

[Video: RawVidKellyClingan.mov]

INTERVIEWER: Okay, if you want to start with your full name?

NARRATOR: Sure, my name is Kelly Jean Barr Clingan [*Laughing*]

[00:00:26]

OCAMPO: Awesome, where were you born?

CLINGAN: I was born in Seattle. At Swedish Hospital on June 14th, Flag day, 1979.

OCAMPO: Cool.

CLINGAN: Yeah.

[00:00:36]

OCAMPO: And so kinda, what was your high school experience?

CLINGAN: High School?

OCAMPO: Yeah.

CLINGAN: Um, I went to Roosevelt High School, which is like a mile from here. And um, was a band kid. Which at Roosevelt High School, is not a nerdy thing to do it was very cool. [*Giggling*] Relatively cool, ahh to be in music and I [*sigh*] played in the Jazz band, and marching band, and the pit orchestra, and the concert band, and all

the things.

[00:01:10]

OCAMPO: Awesome, yeah I'm a previous musician myself. I used to play in our... Chamber Orchestra in my High School. So, what kinda brought you to the UDUB?

CLINGAN: It is the only college that I applied to.

OCAMPO: Oh, Nice.

CLINGAN: Um, I went to every Husky Football Game, Home Game like my entire childhood. So I was always was going to go to the UW like my dad, and be in the marching band. I just always was, so I only applied here. [*clap*] That was it.

[00:01:41]

OCAMPO: Alright. And so when you were here, what were kinda some of the political issues that were going on.

CLINGAN: The WTO was happening. Um, those protest that were pretty gnarly. Um, there was an election and um like folks here were voting for Ralph Nadar and trading their votes with people. It was like the beginning of the internet. [*Giggling*] It like people trading their votes with people in other parts of the country, so any way that kind of stuff was happening. Um, what else was going on? [*thinking*] it was so long ago, free trade was like fair trade was a new idea. Places were popping up with fair trade goods, coffee, that was all new then. [*Laughs*]

[00:02:37]

OCAMPO: So like the beginning of kinda globalization of everything?

CLINGAN: Yeah, yeah cause it was new. The internet was relatively new so umm sort of this idea of like a global community was a new thing then.

[00:02:53]

OCAMPO: So how did the department look, the GWSS department at the time?

CLINGAN: I'm not sure I know. I was a very late addition to the department. I was a Music Major. Um, Music Education major so that's like a double music degree and an undergraduate teaching certificate and I added Women's Studies near the end. I was... I was like one more class away from a minor and then some shit really hit the fan with my music stuff and I needed to like stay as an enrolled student but I didn't have any classes I needed to take. So I was like, "Well, maybe I'll just do a Women's Studies major too." So I ended up with two music BAs and a Women's Studies and a teaching certificate. I was in college for a long time! *[Laughs]* It was a seven year situation.

OCAMPO: So seven years, no.

CLINGAN: I didn't join the Women's Studies department until my fifth year.

OCAMPO: Okay.

CLINGAN: And it was really only for *[pause]* maybe a year and a half. But I had already had taken a lot of classes just as a interesting person so *[pause]* I'm not sure my experience was probably that of like just a Women's Studies Major you know.

[00:04:24]

OCAMPO: yeah so I'm a double major myself so I'm also in that in between too so I totally understand. So at what point did you feel yourself kinda being involved with this feminism work and kinda being that activist. Like I did read that article you did write um about the different sexism that you do face in music industry?

CLINGAN: Yeah, Yeah, Yeah. I guess I just took some classes. I'm trying to remember. [pause] I think I had a friend in the UW Marching Band. And um in the Trombone section, is like huge is like 30 people or something just the trombones. And um they refer to the girl trombone players as the Bone-Bitches and I remember at the time thinking "I think I like that? But I also think I don't like that? Something is weird about this." And one of the other Bone-Bitches was a very good friend and she was taking Women's Studies class, and I was like "I'll take it with you I need another electives. So I can't remember what the class was but. [pause] I think the professor still works here. Clare? Is there a Clare? [pause]

OCAMPO: Hmm

CLINGAN: Glasses? [pause] Anyway.

OCAMPO: I would have to look.

