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A Soul-Centered Approach to Creativity with Jonathan Katz, PhD.

Interview by Dr. David van Nuys

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Introduction

My guest today is Dr. Jonathan Katz and we will be discussing how he brings everything from the Chinese Martial Arts to Jungian Psychology, Transpersonal Psychology, Rogerian Psychotherapy, and more to bear on Creativity. Jonathan Katz, PhD, is a Chicago-based clinical Psychologist, who specializes in working from a mind-body approach, in combination with Jungian/Archetypal and Transpersonal Psychology. For over 20 years, he has been a student and a teacher of traditional Chinese Martial Arts, meditation, and Qigong; an Inner Door student of Sifu Woo Ching, practicing the White Crane System, which has its origins in the buddhist monastic traditions of China and Tibet. In addition, he has been a musician, both performing and recording, an actor, director, producer, and writer. Jon specializes in working with creative artists, to help enhance creativity and performance, and with anyone who wants to bring more creativity and meaning into their lives and work.

He is a therapist with the Jung Center in Evanston, Illinois, and gives workshops and classes in “A Soul Centered Approach to Creativity”, which incorporates an embodied, multi-arts, approach. In addition, he gives workshops on “Qigong and Psychotherapy”, integrating Eastern meditative and energy practices, with Western psychotherapy. He is currently at work on a book about his approach to creativity. Now, here is the interview.

Dr. Van Nuys: Dr. Jonathan Katz, welcome to Shrink Rap Radio!

Dr. Katz: Hi, thank you.

Dr. Van Nuys: You and I have a friend in common, namely Dr. Ron Alexander.

Dr. Katz: Yes, he is a wonderful man I have been doing some consulting with. He has been consulting me in my practice, and we have been talking back and forth about some of the

various mind-body approaches that he uses and that I use and I thought it might be a good idea for you and I to speak.

Dr. Van Nuys: Yes, that's great. I appreciate him referring you to me. It was a good referral as I look at your background. Ron and I have known each other for a long time, ever since he was a master student and I was a young faculty person in the program that he was in. We managed to maintain our friendship over the years and I actually got to do some workshops with him as well in recent years.

What an interesting background *you* have: long-time Kung Fu and Qigong practitioner, musician, actor, director, producer, writer, Jungian/Rogerian/Transpersonal Therapist, and creativity workshop leader, I hardly know where to start!

Dr. Katz: Wow, when you put it all out there like that - are you talking about me? But I suppose you are.

Dr. Van Nuys: So, which of these came first? Maybe you should just take us through the various stages of your development to tell us how you arrived where you are today.

Dr. Katz: Sure. I guess - how far do you want to go back?

Dr. Van Nuys: Wherever it needs to start, we've got plenty of time.

Dr. Katz: What immediately jumped to mind when you said that, was a meeting about probably fourth grade, in Mr. Henderson's class in West Bloomfield, MI. They had a program where various kids' fathers would come and speak about what they did for a living and we'd take turns going, because the whole class couldn't go. I found out there was a Psychologist coming. And I'm not even sure that I knew what a Psychologist *was* at that point. But I knew, for some reason: I had to go. As it turned out, there was some mix-up and some other kids got to go and I was very upset. The teacher saw it and finally said: "John, go!". I'm not quite sure what that all means, but I guess, somehow, at a very early age, I was drawn to this stuff.

The next step I guess, would be just starting in school, playing music, playing piano, playing in a band, which took me through to the teenage-world of punk and punk rock and that sort of music, and starting to move up in that scene in the Detroit area (which is a whole other interesting story which maybe we'll get to). From there, I went to theater and began studying martial arts and meditation and Qigong concurrently with that.

Dr. Van Nuys: You were how old at that point?

Dr. Katz: I started doing that at about the age of 18, 19. Once I stopped playing music, I had an urge to keep performing and explore that. I started doing some acting, moving more into the directing part of things, some writing... After that, I moved to Boston, got more into doing film and film-production and some more writing. Eventually, circling back to to Psychology - I had worked in psychiatric units off and on throughout the years, along with having, of course, my own therapeutic journey. Moving to Chicago, going to grad-school here to become a clinical Psychologist at the Illinois School of Professional Psychology.

Dr. Van Nuys: Were you a psych-major as an undergraduate?

Dr. Katz: I was not. I was theater major - Bachelor of Fine Arts and Theater.

