

Book Notes

Performing Arts Medicine, 2nd edition

Edited by Robert T. Sataloff, Alice G. Brandfonbrener, and Richard J. Lederman (San Diego, Singular Publishing Group, 1998, hardback, 688 pp, \$225)

The arrival of a *Textbook of Performing Arts Medicine* in 1991 capped a dizzying five-year interval during which this medical specialty was put on the map. In her chapter reviewing the history of the field, Susan Harman describes the establishment of three arts medicine journals (including this one) and two arts medicine organizations during that time. The last seven years have seen fewer births but considerable growth. It is high time for a new edition.

This second edition ("Textbook of" has been jettisoned) continues to be multiauthored and multidisciplinary. The topics include ophthalmologic, dental, endocrinologic, respiratory, and psychologic problems as well as the more typical sources of pain and dysfunction. The disciplines overlap, and this means that the topic of thoracic outlet syndrome, to pick one of many, can appear in more than one place. And so it does. But the reader stands to benefit from comparing a neurologist's discussion with a hand surgeon's; they agree about conservative treatment of this vexing entity, but not about the significance of certain physical findings. There is no uniformity of organization; some authors employ case presentations. I like Dr. Lederman's way of dividing neurologic disorders among those that affect performers and nonperformers alike, those more profoundly affecting performers than others, and those particularly prevalent in performers. This organizational principle could have served some other sections of the book well.

There are significant expansions of many chapters. Diagnosis and Treatment of the Hand has annexed new territory to become The Upper Limb of the Performer. (Foot and Ankle in Dance, now shorn of its photographs and x-rays, should also have gone north; knee and hip problems of dancers remain unaddressed.) Both of these chapters as well as those on neurologic problems, musculoskeletal problems, and the care of the voice now feature introductory reviews of anatomy and function, which will be valuable to nonspecialists and to performers, educators, and therapists who will dip into this text. These nonspecialist introductions complement Dr. Brandfonbrener's useful and entertaining survey of instrumentalists, in which embouchures, end pins, calluses, and G keys are explained to the nonmusician. (Again, an analogous chapter on fundamentals of dance would not have been out of place.) Discussions of Internet sites, practice parameters, and legal aspects of managed care as well as copious reference citations from the '90s testify to extensive updating.

New are an introduction by conductor Charles Dutoit and six chapters. A comprehensive new chapter explores psychogenic vocal problems (though cases histories are mostly not those of singers), their underlying psychodynamics, and a multidisciplinary approach to evaluation and treatment. It is here that the lengthiest discussion of performance anxiety takes place—a fact unacknowledged by the index. Here and elsewhere in the book, the psychologic approach to performance anxiety seems to predominate, so that the accompanying autonomic changes and specific effects of beta blocker treatment

or nontreatment on performance seemed slighted in comparison. A psychodynamic case study of a violinist is also new. Here, a painful bow arm (not otherwise characterized) is cast in strictly psychodynamic terms. This seems a throwback, but perhaps performers' pain complaints have by now achieved enough legitimacy as physically-based that at least some consideration of psychologic factors can be brought back into the picture.

Also new are sections on therapeutics for instrumental musicians. There is a well-illustrated cornucopia of ergonomically favorable instrumental devices, many invented by the chapter's first author, Dr. Richard Norris. A second chapter presents other nonpharmacologic, disease-nonspecific approaches, including modifications of practice routine, instrumental technique, and posture. The survey of methodologies such as the Alexander and Feldenkrais techniques is too brief to convey what is distinctive about each. Many of these interventions will be aimed at overuse syndrome, coupling a problem that is still poorly understood with potential solutions that have not been conclusively proven to work. But that is where we are.

A new chapter on AIDS will be most useful for its description of oral, ocular, and cutaneous manifestations of opportunistic infections, signs that might surface during a visit for a performance-related pain complaint. This review also covers epidemiology, serologic testing, and transmission, but then strays into some arcane areas such as vaccine development and the now-burgeoning number of antiretroviral therapies; a persistent misspelling (of protease inhibitors) and the omission of the side effect most likely to affect performers, peripheral neuropathy, suggest that the highly specialized area of AIDS therapy was not the authors' strength. A fine chapter on respiratory problems rounds out the new additions. Pain, the complaint for which most instrumentalists and dancers are seen, might have profitably generated a chapter of its own, in which anatomy, chemistry, pharmacology, and some approaches to chronic pain could have been explored.

In its subject, breadth, and authoritative nature, this text was unique in 1991 and it remains unique today. It is recommended to those who expect to treat the occasional artist. It is surely indispensable for those who see a wide variety of artists and artists' problems. It is evident from this volume that our knowledge of performing arts medicine still comes largely case by case. It used to be said that neurology was learned stroke by stroke, but key clinical trials and breathtaking developments in medical imaging and molecular genetics have transformed our knowledge of neurologic diseases. There will always be an art to arts medicine, and when a Sataloff, a Brandfonbrener, or a Lederman says "In my experience, . . ." one will listen. But it is my hope that when this book goes into future editions, the science of arts medicine will have flourished as much as the art. Arts medicine's MRIs and EMGs, randomized trials and outcome studies, standard deviations and p-values: may they be fruitful and multiply.

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