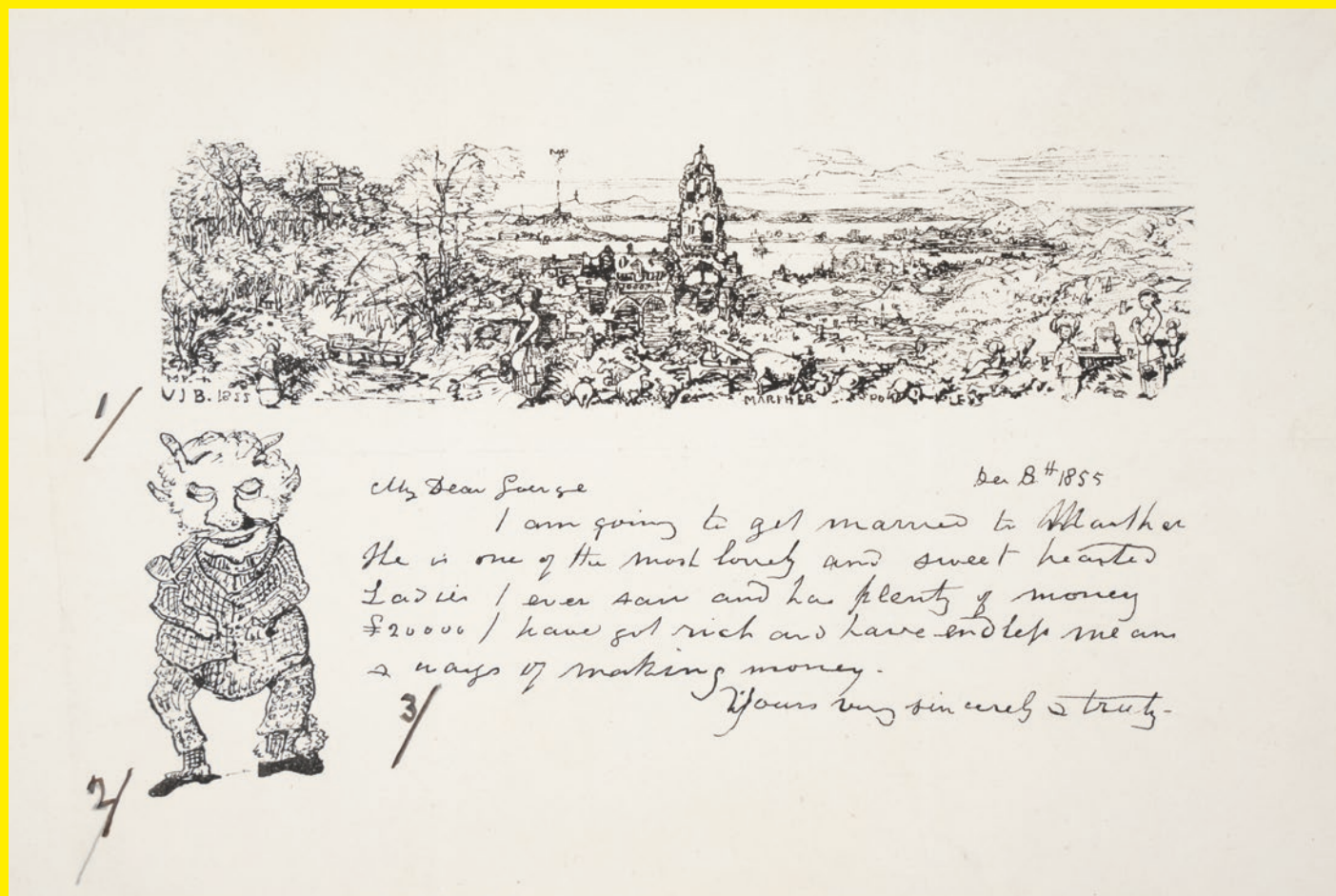


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The British Journal of Psychiatry

