris who asked us. [chuckling] [1:17:43.7]

INTERVIEWER: Oh. [chuckling]

GLADYS LANG: Oh, excuse me please. You can take that out.

KURT: Right, yeah, I would hope.

INTERVIEWER: Yeah, okay. So let me ask you, how has – you have worked with Kurt on many, many projects…

GLADYS LANG: Yes, yes.

INTERVIEWER: …over the years.

GLADYS LANG: Yes.

INTERVIEWER: How do you feel, having being married to somebody who is also a professional in your own field? Did you feel that really helped your own career or hindered it or a bit of both or what?

GLADYS LANG: Well it has to be,… I mean that in some ways it was a hindrance because …

INTERVIEWER: Wait, I've got to change this tape, I'm sorry.

GLADYS LANG: That's all right.

INTERVIEWER: But that is impressive [I can see that.]

GLADYS LANG: Unimportant, you asked me that question.

INTERVIEWER: Yes.

GLADYS LANG: I mean formally, in the sense that, in terms of anti nepotism rules. I mean I…well Kurt had the better chance of getting a position because women did not, just the way Ethel Shannis and Helen McGill Hughes themselves had not been able to get positions at Chicago even though they were there the whole time but they never had positions as regular members of the faculty, the same way. I mean I, every place Kurt was I was only a Lecturer. By the time we got to Queens I'd moved along on the salary line as if I had a regular position, but in terms of the rank I never had a regular position or title until I got to Stony Brook when I was well along in my career. One summer we spent at Washington University in St. Louis which was then a very important place to teach in sociology, and that year we both taught as professors. That was the only time. That's why people always laugh because Kurt often calls me"Prof."and he did this [chuckling] because it was a joke because of the fact that I did not have a, never had the title, a

professorship. I was a Lecturer for years and years and years…in other words I didn't have a regular professorship until I was over 50..

INTERVIEWER: And do you feel that was partly because it's the culture, the university culture at the time or was it more to do with the nepotism thing?

GLADYS LANG: Well it was part of the culture, yes, obviously. I mean it didn't change very much and it's really changed abruptly in the 1970s. I mean I'm sure your mother [Thelma McCormack] knows that too.

INTERVIEWER: No, she does [chuckling] know that.

GLADYS LANG: Yes, I would think so. [1:20:42.9]

INTERVIEWER: So can you tell us a little bit about just in terms of combining your career and motherhood and your whole domestic life, how that balance worked out?

GLADYS LANG: I think as far as I'm concerned that worked quite well. I mean Kurt is probably better at organizing himself and things that have to do with the house and shopping and whatnot. I mean not that I don't work on it but I mean he really is better at that, so he's better organized than I am, and we never really had a competitive relationship. I don't know how to explain that but we never did. I mean first of all when we first met he was working on things that I wasn't working on at all. I mean he was really doing, he'll tell you that himself, but he was working on a thesis on the German generals' opposition to Hitler and he got involved in – what happened - we ended up with, between us. three PhD dissertations and he'll tell you about that himself, so he took the MacArthur one for his dissertation and I took the convention one for my dissertation, but basically we had worked on both of them, I mean they were as much joint projects as they could be. But we never had very, any serious disagreements about that; I think we have more disagreements now about it, but you know. [1:22:29.6]

INTERVIEWER: Can you tell me a little bit about the convention work that you did, because we haven't talked about that?

GLADYS LANG: Oh, about the convention stuff. Well that was after we had done the MacArthur study and so forth and the 1952 political conventions were coming up. Television was really new at this point, I mean people will tell you that basically…there was some telecasting in '48 but there really was, I mean the '52 conventions were the first real television conventions. And that was a very exciting thing that was going to happen. The first time I saw television was when I went to Chicago. I think about the second day I was walking downtown where I had to go to a bank and there was a television set in the window of the store and I watched it for a while, but that's how new television really was. And it was a remarkable thing happening and I just, we just, both of us thought that it would be terrible not to do a study of this and that was really what happened. And we had to really, again, scratch to do that, we really had to get a lot of assistance from our fellow students.

