



Voice Foundation Newsletter Editors

Nadine Connor, PhD
Kim Steinhauer, PhD

IN THIS ISSUE:

| | |
|---|----------|
| Backstage at the Voice Foundation | 1 |
| Backstage with Kathryn Murphy | |
| Backstage with Kathryn Murphy cont. | 2 |
| Backstage with Ron Scherer | |
| Backstage with Ron Scherer cont. | 3 |
| Backstage with Julia Nawrocki | |
| Backstage with Peggy Baroody | 4 |
| New World Voice Day Vocal Health Campaign | |
| World Voice Day Events 2010 | 5 |
| Announcements | |

Voice Questions?

Submit your question to office@voicefoundation.org to be answered by one of our resident specialists in the next newsletter issue.

The Voice

Member Newsletter of the Voice Foundation

Summer 2010

Volume 15, Issue 2

Backstage at the Voice Foundation

Kim Steinhauer, PhD

Editor, Voice Foundation Newsletter



From the moment I attended my first Symposium, I knew I wanted to be part of the Voice Foundation cast. As I registered and put that name tag around my neck, I overheard voice professionals—singers, actors, scientists, physicians, clinicians—chatting about future research, medical breakthroughs, and consummate performances, all in the same conference lobby. Yes, I wanted to join that unique and unprecedented group who shared the same curiosity, yet varying opinions, about voice. The next two issues of the newsletter are devoted to the cast and crew who work tirelessly behind the scenes of the Voice Foundation to produce journals, symposiums, and educational outreach for us. You will learn about their vocal motivations, mentors, and missions that led them to this “stage” of their careers.

The preparation for *my* role began as an undergraduate voice major. Like every college student I needed to make some extra money, so I played and sang at local establishments. My pop music friends said, “Careful, that opera stuff you sing will ruin your voice.” My voice faculty said, “Careful, those music theatre roles may ruin your voice.” My choral conductor said, “Careful, those opera rehearsals may not be ruining your voice but they are ruining my choir blend.” Now, I knew that all singers have the same vocal anatomy, but I didn’t know how they produced those very disparate sounds. That’s when my mentor, singer-scientist Jo Estill, encouraged me to go to graduate school to answer those questions that crossed over voice science and vocal arts borders. So I did go—again & again—until I earned my PhD in Communication Science and Disorders from the University of Pittsburgh. Jo constantly reminded me, “Careful, you may not be able to stop!”

Well, I’m still searching for answers, and I’m honored to be editing for and learning from a wonderfully talented and diverse group of Voice Foundation members. Although this newsletter highlights some of the leaders of the Voice Foundation, we are also thankful for the many other volunteers who tirelessly dedicate their efforts to the Voice Foundation. In this issue discover insights from Executive Director Kathryn Murphy, Chair of the Symposium Basic Science Committee Ronald Scherer, Managing Editor of *Journal of Voice* Julia Nawrocki, and Symposium Workshop and Audio-Visual Coordinator Peggy Baroody. Voice Foundation Chairman Robert T. Sataloff, Board of Directors President Leon Fassler, Scientific Advisory Board Chairman Michael Benninger, and Newsletter Editor Nadine Connor will star in the next issue of our newsletter. Their names may not appear in lights, but they do in print. Now, sit back and enjoy learning more from those characters who work “Backstage at the Voice Foundation.”

Backstage with Kathryn Murphy

Kathryn Murphy, MA

Executive Director, The Voice Foundation

What is your contribution to the Voice Foundation cast?

In my day-to-day role as Executive Director I am tasked with the overall management and development of the Voice Foundation as a not-for-profit organization. This can be a difficult role as it often has me working on multiple projects at once, each completely unrelated to the next. A typical day may include applying for grants, marketing an upcoming event, developing contracts with vendors, soliciting exhibitors and advertising for the Symposium and Gala, newsletter and program layout/publishing, volunteer/committee/Board of Directors coordination and website development and maintenance. Each of these tasks must be juggled in such a way to ensure that they occur on time and in the proper manner. You may notice many of the details I am responsible for when attending the Symposium or Gala, but many details are hidden behind the scenes throughout the year. For one example of this, you need only look around at the next Gala you attend. The flower arrangements on the table, the breakdown of the jazz band in the cocktail area and the full band in the dining room, the wine options you drink, the food that you enjoy, the table place cards you sit in front of, the perfectly tuned piano, the raffle you partake in, the awards that you see given out, the transportation of the awardees and every other seemingly insignificant detail you encounter—I spend hours combing over and working on. But this is precisely why I find my job so rewarding. The multitude of responsibilities and the various hats I wear on a day-to-day basis keep me excited about my job.



