

Midwest

Motifs

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The 60th in Retrospect

It seems such a short time ago that the 60th Anniversary Committee was being formed. That committee, chaired by our Executive Director, Kelly Jocius, began a two-year effort to plan for this historic occasion. It has now been a month since the final notes of the Saitama Sakae High School Band resounded through the International Ballroom, providing a beautiful conclusion to our 60th Midwest Clinic. The Midwest Board and Executive Staff wishes to thank the directors, students, staff, guest conductors, parents, clinicians and exhibitors for their diligent work, loyalty and dedication in contributing to the success of the 60th Anniversary conference.

"The reward of a thing well done is to have done it." — Ralph Waldo Emerson

If I tried to "highlight" specific events of the conference, it would be very difficult, for without meaning to, I would forget some very important concert, clinic or special exhibit deserving of recognition. All of you who participated in any way deserve the highest praise. The Board of Directors and staff expected a large attendance for the anniversary celebration. Even with the terrible snow storm in the west closing Denver and other airports, our attendance figures still set a

new record with more than 17,000 people from thirty-six nations.

I believe this quote expresses the attitude and vision of the Board and Executive staff as we plan this year's conference and yes, as we look ahead to the next milestone, our 75th celebration.

"People who have accomplished work worthwhile have had a very high sense of the way to do things. They have not been content with mediocrity. They have not confined themselves to the beaten tracks; they have never been satisfied to do things just as others do them, but always a little better. They always pushed things that came to their hands a little higher up, this little farther on, that counts in the quality of life's work. It is constant effort to be first-class in everything one attempts that conquers the heights of excellence."
— Orison Swett Marden (Founder and Editor of *Success* magazine)

Have a great second semester, and we look forward to seeing you this December as we strive to bring you the best program we can possibly put together for the 61st Midwest Clinic.

*Ray Cramer, President
The Midwest Clinic*

Attendee Web Survey

We invite you to complete the attendee survey located at www.midwestclinic.org/survey. This is the best vehicle for sharing your thoughts on the services of the Midwest Clinic, and we depend on your feedback to improve the event. Recent enhancements based on survey comments include the expansion of repeat clinic offerings, the creation of performer and attendee blogs, and the programming of clinic topics relevant to small school educators.

The Midwest Experience

The acceptance letter set in motion a great series of events to get to Midwest. Once the excitement of being selected settled down, I realized that picking the music would not only be challenging, but a huge task. Publishers immediately began sending scores and scores of music. I have a rule when picking music: if there is not a full recording of the piece then I won't perform it with students. What I thought would be a difficult job proved to be a very enjoyable one. Listening to all those charts really became fun and putting them into an order became a game. Preparing an hour-long concert is quite different than going to festival or even playing a concert at home. There were many factors to consider in getting ready. Brass players' "chops" and keeping the program interesting were the hardest part of the preparation. Something that was important to me was having a work commissioned for the event. Fred Sturm from Lawrence University in Appleton, WI wrote us a piece and named it after our school mascot "Skyhawk."

The only major hurdle in getting to Midwest was coming up with the funds. The final cost of the trip for the performing students was around \$25,000 and my goal was to get the individual student's price down to as little as possible. We began by accepting gigs around town. Our fund-raisers included yard sales, Arizona State Tax Credits, and an Outback Steakhouse night where they donated all the food sales to us. To my surprise we raised all of the monies through fantastic community support, parental involvement, donations, and lots of weekends and nights. I also opened the trip to any student not in the performing ensemble that wanted to go, and in the end we had nine students that wanted to take in the experience.

The final days leading up to the trip just flew by. Thankfully, I hired a fantastic travel company — Music Travel Consultants. I learned of them through their exhibitor link on the Midwest Clinic website. Our poor group had to arrive at

the airport at 5:00 a.m. for group check-in. The students must have been rarin' to go. I was one of the last to arrive when I got to the airport at 4:45 a.m. MTC had everything prepared for us. All we had to do was show up and everything was taken care of from start to finish. Our flight left on time and off to Chicago we went. On our first day we checked into the hotel and spent the evening taking in the Hard Rock Café and *Mamma Mia*.

