

The 'D' Word- Episode \_

MINGJIA CHEN: Hi, I'm Mingjia Chen and this is The 'D' Word. Do you love poetry, books, photography, music, or anything else that doesn't seem related to dance? Every two weeks we interview someone phenomenal who works in these fields and is directly or indirectly inspired by dance, but they aren't dancers themselves. We want to know: How is the world actually affected by dance? This week, we have Dr. Peter Lovatt, calling in. Dr. Peter Lovatt, aka Dr. Dance is a dance psychologist. He is the co-founder of the Movement in Practice Academy and the author of The Dance Cure, which we will be talking about today. He has spent 20 years working in university research labs and set up the first dance psychology lab in 2008, from where he studied how movement changes the way people think and solve problems, how it changes social interaction, and increases pro social behavior, and how movement changes people's feelings. Thank you so much for being here, Peter.

PETER LOVATT: Well, thank you for inviting me. It's a real honor to be here with you today.

MINGJIA CHEN: Mhmm, honor is mine as well. How are you doing today?

PETER LOVATT: I'm doing good thanks. It's nice and sunny for the first time in a long time here in England. So I'm feeling happy with that.

MINGJIA CHEN: Right! And it's also 3pm there.

PETER LOVATT: It is. Yeah. 3pm. Well, what time is it where are you?

MINGJIA CHEN: [Laughs]

PETER LOVATT: Well where are you? Obviously in Canada somewhere. Whereabouts in Canada are you in?

MINGJIA CHEN: I'm in Toronto, Ontario right now. It is 10am, which is bright and early for me, at least for you know, COVID schedule, which is more of a non-schedule. So my first question for you is, have you done any dancing yet today?

PETER LOVATT: I have! I dance every single day. And today I've had a bit of a groove on before lunch. And so I try to get up early, I do some work

*\*This transcript has been edited for clarity.*

during the day and then I have a groove before lunch, and then have lunch, and then I can work effectively in the afternoon. That's my normal pattern.

MINGJIA CHEN: Oh, wow. Whoa, it's very organized.

PETER LOVATT: Nah, I think organized it has to be, really. And it probably comes from years of training in dance where we have to be organized. And what I find is that, particularly working at home where there's no commute, if I didn't set a certain time in the day for dancing, then I would just sit at my desk and work all day long. So I need a timetable out here to be disciplined.

MINGJIA CHEN: Yeah, that's a great point. Because I have not been very disciplined over this time about my schedule, and I find myself needing to dance at 2am because I didn't set a time [laughs] in my schedule to do it at a normal hour. So I will learn from you. Okay, I'm thinking, why don't we jump right into this amazing book that you've written? I have so many questions about it. It's called The Dance Cure, and for listeners who haven't read the book, can you tell us a little bit about it?

PETER LOVATT: Well, The Dance Cure is all about, well, the amazing secrets to being happier, smarter, and just being a better person, really. And so the idea of The Dance Cure is that I've spent years working in a university research lab doing academic research into the science of dancing. And before that I was a professional dancer. So I always knew that dancing did these amazing things to us. I knew those instinctively from being a dancer. And then when I became a scientist, I wanted to test out some of these ideas. And what the book is all about is what I found in the university research lab, about why dancing is so fantastic. But it's written in a way that I hope is engaging, and is interesting. There are stories about people who dance, stories about societies which don't really allow dancing. And it's a story of dance, really, and how it impacts on the human soul.

MINGJIA CHEN: Yeah, and so many amazing stories in there. I believe the first one being your own story about how dance has helped you in so many ways. But I want to ask you a bit about how you used dance to

learn how to read and it's this incredible, incredible story. Can you tell us a bit about that?