What motivated you to enter your field?

Even at a young age I was always intrigued by public and social service agencies. Growing up in a large city such as Boston, you learn early that these organizations are the only opportunities that some of the public has for receiving the services they need. I spent a lot of time in homeless shelters and volunteering at an early age, and the minute I was old enough I moved to California to work for Americorps. That was 13 years ago and I am still as excited about social service and not-for-profit organizations as I was then.

(continued on Page 2)

Backstage with Kathryn Murphy, cont.

What motivated you to serve for the Voice Foundation?

Before joining the Voice Foundation I was teaching Sociology at a local university. I spent a long time looking for ways to rejoin the non-profit world but knew that the right organization needed to come along for me to be interested. Having dedicated myself to working "in the trenches," so to speak, with a few organizations in the years prior, I wanted to get back to a management role where I felt I would have a better opportunity to direct change and develop new programs. When I learned of the rich and deep history of the Voice Foundation and about the newer aspects of the organization, I knew it was the right fit. While the Voice Foundation has been around for over 40 years, the organization relied heavily on volunteers and part-time staff for a large majority of that time. Only in the past ten years has there been a full time staff on-hand to help develop and continue to grow this wonderful organization.

What is your vision for the future of the Voice Foundation?

Many of the Executive Directors in the past have had a performance or medical background, but I do not. Instead, I came to the Voice Foundation from a non-profit management perspective and that has undoubtedly impacted my role with the Voice Foundation and my goals for its future.

I would like to see the Voice Foundation continue to grow many of our current programs. I would like to see the Symposium increase in attendance and international reach in order to bring the work of the Voice Foundation beyond Philadelphia and our local chapters. I would like to continue to see local chapters of the Voice Foundation develop all over the country so anyone interested in the work we do or the education we offer will have access to it. I would like to continue to develop the financial security of this great organization in order to ensure another 40 years of serving the field of voice. Memberships are particularly tied to this, as are our public outreach programs. To increase both is, in my opinion, to ensure a strong future for the Voice Foundation.

Is there anything unique that the readers don't know about you?

Related to my background in social service is my deep passion for social justice. Many people know about my educational background in Sociology but few know that I also have a background in Criminology and Criminal Justice. In my undergraduate education I had the opportunity to attend the number one Criminology program in the country and this led to opportunities to work with some of the criminological and sociological researchers I had admired for years. I spent a number of years, while working in the non-profit field and dedicating my time elsewhere, conducting research on racial disparities and prosecutorial discretion in the termination of death penalty cases. While these days I find I have less time to dedicate to these interests, I remain closely tied to the researchers I worked with and have occasionally been able to assist in new research in the area.

Backstage with Ron Scherer

Ronald C. Scherer, PhD

Chair, Symposium Basic Science Committee

Professor, Dept. of Communication Sciences and Disorders

Bowling Green State University

What is your contribution to the Voice Foundation cast?

I have had the good fortune to be involved with some of the functions of the Voice Foundation and its Symposium for about 25 years. The Voice Foundation gave Ingo Titze and me wonderful financial support for a research project related to my dissertation work a long time ago, and I have felt indebted and dedicated ever since. Coming to the symposium as a young researcher with a personal interest in the arts was a most refreshing, enlightening, and encouraging experience. The people at the symposium quickly became my good friends and colleagues—the voice family that all young professionals need in order to feel at home somewhere. To serve my colleagues and the Voice Foundation, I am on some boards and committees, making the annual Symposium a very busy time. Currently, I serve as Chair of the Scientific Committee for the 2010 Symposium.



Who was/is your mentor?