Dr. Van Nuys: Sure, that's a good background.

Dr. Katz: Very, very eclectic, but it all seems to intersect somehow, at least for me.

Dr. Van Nuys: How is it that all these experiences feed into your work on creativity?

Dr. Katz: Well, of course the creative experiences feed into it directly. In terms of martial arts, it says it right in the name: it is an art. I sort of define art as anything you dedicate at least a good part of your life to that transforms yourself in the process as well as transforming the medium you're working on - the painting, the piece of music, your body... whatever might be the matter the perfection of which you are dedicating yourself to. Not only in terms of expression, but in terms of communication.

Dr. Van Nuys: You also say that you see creativity as a whole body experience. What do you mean by that? Maybe you can give us an example?

Dr. Katz: Sure. You can look at it from a variety of ways. From the macro level down to the individual level. On a macro level: If you look at traditional cultures from way back, the shamanic practices, ritual, dance, they all feed into each other. Somebody might go out for a vision on a vision quest, see that vision, come back to the village and act that physically, there might be some words or song that accompany that... That is a broad way of looking at it. On a more personal level, there is a way in which we experience the world. It can be on this continuum, anywhere from physiological processes that we are not aware of, or barely aware of, like our heartbeat, our blood pressure and so on; maybe some physical that we are aware of: a pain, an ache, a rapid pulse. Through some sort of vague sense: "There is something going on here in me, but I'm not quite sure what." And moving all the way to the other end of the continuum: "I know this is about X, and it's because of Y, and so I'm gonna do Z." To me, the

most powerful wellspring of creativity is that middle part. That part of: “I’m not exactly sure what’s going on, but there is something in there.” There might be a tension in my chest, I’m not sure what it is...

By the way, some of this comes out of Focusing, you may be familiar with Eugene Gendlin. To me, that sort of undifferentiated, unexpressed, vague “Felt Sense”, as he would call it, is a place of *great* creativity. To the second part of your question, an example of this: Say, in a workshop I have participants going into a meditative state and ask themselves: “What is this all about for you?” This workshop, this project, whatever it might be that they’re holding in their attention. And to see where that “lives” in your body. It might feel like a tension in your chest, or a heaviness or jitteriness in your belly. And then through a recursive process of getting in touch with those places and, in some cases, entering into those places, so to speak, an image might emerge, or a feeling, or some words, or a phrase. From that Felt Sense, that can be a springboard to a project, to an approach, to a solution to an issue - it’s amazing what can come out of something like that.

Dr. Van Nuys: I gather you see creativity as a whole-body experience, and I guess that’s what you have been talking about; say a little more about the whole-body experience and how that feeds into creativity. And I am wondering: who takes these workshops? Are these people all musicians, or do they come from a variety of fields? What is it that they’re reaching for?

Dr. Katz: I’ll start with your first question. In terms of a whole-body approach to creativity, I’ll give you an example, maybe that will illustrate it more. So, I was talking about coming up with an image from the focusing and that’s sort of a bodily felt sense to begin with. From there, I might ask the participants to get up and move that image. Say, they have an image of a burning sun in their chest: I might have them express that in movement. Through a dance, a posture, whatever it might be. And then explore that movement: make it as big as you can, make it as small as you can; have other people reflect it so you can see what that movement looks like. To me, you are accessing that sort of middle-ground of the undifferentiated Felt Sense, the place of power and creativity. Coming from that martial arts background and my background in theater, this was very often a place where you’re not just working creativity through your mind, coming up with intellectual solutions - it’s coming organically out of the organism. From that movement, then, you can move to written word, or verbal processing, or drawing or painting... The process I use, which again goes back to that shamanic process, is a recursive process where you’re cycling through the various ways of expression and processing. So it might be meditation focusing through movement, through drawing, then verbal processing, then back to drawing or possibly playing instruments; whatever the make-up of the group might be and their intention.

Dr. Van Nuys: How has this worked in your own personal life? Can you think of some creative insights or breakthroughs that have made a difference in your life?