PETER LOVATT: Yeah, I mean, dancing was a gateway for me. But it's not just a gateway, it opened 1000 doors. When I was at school, I didn't read and write and I was rubbish at school. I was a typical naughty boy and I couldn't learn and read. So, being at school, not being able to read and write very well meant that I failed every single exam. And when you're a failure at school, and school teachers are telling you you're a failure and you have evidence of that failure, every time you do a test, then it eats away at you. And so I felt awful when I used to sit in classrooms and be the class failure. I couldn't engage in the material. Teachers would say, 'Well you need to learn this about history', and they'd give us a chapter in a book to read. And I couldn't engage with that. And then they would test our knowledge of that by asking us to write it all down. And of course, I couldn't do that either. I felt really worthless when I was at school. But I was so lucky that my school had a school dance group. And when I danced, I'd always known from a really young age that when I danced I felt completely different. And I'd always danced, and always had that feeling of being a seven year old child, a 10 year old child, an 11, a 13 year old boy standing in front of a mirror dancing away, I always felt completely different. And when I joined the school dance group, initially, as the only boy, there were 300 girls and me in this dance group.

MINGJIA CHEN: Oh, wow!

PETER LOVATT: I felt utterly different. I felt that I could think, my emotions were different. That dark cloud that hung over me when I was in a classroom, that was lifted. My relationships with other people were successful and interesting and worthwhile on lots of different levels. And my body felt different. And then when I'd go back into the classroom again, it felt like I had this black dog hanging over my head. And I felt worthless, and I couldn't think and I became naughty and restless and got into lots of trouble. So when I left school I left school without any academic qualifications, but I was lucky that I could dance. And so I went off and trained as a professional dancer, and then worked in professional theatre. And the moment for me of change came when I was working in a show

in London, as a dancer, and there was a moment, just a moment where I thought, 'If I'm capable of learning all of these amazing dance routines, then I can't be stupid.' And it was just this thing, because I was so defined by failure and stupidity, due to my experience academically at school, that suddenly to have that feeling, just that one moment of thinking, 'Okay, well, if you're capable of dancing like this, and learning these movement patterns, then you can't be stupid'. And that was, it was almost like a hairpin that people use to pick a lock. Once I knew that I wasn't stupid, and of course, the problem is with realizing that you're not stupid, is that you've got to be careful, because there is so much evidence to show that you are stupid. There's all this evidence that you fail everything. Everybody knows you as the idiot, everyone knows you as the not very clever one, they know you as the person who can't read a newspaper, who doesn't read books. You are known, your social identity is all wrapped up in that identity. So I realized this and I thought, 'Okay, well, what I want to do is to try and see if I'm not stupid, then maybe I could learn how to read and write. Maybe it's not too late to learn to read and write. And maybe I can use models of dancing, you know, the way that I learn and break down dances, maybe I could use that learning technique to break down and learn how to read and write'. And so this is what I did. And I started then, to use, because in dance, you know, you'd learn these dances, there are some things you know, and some things you don't know in dance. Sometimes it feels awkward, and sometimes it feels easy. And sometimes you can't quite remember everything. And sometimes you can remember everything. And I thought, well, if I transcribe that onto the written word, how can I start to overcome what I know and what I don't know? Because we start with this idea that we are completely incapable of doing something within the realm that we're not very good at. So the first thing I did was to break that down and think, 'Well, what can I do? And what can't I do? So which parts of reading am I capable of doing? And where are the difficulties?'. So I start and of course, oh, the English language is the most horrible language in the world [laughs]-

MINGJIA CHEN: [Laughs]

PETER LOVATT: -because it's not regular.

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MINGJIA CHEN: Yeah.

PETER LOVATT: You have all these words, that, you know, they're spelled the same but sound different, or they're spelled differently and they sound the same. We have all kinds of tricks in the language, which make it really hard to kind of get a grasp on the rules of the language.

MINGJIA CHEN: Yeah.