It is remarkable that I can state that my mentors have been Ingo Titze, Jim Gould, and Bob Sataloff. I was Ingo's first doctoral student when he came to the University of Iowa. He helped me to think and explore as close to the cutting edge as I could. We shared interests and humor, and of course still do. I worked directly with him for 26 years. Jim Gould was Ingo's and my "boss" at the Denver Center for the Performing Arts until Jim passed away. I always felt that he and I shared the same orientation to encouraging interdisciplinary collaborations, the encouragement of all colleagues and students in voice to do well, and the integration of science, art, and education. Bob Sataloff has been a mentor, less direct but not less significant, because of his innate and indefatigable push to educate and help others, to actively bridge gaps between groups. What has inspired me is the spirit of these three men, the striving for excellence they all have, their integration of all voice people toward a unification of voice with its distinctive and respected parts. I strive to reflect a small part of what they have so generously shown me.

What motivated you to enter your field?

I had a voice problem when I was 20 years old. I could not speak or sing for more than ten minutes. The local ENT at the time literally said "You have a growth on your vocal fold. I can take that off for you next Wednesday morning." I asked him, "What alternatives do I have?," wondering where in the world did I get the courage to ask him that? He said "Six months of complete voice rest." I went on voice rest, had voice therapy, and got better. I heard Jerome Hines sing live, and wanted to sing like him. After my B.S. in Mathematics I started over as a sophomore in music. After a year and a half I decided that I wasn't going to help anyone with THIS voice, so went next door to the Speech and Hearing department, where I got a master's, then went to Iowa to hopefully become a voice scientist. So, the agony of having a voice problem, the ecstasy of hearing the quality of the trained human voice, the math and logic background, and a strong sense of rigor and aesthetics drove me to the fields of voice science, voice and speech pathology, with continued connections to music, theatre, dance, and golf. Did I just say golf?

What motivated you to serve for the Voice Foundation?

As indicated above, the Voice Foundation reflected all of the professional interests that I have in

(continued on Page 3)

Backstage with Ron Scherer, cont.

voice, and the Symposium, which is the center piece of the Voice Foundation activities, became the home to return to share information and inspiration with colleagues. I felt very close to the founding principles and the founding father (Jim Gould), so it was natural for me to decide to help the Voice Foundation in whatever ways I could.

What is your vision for the future of the Voice Foundation?

It is significant that the name of the organization does not have the word "American" in it, and that the word "Foundation" can be taken numerous ways. The Voice Foundation promotes medicine, science, and education through many functions, and is intrinsically and actively international. It needs to continue to raise funds to broaden its impact and effectiveness, to more completely fulfill its mission. The creation of regional interdisciplinary groups under the sponsorship of the Voice Foundation is an excellent way to broaden the general impact, reach more people who cannot afford to go to the Symposium, involve more people in educational collaborations, discuss current topics that affect people regionally, and improve the care of clients, patients, and students with voice concerns.

Is there anything unique that the readers don't know about you?

I certainly hope so. Not that I am secretive.

Backstage with Julia Nawrocki

Julia Nawrocki

Managing Editor, *Journal of Voice*

Executive Coordinator, The Voice Foundation

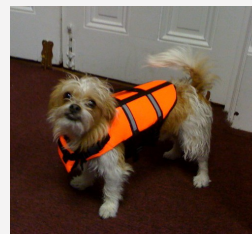


If the Voice Foundation were a play, I'd be the stage manager, except with more paperwork, and I don't have a cool headset (who do I ask about that, anyway?) My primary responsibility is making sure *Journal of Voice* runs smoothly: I work with authors, reviewers, the publishers, and of course, our Editor-in-Chief to ensure that manuscripts are reviewed in a timely fashion, issues come together correctly, the journal continues to reach new readers and grow, and no one involved in the process is (too) confused. On a day-to-day basis, I look over new and revised manuscripts; work with Dr. Sataloff to decide who should review what and what articles should be published when; answer many questions about when my article will be printed, what an "author agreement form" is and why that one reviewer was so mean about our paper (kidding about that last one—our reviewers are a considerate, constructive bunch).

On the Voice Foundation side, I perform a number of utterly unrelated tasks that keep the organization humming along. When you get mail about your membership, I wrote it, printed it, put it in an envelope and ran it through the postage machine. Maybe you've checked up on the Voice Foundation's 990 filing—I work closely with the accountant to make sure our annual reports present an accurate picture of the Foundation's finances. If you've ever applied for or received an award from us (congrats!), I made sure your application got to the committee members. If you've presented at our Symposium, you've probably received at least a dozen nagging emails from me about the paperwork required or other details (sorry about that). When other projects crop up, like switching to an online credit card processor or figuring out how much shelving we'll need for the books and journals that were just donated to us, I usually tackle them.