The second day consisted of taking in Midwest and holding a dress rehearsal. The morning was spent with the students getting a chance to explore the exhibits and attend workshops and concerts. The exhibit halls had a "kid in a candy store" effect on my students with so many manufacturers of instruments and music dealers. Something I didn't even consider was the number of music books that were on-site for the students.

What I thought would be a difficult job proved to be a very enjoyable one. Listening to all those charts really became fun and putting them into an order became a game.

The afternoon started with our dress rehearsal. This is really when it all began to feel like the concert was close. I had the opportunity to perform at Midwest in 1995 with the Tempe Symphonic Wind Ensemble and stepping into the Boulevard Room brought back all those fabulous memories. Midwest staff had the room set up just like our band room as we walked in. Everything was ready to go and we were treated like royalty. The next hour was spent making sure every tempo was good, every tune was started, and that we had a chance to rehearse with our guest clinicians and director. I wasn't sure how the students would respond. Many of them were telling me that they were getting nervous. It was hitting them — this performance was bigger than they realized. Being at the conference was showing the little Arizona children just how big this event was.



Once we finished the rehearsal, we decided to get at least one more hour of sectionals before we called it a day. In the evening we met in the lobby of our hotel for a wonderful Chicago Pizza night our tour company had set up for us. The evening was full of conversation about our upcoming performance. The nervous and excited students couldn't wait.

The hardest part about a 3:15 p.m. concert is figuring out what to do with the students until the warm-up. A quick trip to the exhibits and a walk to lunch was our plan. After lunch we met in the lobby with our wonderful guest

conductor, Scott Lang, who had been working with the students all year on motivation, leadership, and preparation for the concert. He spent so much time getting the kids focused and ready for the upcoming concert. The students had written letters to themselves in September, and we took time to open and read them before we headed over to the performance hall.

The hour and a half leading up to the concert was when my nerves took their beating. The view from the Grand Ballroom stage looking over the sea of seats was enough to send chills down my spine. The chandeliers somehow look different when standing on that stage, and every time I walk into that room I have to look upward at the frescoes, the ceiling, and what I perceive as the coolest disco ball around.

We started with pictures and a sound check. Then we played a few notes here and there to test out the hall. And just to settle my nerves, my lead alto's soprano sax top post fell off. (Please allow me to take a second and personally thank my awesome Midwest Clinic board liaison, Antonio García, and Cannonball Saxophones for fixing my major problem FAST by loaning a curved soprano to us.) After that all that was left was the performance.

3:15 p.m. – After a wonderful introduction by Antonio García it was time. I looked at the kids; made sure that every student was ready to go; made them smile; and then kicked off the first tune. When it was done I couldn't have been happier. It signaled to all of us that the kids came to play and if we could do one tune, we could do them all. This concert is the toughest feeling. It isn't a festival or competition, but you feel

like everyone out there is a judge. It is like being the chef for a dinner for food critics. The guest conductor was great, the guest artists were fabulous, and in 60 minutes it was all over.

After the concert what really stands out is speaking to so many people and taking time to realize what had just occurred. I ran into directors, colleagues, and friends from all over the country. It was like a family reunion. The first person to say congrats was Richard E. Strange, Professor of Music and Director of Bands, Emeritus at Arizona State University. It was just awesome to be greeted by my last hometown college conductor while 2000 miles away from home. Smiling friends and strangers made the students and I feel like we were on top of the world.

This whole experience has really helped to elevate the level of the program. It is

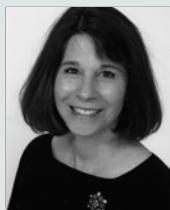
probably the longest focus time my students will ever have. For eight months we did nothing but prepare.

In the end I can't believe it is all over. Midwest made the world even smaller. I ran into friends from high school and college; reconnected with many of my past directors from college and former private teachers; and met many new friends and educators. Midwest was always a career goal, and I am still amazed it happened. I can't thank my students and their parents enough for what they undertook. There was not one moment when I thought it wasn't worth the effort. I would encourage every director to dream big and work hard towards the Midwest experience.

David Duarte is Director of Bands at Deer Valley High School in Glendale, Arizona.

Nancy Golden Appointed to Board of Directors

The Midwest Clinic is pleased to announce the appointment of Nancy Golden to the Board of Directors. She currently teaches band in Hinsdale/Clarendon Hills School District 181. In addition to her teaching, Golden is a member of the Board of Directors and principal flutist in the Northshore Concert Band, having been a member of the organization for twenty-seven years.