PETER LOVATT: But what I finally did with the reading, once I'd used the basic to learn to read, once I knew the mechanics of reading, I then started to, so some of the things with dance that I loved was that sometimes there'll be a rhythm in dance and when you're learning a routine, to learn that rhythm and the rhythm and the timing of the piece can give you so many clues to the piece. So I tried that defined rhythm and timing in the written word. And so I was drawn into poetry. And I found that if I read poetry, then sometimes the rhythm and the timing of that, even just a meter of it, because Ya Data Data, Data, Data, Data, Data, Data, Data, Data, Data.

MINGJIA CHEN: [Laughs]

PETER LOVATT: There's a rhythm in that. And sometimes it goes up and down, and it flows like a river. It's beautiful. And so I started to read poetry, because that would give me some clues to the feeling of the sounds. And then I wanted to understand the relationships. And the most amazing thing that happened to me when I started reading was when I fell in love with a character in a book for the very first time. And I literally had that feeling of being in love. And I would wait for this character to appear, and she wouldn't appear, she wouldn't appear, then she was there! And there she was, she was on the page. And it was unrequited love, my heart was racing, my mouth went dry, but she never noticed.

MINGJIA CHEN: [Laughs]

PETER LOVATT: So I started to have kind of relationships with, rather than just using the written word, because before you see, I knew that I couldn't read and write because the spellings were awkward. You know, I couldn't remember long distance dependencies, and there were so

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many bits of the language that from a cognitive perspective, were really challenging. So then I used the things, so with dancing, I have relationships with dances, and I have relationships with choreographers and the way that they present their work. So I've tried to develop those relationships. And I've tried to find the rhythm in the written word, and in the paragraphs, and then I've tried to get physical with them. So what I would do-

MINGJIA CHEN: Mhmm.

PETER LOVATT: -sometimes, you know, I'd be reading a poem or something. I was reading a piece, and then I'd get physical with it. So dancing along to the words and then clapping at certain pieces. I tried to involve myself using lots of different sensory information from my body into that word. And that's how, all those things I learned through dancing, and by bringing those things from dancing into the written word, that's how I managed to crack the reading code and become a proficient reader.

MINGJIA CHEN: That's so amazing! My mind is really blown just hearing that. And it's really inspiring because I know exactly what you mean, when something is difficult it feels so opaque, right? It's like, I don't know how to get into this thing. But actually, through these relationships that you talk about with dance there's like a way that we can take this relationship and apply it to different things. And I'm inspired to go and do that with things that I struggle with, you know, whether it be reading or another skill. Which makes me wonder, like, how do you think dancing could help other kids that have trouble in school, whether it's reading, or focus, or anything that kids might be struggling with?

PETER LOVATT: Oh yeah, we know that dancing will have an amazing impact on kids in schools. Dancing in schools isn't about dancing at all. It's about all the other things that kids do in schools. We know that when people dance, it changes their social interaction so they engage with people in a different way. So social engagement is a really important element of school, not only with your peers and learning with your peers, but also having a relationship with your teachers. And the whole school structure is built around

relationships. And we know that when we get people moving, it improves those relationships.

MINGJIA CHEN: Yeah.

PETER LOVATT: We also know that emotionally, things change when people move their body, which is a great thing. So we know that as soon as we elevate people's mood state, then of course, it improves their ability to learn and improves the conditions under which they learn, and what they learn. We know that thinking and problem solving, I mean, there have been studies in schools which have shown that if you get people moving in the classroom, it improves time on task and attention, so even people's, you know, their thinking and their attention. We've been working in Australia, in an English class in Australia, it's a very high powered school, a really results driven school, they get really high level results across the whole country, and what they found was that if they got people moving for five minutes, in every 45 minute session, then their time on task would be increased. So their attention to the English that they're learning, and processing, and thinking about writing stories, understanding abstract concepts within it, all of those elements were improved by having them move for five minutes during that session. So we know that moving in class, well you know, this is what drives me slightly bonkers, because we know that movement is really good for people. And we know that it changes the situation in classrooms. And we know it changes the situation in people's workplaces. We know that moving is good for us, but when we try to get organizations to change the way people move, it's as if we're suggesting something that is completely wacky and way out. You know, trying to get that change of culture in a classroom, where a teacher is able to say, okay, well because all the time you have 30 odd children sitting in front of you in rows, or behind desks or sitting in their chairs, they're relatively easy to control. But once you say, 'Okay, we're going to have five minutes of movement in here', then it's a different type of control that the class has. And we need to find ways of introducing micro movements into all kinds of areas to get people moving throughout the day, and then see all kinds of changes.