Dr. Katz: Sure, absolutely. I was going through a time where I felt my creativity was shut down for various reasons. I just felt like the creative part of myself was sick or wounded. Not functioning on all cylinders, so to speak. So, in the context of a co-facilitated workshop in which we all kind of leading/participating - by the way, this does tend to work much better in an intentional community of people, in a dedicated space, dedicated time, etc. Within this context, I began to meditate and come up with various images. What specifically came up in the drawings I was drawing, was this image of my legs. The image was of very injured legs, with barbed wire, and all kinds of bizarre images; I remember a phrase that came up was holocaust legs... I have no idea what that even meant, but something about my legs. In the step after that, we began to *move* it, and I began to sense that my legs under me were not so strong. They were injured in the sense of feeling ungrounded, feeling unable to move. So, from there, doing some writing and more movement, and more drawing, I came to the point - and this is derived from the work of Anna Halprin who is an amazing what she call's "Life Artist"; she draws no distinction between life and art. She has this notion of "Scoring" a piece, where at the end of one of these explorative workshops, you might put together some of the ideas involving other people of the group and ask them to participate in a dance or a drama or some ritual that comes to you throughout the process.

Dr. Van Nuys: She comes out of the dance world, right?

Dr. Katz: Very much so. And I trace her even further back. I don't know if she is consciously doing this or unintentionally, but I trace her all the way back to intentional ritual which I know she does a lot of. She had healed Mount Shasta or one of the other mountains in California because some murders had taken place there. So she organized this big ritual to heal the mountain. She is very in tune with this stuff.

In any event, I did the scoring. For some reason it came out that it needed some healing by women. The archetype of wise old women or the kind which, so to speak. I had scored this healing ritual for my creativity, for my legs, for me. So I went through that, wasn't sure what was going to happen, didn't know if it meant anything. But after that workshop: just a stream of poems started to emerge when I was back in Chicago and wasn't even sure what was going on. Sort of *downloading* these poems from my Self, capital 'S', or the Universe, or whatever you want to call it.

That is just one example. There are many that I have had or participants in the workshops had.

Dr. Van Nuys: That is a great example, I like that story. And if any other stories occur to you during our conversation, be sure to throw them in, because you know how we are so tuned-in and responsive to stories.

Dr. Katz: Well, another one comes to mind of you want to hear it...?

This one sort of speaks to how the other part of what I do - the Qigong martial arts and mediation - can dovetail and interact with the creative process.

I was doing a workshop, which was, as fate would have it, all women. And as often happens in these workshops, a general theme emerges. It might be transformation, it might be new growth... In this case, it happened to be grief; about all the participants were dealing with some form of grief or another. Now, I am Rogerian Person-Centered, so I tend to be pretty gentle about directiveness in the workshop. I let them take their own course, I might make suggestions or offer a menu, but let *them* decide. The folks in this workshop were aware that I did the Qigong and what not, and they asked if I could show them some. So I said: "why not?" - In traditional Qigong and traditional Chinese medicine, there are animal archetype that embody a certain feeling, emotion, or even time of year, etc. Generally, there are five basic animals, they vary through the systems, and the system that I do actually has ten animals. - So I took them through various animal movements and that kind of thing.

Dr. Van Nuys: Well, what are the animals? What are the five traditional and the ten in your system?

Dr. Katz: The ones that I did in the workshop were crane, tiger, deer, bear. [*monkey* is remembered later in the interview.]

Dr. Van Nuys: Would each of these tend to bring out a certain quality or how would you describe what they "do"?

Dr. Katz: The one that kind of came out in this workshop was tiger. The tiger is connected to the element of metal and the time of year of the fall, autumn, and the emotion of grief. If you think about the fall, when leaves are falling off the tree and we're starting to move into winter - it's about letting go. Now, the other part of it, if you think of the movements of a tiger or the element of metal - like a sword slashing through or tiger claws tearing through - is a different way of dealing with grief. We tend to more passively deal with grief: crying, letting go, this sort of thing, which of course is valuable. But this approach is a much more active, proactive way of letting go. If you think of, again, the motions, movement of a tiger tearing through something, or the sword of axe chopping through something, as a means to letting go.

Low and behold, so surprise, the women in the group with grief really resonated with these movements. They found some power in the grief and in the letting-go. Many of them drew, after this, pictures of tigers. I remember one woman who turned out to be very gifted visual artist which she didn't know (this often happens in the groups: people discover new talents they didn't know they had). She drew a very beautiful detailed picture of a tiger. She keeps it on her dresser

to this day and looks at it and finds it so empowering for her. She was a person that had taken a very passive stance in life and was dealing with a lot of grief, and last time I checked with her she was taking a very active stance in life and doing that kind of “tearing through” and moving forward.