Editor-in-Chief: Professor Gin Malhi



**Subversion of
publishing comes to
a boil**

Malhi et al

**Critique of the
pseudo-diagnosis
'Complex Emotional
Needs'**

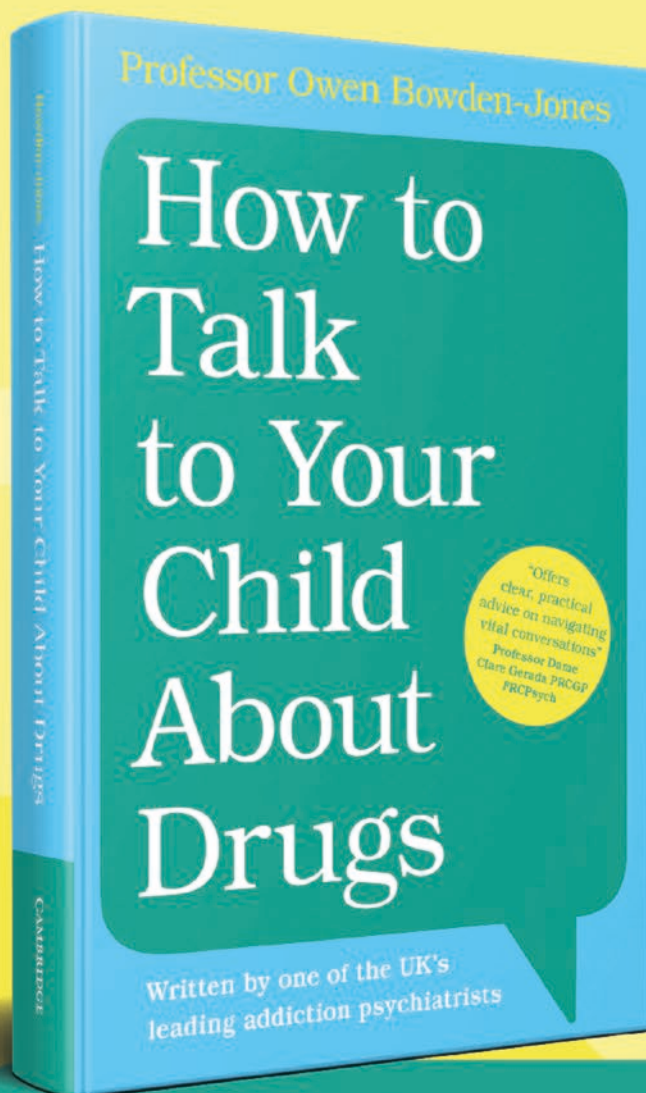
Porter et al

**Time-out under
scrutiny**

Roach et al

**A new
understanding of
silence in mental
illness**

Sul and Degerman



How to Talk to Your Child About Drugs

Professor Owen
Bowden-Jones,
University College
London

Paperback | 9781009374811

Broaching the topic of drugs and drug use with your child can feel particularly daunting. With the illegal drug market constantly evolving, it can be difficult to stay up to date with the latest information. *How to Talk to Your Child About Drugs* is an evidence-based, practical guide from a leading addiction specialist.

The book offers clear and accessible guidance for parents on how to have effective conversations with their child about this difficult topic. It provides a summary of both established and newly emerging drugs, how drugs work in the brain, how they cause harm, and why some people are more vulnerable than others to problems, including signs parents should be looking out for.

This is a book that all parents will need at some stage. It will help you feel better informed about drugs, more confident in talking to your child, and better equipped to tackle any problems.

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BJPsych

Contents

A13 Editorial Board

BJPsych Editorial

- 517 Subversion of publishing comes to a boil: is it time to lance it?**
Gin S. Malhi, Erica Bell, Kinga Szymaniak, Jeffrey C. L. Looi,
Emilio Fernandez-Egea and Gregers Wegener

Guest Editorials

- 519 A brief critique of the pseudo-diagnosis 'complex emotional needs'**
Hat Porter, Bethan Edwards, Nell Head and Jee Smith

- 522 Transdiagnostic use of 3,4-methylenedioxymethamphetamine-assisted therapy to treat obsessive-compulsive disorder**
Ziad Saade and Alex S. Keuroghlian

Original Articles

- 525 Accelerometer-derived movement behaviours and risk of mortality among individuals with pre-existing depression: prospective cohort study**
Tingshan Duan, Zhi Cao, Xuemei Wang, Jiahao Min, Tao Sun, Hong Luo and Chenjie Xu

- 533 Genetic identification of undiagnosed benign ethnic neutropenia in patients receiving clozapine treatment**
Helena Aziri, Kalliopi Vallianatou, Bhirundra Balgobin and David Taylor

- 538 Time-out under scrutiny: examining the relationships among the discipline strategy time-out, child well-being and attachment and exposure to adversity**
Alex Roach, Rebecca McLean, Antonio Mendoza Diaz, David Hawes and Mark Dadds

- 545 Cost-effectiveness of ten commonly used antipsychotics in first-episode schizophrenia in the UK: economic evaluation based on a *de novo* discrete event simulation model**
Junwen Zhou, Aurelie Millier, Samuel Aballea, Clement Francois, Huajin Jin, Ryan Williams, Belinda Lennox, Apostolos Tsiachristas and Mondher Touni

Review

- 553 Efficacy and tolerability of antidepressants in individuals suffering from physical conditions and depressive disorders: network meta-analysis**
Beatrice De Luca, Andrea Canozzi, Carlotta Mosconi, Chiara Gastaldon, Davide Papola, Alessia Metelli, Federico Tedeschi, Francesco Amaddeo, Marianna Purgato, Marco Solmi, Corrado Barbui, Giovanni Vita and Giovanni Ostuzzi