We lived in one of these prefabs in Chicago, I don't know whether you ever knew the prefabs, this is where the law school is now, but I could show you some pictures or show people pictures of those. I mean they were old shacks that had been used during the war and we all lived very happily there. [chuckling] The thing you got when you got married you were able to live there; before that you had to try to find some cruddy old apartment, [chuckling] and then we got our cruddy old shacks with a big furnace in the living room…but…and so forth. But basically, during that study, I mean a number of other students came over to watch because we had borrowed a television set, in fact, we borrowed three of them because we had three networks we had to cover. But one was in our house and I had an aunt in Chicago who sent me a lot of things from Stop-n-Shop or whatever it was [chuckling] so that we could have some food in our place so we could feed the friends who came to our watch.And they, or really "we" had three different places for observing and we borrowed a tape later on to actually record the radio part of it, as well as the television coverage. But anyway, it was a great sort of general enterprise again, with various people coming over, dropping in and watching the television with us, helping out, babysitting at one point when we had to go off someplace or other and it was a community affair and there were a lot of people around in other houses and in other shacks and they came by and it was a…we liked to do those things. You know that Elihu Katz once referred to our approach as firehouse research, indicating that we looked for fires and then decided how to put them out, but we improvised all along-- that was all. We just, we didn't have the resources …and it was so different from being at Columbia U because Columbia had the bureau there and they were set up to do research. [1:27:01.3]

INTERVIEWER: And you did work there didn't you later on?

GLADYS LANG: I did, later on. And I went there after Phil Davison asked me to come ; that was when the Center for Urban Education where I had been employed for some years was going out of business and Phil Davison asked me to come to the bureau. I didn't understand how the bureau worked…but the idea was that they always had projects that people could come and work on you could go out and get your own project and work on that and so forth. And I did not really, I mean I was not good at that kind of money raising. I really enjoyed the work but in order to be funded I had to spend so much time writing proposals, that is what I wanted to do, then submitting them and waiting for funding-- this didn't have the spontaneity that I liked in working on other studies, of course we did them when the ideas were still fresh. I never have got as much pleasure out of working on other studies, such as those funded by CBS, with Joe Klapper, when we had to work out procedures long in advance and every bit of the questionnaire that we were going to use long in advance.. I don't think the questionnaires ever came out as well., In fact I think the end product would've been much more useful had we carried them out the way we were doing our other studies, but the bureau was set up so that you really had to go through the formalities of applying for funds to work on it, working it out and so forth, and by the time…they produced good research but on the other hand, I think that they suffered from overplanning. They could not be enriched by unanticipated things that happened when we were working on things that had to be so well planned in advance. All right, I don't… did I answer your question?

INTERVIEWER: Yes, yes. So let's go back to your Chicago years, that's when you had both your children, right or…

GLADYS LANG: No, Kevin was born later in Canada.

INTERVIEWER: Okay. Okay. Now…

GLADYS LANG: He's a Canadian.

INTERVIEWER: Oh, yeah, lucky man. [chuckling]

GLADYS LANG: Oh, well, uh-huh.

INTERVIEWER: So when, you had an experience when you were pregnant with Glenna I guess or…

GLADYS LANG: Oh, yes.

INTERVIEWER: …you were, you got a grant and then it was under jeopardy or something like that, can you tell us about that?

GLADYS LANG: Yes, that was when I have, when I had applied for – there weren't -- there really were no scholarships or fellowships around and the only fellowship that there was that I was eligible for was for the – now what was that called at that time, I have to remember that – anyway, I, it was – well in a way and see that's why I have these things [notes] here because every once in a while I can't remember. [1:30:27.5]

INTERVIEWER: Oh no, that's okay.

GLADYS LANG: But well anyway, it was from the Social Science Research Council and the fellowship program was rather new at that time, in fact, I think that I was the first or second woman who actually was awarded one of these SSRC fellowships.

KURT: The second.

GLADYS LANG: Yeah, second. And what happened was that I wrote up my proposal of what I wanted to do and applied for it. And at that time there were, I mean they were very rare and that year they nominated or proposed to give fellowships to Bill Kornhauser and to me, and in both cases they asked us to redo our applications in terms of what we wanted to do in the way of research. I think they were quite right in what they were suggesting. But then somebody told the committee that I was pregnant and the next thing I knew was that they wanted to, they were going to take the fellowship away because I could not possibly, despite what I promised and said I would do, I could not really fulfill that fellowship because I would have a young baby at that time, I mean we had to get the award to take care of our baby. [chuckling] We needed that money, which wasn't a great

deal. My response was to write a long, long letter about what I thought was wrong with their reasoning and why I was perfectly prepared to fulfill my obligations, that I would not have applied if I didn't think I could carry it out. And Eldridge Sibley, the head of the SSRC , a lovely man, etc., who talked with me was very receptive and said he saw no reason to deny the fellowship. Actually, later on he was very helpful and many times I took Glenna over to his office [chuckling] so that worked out. But that was terrible; I mean it was a shock that they would do that and I don't know, a lot of people have had things like that happen but that was one that was really uncalled for. And the person who had raised the problem was somebody who had a very good reputation as a psychologist and for being positive towards women and their careers,. As to why he decided at that time that I was really doing something that was deceptive I will never know, but anyway, I won that one. [1:33:51.7]