Dr. Van Nuys: You’ve actually touched on a bunch of things that I wanted to ask you about. I know you use the term “Multi-Arts”, and I think that we are beginning to get a feel for what you mean by that. Is there anything more that you might say about it?

Dr. Katz: Just that the art itself can be *anything*. For instance, in one workshop, I had a very gifted Flamenco guitarist. And I always invite people, if they are musicians, even if they’re not, to bring their instruments. In that case, incorporated into this process of writing and movement, he and others could bring in a drum and play, or a guitar, to play alongside these other activities.

Dr. Van Nuys: You mentioned utilizing Qigong in the service of creativity. Is there another example of that?

Dr. Katz: Sure! This kind of goes to how I use the creativity in *sessions* with people.

- By the way, I just thought of the other animal: *monkey*. And monkey is associated with the element of earth and the later summer/ early fall season (in Chinese thought there are five seasons). And that goes along with the emotion *worry*, or insecurity.

In terms of Qigong and creativity, one thing I have my clients do if they’re “game” in session, is, again, to begin to explore the images they come up with through meditation or focusing. One of the ways we can work with that is, instead of just letting the movements express themselves naturally, which is great and generally my first course of action, we use movements inherent to Qigong postures or the system I do that they very closely mimic or imitate. (If you think about it, Qigong is basically all derived from natural movements or movements from animals.) So I might have them begin to move an image, an idea, a sensation. And from there, I might see what sort of Qigong movement it’s approximating. So I might tweak it a bit, or just invite them to explore it, if that holds more power for them.

Dr. Van Nuys: In other words, you have them start with a spontaneous movement and then, if you sense: “This one is kind of like the monkey...”, you move them in that direction if it fits them.

Dr. Katz: Exactly. And it might be an animal movement, it might just be movement from one of the postures or the forms that we do, etc.

Dr. Van Nuys: In some ways, I'm getting the sense that the roots of Qigong and the various martial arts are related, or tie in, Jungian ideas; archetypes, myth and and the Jungian approach. How does that fit in for you?

Dr. Katz: Yes, absolutely, again, depending on what level you want to look at it. At a very basic level, this tradition, these movements, this *philosophy* comes right out of the traditional folk religions and spiritual traditions of the various places these artforms came from. The system I do came concurrently from China and Tibet, through a Buddhist/monastic tradition, but the roots also go even further back to the Daoists and indigenous folk traditions from these various regions. That, in and of itself, is sort of a ritual space, a ritual energy. Then moving to some of the forms themselves, at least in our system and many traditional systems of martial arts and Qigong, there is a form I do, called "Guan Gong Zhan Qin Qiong". "Guang Gong", who is a famous General and archetypal historical figure in Chinese history, "...chops Qin Qiong". It uses one of the pike/sword/staff things, that has a big curved blade and a point on the end. The form reenacts a famous battle between Guang Gong and Qin Qiong, its storytelling, its ritual, its myth, through this form. The battle not only probably was historical (who knows), but the opponent in that battle, Qin Qiong, has the unique property that his head stays attached via a cord when you chop it off, and it keeps coming back on; you can't chop it off. Finally, with great effort, a kick, and a scream, you chop this cord - going back to that image of chopping through and letting go - and take his head, throw it in an imaginary bag you have over your shoulder, and move on with the form and ride your horse away.

It's telling us a story, but, for me, it's also a very powerful practice, especially when I feel the need to access some of that primal, male Yang-, as opposed to Yin-energy, and cut through something that might be stuck; blow it out and move forward in life. So that's another way to get in touch with those archetypal, ritual characteristics. And then, of course, as we were discussing the animal movements themselves (there are also movements where you are imitating a Buddha or various things like that), they all have their own unique energies and archetypal spiritual connotations.

Dr. Van Nuys: I really have a sense of that. I remember once, years ago, when I used to practice yoga pretty regularly, I was doing a position, I forget what it was called: it's a shoulder stand, dropping your toes back behind your head, and I had an intense image of three light points - it felt like I had tapped into the archetypal triangle. I only had that experience once, but it was very powerful and it gave me a sense of: "Oh, this must be what these positions are about." That, if I got really advanced, really got into this, I would have that kind of experience of the energetic shape that drove each posture.