Nancy Golden received her undergraduate music education at Illinois State University and her masters' degree at Northwestern University. She has taught elementary, middle school and high school band as well as private flute. She has also taught flute at Illinois Benedictine University and flute methods at Northwestern University.

Golden presented a clinic entitled "Beginning Band: Recruitment, Retention, Results" at the 2005 Midwest Clinic. She was a new music reviewer for the *Instrumentalist* magazine for nine years and has served on the Performance Coordinating Committee of the Midwest Clinic since 1986.

Performance and Clinic Application Deadline March 20

If you, or someone you know, would like to present a clinic or perform a concert at the Midwest Clinic, now is the time to apply! Described as "a true *ultimate experience* for school and community bands and orchestras," appearing at the Midwest Clinic places you in front of the world's largest gathering of instrumental music educators.

For information on applying to perform, please visit our Performance Application, Frequently Asked Questions about performance applications, and Performance Application Recording Tips:

- Performance Application: http://www.midwestclinic.org/pdfs/performance_application.pdf
- FAQs: http://www.midwestclinic.org/performance_faqs/
- Recording Tips: http://www.midwestclinic.org/recording_101/

Potential clinicians can watch a short video on the application process at www.midwestclinic.org/clinicians/clinician_video.ram

Download the Clinic Proposal Form and Guidelines at www.midwestclinic.org/pdfs/clinic_application.pdf

All application materials are due Tuesday, March 20.



Faces of Midwest: Marvin Rabin



Professor Marvin J. Rabin is Emeritus Professor of Music and director of the Wisconsin String and Orchestral Development Program for the Department of Continuing Education in the Arts at the University of Wisconsin-Madison. He is the founding conductor of the Wisconsin Youth Symphony and Greater Boston Youth Orchestras and contributed significantly to the development of the Central Kentucky Symphony Orchestra in Louisville. He served on the Midwest Clinic Board of Directors from 1987-1995 and remains active in the organization as a Board Member Emeritus. The responses below are excerpted from a telephone conversation with Kelly Jocius last August.

How did you get your start in music?

I was raised in a multi-ethnic neighborhood in Indiana where violin was a common instrument among my Hungarian and Polish peers who came to it through the European tradition as well as African Americans who came to it through jazz. My high school orchestra was comprised of nine violins and one bass—no cellos or violas. On Sunday nights in the 1930s and 40's, everyone listened to the Eddie Cantor Show. That was an absolute must. The violinist on his show was David Rubinoff, and my nickname in high school became Rubinoff, because I carried a violin.

Where did you receive your formal education?

I went to the Transylvania College in Lexington, Kentucky and graduated from the University of Kentucky School of Education with a History major. I knew I wanted to teach from the beginning. I received a Master of Music degree from the Eastman School of Music and

Doctorate degree from the University of Illinois.

Can you talk about some of your developmental experiences and musical influences?

I've been so lucky to receive the opportunities I have and to have taken advantage of them. I always felt so incompetent I was compelled to learn everything I could!

Listening to Isaac Stern and Yehudi Menuhin was always inspirational. In high school, I studied privately with Edwyn Hames. He was an Australian who was on tour in the United States and stayed to found the South Bend Symphony Orchestra, of which I became Principal Viola. I owe him everything. Also as a high school kid in Indiana, I would hitchhike to hear the Hobart High School Band. It was a school of 400, and it was a 100-piece band. The conductor was a young man named William Revelli.

John Zurfluh, who was the Assistant Supervisor of Music in Louisville, sort of adopted me. Playing in the Louisville Symphony Orchestra was an inspiration. There were about 40 teachers in the orchestra who became my friends. While there I also had the chance to play under Hindemith, Roy Harris, and David Diamond, among others, when they conducted their own works. I studied with Pierre Monteux in the 1950's and with Frederick Fennell at Eastman. At Juilliard, I would go every lunch hour to hear Robert Shaw's rehearsals. We became very close. I learned so much just from observing. From a conducting standpoint, the first time I stood in front of an adult orchestra was to rehearse the Philadelphia Symphony in 1953.