CLINGAN: Anyway, it was like introduction to Women's Studies or something like that. And I liked it, I found it really interesting. And I remember taking a women in midlife class which was funny because it was me and a bunch of middle-age women which I guess I am now. And Men and Masculinity was a course I was really interested in. Yeah sort of took classes that sounded interesting to me.

[00:06:19]

OCAMPO: Yeah, is there like one that like was the most influential that you remember like right off that bat? Like that one stood out, out of the most?

CLINGAN: You know, most of my Women's Studies classes were summer classes. And like summer classes have a really cool vibe, I don't know if you've taken any but they are always.

OCAMPO: I haven't but I will this summer quarter so.

CLINGAN: I always liked them the best cause they are chill and smaller. It just feels so different, and I think most of the classes I took were during the summer so they all had a real community feeling to them.

OCAMPO: A whole other tone to them.

CLINGAN: I'm not sure if anything sticks out as like THE most unbelievable. I just know that I liked all my Women's Studies classes were always my favorite classes and like I always tried to have one GOing, just so that I had a class that didn't suck.

OCAMPO: Yeah

CLINGAN: You know.

[00:07:18]

OCAMPO: Just something different.

CLINGAN: Yeah,

[00:07:21]

OCAMPO: Yeah like I totally understand. So let's see. So you kinda already talked about your experience as a student. So how did it feel upon receiving the alumni award through the department?

CLINGAN: That was cool! I didn't really know anyone was paying attention. I was really surprised. Um, and as a person who sort of added the major at the end of um college and never really feeling like I was a Women's Studies major until right at the end um I guess I never really felt like anyone knew who I was. Which was my own fault cause I wasn't a major. Um so it was extra cool. I just didn't know anyone was paying attention. It feels nice. *[Laughs]*

[00:08:19]

OCAMPO: You talk about how you came into Women's Studies Major at the end, How do you feel about the change to Gender, Women, Sexuality studies?

CLINGAN: That's cool.

[00:08:32]

OCAMPO: Do you like it? Like do you...

CLINGAN: I don't dislike it. I always thought it was. When I would say I was a Women's Studies Major, people would look at me like, *[cringes face]* they were frightened by me or something. Like I was this militant person that was going to kick their ass or something really strange.

OCAMPO: Yeah

CLINGAN: So I would always like launch into this “ you know it’s about the isms and the cross sections”, and it always just like such a debacle to try to explain what I was doing. So I think in some ways it probably helps um feel accessible to people.
[Laughs]

[00:09:11]

OCAMPO: Yeah, definitely that is one, kinda one of the biggest changes too that it has become a lot more inclusive of different intersectionalities of people on campus. Um so, kinda looking into the future generations what do you see as the most feminist issue you see today? Exceptionally your field?

CLINGAN: The most pressing [*deep sigh*] Um, I think we are all pretty concerned about Roe v Wade like some states are doing some wacky stuff right now. And Kavanaugh is on Court now and what’s going to happen with that. That seems very pressing, um and urgent. Also um, I would like, I would really like me to to continue to push. It feels like there is momentum at this moment in time and I really would like that momentum to continue forward.

OCAMPO: Yeah

CLINGAN: Um, which affects my field quite a bit. Um I also as someone who teaches middle school girls a lot I’m personally concerned about this idea that um. Like when we tell women that they CAN do something that really it’s sort of self implied that now I have to do that too. So we aren’t really taking anything off of the list of things we have to be, now we are adding to it so there can kinda be a dark side to this empowerment idea and I’m [*pause*] Really should pay attention to that quite a bit. Like you could be an astronaut. Cool but now I’m a mom and all these things, AND I have to be this. Instead of; it really it means that there is choice, rather

than a whole to do list. I think that's how young people are feeling, which concerns me.

[00:11:34]

OCAMPO: Yeah, So what is ours; how would you say is the best way students can kinda combat that because I also do feel like when I was going through my high school experience that they just kinda added things on. As a Latina you were kinda seen as like "Oh your not gunna graduate High School, you are not going to go to college, you are gunna get pregnant, your not going to get this education." But if you do make it, now you have to excell plus still be able to maintain a family at the end. So how or what advice would you give to students?