INTERVIEWER: Good for you. [both chuckling] Yeah, that must have been really, really hurtful [to get that one.] [ph]

GLADYS LANG: It was hurtful at the time but not only was it hurtful but it was really going to be tragic because, by that time we had run out of money, Kurt had a fellowship but it really wasn't enough to let us go on without having to do something rather drastic.

INTERVIEWER: M-hmm. When you look back at your career now what do you think were the biggest…obstacles or challenges for you as a woman in academia?

GLADYS LANG: Well I think what I've just been talking about. I think before that when you asked me…I was going to say nepotism and that's quite obvious that it was a big problem. In those days women were not expected to hold down these positions. Even when I was in Europe and so forth and when I was with OSS, there were other people who had good records and were graduates of good schools and they were working in secretarial positions while I was in the position I was in, and they too had wanted to be part of the war effort but what they got they had to take, they could not get regular positions, I mean I know some people who did but get them but it was harder for them and there's just no doubt about that. And later on too, I mean I, even when I was in New York and looking for a position there after Kurt took a position at Queens College, I was sometimes really offended because I would be suggested as a possible candidate for some pretty lousy jobs, some of them at inferior colleges in New York City, then I would find out that one of the other sociologists around had actually applied for that job with the idea that they wouldn't give it to a woman anyway. I don't know if that was so, but basically women just simply were not expected to have these jobs…right. Some women were lucky -- and I guess some of them who were able to work at the Bureau -- since we've been talking about that -- I mean some of them found someone to sponsor them --I mean they were assistants in the department or had some special relationship with one of the professors but even though they were very talented they really didn't come into their own until the 1970s when there was a real breakthrough. But up until the '70s, until those years, and I guess even when you think about women as lawyers – now when I said that I originally wanted to be a lawyer, that was very odd because women were not lawyers… but it's hard to remember now because the world has changed so much and…but that still

are other difficulties in many jobs in which women work, but I think that it's difficult for many young people to know what it was like not that long ago for able women..

I have been asked to go into other people's classrooms sometimes, not sometimes but a couple of times, when men on the faculty asked me to come in and talk about what it was like to be a woman in the 1950s, '60s and so forth, and I've found that the women students in the class at that time were absolutely astonished to hear about the way it was…especially in the '50s. But things changed beginning in the '70s and that's one reason I'm sometimes out of sync I think because I really don't always like the way things are now in the academic world. I don't like people just electing women to office in the American sociological society all the time…I don't think that's fair, I mean I think that's discriminating against men. I just don't like that kind of discrimination against anyone just because of gender or sex – or race or religion or whatever, how it is sometimes is, you know.. [1:39:33.2]

INTERVIEWER: Okay. So when you look back on your whole career now, what do you think are your greatest accomplishments or what kind of legacy do you think you might have left in terms of your research work?

GLADYS LANG: I don't know, I really don't know. In terms of what I really, what I liked best, I mean I think that the best book we wrote – well first of all, let me put it this way. I look back on my career, in terms of our work in collective behavior. When we wrote our book on collective behavior, when it had just been published, we were at a small gathering or get-together during an annual meeting someplace and someone mentioned the fact that Neil Smelser had just come out with a book on collective behavior, which was a shock to me. And Blumer who was present said to me, "Oh, don't worry about that Gladys, he's not really writing about collective behavior you know." And it was true he wasn't, he was translating collective behavior into Parsonian terms – well anyway the book did have a great impact in the field because it was well publicized and distributed. Ralph Turner and Lou Killian wrote did a very good book after that on collective behavior, but theirs, as well as ours, got lost because Smelser's book became the best-known and cited book on collective behavior. Our book was well-received and adopted for class but never authoritative. After that I never remained active in that field – of yes, we published encyclopedia pieces—yet I did not do much else that I had intended to.I still think it was a good book but its reception was a disappointment..