Dr. Katz: And as you just described, many of these postures have all sorts of energies inherent in them. And in a traditional sense, when you are training, when you are really connected to it, having what they call “Kung” [Gong] (it’s the “Kung” from Kung Fu or the “Gong” from Qigong).

Dr. Van Nuys: What is Qi and what is Kung?

Dr. Katz: Qi is just the universal life force, this *energy*. It’s a broad term, everything we do has Qi, the air has Qi, mountains... And there are various kinds of Qi that they break down in some systems, but, for most part it’s Qi - Energy.

And Kung is hard to translate into english. My best approximation is a deep and intensive work or practice. *Art*, if you will. Again, in the doing it transforms yourself and transforms the thing being worked on. And it’s something that’s done over time. Say, you have a craftsman who has been making these amazing Shaker chairs for 20, 30 years. You might say: “He has *Chair Kung*.” It’s just so much a part of him, he can just express it, and there is no difference between himself and the chair, so to speak. Or between the process of making it. So, that notion of Kung is sort of what you were describing; when you are really connecting to, not only the postural-, but the energetic element. When we’re doing Kung Fu at a higher level, (and I think dancers and a lot of other artists explain it this way) at that point, it doesn’t feel like you’re doing the Kung Fu, it feels like the Kung Fu is doing you. These archetypal energies are flowing through you, you’re one with them. “Riding the wave”, so to speak, but you *are* the wave, at that point.

Dr. Van Nuys: Now, you do psychotherapy. It sounds like you have an interesting approach, and somebody who comes to you might be surprised, not knowing what to expect. I am wondering if the people who come to see you know what to expect, have they heard about your way of working and come to see you for this reason? Or do you have a mix of both? How does this stuff integrate into traditional practice?

Dr. Katz: That is something I wrestle with, because we all have to make a living, and we get the run-of-the-mill (not that there is anything wrong with that!) clients who just want to talk, which I’m happy to do. But there is a good number that come who are aware of what I do, whether through a posting online, or word-of-mouth, and these folks might be more creative types, or more spiritual types, or just folks who are interested. A lot of other therapists come and want to learn about this approach. And, again, being pretty person-centered, I might offer as much or as little as they want to do in terms of Qigong meditation, etc. It might just be a little bit of meditation, or it could be as elaborate as teaching them a whole form and discussing with them the sorts of emotion that come out of doing that form. In terms of the creative stuff, and of course it can blend, it can be something as simple as having them keep a journal, to using these sorts of techniques within the office; having them draw, move, write... I’ve done a lot of research

as well into what makes creativity work on a theoretical level, and we can talk about that... There is a variety of options.

Dr. Van Nuys: You mentioned creativity in the same breath we are talking about psychotherapy. I'm wondering if there is a tie-in for you between creativity and psychopathology, dealing with symptoms, healing, cure... Where does creativity come into that?

Dr. Katz: We all know there are various expressive art therapies, movement therapies, and music therapies. That is "spoken to" already, and it's a very powerful way of healing. One way I look at it is, again, through the lense of a more traditional, ritual approach. A lot of these original ceremonies, vision quest, creative spontaneous expressions, came out of a need for guidance or healing. Even to the extent that the community rituals that were done, the storytelling, the dancing, the chanting, the retelling of a famous battle over and over - to me, these all have the ability to heal not only the individual, but the community. Especially in terms of healing trauma, which I have been thinking a lot about, lately.

Dr. Van Nuys: Let me direct you to the work of Dr. Edward Tick, someone I interviewed some time way-back-when. You might find that interview on Shrink Rap Radio, or on my other Series, the Wise Counsel Podcast, I'm not sure. He works with returning veterans, and he draws a lot on Native American rituals, and feels that there is a "healing of soul" that has to take place. I think that really fits with what you're saying.

Listening to what you're saying also reminds me of something I used to think about and have forgotten about: we know that Freud thought that blocked sexual energy, if you will, lead to various kinds of pathological manifestations in the personality. It occurred to me that blocked creative energy is also a source of pathology, and maybe one that hasn't been explored sufficiently. Many of us in our culture tend to say: "Oh, I'm not creative, I'm not an artist, I can't paint, I can't carry a tune..." etc. I may just be projecting from my own self that there is this longing for self-expression.