CLINGAN: Uhh, I personally try to lead by example. As someone who is attempting to be a mom, and a professional, and a working musician and all of those things. I'm not personally the best example because I work myself to the bone [giggles] like into sickness, then kinda wake up and do it all again so, um. [pause] I don't really have great advice. This sort of idea of self-care is new to me. Not something I'm good at. [Laughs] But I think we should be teaching it early and often like take a break for yourself and you don't have to be everything for everybody. Um, these lingering expectations of women. um I feel like it might be getting easier. Pop culture seems to be paying attention. Um, maybe. [Laughs]

[00:13:09]

OCAMPO: Yeah, well I know definitely in the article that you wrote on um "*The Educational Jazz Band: where are the girls?*" you wrote about how important it is for our classrooms to kinda really educate our students with more diversity in the music field like bring in women composers and more female artist. Like I know that's something I reflect back to my own experience as a previous musician and I

totally saw that lack right away and I was like wow that's something I totally didn't even notice. Um, so how would you, like help girls kinda reach out for that?

CLINGAN: To advocate for themselves.

OCAMPO: Yeah.

CLINGAN: I just. I've just decided that I am, since I am no longer working the public schools where you have a real filter on your opinion. Like I would never been allowed to write that article if I was still teaching in the public schools. It would have gone through Seattle Public School Media and like they would have plopped out something that sound nothing like myself. Um, so now that I work for a non-profit and have a voice and um a platform I've just decided that I'm going to say what I think. Um, like I always say what I think but I'm doing it in a very public way. Um, just attempting to be an advocate and a voice. SO I'm just trying to make myself as visible as possible. I don't really think 12 year old students should be have to advocate for their teachers to um find music composed by women for example. But instead I would like for them to um tell me and I'll email their teacher for them. *[Laughs]* You know trying to be that person because I can be.

[00:15:10]

OCAMPO: Yeah, definitely. So, how would you get more young people involved within like this what you would so call say feminism or kinda like this just whole perspective of looking at our different intersectionalities?

CLINGAN: Um, I don't know for me I just simply exist in the world as a strong women who says what I think and is coming from feminist perspective so just the fact that I

teach thousands of kids every year and am who I am, I would hope would accomplish a lot of that work. Um, I don't know. I don't know what else I can do. I'm very happy to listen to feedback and do it. *[Laughs]* um, but I mean like as the education director of my job is to actually program what classes we offer and who teaches them making sure that enrollment reflects the population of Seattle so like I really have my hand in music equity um at least through my non-profit.

[00:16:30]

OCAMPO: Yeah, so how would you compare your experience in like the public school system like with like your experience now in your non-profit?

CLINGAN: It's pretty different. It's pretty different. Um, I mean I am myself in both jobs but the filter. I'm less filtered at my new job. There is buy in um with the non-profit's vision and mission statement which is based in equity so you wouldn't probably bring your kid to our classes if you didn't already agree with that. Where as at a public school, you are the only band director, so there would be push back from many families. *[pause]* In that case so a big difference. I remember we had a website, like a music department website at Washington middle school which was where I used to teach and um I had my headshot on there. It was just a picture of me. And some parents I guess complained to the principal and said that "it's just Tits and Tatts" and I was like "WHAT? Who would say that? Like there wasn't any cleavage dude, like I'm very modest!" and I had at that point one tattoo. *[Laughs]* and the feedback was "it was just tits and tatts" and I thought it was just crazy that someone would say that to a principle and then the principle would come to me with that feedback. I think that's a pretty glaring example of the difference. Where as at my new job that would never be said, and if it was it would be like "okay bye". Right cause it's an elective you don't have to be on board with a woman being your teacher if you don't want to be. Where as in the public

schools, I'm the only teacher.

[00:18:40]

OCAMPO: What would you say is the importance of having a female conductor versus male conductor?

CLINGAN: Umm. I mean the obvious advantage is that it is uncommon, therefore it is important exposure and representation. I'm mixed on this idea that there is a gender way of playing. I don't know, I not sure what I think about that. *[Laughs]*

[00:19:10]

OCAMPO: Could you kinda talk a little bit more of kinda your kinda your thoughts on like the musical hierarchy of instruments and gendering of instruments?

CLINGAN: Sure.

OCAMPO: That is something you totally pointed out that I ...

CLINGAN: I know, Isn't it weird?