Although I'm known publicly as a conductor, my real profession and mission in life is string education. As I was growing up, there was an orchestra in Chicago comprised entirely of doctors. As I look back on that, it was an inspiration for my teaching philosophy, which is to give our students the opportunity to be good enough at the end of high school to say, "Do I want to be a doctor, an engineer, or a musician?" All I wanted was for students to have that choice, to be able to say, "I can go into music, just as I can into any other field, and make it a constant part of my life." I consider the Northshore Concert band to be a manifestation of that same philosophy.

In 1953, Charles Gusikoff was head of Brasses and Winds at the Curtis Institute. In twenty-three years that he was there, I cannot recall a single brass or wind player who had not had an orchestra experience. That hit me right between the eyes.

When did you first attend the Midwest Clinic?

I first attended the Midwest Clinic in 1966, and I have only missed three years since then, once when I was sick, once when I was in Europe, and once the year following my resignation from the Board of Directors. From the first time I attended the Midwest Clinic until the early 1970's, I did not attend for the orchestra events. I went for the brass, wind, and percussion clinics. I went to a clinic by Bobby Christensen on the artistry of playing triangle, and I thought it was just great. Ever since then, I have always

stayed for the brass and winds, which is so important for the life of the symphony orchestra.

What have been some of your favorite musical moments at the Midwest Clinic or elsewhere?

There is one concert I will never forget by the Interlochen Academy, led by David Holland. They took a simple grade 1 piece, a new arrangement of Corelli's *Concerto Grosso*, and gave as much attention to it as if it was a Brahms Symphony. It was one of my most important musical experiences. In 1978, the Spartanburg High School Symphony Orchestra from Spartanburg, South Carolina just blew my mind. I was so moved by their performance that I wrote a letter to their conductor, L. Dean Angeles. There are so many others: Bill Jones and the Greater Twin Cities Youth Orchestra; The United States Marine Band under Colonel John Bourgeois—there was so much drama to his conducting; Harry Began conducting Armenian Dances, Richard Dunscomb's jazz band from Florida International University; Arnald Gabriel; Anthony Carter; Max Pottag using horn to teach phrasing; and Weston Noble's teaching on phrasing.

For me, personally, I would include conducting the Wisconsin Youth Symphony Orchestra with Gary Karr at the 50th Anniversary Midwest Clinic and the Boston Youth Symphony for President Kennedy at the White House, at the invitation of Jacquelyn Kennedy.

What did you learn as a public school teacher that was of the most value to you as a professor at the University of Wisconsin-Madison?

There is one dramatic difference between public school and college. In public schools you have to nurture a creative environment where students want to play and get good. This is different from college. For the most part, university band directors come from public school



experiences while many orchestra people come from the professional ranks. I set out to bring public school experiences into university-level programs while keeping artistic standards.

If you could give a young orchestra or band director some advice about becoming a better teacher, what would it be?

The most important thing of all is, Don't stop learning. Don't commit closure. Keep your enthusiasms, seek enrichment, avail yourself of opportunities, develop your repertoire of alternatives. When you stop learning, you start dying. Keep

performance of your own instrument going, because if you don't, you lose a horizon of what your students are capable of doing. Always know that you're an educator, not just a performer. You never stop educating. You provide an opportunity to young people for lifelong enrichment. Remember that however good it is, it can always be better. Keep that challenge and enthusiasm forever. Those of us in music education are the most blessed population on earth because we help young people enrich their lives through what is uniquely human: aesthetic expression.

Mentoring and the Midwest Clinic

Throughout 2007, the Midwest Clinic will explore the role of mentoring in music education from a variety of perspectives. This is the first time a theme has been chosen for a conference in the organization's 61-year history. A Mentor Tribute page has been created at the Midwest Clinic website for visitors to post about the people that positively influenced their careers. Please visit <http://www.midwestclinic.org/mentortribute/> to read these tributes and to create a tribute of your own.

Many additional projects are planned around this theme throughout 2007. We strongly encourage anyone with a mentoring-themed clinic proposal to send in their application by March 20. The application and clinic guidelines are available at www.midwestclinic.org/pdfs/clinic_application.pdf.

