

more with less” (i.e., concerns regarding staffing, resources, and time management).

By utilizing text as well as a plethora of tables and illustrative diagrams, this second edition teaches its readers hands-on skills in a very organized and pragmatic style. The text reviews several core concepts in its topical domains, ranging from foundations of clinical and research ethics, practical ethics problem solving, codes of conduct, and ethics concerns in professional training. In addition, this book also addresses several common professional and ethics questions that arise in mental health settings that are familiar to forensic psychiatrists, such as evaluating medical decision-making capacity and involuntary commitment and treatment.

Reflective of real-life complex clinical practice challenges, this book teaches medical ethics utilizing illustrative case vignettes that not only engage readers but also build their comprehension and reasoning. Finally, well-structured questions test readers knowledge and challenge their ability to engage in ethics reasoning.

With its many different interactive and knowledge applied components, this book undoubtedly offers an exceptional opportunity to prepare readers to master professional and ethics processes in mental health. I highly recommend this second edition of *Professionalism and Ethics* for novices as well as experienced clinicians who must navigate successfully today’s many challenging complexities in the field of mental health. In addition, this book can serve as an excellent teaching tool in a medical ethics course.

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Katy Perry’s “Last Friday Night (T.G.I.F.)” (2011), Forensic Psychiatry and the Law

Released in 2011 by Capitol Records. Produced by Dr. Luke and Max Martin. Co-written by Dr. Luke, Max Martin, Bonnie McKee, and Katy Perry.

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The pertinence of American singer Katy Perry’s lyrics to forensic psychiatry may not seem obvious. A so-

called “Queen of Pop,” Perry is one of the most commercially successful artists in history, with 143 million record sales; she has amassed the highest follower count of any female singer on Twitter (at the time of writing) and launched multiple business ventures.¹

Her 2011 single “Last Friday Night (T.G.I.F.)” (hereafter “Last Friday Night”), details the aftermath of a hazy night out.² It also reveals a number of themes relevant to forensic psychiatry. These include the consequences of disinhibition and periods of intoxication, episodes of memory disturbance, and consequent implications for criminal culpability across diverse legal settings. Therefore, it could be beneficial as a teaching tool in educational settings.³

Alcohol Use and Risk Factors

In the lyrics, the song’s protagonist attempts to recall the preceding night’s events. Underlining the adverse effects of substance use (“we took too many shots”), we learn of alcohol-induced headaches (“There’s a pounding in my head”), memory disturbances (“Think we kissed but I forgot”), and episodes of anterograde amnesia (“It’s a blacked out blur”).² The phrase “blacked out blur” is noteworthy given studies that show individuals develop their own terminology for such events.⁴ As a result of intoxication, the protagonist engaged in antisocial and potentially aggressive behavior (“we went streaking in the park” and “[we] got kicked out the bar”), which gradually developed into criminal and civil offenses (e.g., “Think the city towed my car” and “I think we broke the law”), necessitating law enforcement’s involvement (“Warrant’s out for my arrest”).²

Albeit euphemistically framed (“I’m pretty sure it ruled”),² “Last Friday Night” demonstrates how alcohol and psychotropic substance use are prevalent risk factors for disinhibition and reduced impulse control, which can result in a higher probability of violent and nonviolent offending.⁵ The World Health Organization deems alcohol-related crime a major social problem⁶ and psychotropic substances can cause significant physical, social, and psychological harms.⁷ Accordingly, Perry’s work continues a long tradition of popular music referencing psychiatric and medical themes for mainstream, nonspecialist audiences.⁸

Jurisprudence and Culpability

For the authors, the lyrics evoke questions of applicable law and forensic assessments of culpability related to intoxication. Although one can assume that the events occurred in the United States, the geographic setting is

never explicitly mentioned nor are the exact circumstances of the lawbreaking. This is significant as the characteristics of the justice system and the nature of the offense would determine possible defenses based on intoxication and mental capacity. Consequently, like other songs, “Last Friday Night” could be used as a universally pertinent teaching heuristic, conveying complex and diverse jurisprudential concepts.⁹

In common law systems, voluntary intoxication can be adopted as a diminished capacity defense for certain offenses.¹⁰ For example, in the United Kingdom, a differentiation is made between crimes of basic intent, where “voluntary intoxication is never a defense,” and specific intent, where it is permissible if the defendant was voluntarily “intoxicated to the extent that he is incapable of forming the mental element of the offense.”¹¹ Similarly, in various American states, alcohol use can be a *mens rea* defense, negating intent in “specific” offenses and potentially leading to the prosecution of a lesser-included crime.¹² If we assume that “Last Friday Night” is based within a common law jurisdiction, the offending behavior (i.e., a “specific” or “basic” crime) dictates whether intoxication constitutes a mitigating factor; were they considered to be “specific” offenses, this may require the involvement of a forensic mental health specialist, particularly if there is an underlying psychiatric disorder.⁵ Accordingly, recommendations have been developed that can help guide forensic-psychiatric opinion formulation for intoxication.¹³

What if the night out took place in another territory, that is, one governed by civil law? Civil law justice systems foreground freewill as a major component in crime and punishment; the short-term effects of alcohol use can reduce criminal responsibility.¹⁴ In practice, the temporary impairment of judgment, as may be occasioned by intoxication, often leads to a reduction in sentencing.¹⁵ For instance, this is delineated in Swiss Law: “If the person concerned was only partially able at the time of the act to appreciate that his act was wrong or to act in accordance with this appreciation of the act [because he is intoxicated], the court shall reduce the sentence” (Ref. 16, p 357). So Perry’s protagonist might theoretically expect to receive a lesser sentence in Bern, Switzerland for a basic offense compared with Los Angeles, CA. We acknowledge, however, that this may yet depend on individual circumstances.