Second, I guess I would have to say I don't think we were ever very good at promoting our work. I think our best book was *The Battle for Public Opinion: the President.the Press and the Polls During Watergate* ,We couldn't expect it to compete with Woodward and Bernstein but it did make the list of the 50 outstanding books in public opinion published between 1944 and 1984. That pleased us because it was somewhat different from most of the books that had been published during those years. But what has astonished us is that our book , *Etched in Memory*, the one on the building and survival of artistic reputations, has been so well received and has had so much influence. It's a strange thing because we feared that the people who were actually studying art or artists t themselves would really think we had sort of invaded their territory. [1:43:21.3]

INTERVIEWER: Tell us what the book was about?

GLADYS LANG: Oh, you don't know it?

INTERVIEWER: [Inaudible]…

GLADYS LANG: Get her a copy, Kurt. Well it was a – well I'll just finish this part and then I'll tell you that. Because even though we went out of our way to say that we were not really trying to take over from the art historians and made that very clear,it's actually better known among art historians and people who are working in the field of art history and got a better reception among them than among sociologists. I mean in sociology we first published an article based on it that appeared in the *American Journal of Sociology*, it…then the section on art at ASA gave us one of these many -- too many -- awards for the best paper…best camper, best improved camper kind of thing, but though it has been well known among people who belong to the section on culture most sociologists don't know about it. But I think that it's a very good t book and it's cited a lot, it's in bibliographies and so forth, and it has been republished with a long added chapter. It's based on a study we started because we were interested in the whole question of recognition and renown. We studied artists –printmakers --because we were interested in them, especially women artists. We started with a sample of American, French and British artists or etchers and other printmakers, half of them women.. And most of those we studied were born in the 19th Century or the early 20th Century. I didn't want to write about peoples' reputations who were still alive but we did find and interview a number of them, I really had wonderful experiences meeting them. Kurt's getting nervous because I think he won't have enough time here. But I… [1:46:15.9]

INTERVIEWER: This will be your last question.

GLADYS LANG: Okay. But I, but anyway, we had a set, a – first we worked with, we did the British first, – and we had an equal number of men and women who had been well recognized for their work in producing prints, mostly etchings, we started with etchings, that's why it's called *Etched in Memory*. And we started there, we were in England a good deal of the time and in France, and originally it was going to be three countries but we just finally cut it down to two because it was too much. And what we did is we basically studied the lives of these people and their work and we had an equal number of men and women so we could look and have a cross comparison in terms of gender, time of entry into their career, so that there were four groups of people, those who were born earliest and those people who were born basically at the beginning of the 20th Century. And what we did is-- we went into everything, their backgrounds, their families, their – and well we had a special interest in , what we called or were called, the lady etchers in England, and we had a special chapter on that one. And anyway, it's a book which really tries to get at why they were successful and why they were forgotten. So many of them, especially the women, were mostly forgotten. The book was published first by U. North Carolina. We had hoped it would be taken up by Yale U. Press and Gladys Topkis who was the sociology editor there really fought very hard to get that book

accepted but finally had to give up because somebody at Yale, some art professor obviously, said it was not a necessary book! At any rate it was published by UNC and then it was put out in paperback by the University of Illinois. We come across references to it all the time and we also run into people in the art world who know it. They don't buy many copies, [chuckling] which is not important, but it's in the libraries. And we had a lot of fun, getting to know a lot of these people, those who were still alive and other people. We visited and met their children and some of these are part of our world now. [1:49:33.3]

INTERVIEWER: Great, it sounds really interesting.

GLADYS LANG: Yes.

INTERVIEWER: I mean sometime I'd like to get a copy [of that.]

GLADYS LANG: It's a really very readable…book. So people tell us and we've met people all over the world through that book but…

INTERVIEWER: Good. Okay, well thank you, that's all of my very extensive list of questions, so.

GLADYS LANG: Yes, but I imagine poor Kurt's has just been sitting over there. That happened to us when we were at the Elihu Katz thing where you were interviewing me and it took so long that Kurt didn't get to say anything and I did all the talking but you did talk to him finally.

INTERVIEWER: You've got, you have so many great stories, I mean…

GLADYS LANG: Yes..

INTERVIEWER: Yes, thank you so much.

GLADYS LANG: It doesn't usually happen this way. [1:50:12.9]

END TRANSCRIPT