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MINGJIA CHEN: Listening to you say that, I'm thinking about this culture that we live in, where dancing can be strange or awkward, because we just don't, it's not really normalized in workplaces. Maybe schools, it's a little bit more normalized, but not to the extent that I think would be really helpful for us. And I definitely, if I'm on the subway, or if I'm waiting in line for something, I'm like, you know, I feel a lot better if I just, like, move my hips a bit or, you know, like, shake my arms out. And then I think, 'Oh, this might look really silly'. [Laughs]

PETER LOVATT: Ah!

MINGJIA CHEN: But I'm sure other people feel the same way. Or at least some other people, you know.

PETER LOVATT: I'm sure that now they do. And that leads to the other second problem. So one is that we don't move enough. And the second problem is that we are so used to only doing functional movement, you know, the amount of movement that is required to do the task, but no more. So as a society, you know, we restrict all those free movements. We think we'll be frowned upon if we move in a free way. And that's a real shame.

MINGJIA CHEN: Mhmm.

PETER LOVATT: I think we need to bring the freedom of movement back into everyday life. So we need to encourage people to move more freely, to move in a more improvised way. You know, why do we have to only do the minimum amount of movement that's required to do the task? If you go to a restaurant, people are serving in that way. Now, of course, I've been an advocate for this for years, but this has been known for 300 years, there was a medical doctor called Ramazzini. And so Ramazzini, who was in 1713 in Milan, and what he was finding was that there are these maladies associated with certain occupational professions. So people would do these certain jobs, and there'd be problems with their body and their mind as a consequence of doing restricted or repetitive movements. And he found these had very real impacts, negative impacts on people. And it had the impact on the person executing the movement, but it also had an impact on the person who ran their companies, because very often, then people would go off sick,

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they wouldn't be able to work because either their mind or their body wasn't working at the optimum level. So, we know that if we get people changing the way that they move, of course, we all understand the concept of repetitive strain injury. But that repetitive strain injury could be called repetitive movement injury, where there's just functional movement going on. And when we repeat functional movement over and over and over again, it's really bad for our body and our mind. And what we need to become better at, is we need to become better at movement improvisation. Or free movement, the idea that we can move our body in any way that we like, and we should become more practiced at moving our body in lots of different ways and moving every bit of our body in a new and novel way. So that we build up our movement repertoire and then, you know, we start to express our emotions more, we can communicate ideas better. There are loads of positive benefits when we do that.

MINGJIA CHEN: Yes! I agree and just quickly jumping in for our listeners who can't see you right now, Peter, you're just like, as you're talking, you're moving in this beautiful, like, joyful, free way and it's so fun to talk to you and see you move and it makes me want to move. And now I'm moving my arms which I'm also an arm talker, but now I'm like, really letting go. And also jumping in, that if you do want to see Peter, you've got an awesome TED talk that people can see a video of. But it's just, it's so joyful to see people moving, and it's infectious, even through Zoom. And I think what I really appreciate about this is that dancing feels good. And it's like your body knows what's good for you, because it feels good, because we want to do it. And in this, like, very intellectual brain first, movement restrictive world that we're living in, it's like, 'Oh, we need to do the thing that's restrictive. And the thing that maybe doesn't feel good', but it's just nice to have fun, and know that our bodies know what to do.

PETER LOVATT: Yeah! We should let our bodies be free, let them move. And it's funny because also, we know that moving your body is a full brain workout, the human brain is specialized for human movement. And so, you know, by moving our body we're stimulating those parts of the brain which becomes a bi-directional relationship, of course, the brain is there to move the body, and vice versa. And so we can

massage those parts of the brain that we don't normally massage by moving our bodies. It's fantastic.