Kathryn is my partner in crime, and I'm not sure everyone is aware just how closely we work together. Our desks are literally touching. If you have to sit right across from someone for eight or more hours a day, it had better be a person you really like, and we lucked out in that regard. We're also lucky to share space with Dr. Sataloff's medical practice, which gives us access to highly skilled voice professionals like Peggy Baroody and Jennifer Johnson, who teach us about the voice and the various disciplines addressing it, as well as Voice Foundation veterans like Mary Hawkshaw, who give us great insight into the Foundation's history and inner workings.

The least visible member of our team (he's less than a foot tall) is my Shih-Tzu mix, Lego. Lego is a stress management specialist, and employees throughout the building count on him for a morale boost. He greets visitors, assists our maintenance guy in keeping the floors clean and helps with the occasional voice therapy session, too.



I found the Voice Foundation through that great urban matchmaking service, Craigslist. When I read about this job that combines editing/publishing skills and music, I was pretty sure it was made for me, and thankfully, the Foundation staff agreed. My background includes editing a section of my college newspaper, working as music director of my school's radio station and DJing about a million shifts on air, writing for music zines, an internship at a small indie record label, and lots and lots of Latin poetry. I am glad to have found a position that combines my varied interests, even a little Latin from the physicians!

One thing people might not know about me is that I'm an avid equestrian. I compete my ex-racehorse, Nick, in eventing, which is a three-phase sport, like a triathlon with your horse. When I'm not answering your calls or emails, Nick, Lego and I are probably ambling through the woods or practicing our jumping.

At the office, I'm usually doing a minimum of three things at once. Sometimes, though, I get a call that makes me drop everything and listen hard to the other person. These are voice patients, who find the Voice Foundation's website or hear about us from their doctor. They almost always start by apologizing for how they sound. They tell me about how much trouble they have communicating at work, how afraid they are of losing their jobs, how their friends have stopped calling, how much their family members have sacrificed trying to help, how they have other health problems, but this voice thing affects their day-to-day life the most. Oftentimes, they haven't seen a voice specialist, or don't even know that there are professionals out there who are dedicated to caring for voices. They are so surprised and grateful when we refer them to someone who can help. In the future, I would love to see the Voice Foundation's outreach program expand, so that people know about voice disorders, what we can do to prevent them, and that there are treatment options available for those who suffer from them. I think our local chapters and World Voice Day planners are doing a great job with this, and I look forward to seeing this educational component continue to grow.

Backstage with Peggy Baroody

Margaret Baroody, MM

Symposium Workshop and AV Coordinator

Singing Voice Specialist at Philadelphia Ear, Nose and Throat Association



My name is Margaret Baroody, Peggy to all who know me, and I am a Singing Voice Specialist in the medical practice of Drs. Robert Sataloff, Karen Lyons, Yolanda Heman-Ackah and Venu Divi. I am also the Workshop Coordinator and the Audio Visual Coordinator for the Voice Foundation's Annual Symposium.

Without question, my principal mentor in the field of care of the professional voice continues to be Bob Sataloff. His undying dedication to this field and to the ongoing educational process involved in expanding voice care is a constant inspiration to me.

My motivation for entering the field of voice medicine was really the Voice Foundation itself. When I first expressed a curiosity about this specialized field, Bob Sataloff told me to attend a Voice Foundation Symposium. After that, I was hooked.

The motivation for serving the Voice Foundation is pretty simple. If you work for Bob Sataloff, you "happily" serve the Voice Foundation! And I do!

My hope for the future of the Voice Foundation is that it will continue to fulfill the vision of Dr. Wilbur Gould. He boldly established an organization to bring together all of the seemingly disparate disciplines concerned with voice so that information could be shared and common understanding, respect and language could be established. The results of his realized dream is that the field of voice has advanced and continues to advance dramatically on all fronts. We are all better for Dr. Gould's understanding that the power of our collected and integrated knowledge is stronger than our individual efforts.

What most people might not know about me is that I grew up hunting and fishing and my favorite activity continues to be fishing. I love to catch 'em, clean 'em, cook 'em and eat 'em!