Oregon Symphonic Band Celebrates 20th Anniversary with Concert at the 60th Midwest Clinic

Last year marked the fourth time I had applied for my community band to perform at the Midwest Clinic. I had promised the band that we would continue to apply until we were accepted, and with each letter that encouraged us to apply again we had renewed our resolve to grow musically to make that acceptance possible. We had stretched our musical selves further with each successive year, and when we received our letter of acceptance any disappointment we may have felt over the three previous letters was washed away in an instant. Persistence pays off!

Planning for the concert, including fund-raising, began immediately. Some of our members were concerned that they couldn't afford a trip to Chicago so close to Christmas, but we wanted everyone to make the trip. Some of our fund-raising success stories: One member mentioned the trip to his stockbroker and received a check for \$1500; a local music store paid the majority of the cost to print our 2400 programs; and band members themselves pledged more assistance to their less fortunate bandmates than the

empowered me to make those decisions and give our audience a good listening experience.

The conductors of all the ensembles accepted to perform must reserve the works they want to play on the Midwest Clinic's website, and no piece can be performed twice. The first band to reserve a piece has first call on it, and all others requesting it are placed on a waiting list. I was on the waiting list for some of the pieces I had hoped to play. However, other bands were on the waiting list for many of the works I had reserved as well. This confirmed my belief not only in the strength of my program but also in my own musical judgment.

Our story wouldn't be complete without mentioning our 20th anniversary commission. We had decided in 2002, long before we knew we would be playing in Chicago, to commission James Barnes to write a work for our twentieth anniversary. We received the score and parts in August and knew immediately that Mr. Barnes had delivered an



Angels Sing," and the former conductor of the band, Dave Becker of Lewis and Clark College, returned to the podium to conduct two pieces. What a privilege to make music with these fine conductors and gentlemen!

The Midwest Clinic audition process is so demanding that just to be selected to perform is the highest honor, and no words could express how proud I was of the band on the evening of the concert. I've always felt there is no greater thrill than to perform for your peers, but that night I learned that a standing ovation from your peers is even more thrilling. That incomparable feeling lingers even now, weeks after the performance.

As I write we are preparing the music for our winter concert series. However, we will never forget that our resolve to make our Midwest Clinic dream a reality led to the thrill of performing on that storied stage. To anyone considering applying to perform in Chicago, I offer my most enthusiastic encouragement. Having a goal like this can really inspire your band members to rise to the occasion. There simply is no finer or more prestigious venue for a band or orchestra than the Midwest Clinic, and if you aren't accepted on your first try, apply again. Persistence pays off.

Michael Burch-Pesses is Conductor of The Oregon Symphonic Band.

The Midwest Clinic audition process is so demanding that just to be selected to perform is the highest honor, and no words could express how proud I was of the band on the evening of the concert.

bandmates had requested! Thanks to our generous donors, we paid our expenses and brought all 65 members to Chicago.

Choosing the literature for the concert was a marvelous experience. Being accepted to perform at the Midwest means receiving sample scores and CDs of new works from every major music publisher (and some smaller ones). I received scores to more than 400 new band works to consider for our program! The Midwest Clinic guidelines, however,

extraordinary work. His exuberant and joyful "Beautiful Oregon" is everything we hoped it would be, and it was clear from the audience's applause that it was one of their favorites.

Working with our guest conductors was also a special treat. Jeffrey Reynolds of the University of Toronto conducted a work by a fellow Canadian, Donald Coakley, entitled "Lyric Essay." Composer James Curnow conducted his own arrangement of "Hark! The Herald

Ensuring K-12 Arts Education Can Happen

When we work for arts education, we work to ensure that all American children have access to the experience and benefits of arts education. From the dynamic experiences of arts-based learning to the future scientists, CEOs, artists, and other creatives, arts instruction improves the education experience today and the effects of education tomorrow. Advancing this cause takes place at many levels—local, state, and national.

At the local level: Teachers, principals, superintendents, and boards of education, among others, make decisions about what children do in the classroom throughout the school day. What subjects are taught? How are they taught? It is important to remember that the community the school serves provides the bulk of the school's money.

At the state level: State departments of education, public higher education systems, state legislatures, and other policymakers set performance and content standards, assessment methods, graduation requirements, and (for some subjects) teacher quality standards. States provide between one third and one quarter of a school's funds.