OCAMPO: It's... it is weird, but it totally true. Like I saw it right away. When I kinda reflect back to my elementary experience I remember when they first kinda introduced us to instruments I was always pushed to piano and the strings. You know something that would be more feminine versus like all the males were like pick up some, some...

CLINGAN: Drumsticks or yeah

OCAMPO: Drumsticks or pick up a guitar. um and it's like really weird how that influences my

experience. And then within middle school is when I got more exposure. I had a female conductor that's when she really pushed me to explore different instruments. So that's when I took up the viola I took up the bass. That's something girls didn't necessary pick up because they were too big.

CLINGAN: Right.

OCAMPO: In their minds. In high school it all went back and I was limited to what I could do and I had to chose one. and it's kinda like how, its crazy how this works.

CLINGAN: So crazy. I'm still like ... [*Nodding head*] it baffles me, but it's Totally real like when I say I play trombone it immediately makes me less feminine in people's eyes. It's so bizarre, like why? Does it have to be a saxophone? I just continue to be perplexed by where it comes from. And it's not in all cultures. Ahh, [*pause*] although it is in most. It's western culture for sure. Yeah. I ah just think it's crazy but I am, I am a trombonist and maybe I'm not that "Classically" feminine, I don't know. But ah, that's what I play so that's what it is. But the... Kids, younger kids aren't really gendering themselves on their instruments it's their parents who are doing it. [*Laughs*]

OCAMPO: yeah, definitely.

CLINGAN: That is definitely true. Like I have data to show that that's true so it's generational for sure. And my hope is that if we can get parents out of it [*giggles*] that we can start to solve that problem but it is a big one cause then it effect the type of music you can play. then we have some musics that women play and some musics that they don't just because of the instrument they are on.

[00:22:08]

OCAMPO: Another question that I would have do you see the same pattern in public schools versus private? Have you done that research?

CLINGAN: I would say it is more severe in private schools.

OCAMPO: mhm, more severe.

CLINGAN: Yeah, well just when you think about the demographic of folks who send their kids to private school tend to be a little bit more traditional with a little bit more money, a little more rigid way of thinking perhaps. um.

[00:22:32]

OCAMPO: So you..I also did a little bit more research, and you are in a Traditional Mexican Band?

CLINGAN: Yes.

[00:22:38]

OCAMPO: How is your experience in that?

CLINGAN: [*Laughs*] Playing in the banda which I started doing before I was a Women's Studies major.

OCAMPO: Oh, okay

CLINGAN: I have been in that band since the year 2000.

OCAMPO: Oh, wow!

CLINGAN: So that was really fascinating playing in this band this is so machismo and like women don't play in *Bandas* at all. And if they do they are the singers, which I am not. Um, so there were..And I'm a big girl so all of this anxiety of being on stage and in that situation as a white person, like oh my god, it was so, it really messed with my brain so much in the beginning. Um, then I get into fights on a really regular basis with the other band members who were college students and single at the time. Like hetero-dudes um catcalling from the stage, on the microphone, bring girls up to dance around and ugh [*deep sigh*]oh my god, just unbelievable fights I probably quit the band like every other week back in those days it was just so [*Laughs*] crazy.

OCAMPO: I know, I understand I get it.

CLINGAN: Like oh my god you are like maybe like... maybe you are.. I know you don't think that it affects me but I'm literally on stage next to you with these 16 year-old girls dancing around and like this could be considered statutory something cause you are definitely 21 and so there is that and the catcalling and im on stage and people are looking at my response to what is happening but I have to be professional and like oh my god it was a nightmare. A Nightmare. [*Laughs*] But luckily I trooped on through um now it is hilarious because the band it's probably half of the people from back then are still in the band like they are 40 you know, old married guys who never do any of those things but there is still this "like oh yeah it was so funny back then when we were crazy" like no it was never funny it was always not cool but i'm glad it does not continue anymore now that we are old people with kids. [*Laughs*]

[00:25:23]

OCAMPO: Yeah definitely, so how would you like suggest or like girls who are trying to get into *bandas* like I know I.. my parents own a *cantina*, a bar, so we are always bring in different bands, local bands. Like I have always been fascinated with the idea with going

but I have always been intimidated “ Like I don’t wanna go up there with a bunch of dudes” Like how can we, as a women, how do we fight that?