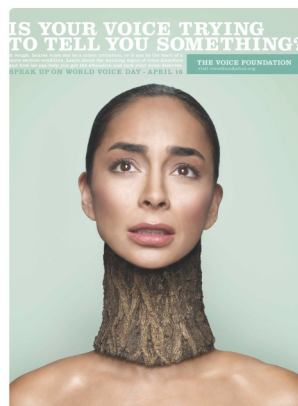
New World Voice Day Vocal Health Campaign

For 2010, the Voice Foundation wanted to raise awareness of voice disorders and the role the Foundation plays in helping people get proper education and care. Partnering with Dallas-based Launch Agency, we created a poster campaign for use during World Voice Day and beyond. The four "Warning Signs" posters use arresting visuals to symbolize the symptoms that may be warnings of more serious problems.

The Voice Foundation is grateful to Launch for their work on this campaign and proud to announce that the posters took home five trophies at the prestigious Dallas Addy Awards, which reward creativity in advertising. Entered in the category of Public Service, the Voice Foundation's "Warning Signs" posters won four individual awards (a gold, two silvers and a bronze), along with a silver for the entire campaign.



The Launch team for The Voice Foundation included Dean Oram, Kevin Byrd, David Wilgus, Diane Seimetz and Alison Hamilton. Randal Ford was the photographer and retouching was provided by Portus Imaging.



THE VOICE FOUNDATION

would like to thank our local chapters for their continued contributions and support of the voice care community.

If you are interested in starting a local chapter in your area, please contact the Voice Foundation at office@voicefoundation.org or (215) 735-7999.

World Voice Day

April 16th, 2010

Comedy Night FundraiserHelium Comedy Club - Philadelphia, PA
Rodney Laney

On Thursday, April 15th the Voice Foundation held a comedy night fundraiser to support year-round programming. The Helium Comedy Club was the perfect venue to alert people of the need to "Love Your Voice," the 2010 World Voice Day theme, while having a great time and raising some needed funds. The Voice Foundation would like to thank Helium for their support and partnership in this event and for the additional donation of six tickets to a later show! We are planning to raffle these tickets at the 2010 Symposium and are certain that a lucky group will have as much fun then as we did at this exciting event!

**THE VOICE FOUNDATION
BOARD OF DIRECTORS &
STAFF****CHAIRMAN**Robert Thayer Sataloff,
M.D., D.M.A., F.A.C.S.**PRESIDENT**

Leon Fassler

GENERAL COUNSEL

Brian P. Flaherty, Esq.

**CHAIRMAN,
SCIENTIFIC ADVISORY
BOARD**Michael S. Benninger,
M.D.**DIRECTORS**

Martina Arroyo
Harolyn Blackwell
Claudia Catania
Jennifer Creed
Mary Hawkshaw
Jack Klugman
Gwen S. Korovin, M.D.
Justice Sandra Newman
Stuart Orsher, M.D.
Renata Scotto
George Shirley
Caren J. Sokolow
C. Richard Stasney, M.D.
Shirley Verrett

TVF STAFFKathryn Murphy
Executive DirectorJulia Nawrocki
Executive Coordinator**Children's Program**Denise Valentine, Storyteller
Robert Morris Elementary School—Philadelphia, PA

The Voice Foundation proudly organized the third annual Children's Program in honor of World Voice Day on April 16th, 2010. The storyteller for the event, Denise Valentine, was a delight and made sure to involve the students in the performance, including vocal warm-ups, to show students how to properly use their voices. Over 200 3rd-5th graders participated in the program at the Robert Morris Elementary School in Philadelphia, PA. After the program, the students were asked to discuss how to properly care for their voices and given educational materials for future programs.

**Vocal Workshop: What Goes Wrong and How to Fix it**

Robert T. Sataloff, MD, DMA, FACS



In honor of World Voice Day, Dr. Robert T. Sataloff offered local Philadelphians a lecture on vocal health. The workshop provided an overview of common medical problems affecting the voice as well as their treatment and prevention.

IMPORTANT DATES, UPCOMING CONFERENCES & EVENTS:**June 1, 2010**

- Gratis Presentation Coaching Deadline (As Available)

June 2-6, 2010

- The Voice Foundation's 39th Annual Symposium (Philadelphia, PA)

June 4, 2010

- *Voices of Summer* Gala and Benefit
(Tickets available now!)