Dr. Katz: I mean, especially for a person who identifies themselves as creative, or an artist, or even a dabbler... To me, the extent that your creativity is blocked, your lifeblood is blocked. Like you're saying: the psychic energy, the libido, whatever you want to call it, is *blocked*. Speaking to your question of before about how open people are: I have yet to find a person who, once we start to work, whether it's just talk therapy or through the forms, is not creative in some way. It could be: creative in their work, creative in their quilting, it could be directly in their art... I think this is just a natural part of who we are. And I think it can be especially painful for folks who have had some sort of "artistic trauma" (that, unfortunately a lot of art-, film-, theater-, or dance schools inflict upon young, budding creatives, who have been but

down in their prime, so to speak). So, yes, I agree. It is just a vital part of all of us that longs to seek actualization.

Dr. Van Nuys: I think that's a really interesting stone that you've turned over, of "creative trauma", of people who have been traumatized as a result of the way their skills or art have been received. I'm thinking of American Idol as one contemporary example.

Dr. Katz: It's interesting, there is a great creativity writer, Teresa Amabile, who is now at Harvard. She has done a lot of research into creativity, and she came up with what she calls the "five creativity killers": Expectation of reward, expectation of evaluation, competition, time limits, and scrutiny. So, does that sound familiar in regards to school, art school, or show business? So, unfortunately, the system itself is setup to kill creativity. In the workshops I do, and the sessions I do, I try to provide the opposite of those qualities. Carl Rogers and the Person Centered approach tend to provide a very nice alternative for that. The environment of prizing and genuineness and unconditional positive regard, and empathy: these tend to help creativity flourish. And the research I have done, for my thesis and that I continue to do in the workshops, these qualities are listed again and again as the most powerful qualities of the workshops.

Dr. Van Nuys: What was your thesis about?

Dr. Katz: It was about Person Centered and Experiential approaches to enhance creativity and performance, that was the title.

Dr. Van Nuys: So you actually were able to bring your passion that we've been discussing into your academic work, good for you.

Dr. Katz: Thank you. I don't know if it was conscious or unconscious, but probably a guiding light through all my work.

Dr. Van Nuys: Speaking of that guiding light, do you have any sense of where your work might be going in the future, or where you might want to see it go?

Dr. Katz: Well, I think what's happening most recently with the work is exploring and drawing upon the more "Jungian", but also maybe transpersonal/ spiritual parts of things. Whether you believe, or don't believe, or you consider the higher power nature or capital-'S'-Self, or god, or whatever; to me, this has become a very powerful wellspring of healing and creativity and a way that can transcend a lot of the more mundane issues that people are dealing with. When they make some sort of larger meaning - what they're doing in the world, an intention, so to speak, and how to channel that life force to touch others. I see a very talented Jazz-Saxophonist (and I don't think he would mind me bringing this up, I won't use any names).

He has dealt a lot with depressions, wondering if he is good enough or not, etc, etc. He began to look at it as an image of channeling that life force, the universal spirit, whatever you want to call it, literally through his horn, touching other peoples' hearts. That became his guiding image, rather than: "Am I playing well or not?" That of course sneaks in, but it's more his "spiritual mission", so to speak, or how he sees himself in a larger community of people. That sort of becomes the benchmark to gauge his "success", I guess failure doesn't even apply here.

Dr. Van Nuys: I love that, what a beautiful way to frame the act of playing the horn, or any instrument.

I think we've come to a good place to wrap it up. Is there any final thought you'd like to leave out listeners with?

Dr. Katz: Something I've learned from doing Kung Fu: Again, this is very much an art, and my teacher, who follows a very traditional way of teaching didn't speak any english. And in the process of any of these endeavours, whether it's art, or martial arts, or doing therapy and what not, is this notion that this takes time. It's a long-term process; this is a lifetime of work. He would always say in his broken english: "*C-low! C-low!*", which means "slow". Not only doing the movements slowly, but to take your time with it. This is a day-to-day, lifetime practice. Sometimes you need to take breaks, sometimes you need to work hard, but to really develop that "Kung" we were talking about, takes a lifetime.

Dr. Van Nuys: That's a good reminder in our fast-paced culture. Dr. Jonathan Katz, thanks for being my guest on Shrink Rap Radio.

Dr. Katz: Thank you so much, Dr. Dave. It's been a privilege and an honour, I'm a big fan of the show and hope I did it justice.