Nonetheless, civil law systems often contain the device, *actio libera in causa*. This broadens the context in which “a criminal act and the offenders’ responsibility

are examined”; although *mens rea* may not be present, through voluntary alcohol use an offender exhibits “intent and consciousness of bringing him/herself into the state of intoxication within which the disputed act would result” (Ref. 13, p 96). In the song, the remorseless protagonist indicates a willingness to continue with deleterious patterns of alcohol use, regardless of any subsequent consequences (“Yeah, I think we broke the law/Always say we’re gonna stop, whoa/This Friday night, do it all again”).² Within the framework of *actio libera in causa*, this may impute intentionality and agency to future offenses, thus undermining a viable defense and affecting sentencing. Here, again, Perry’s song helps distinguish between the implications of substance use for culpability in civil and common law.

Conclusion

Certified six-times platinum, Katy Perry’s “Last Friday Night” encapsulates composite forensic psychiatric and legal concepts. The lyrics highlight the effects of intoxication and, through this, allows us to discriminate between distinct jurisprudential notions. The song could therefore be useful as an educational tool. In the words of the protagonist, “Last Friday Night” may help forensic psychiatrists and legal experts “connect the dots” between substance use and the law.² We look forward to using it in the classroom.

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HBO's *The Undoing*

Directed by Susanne Bier. Written by David E. Kelley, based on the novel *You Should Have Known* by Jean Hanff Korelitz. HBO. First episode of Season 1 aired October 25, 2020.

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The Undoing (based on the book *You Should Have Known* by Jean Korelitz) finished as the most viewed series on HBO in 2020 and received numerous award nominations. It was a must-watch because of its star-studded cast and attention-grabbing story line. Forensic psychiatrists who have not yet seen the six-episode series should consider watching it. Particularly of interest is the concluding episode's courtroom scenes that provoke questions about confirmation bias and boundaries (the clinical psychologist wife is asked to give an informal violence risk assessment of her husband, who is the defendant).

The show opens by allowing viewers into the picturesque Manhattan life of clinical psychologist Grace Fraser, played by Nicole Kidman, and her husband, the well-respected pediatric oncologist Jonathan Fraser, played by Hugh Grant. Their lives, seemingly perfect to the outsider, begin to unravel after a mother from

their son's prestigious school is murdered. As police investigate, Jonathan is nowhere to be found. Details emerge that Jonathan had been having an affair with the deceased mother while treating her son, who had a Wilms tumor. Jonathan is eventually found and charged with murder. He takes the case to trial and vehemently maintains his innocence. As the police did not find the murder weapon, the crux of the case relies on testimony regarding Jonathan's potential motive and his character.

While Jonathan outwardly proclaims his innocence, and the defense attempts to portray him as a doctor that became too close with a family he cared for, the prosecution paints a picture of a "psychopath" and "narcissist." Going into the trial, although there are signs of indecisiveness, Grace verbalizes strong support for Jonathan, and a belief that he is innocent. During the trial, however, Grace learns that at age fourteen Jonathan left the door to his home open and his four-year-old sister walked out and was hit by a car. Jonathan's mother tells Grace that Jonathan showed no remorse or grief after the accident. Grace then begins to increasingly question her certainty about Jonathan's innocence.

After a series of covert discussions, the prosecution is cued into the newly learned incriminating information about Jonathan's past. Grace arranges to take the stand as a defense witness. On direct examination, she testifies that her husband "could not have" committed the murder; she cites her ability to "intimately observe who and what he is," noting the fact that she is a clinical psychologist with an "expertise in brain cognition . . . [and] a skill set that allows [her] to read people." She concludes her direct testimony by stating "it is not within him to do what he has been accused of."

On cross-examination, the prosecutor asks Grace if she is familiar with "confirmation bias." Confirmation bias is a tendency to review facts in a way that support your preexisting viewpoints.¹ The prosecutor points out that Grace views her husband as the love of her life and father of her child; the prosecutor contrasts those preconceived notions with Grace's difficulty conceptualizing Jonathan as a murderer.

One thing that the prosecutor did not explicitly point out is the conflating of Grace's portrayed role as a psychologist and her role as a wife, and the boundary problems that this creates. Although character witnesses offer a legitimate form of testimony,² the line between being a fact witness and an expert witness (with a prominent conflict of interest) was severely blurred when