describes her experience of seeing her once young and active student change into someone unrecognizable after years of solitary confinement. Finally, Professor Lisa Guenther discusses the civil rights abuses taking place in solitary confinement, how the courts have supported its use, and society's ignorance of the way these individuals are treated.

The book closes with an afterword by one of the editors calling for action from the reader and other advocates. He calls for increased access to information about the impact of solitary confinement and the need to support and treat those who have endured it. He also argues for changes to solitary confinement from the court system, state and federal legislatures, and advocacy groups across the nation.

This book approaches the topic of solitary confinement by giving the reader a glimpse into the experience of individuals both during and after their incarceration. The first-hand accounts from these people provide a human perspective about the struggles experienced during and after solitary confinement. The second part, detailing the objective data about solitary confinement, acts as a backdrop to these human experiences and calls for reform of this practice.

Forensic psychiatrists frequently have interactions with those involved in the criminal justice system and will, at some point, see an individual before, during, or after solitary confinement. Psychiatrists practicing in a correctional setting are most familiar with this practice and play a role in evaluating and treating these individuals. These psychiatrists are perhaps the ones most familiar with the conditions of solitary confinement and its sequelae; however, many psychiatrists, including forensic psychiatrists, have no or limited first-hand experience in these places. This look into daily life in solitary confinement provides a much needed perspective to psychiatrists who do not routinely encounter it.

This book provides a look into the secret world of solitary confinement, its daily routines, and its lifelong impact. It is generally an advocacy piece and from beginning to end uses multiple perspectives to support the editors' conclusion that solitary confinement should no longer be used in our nation's prisons. It is an easy read that provides an in-depth perspective on this topic, and it is well-suited to those looking for the human perspective of life within our correctional system.

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Disclosures of financial or other potential conflicts of interest: None.

DOI:10.29158/JAAPL.003873-19

Far from the Tree

Directed by Rachel Dretzin. Produced by Rachel Dretzin, Jamila Ephron, and Andrew Solomon for Ark Media (2017). Distributed by Sundance Selects (2018). 93 minutes.

Effective forensic psychiatry involves conveying narratives to attorneys, jurors, and judges, who cannot easily empathize with many of the litigants. Forensic professionals, who are expected to be objective, cannot always relate to their subjects. Objectivity, untempered by empathy, can be a barrier to interpreting the worlds of criminals, victims, and those who feel wronged. Narrow-mindedness can lead to confirmation bias, thus reinforcing prejudice.

We are often tasked with identifying behaviors that could be normative, adaptive, or pathological. Regardless of our openness and ability to humanize evaluees without rushing to label them, at the end of the day we return to our homes and private spaces. Some homes, however, contain challenges and uncharted dynamics. How do families cope with inescapable realities involving offspring with differences? When seemingly random differences intrude on a family, there is an existential crisis. The offspring has fallen far from the tree. How do we distinguish diversity from deviance, and is it ethical to do so?

In *Far from the Tree*, a full-length documentary based on Andrew Solomon's eye-opening book and featuring his story,[1] we are treated to a lesson in diversity, identity, and adaptation, a good study for the forensic professional. The filmmaker, Rachel Dretzin, interviews Mr. Solomon and explores the lives of five families, each struggling with unanticipated phenotypes that have the potential to strengthen or divide them: Andrew (Solomon), a gay first child struggling to preserve his parents' love; Jason, an adult with Down syndrome; Jack, a boy with autism; Loini, a 23-year-old female with dwarfism; Leah and Joe, a couple with dwarfism planning a family; and Trevor, a teenager who unaccountably kills a child and is sentenced to life in prison.

Mr. Solomon provides a life history, including his efforts to conform despite overwhelming evidence that he was different. His mother expected her first-born to be conventional. "Instead, she got me . . . I was a weirdo." He withheld that he was gay, but was unable to contain the truth: "I thought if I told them I'm gay, they're going to be brutally disappointed. And I told them. And they were. It was a catastrophe." How other families cope with differences became his research. "I wondered whether defectiveness itself was all a matter of perspective." His 10 years of compiling material for the book led him from feeling like an alien in others' worlds to a type of intimacy through identification. As Mr. Solomon explained, "the world changed" over 40 years, and his gayness, evolving from illness to identity, suddenly could be celebrated. How strange! A door opened, and he walked through it.

The film, in keeping with Mr. Solomon's big-hearted spirit, is sensitive and nonintrusive. This is not an anthropological adventure, but a deep dive into the subjective realities of the parents and children. The essential question was, "How do we decide what to cure and what to celebrate?" The answer, gleaned from interviews with parents, is that parents love their children irrespective of differences. The parents are courageous and caring, often enduring years of self-blame and guilt (e.g., Jason, Jack, and Trevor), reaping the rewards of persistence and compassion (e.g., Jason, Jack, Loini), and experiencing transcendence (e.g., Andrew's father's toast at his son's same-sex marriage; Leah and Joe, and Andrew, becoming parents).

Jason, a middle-aged man with Down syndrome, opens and closes the film. He and the two men sharing a residence for 13 years call themselves the Three Musketeers. Whereas his mother explains how she and her late husband enriched Jason's learning, turning him into a celebrated phenomenon, she concludes, "It was letting go of a dream when I realized Jason was going to be who he is." Jason attributes his enlightenment to the character Elsa in the animated film *Frozen*: "She opened my heart." While people around him think his attachment to Elsa is delusional (i.e., he wants to visit Norway to see what happens next), he distinguishes fantasy from a reality that defines diversity: "Here in reality, everyone is different. Different opinions, tastes, personalities, and beliefs." In a pensive moment, Jason suggests to his housemates that they are more than friends—a "family of friends."