MINGJIA CHEN: Mhmm. Whoa! Massaging our brain, by moving our bodies. I really love that. And speaking of, you know, workplace injuries, kind of promoting a healthy workplace and healthy bodies, one section of your book that I particularly loved is the dance cure prescriptions. Where, for listeners who haven't read the book, there's a section in which you kind of, I guess, prescribe very specific dances for specific things that you might want to improve in your life, like, focus, or empathy, or all these super pointed areas. And you give these amazingly specific prescriptions. Like, for example, the Gay Gordon's Scottish country dance for increasing empathy, and the punk era Pogo for de-stressing and strengthening resilience. How did you go about prescribing these? Like, what was your process like?

PETER LOVATT: Okay. Well, so we know that every different dance, well, one of the greatest misconceptions about dance is that dance is just one thing. You know, you dance and dance, whatever sort of dance you do, is the same. It's just dancing. And I think that's fundamentally wrong. Because every different type of dance that I've ever done, feels different. And the style of dance I'm doing, it feels different in different ways. It feels different socially. And it feels different cognitively, so from a thinking perspective. It feels different emotionally, and it feels different physically. So what I did, I took those four things, the social element, the thinking element, the emotional element and the physical element of each dance, and I kind of quantified those and said, okay, well, if you want to solve any problem, that is either social, so a social relationship problem, or you want to solve a thinking based problem, like a problem solving task, or a creative thinking task, or an attention or memory task, if you want to solve an emotional task, you might either want to improve positive emotions, or decrease negative emotions or feel more assertive, whatever it is, or, if you want to think of a physical task, so something that either is going to get your heart rate pumping, or something that's going to make your muscles tense, or something that is only going to use a certain type of your body, then we can use different dances, which tap into those four different areas. So now these four areas, the social, thinking, emotional, and

physical became like dials. And so we've got these four dials, and we know that every single dance differs, and we can calibrate them according to these dials. And what we do is we say, 'Okay, well, if somebody wants to engage more socially with somebody else, then there's a dance that will fix that'. Or 'If somebody wants to improve their problem solving, we know there's a dance that will fix that'.

MINGJIA CHEN: Yeah.

PETER LOVATT: And what we've been doing is looking at these different dances and thinking, 'Okay, let's look at the human experience'. So the human experience is either our lived experience, our lives, and sometimes we might want to help people fix certain situations to do with their human experience. And we can do it by prescribing different types of dance. So for instance, if you've got somebody who's chaotic, their mind is all over the place, they're flitting from one thing to the next, their life is in chaos, then something really ordered and structured, might be a fantastic form of dance for them to engage in. It would help them to get some order in their lives. Let's imagine somebody takes life far too seriously, and is a bit tightened, and can't let go, then we might prescribe a different dance to help that person let go. And sometimes what we do when I'm working with a couple, for instance, there might be a dynamic between that couple, where we want to turn up the social element of their relationship, for instance. Maybe we need to turn down the emotional element of their relationship. Maybe we need to increase the physical element of their relationship. And we use dance as the way to turn these dials up and down in their relationships.

MINGJIA CHEN: Oh, that's such a cool way- I almost wish there was a master spreadsheet of like 'this type of dance', and then their score of like, physical, social, and then you can just dial up the numbers and go 'doo doo doo doo doo, okay, I need to up my socials, I'm gonna go with this'.

PETER LOVATT: Well this is what I have. I have one of those spreadsheets. I have that!