CLINGAN: I’m not sure there is a graceful way to navigate the situation, I definitely didn’t handle it well. I [pause] It’s a fight and it’s not an easy one. it’s like you have to strong and deal with a bunch of shit that you don’t have to and hopefully I’m doing that for a lot of folks in the future but I don’t know if it really makes a difference at all quite honestly. but um [pause] it’s an uphill battle [Laughs] It’s a cultural... it’s a cultural norm and umm not talked about in the sameway.

OCAMPO: No it’s not

CLINGAN: so, it’s further behind it’s like the 50s is what it is so.

OCAMPO: yeah definitely the music industry is way way back.

CLINGAN: Yeah its ahh.. yeah [Laughs] that’s a real tough one. yeah

[00:27:06]

OCAMPO: So what are kinda some of your goals kinda going on forward from today? From like compared to your goals when you were in Women’s Studies Major?

CLINGAN: When I was a Women’s Studies major my goal was to be a public school director so that was it. That was the plan. Forever. Um, so I guess that goal has been accomplished and exited perhaps. Um, I just couldn’t deal with the red tape bureaucracy anymore because that bureaucracy is so patriarchal and um man I just couldn’t. I could not deal with it anymore. I am trying to do the right thing for kids. Like stop saying no. It is the wrong thing to do, to say no to this; what this idea is that I am presenting. um so I just had to.. I

just had to exit stage left on the public schools. Um so I guess just I've got this new... i've got this new thing that primarily the goal is to do my job well. Um but it definitely has open up doors that I didn't anticipate. Um for example today the Earshot Jazz Magazine coming out and the girls and I are on the cover, that's so freaking cool, I did not anticipate those types of things. So I guess I will just continue to say yes as opportunities as they continue to arise and ah I feel like I got a lens that's valuable and maybe unusual. I don't know if there are other music teachers out there who are also Women Studies Majors out there but I think I got um a firm footing. [*Knobing*]

[00:29:17]

OCAMPO: Where do you see yourself going with your non-profit work? Is there like any bigger events that you wanna see established?

CLINGAN: Well JazzED is building a building, so right now we are sort of this silent capital campaign time we are working with architects and all that stuff but... so the building will be ready in a couple of years and between now and then is to fill basically a one room schoolhouse to this massive building. So I got to work a lot on programing that I am doing but also a lot of community outreach um as gentrifiers um so yeah. so I got a good, I mean Women's Studies is a good background to have when you are trying to a bring communities together. Yeah.

[00:30:19]

OCAMPO: So how would you kinda advise kinda students coming in to the UW um kinda following what you would have said would have been your original path of going into music then find out something wrong. How would you kinda advice students who are falling?

CLINGAN: Well I always thought that like either a Women's studies class or a CHID class should be mandatory for like all freshman. I still think that. Um, I don't know I think it's good to

take classes that are interesting to you if you can. this is the only time in your life that you will be able to do it. you know do it. and if it is interesting for you try and learn some more. it doesn't do anything but enhance what you have to offer. Um.

[00:31:14]

OCAMPO: I'd be curious, at the time that you were here did UW require students to take a diversity credit?

CLINGAN: NO.

OCAMPO: No.

CLINGAN: Is that.. Do they now?

OCAMPO: Yeah, they do now

CLINGAN: REALLY?

OCAMPO: Yeah

CLINGAN: That is so cool!

OCAMPO: Yeah so when I came in as a freshman. I can't remember if it was the first or second year that it had already been established.

CLINGAN: Oh cool.

OCAMPO: But all students are required to take at least one diversity class within their course time

here.

CLINGAN: Nope that was not a thing. That is very cool, I am so glad to hear that .

[00:31:42]

OCAMPO: Yeah so do you think that a GWSS course should also be required for all students to take one? or do you think with just one diversity credit will suffice?

CLINGAN: Well I mean I would prefer that there be more but I understand that one was probably a huge fight to make happen and I'm pretty satisfied with that. That's great, I'm really glad to hear that. Um yeah. That's important, really important. That's cool, I'm really glad to hear that.

OCAMPO: Yeah it was definitely a big progress that all the departments kinda fought for um to get out there.