Jack's parents did not experience a smooth learning curve like Jason's. Wracked with self-reproach over the cause of autism, it took several years of "trying everything" before Jack learned to communicate on a keypad. When he typed out, "I'm trying and I'm really smart," his mother was ecstatic: "I couldn't believe it. It was like I was meeting him for the first time. Oh, my gosh! You're real?" The film shows Jack and his classmates at a backyard gathering, each with a keypad, and then walking through an orchard. They call themselves the Real Boys. Jack describes (through a voice generator) his experience: "The day was awesome 'cause I was with my tribe." His choice of "tribe" was itself intriguing, reminiscent of a recent book by Silberman on autism spectrum, *NeuroTribes*.[2] which explores connections between neurodiversity and identity.

As Mr. Solomon speaks of "celebrating" differences, Ms. Dretzin takes us inside a board meeting of Little People of America. They discuss a medical "cure" for achondroplasia, the most common form of dwarfism. It has come at a high point in the evolution of "dwarf pride," prompting a board member to say, "I don't feel we need to be fixed." Loini, meanwhile, never exposed to little people, could not have been more pleased with the comradery.

There were stark contrasts between Trevor's family and that of Leah and Joe. Joe's extended family rejoiced over his relationship with Leah when the couple presented them with a sonogram of Leah's pregnancy. Joe predicts he will love the child, whether little or of average stature. They now have two average-sized children.[3] By contrast, the parents of Trevor, who at the age of 16 killed an eight-year-old, are in a continuous state of grief. The situation has warped their lives, as the father explains: "We're afraid to expect too much because we lost so much." Trevor's mother looked for answers, mostly blaming herself, before resigning herself: "This happened, and we can't fix it." Even the younger brother and sister are traumatized, both saying they are afraid to have children for fear of something going wrong.

Far from the Tree is moving, disturbing, and hopeful. It demonstrates the importance of randomness as a type of trauma. The characters have been blindsided, and they must adapt. In our forensic work, we are often impressed by the thinness of the line separating freedom from imprisonment. The film's char-

acters have been thrown into situations not of their design. So too, litigants and prisoners have narratives, and we have an ethics duty to regard them with respect. In a sense, most of the individuals we assess are far from our trees. The film is a reminder to be open to the diversity of human experience, permitting us to translate subjective reality into objective information.

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Disclosures of financial or other potential conflicts of interest: None.

DOI:10.29158/JAAPL.003874-19

The Umbrella Academy

Netflix series, first aired February 15, 2019 (Season 1, 10 episodes)

The Netflix series *The Umbrella Academy*, based on the Eisner-winning comic book series written by Gerard Way (also co-founder and lead vocalist for the band *My Chemical Romance*) and illustrated by Gabriel Bá, begins with a mystery. In 1989, a svelte young Russian woman unexpectedly gives birth in a swimming pool after giving her crush a chaste peck on the cheek. Forty-three babies were born on that day, and none of their mothers had shown any signs of pregnancy leading up to their births. Enter Sir Reginald Hargreeves (aka The Monocle), scientist and rich eccentric, who "adopts" seven of the 43 infants to raise as his own. The audience soon learns that six of the seven Hargreeves children are superpowered. Sir Reginald's intention is to train his "Umbrella Academy" of special children to save the world; as a byproduct, however, they become emotionally stunted adults struggling to form healthy identities and relationships. On the first episode of the show, the siblings reunite as adults following the death of Sir Reginald.

There are many fascinating characters in *The Umbrella Academy*. Sir Reginald is emotionally detached and devoid of any actual parenting skills. His closest confidant, a talking chimpanzee called Pogo, demonstrates more capacity to nurture than he does. To meet the practical and emotional needs of his adopted family, Sir Reginald creates an android "Mom" (Grace Hargreeves). The Hargreeves children include:

> Number 1/Luther: leader of the siblings, loyal to dad, possesses exceptional strength;
>
> Number 2/Diego: knife thrower, vigilante, does not like authority;
>
> Number 3/Allison: movie star, mom, has the power of persuasion;
>
> Number 4/Klaus: chemically dependent, traumatized, can hear the dead;
>
> Number 5: nameless, traveler through time and space, assassin;
>
> Number 6/Ben: reluctant tentacle monster, deceased; and
>
> Number 7/Vanya: "no discernable talents," medicated, mediocre violinist and music teacher, author of *Extra-Ordinary: My Life as Number Seven.*

The Umbrella Academy is full of potential discussion or teaching topics for psychiatrists, forensic or otherwise. Hours could be spent reflecting on the psychological impact of growing up with a cold, distant, and demanding father. Klaus and Leonard could be used to demonstrate how childhood trauma can produce different kinds of pathology. Entire seminars on addiction could be taught using clips of Klaus. Professionals could debate the ethics of Allison using her persuasive power (or not) in different contexts. From a forensic psychiatry standpoint, however, it is Vanya's journey that is most interesting. Be warned, there are some spoilers ahead.

In the later episodes of *The Umbrella Academy*, the viewers learn that Vanya does, in fact, have powers. Her abilities worried Sir Reginald enough that he started giving her medication that kept her powers in check. As a result, Vanya was excluded from her family's missions and more. In the wake of Sir Reginald's death, Vanya forgets to take her medications and feels better. Unnoticed by Vanya, at least at first, her powers begin to emerge. Over time, Vanya's powers