Feature

- 567 Hidden suicides: focus on England and Wales – comparison with other nations**
John Snowdon

Letters

- 572 Why we need a new understanding of silence in mental illness**
Jae Ryeong Sul and Dan Degerman
- 574 Host microbiota in clozapine-induced ileus and pneumonia among people with schizophrenia**
Kenji Hashimoto

Commentaries

- 576 A brief critique of the pseudo-diagnosis 'complex emotional needs': commentary, Tyrer and Mulder**
Peter Tyrer and Roger Mulder

- 577 A brief critique of the pseudo-diagnosis 'complex emotional needs': commentary, Videler**
Arjan C. Videler

- 579 Meritocracy in psychiatry training: abandoning the common good: commentary, Howarth et al**
Harrison Howarth, Dominic Kennedy and Mark Berelowitz

- 580 Prevalence and risk of psychiatric disorders in young people: prospective cohort study exploring the role of childhood trauma (the HUNT study): commentary, Raballo et al**
Andrea Raballo, Michele Poletti and Antonio Preti

- 582 Franco Basaglia (1924–1980): the reformer of the Italian psychiatric system: commentary, Mezzina et al**
Roberto Mezzina, Benedetto Saraceno and Sashi Sashidharan

Column

- 584 Book review**
Contents of BJPsych Advances

Illustration by William Blacklock (mid-1800s)

This sketch is the work of William Blacklock, created after he was admitted to the Crichton asylum in Dumfries. Blacklock was an established artist long before he was committed. His work had been praised by contemporaries, including J. M. W. Turner, and he had succeeded in gaining the patronage of William Gladstone. He had also exhibited at the Royal Academy and provided engravings for Sir Walter Scott's Waverley novels.



By the mid-1850s, however, Blacklock's artistic career became threatened by illness and his failing eyesight. He had contracted syphilis, which had a significant impact on both his physical and mental health. He shortly afterwards gave up his work and his brother, Thomas, consigned him to the Crichton institution.

Blacklock's work was cited by two prominent contemporary physicians, the Crichton's first medical superintendent, Dr W. A. F. Browne, and Dr Thomas Laycock. Both men used Blacklock's artwork to demonstrate their own theories around mental illness, Browne that art was key to therapeutics, Laycock that his sketches demonstrated a primitive regression in the patient. Interestingly, neither man gave any biographical information about Blacklock in their writing, not even his name. Not only were his personal life experiences not considered in the analysis of his works but the fact that he was an established artist, something which would inevitably have had an impact on his creative output when institutionalised, was not mentioned. Blacklock, in print, became an anonymous patient, an archetype.

Blacklock died at the Crichton in 1858 of general paralysis of the insane, another term for syphilis. However, his work has been preserved – artworks by Blacklock are housed in the British Museum, the Victoria and Albert Museum and the National Gallery of Ireland. The illustrations shown here are part of our College's collections.

Dr Daisy Cunynghame, Heritage Manager & Librarian, Royal College of Physicians of Edinburgh. This sketch is held in the library of the Royal College of Physicians of Edinburgh.

We are always looking for interesting and visually appealing images for the cover of the Journal and would welcome suggestions or pictures, which should be sent to Dr Allan Beveridge, British Journal of Psychiatry, 21 Prescot Street, London, E1 8BB, UK or bjp@rcpsych.ac.uk.

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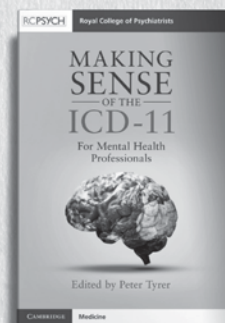
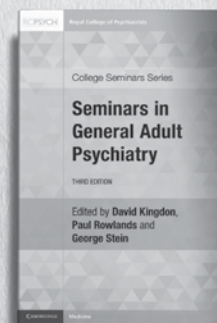
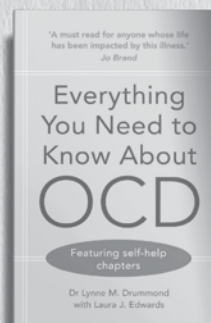
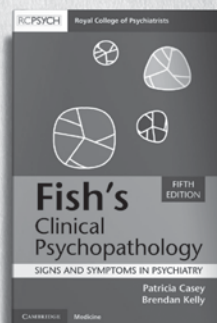
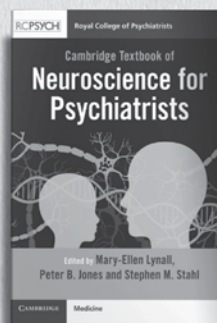


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