CLINGAN: Yeah, yeah. yeah. For me what happen is that I always known that I was going to be a music teacher like forever and um I came to college to do that and um there were two men who were the gatekeepers of the program who didn't let me in and I auditioned in the spring. didn't get in and I was supposed to start my classes in the fall but you cant you like have to do all the prerequisites which I did and I was ready to start the music ed portion, the certificate portion in the fall so I auditioned in the spring for the next fall, didn't get in. And I was devastated and went in and asked "what do I need to do? because this is what I am going to do, so what do I need to do to be able to start classes in the fall?" and was not given helpful feedback at all so um I auditioned again in the fall actually that was 911 I was in europe and i sort of got stranded there cause We couldn't fly home. um and then I finally got home a couple days before the audition at the end of september and did the audition and didn't get in and I had no classes to take. I was

ready to do this thing, and these two guys were like “yeah, you are just not ready” what do you mean you are not ready? I did all the things I was told I had to do what else do I have to do to be ready? “You need to stay enrolled student and you need to come back in the spring to try-out again.” WHAT? So now you have told me that I have to spend a year [pause] paying tuition but there is nothing except I have to do but stay enrolled [giggles]... you assholes.... like so I can try again? but no list of things I have to do. It was outrageous So I will just cross the street to Padelford from the music school. Went into the Women’s Studies office and was like “I have to registered for a year and I don’t have any classes to take. I’ve taken... I think I am a minor already, like can someone help me figure out what to do. And then that’s how I ended up being a Women’s Studies major, like they really saved me in a time of crisis. I didn’t have money to pay for school for classes that I didn’t have to take, it was ridiculous. So I just fulfilled myself with work and Women’s Studies and they created a kinda a track for me I only had one year I didn’t have more than that. So I had to get her done, so they created this special for me package. It was amazing. So I tried again in the spring and I didn’t get in. And then I was like ... Then I was like “something is up”. And these dudes are sexist, is what this really is. I wish I would have realized that the other times. and I went in um and with all kinds of documentation. and asked to record our conversation. and have them tell me what I didn’t get in. They were the gatekeepers, what was it that I was to do cause I was going to going to start this program in the fall. And it was unacceptable what they were doing and ah they gave me a list of things all of which were like really ridiculous like practice some trombone some more. Like are you kidding me? I’m like the most accomplished trombonist in the school. um and I was teaching at roosevelt High school like the premier program in the city and I was teaching there and you are telling me that I’m not going to be a good teacher like what? [laughs] um and so I went in in the fall guns blazing there was like no way they were not going to let me in. and they knew it and they knew they probably had a lawsuit on their hands if they didn’t so they let me in and then of course they were my teachers for the next two years, just these two white dudes. Just for the next

two years and it was pretty horrible. That these two people that are not cool were in charge of my education. Um and it was a rocky time but i ah i felt like charged up like to be able to do it probably from my women's studies work and um ended up winning thesis of the year and ended up getting probably the most prestigious job that any graduate of the UW Music Ed program has ever had or will ever have and um any time that they claim any part of my success I shut it down real quick. Um and they are still there.

OCAMPO: Oh wow, they are still there. That's horrible to find out!

CLINGAN: Yes, it's horrible. So it's a pretty bad situation.

[00:38:17]

OCAMPO: Yeah so you think that the music department... oh well I guess you have already answered that in which it is a lot most slowly developing than any of our other departments here.

CLINGAN: Yeah, yeah, yeah. it's a real shame.

OCAMPO: It is! definitely.

CLINGAN: But I shut them down real quick. they are not good dudes. but I would not i would not be a music teacher if it wasn't for women's studies because I would not be able to be registered if I didn't have this other thing.

OCAMPO: Another opportunity.

CLINGAN: Umm [*knobs head*] it was pretty amazing actually. Yeah.

[00:39:01]

OCAMPO: Those were pretty much all of my questions. Is there anything you would like to add?

CLINGAN: There were a few up at the top that we didn't do I didn't know if they are important or not?

[00:39:10]

OCAMPO: Yeah well it's more about telling us about how you grew up?

CLINGAN: Do you wanna know those things?

OCAMPO: Yeah, sure!

CLINGAN: Yeah

OCAMPO: If you want to we still have about another 15 minutes.