At the national level: Congress (increasingly) sets performance standards for public education across the country; the U.S. Department of Education (USDE) sets policies and administers federally mandated and funded programs. The USDE also—and this is an often underestimated role—affects the public's expectation of the U.S. public education system.

Complicating the work of arts education efforts is the fact that each state interfaces differently with the federal government and local education providers, that local politicians are getting more deeply involved in changing education (such as by mayoral takeover), and that there is no end to the number of education interest groups working at the local, state, and national levels.

Americans for the Arts works at the local, state, and national levels, partnering with constituencies to ensure arts education can and does happen in each classroom for every child. First, our local work increases the efficiency and effectiveness of local leaders. Most of the individuals we support work for local arts and arts education nonprofit organizations that serve public school students, teachers, and administrators. These are the people making sure that school boards, superintendents, and principals are held accountable for high-quality, access-for-all arts education. Americans for the Arts connects these local leaders to each other (through events and tools like our annual convention and arts education listserv), represents them at national events and conversations, monitors the field through research, and improves the policies that impact their work. You can read all about it and get involved at www.AmericansForTheArts.org/ArtsEducation.

Our state work is more policy-oriented. Our State Arts Action Network (SAAN) is a peer group of state-level arts advocacy

organizations that work with legislatures to ensure healthy funding, arts-friendly tax policy, and a positive outcome for arts education-related policy issues, such as minimum instruction time. Our E-Advocacy Center (www.capwiz.com/artsusa)—a web-based based, grassroots advocacy system for individuals interested in supporting arts-friendly policy—is used by our SAAN representatives as well. Our Ohio SAAN representative recently used the Center to secure a one-year arts graduation requirement for high school students. In addition, Americans for the Arts is investigating the viability of a new network for state arts education advocates, to facilitate their work with legislatures, public higher education, and state departments of education ensuring a place for arts education in the school day.

At the federal level, here in Washington, DC, our E-Advocacy Center is particularly active, sending out calls-to-action to 60,000 people across the country. These alerts are sent to citizens when Congress is about to vote on No Child Left Behind (NCLB), funding at the National Endowment for the Arts, and tax policy that relates to the arts. Citizens receive an e-mail and, in a few clicks, can send a customizable, personal letter of arts-support to their congressperson. Each year, we campaign in person at Arts Advocacy Day, meeting with legislators on Capitol Hill. As the reauthorization of NCLB heats up in 2007, we're hosting facts about the law and providing the means for advocates to affect the law online (www.AmericansForTheArts.org/ArtsEducation/NCLB). A DC-based coalition that we co-chair, the Arts Education Working Group, works on these issues and maintains funding for the Kennedy Center, VSA Arts, and the two Arts in Education granting programs at the USDE: Model Development and Dissemination and Professional Development.

Now for the meatiest part of our work: increasing public demand for more and better arts education in our schools. Through a carefully targeted national public awareness campaign, Art. Ask for More., we inspire the interest and engagement of parents. An affiliated 501(c)(4) organization, The Arts Action Fund, supports arts-friendly candidates for public office. Through partnerships with national organizations such as the National PTA and the National School Board Association, we help prepare their constituencies to support the arts locally. We've partnered with the Congressional Arts Caucus, a group of congressional leaders who show true dedication to the arts when Congress begins to affect arts policy.

In these ways, we work with key constituencies—the general public through our PSA campaign and Action Fund, community advocates through our many partnerships, and elected leaders through diverse advocacy work—so that these decision-makers know how and why to support arts education. And given the complex nature of education, you can rest assured that at some point, the decision will be theirs.

John Abodeely is the Manager of Arts Education for Americans for the Arts.



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Watch Midwest Clinic Performances Anytime!



Each year the Midwest Clinic archives selections from conference performances on the website. These streaming videos are available for viewing within 24 hours of the December concerts. Music educators around the world can discover new pieces of music for their programs through these clips. During 2006 this archive was visited over 42,000 times! We encourage you to view the performances from our 60th Anniversary Conference at http://www.midwestclinic.org/videos/band_archive.asp.

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Set Your Alarm!

The Hilton Chicago and Palmer House will begin taking reservations for the 2007 Midwest Clinic on Monday, April 2 at 6:00 a.m. (Central).