MINGJIA CHEN: Oh! You do! Oh my god. [Laughs]

PETER LOVATT: And you're absolutely right, because now of course, lots of people may have done jazz, tap and ballet when they were younger, or they might have done Indian classical dance, or there's different types of dance that people might have engaged with. But of course, people haven't engaged with the hundreds of different dance forms that there are. And so part of my mission is to get people to experience dance forms they've never tried before. I mean, in some ways, it's like having, oh, wouldn't it be wonderful if we had like a dance supermarket? Where rather than people going into the supermarket and finding different types of fruits and vegetables they've never experienced before-

MINGJIA CHEN: [Laughs]

PETER LOVATT: -they could go into this dance supermarket, and experience different ways of moving, and different ways of dancing that they've never experienced before. And to have a taste of all these and to see what impact it has on them.

MINGJIA CHEN: Yeah.

PETER LOVATT: Honestly, it would be like, I can imagine going into a supermarket and being blown away by the colors of all these different fruits. Well, that's what it would be like if somebody went into a dance supermarket, they would go in, and they would see this range of hundreds of different ways of moving their body, and the different rhythms of music that come with it. And they will be blown away. And it would enrich people's lives to no end.

MINGJIA CHEN: Mhmm. Oh my gosh, what I wouldn't give to go to a dance supermarket right now. Yeah, that sounds so amazing. I'm going to jump back a little bit to when we were talking about dancing and movement, that most of us are under moved, right? And we do repetitive, restrictive movements and this has some negative impacts on our health and on our well being. So what are the ways that people are affected by dance and movement throughout our day without even realizing, because I imagine there's so many.

PETER LOVATT: Yeah, so the ways that people are affected by movement, what, do you mean in a negative way?

MINGJIA CHEN: Or even in a positive way. Like ways in which we can integrate movement without being like, 'I'm in a ballet class'.

PETER LOVATT: Yeah. Oh, well it's there! I mean all we have to do to introduce more movement into our lives, is to move more, and move in different ways. And it's about learning how we can move. So let's imagine you walk from wherever you are right now, to go to the kitchen, wherever you are. And now think about that normal functional movement, the way you would walk from wherever you are now to into your kitchen, all you have to do is mix it up a little bit. Just roll the shoulders back. Just as you're walking, roll the shoulders. Thinking about a different way. Don't walk in rhythm, maybe you go 1, 2, 3 and pause, 1, 2, 3 and pause, 1, 2, 3, maybe you start accentuating your hip movement as you're walking down the corridor. Ah da da da. It's just about feeling another way of moving your body and getting your body moving in different ways. And building up that repertoire of movement. And you will notice, I promise you, well I don't need to promise you, I can give you the science that this will lead to changes. It will lead to changes in how you feel and it will lead to changes in how you think. For instance, we know that when people move their body in an improvised way, so when people move their body in an unplanned way, so creating movement patterns on the spur of the moment without any pre-planning, then it increases that degree of creativity. So suddenly people's ability, when they approach creative problem solving tasks, they become more creative. Now you might think 'Okay, so where do we need creativity in our lives?'. Well we need it everywhere. Following that idea of going to the kitchen, we know that if you think about what you're going to cook for supper tonight, then that's a creative task. And most of us are drawn to cooking and preparing the same meals over and over and over again.

MINGJIA CHEN: Mhmm.

PETER LOVATT: In the course of a week we might have, you know, seven or eight meals that we cook, but then we repeat them over and over and over again. Well, if we want to change the way we feed ourselves-

MINGJIA CHEN: Yeah.

PETER LOVATT: -then coming up with creative solutions for new meals is a creative task. And we know that when we get people moving their body in an improvised way, then they come up with more of these creative solutions to problems. So now, if you're thinking about your next shopping list, or preparing your menus for next week's shopping, then doing some improvised movement before you create that list will give you a more creative list. Now, of course, this is the food and we might think about, well, why we want to change our diets. Many people want to change their diets for health reasons, but they simply get stuck in old habits of eating old foods. And increasing people's proclivity for creativity, will then have a knock-on effect to those kinds of tasks. So, we know that now, to be able to move your body in an improvised way, is very easy to do, but the mind gets stuck in these set patterns of thinking. So what we have to do is to train our body to move in new ways. And that's why we can start really simply by thinking, 'Okay, I'm going to walk now from here to the kitchen, and I'm going to do a shoulder roll as I walk', or 'I'm going to focus on my hips', or 'I'm going to imagine my feet in a certain way'. Or 'I might walk really slowly, and feel what that feels like to take one step. And then another step', and feeling the floor, roll through the base of your foot, you know all that stuff. Thinking about how your body feels when it moves, and help you to start to move your body in a new and unique way.