CLINGAN: Sure, okay umm lets see, my family my dad is an elementary school teacher and he has been at the same school since before I was born and I'm about to be 40

OCAMPO: Oh wow,

CLINGAN: So [*giggles*] that's pops. And um my mom was a stay at home mom until I was 11 then she had a sewing business that she made um like kids clothes and sold them at craft fairs and stuff. And then she went to work at teaching... um at a packing store where she would teach creative gift wrapping and things like that. and my dad is still at that school and my mom refinishes furniture and sells it to shops and stores. And my little brother who also went to the UW. ahh he is two years younger. and I grew up in Ravenna like

OCAMPO: Oh like really close.

CLINGAN: Yeah, like I popped by to say hi to my mom on my way here, they still live there. Umm lets see “who is in my household today?” umm my ex husband is a professor in the CHID department [Laughs] So umm but our daughter is 11 and she also plays the trombone like both her dad and I. and ah so she is with me half the week and with my partner who um is a man, white man [giggles] and so we have three dogs, three pitbulls and two cats and a hedgehog.

OCAMPO: Oh, that’s nice!

CLINGAN: Oh yeah!

[00:41:09]

OCAMPO: You love pets?

CLINGAN: Oh yeah. and let’s see we did all those. [*reviews list of questions*] First involved in feminism? ...yes I call myself a feminist. but um feminist activism? yeah, college.

OCAMPO: Through college?

CLINGAN: Yeah, it was a dirty word to say you were a feminist.

[00:41:32]

OCAMPO: Yeah, would you tell me a little bit more like about the stigmas um that kinda people faced when you called yourself a feminist versus how they take it today?

CLINGAN: I'm not sure it's a whole lot different quite honestly, But I, I, I don't think I even knew the word feminist until college probably. I suppose I was a feminist, I just didn't know it. um but I mean I play trombone, so it was like me and a bunch of dudes all the time constantly [*exhale*] feeling out of place and having to carve out a spot for myself umm yeah and i guess it was playing trombone with.. and finally being around other women that play trombone, the Bone-Bitches [*laughs*] that got me into my first women's studies class interesting enough. Umm

[00:42:33]

OCAMPO: Yeah you wanna talk about what was going on with Women's studies around the country at the time? If you know.

CLINGAN: I don't know if I can remember but I mean when I was in college it was it stalled 911 so I would say there been a huge shift in feminism.

OCAMPO: mHmm,

CLINGAN: Since when I was in college to now.

OCAMPO: Yeah.

CLINGAN: And the world has changed so much. Like it was like the world was our own little space and now its like literary the world so its so different. I'm not sure it could be, if like my memory can be compared to you know what is happening now.

OCAMPO: Yeah,

CLINGAN: It was so small, it felt so small back then.

[00:43:29]

OCAMPO: Oh yeah. What were kinda some of your goals as a young feminist?

CLINGAN: I just remember I always wanted... I just always remembered like in high school being really good at trombone and consistently thinking it was weird that people were surprised by that. Cause people were never surprised when the boys were good at trombone. So we go.. you know it is a very visible high school music program so we go to festivals and um all over the country and to Europe and stuff and people would come up to me and be like “whoa you are awesome” like “Yeahh? yeah, I mean thanks.” It was so bizarre though that they wouldn’t also come up to the guys. Or there was this sort of shook registered through their face. It always struck me as weird. But I always felt prideful like showing that women could be good at the trombone. I’m not sure that I thought about it that way but it always made me feel good that people thought I was awesome. And I always thought that it was unusual that this idea of being surprised at that but I was prideful of that. And I still am, and I still receive that on a weekly basis because I still play with the mexican band. And even though I have been in the band for like every weekend for 20 years, and it’s a relatively small community , smallish, there are still people that come to shows that don’t know that *La Kelly* is a white lady. Umm so I still get people every weekend who are like “WHAT? What, where did you come from?” like “HI” [*Laughs*] So it’s a little exhausting um but I’m happy to do it.

OCAMPO: That good, it’s important expectually to have that image of you there being in the Banda that’s super important.

CLINGAN: It’s pretty fun yeah. yeah.

[00:45:48]

OCAMPO: Have you had like other like young girls kinda approach you?

CLINGAN: Yeah, my favorite is when we play at the *quinceañeras* and the weddings and all the little girls will come and stand right in front of me and just like stare at me and it's so sweet and I just think to myself "Please play something like not the flute like please just pick the trumpet." you know like "please" [laughs] "remember this"

OCAMPO: yeah, I think those moments are definitely things that are very impactful.