Voice Foundation Merchandise
Available Online At:
www.cafepress.com/VoiceFoundation

**The Voice Foundation's
Voices of Summer Gala
Friday, June 4th, 2010 - 6pm
TICKETS STILL AVAILABLE!**

**2010 VERA Award Recipients**

Richard V. Homan
Peter Nero
Paul Plishka

www.VoiceFoundation.org/registration

News and Updates Submission

If you have an event or an update you would like to share in the quarterly newsletter, please email:
office@voicefoundation.org.

Submission deadline for the Fall issue: June 15, 2010.



ROBERT T. SATALOFF, M.D., D.M.A., F.A.C.S., CHAIRMAN
KATHRYN MURPHY, EXECUTIVE DIRECTOR
JULIA NAWROCKI, EXECUTIVE COORDINATOR

1721 PINE STREET
PHILADELPHIA, PA 19103
215-735-7999
WWW.VOICEFOUNDATION.ORG

Nonprofit
Organization U.S.
Postage
PAID
Philadelphia, PA
Permit No. 977



**DEDICATED TO THE CARE, TREATMENT, AND TRAINING OF
THE HUMAN VOICE FOR OVER FOUR DECADES**



**THE VOICE FOUNDATION
BOARD OF DIRECTORS**

CHAIRMAN
Robert Thayer Sataloff, M.D.,
D.M.A., F.A.C.S.

PRESIDENT
Leon Fassler

GENERAL COUNSEL
Brian P. Flaherty, Esq.

**CHAIRMAN,
SCIENTIFIC ADVISORY BOARD**
Michael S. Benninger, M.D.

DIRECTORS
Martina Arroyo
Harolyn Blackwell
Claudia Catania
Jennifer Creed
Mary Hawkshaw
Jack Klugman
Gwen S. Korovin, M.D.
Justice Sandra Schultz Newman
Stuart Orsher, M.D.
Renata Scotto
George Shirley
Caren J. Sokolow
C. Richard Stanney, M.D.
Shirley Vernet

THE VOICE FOUNDATION STAFF
EXECUTIVE DIRECTOR
Kathryn Murphy

EXECUTIVE COORDINATOR
Julia Nawrocki

THE VOICE FOUNDATION

**REGISTRATION
IS OPEN!**

39th Annual Symposium: Care of the Professional Voice

**The Westin Hotel – Philadelphia, PA
June 2–6, 2010**

We are pleased to announce The Voice Foundation's *39th Annual Symposium: Care of the Professional Voice*. This Symposium attracts hundreds of medical and scientific experts, speech-language pathologists, performing artists and teachers from over 35 states and 30 countries.

The goal of the Symposium is to enhance knowledge and care of the human voice. The presenters' objectives at the Symposium are:

- to provide information regarding recent technological, scientific, and clinical advances in the study of the human voice;
- to provide information regarding diagnoses and treatment of voice disorders and implications of vocal fold surgery;
- to encourage understanding and practice of various therapies and teaching techniques, including examination/ evaluation of the voice, through workshops by recognized leaders in laryngology, speech pathology, speaking and singing;
- to foster dialogue and cooperation among otolaryngologists, speech-language pathologists, voice scientists, voice researchers, singing teachers, voice trainers, performers, nurses and others who are concerned with care of the professional voice.

Attendees of The Voice Foundation's Annual Symposium leave Philadelphia with the most up-to-date research findings, therapeutic techniques, and surgical methods in the field of voice medicine and science.

For more information about the *39th Annual Symposium: Care of the Professional Voice*, please visit our website at www.voicefoundation.org/registration. We look forward to seeing you in June!

www.voicefoundation.org/registration

Program Highlights

G. Paul Moore Lecture
Bonnie Raphael, PhD

**Quintana Award
Keynote Speech**
Harm Schutte, MD, PhD

Master Class
Harolyn Blackwell

Workshop Sessions

Program Topics
Medical
Basic Science
Speech Language Pathology
Vocal Pedagogy

**CME & CEU Credits
Available**

SYMPOSIUM PLANNING COMMITTEE

Michael S. Benninger, M.D.
Christy L. Ludlow, PhD
Robert T. Sataloff, M.D., D.M.A., F.A.C.S.
Ronald C. Scherer, PhD
Nancy Pearl Solomon, PhD
Johan Sundberg, PhD