MINGJIA CHEN: It feels really reassuring or comforting to hear you kind of break down these steps of how to introduce improvised movement into our bodies. Because when we say, like, 'Now we're going to improvise movement', it can be really daunting, kind of like, 'Oh, what is this?' But actually, you're right, we do it all the time. And it's just about building the muscle a little bit at a time, which is comforting to hear.

PETER LOVATT: Yeah, well, lots of things about dancing can be intimidating. People who don't dance often say the reason they don't dance is because they're either self conscious, or they don't feel skilled enough. They don't feel competent enough. They don't feel they have the right body. Sometimes they say 'Oh no, I used to have a dancer's body, and now I don't'. There are lots of barriers in the way that stop people dancing. And I think if we can strip all those away, and get

back some basic level movement again, then it opens up dance to everybody. And I believe everybody is born to dance. And dancing is simply moving your body. And once we define dance, we know that everyone can do it, and dancing is simply moving your body. It doesn't matter how high you can kick your leg, it doesn't matter what the shape or size of your body is. It doesn't matter if you have one leg or no legs, you can dance. Everybody has that ability to move some part of their body. And once you can move some part of your body then you can dance. So we bring dance back, rather than being critical of people and judging them for not being very good. I hate it when people say, 'Oh, I've got two left feet. I'm not a very good dancer'. No, no, no, you are. If you're breathing, you're a good dancer.

MINGJIA CHEN: Yeah. Oof! If you're breathing, you're a good dancer! It's true! Yeah. Well, thank you so much, Peter, I have one final question for you today, which is what music are you dancing to these days?

PETER LOVATT: Ah, well, today I put on a Broadway dance workout. And so I was listening to music from Hairspray and music from A Chorus Line. So that was my music today. And yes, so A Chorus Line was just, oh, I love it. Yeah.

MINGJIA CHEN: Ooh, so fun! I'm gonna go listen to the soundtrack to hairspray after this.

PETER LOVATT: Oh, yeah, that's brilliant. I mean, the soundtrack to Hairspray is just phenomenal. It's a great spot of music. Yeah.

MINGJIA CHEN: Mhmm. Well, thank you so much again, Peter, for being here. It's been a real pleasure to hang out with you.

PETER LOVATT: Thank you very much for inviting me. I'm glad we had a groovy session. I hope next time we chat we're in the same room and we can groove together.

MINGJIA CHEN: I hope so too. [Laughs]. And that's our show. You can find Dr. Peter Lovatt online at [peterlovatt.com](http://peterlovatt.com). The 'D' Word is produced by dance: made in canada, a contemporary dance festival featuring Canadian dance artists who possess unique artistic visions and

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come from all cultural backgrounds. This year dance: made in canada presents inTO Focus, in partnership with Canadian Stage currently scheduled September 23rd through the 25th at High Park's Amphitheater. Visit [dancemadeincanada.ca](http://dancemadeincanada.ca) to find out more about this year's festival and to donate. The 'D' Words creative producer is Grace Wells- Smith and the show is also produced by Sam Hale. Our editor and composer is Jamar Powell. Dance: made in canada's co-festival directors are Janelle Rainville and Jeff Morris. Yvonne Ng is artistic director and also co-festival director. And I'm your co-host Mingjia Chen. The show is also hosted by Britta B. Thank you to Canadian Heritage, the Canada Council for the Arts, Ontario Arts Council and Toronto Arts Council for making The 'D' Word possible. Find The 'D' Word wherever you get your podcasts.

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