CLINGAN: Yeah, like I mean I don't really get the chance to talk to people so much so just the memories stands out.

OCAMPO: Yeah,

CLINGAN: But I do like that.

[00:46:41]

OCAMPO: Yeah okay so you kinda already talked about how you got involved in Women's Studies and what kinda drew you to it. Umm do you remember any kind of professor that was the most influential. You said clark right?

1. CLINGAN: I wish that I did. It was a Clare and I think that Clare Daily?

OCAMPO: I don't know I would have to look it up. (Clare Bright)

CLINGAN: I don't remember the name. She taught the first class that I took. And I clearly remember that class because it was so obvious to me everything that was happening, and yet it was not being said to me. Like it was so fascinating to like put into words things that were my

lived experience. That was just like very “yeah”. And I think she taught the women in mid-life class that I took, I think. And then, no, like I only really took like four or five classes. and then from there when I became a major it was .. we like developed a lot of sort of independent study classes for me because I was so far along I had basically accomplished most of the course load,

OCAMPO: Yeah,

CLINGAN: and then I can’t remember if everyone did independent studies or if we just worked out a way that some of the classes that I also needed to take would count. But we sort of created this women in music track so I took a lot of ethnomusicology classes and I might has taken a couple , this is the reason why I took the Men and Masculinity class is because I was going to be a music teacher what things would be helpful for that work So I mostly took music classes and then reported back in an independent study way

OCAMPO: Yeah,

CLINGAN: like how it related, does that make sense?

OCAMPO: Yeah.

CLINGAN: So I actually didn’t take that many women studies classes [*Laughs*]

OCAMPO: Yeah, well it totally make sense as to why.

CLINGAN: Yeah

OCAMPO: I feel like that’s another big thing that the gener, womens, sexuality studies department is

is this kinda of a safe haven for students who really need someone to support them and guide them.

CLINGAN: It was a long time ago and I don't remember it that well but I think that the fact that this unbelievable traumatic thing happened to me and basically the course of my life I was being told by the gatekeepers no this will not happen for you because we believe that you wouldn't be good at it. ahh I think the fact that first and only thing i thought to do was to walk over to Padelford. I think that that says what the women's studies department was and is. And I don't remember why, or who, but I knew that that's where to go. there was literally no other thing i thought to do was to go there and they will help you figure it out.

OCAMPO: Yeah

CLINGAN: You know. That's kinda it.

OCAMPO: I think that... Yeah that's kinda it.

CLINGAN: I don't remember the teachers, I don't remember the classes but I did that.

OCAMPO: Yeah, and I think that even that act alone speaks a lot.

CLINGAN: Yeah, I think so to.

OCAMPO: Alright, I think that wraps up everything.

CLINGAN: Is that good?

OCAMPO: Yeah that is great!

CLINGAN: Cool!

[00:50:19]

OCAMPO: um If there is anything else that you want to add?

CLINGAN: No

OCAMPO: Wanna tell us more about yourself? we have about five to ten more minutes. Or any kind of work that you see pressing that you know? I loved the article that you wrote by the way.

CLINGAN: Oh thanks! Thank you, thanks.

OCAMPO: It was fascinating

CLINGAN: [*Laughs*] Are you, umm I do have a personal website if there are other articles and stuff that I've written there if your inter.. if you wanna... do that

OCAMPO: Oh yeah, I would love to see it

CLINGAN: LolaGetsMusic.com like whatever lola likes lola gets. lola gets music. so there are some links there to some other interviews and things um yeah. I have become a specialist in the field of women in jazz and not on purpose. It's kinda funny. So it was cool, it's really exciting. there aren't very many of us, which is why there aren't very many folks to choose from [*Giggles*] um but we are doing it and I'm really grateful for my job that allows me... not only allows me but like they support it in such a huge way which is super cool um, I'm really lucky so

OCAMPO: Great!

CLINGAN: Yeah

OCAMPO: Thank you for joining me

CLINGAN: Totally! Sure, It is the easiest thing in the world to talk about yourself.

OCAMPO: Yeah it is!

[Audio interruption 00:51:57]

[End: RawVidKellyClingan.mov]