Charlie Sandlan ([00:00:01](https://www.rev.com/transcript-editor/Edit?token=y30qIGQV8EyCAC6PwveRwnu9N8OyoiHdXxs2vrKDwimEWGA2EpRtesreSk3bVbLkSrrmLBdbjYNtoryj2iehHL_hDjg&loadFrom=DocumentDeeplink&ts=1.42)):

What's it take to be the best? I mean, to really be the best at what you do. Now, if you're listening to this podcast, I would assume most of you are one of the actors, trying to be actors. I mean, are actors, right? But, are you operating at the highest level of this art form? How do you do that? Well, you better have an understanding of a few words; obsession, passion, craft, commitment, sacrifice, hard work. The best, they're obsessed. It costs everything to be a first-rate artist, and at some point you'll come to understand that either because you've stepped into that realization or you're looking at the hardware that it takes and saying to yourself, "Fuck it. I'm not interested in that."

Charlie Sandlan ([00:00:57](https://www.rev.com/transcript-editor/Edit?token=937N6QlYMo24xXDoNSMIS-xzlZDFTHBnLTXMzDC9QR-drC4W16Utpq7QsHGMaVLmTMrepbKM12Z_Pd7vju9bYG9dAMU&loadFrom=DocumentDeeplink&ts=57.14)):

But today, we're going to talk to somebody who does understand it fully, Gavin Larsen. She wrote one of the best memoirs about dance, about artistry, about craft that I've ever read, Being a Ballerina, and we're going to talk about it today. I'm so excited to share this episode with you, my friend. Put the phone back in your pocket. Creating Behavior starts now.

Charlie Sandlan ([00:01:21](https://www.rev.com/transcript-editor/Edit?token=dq2hkjkcaUM0QoYF-j9wi2vGdAw5T0_6cF-dXynvE2oprNiZVDIGzRjaC2cW0Y_uDfrB_VPksVjzywwrAxFK7TfTpo8&loadFrom=DocumentDeeplink&ts=81.98)):

(singing)

Charlie Sandlan ([00:01:44](https://www.rev.com/transcript-editor/Edit?token=9tHwy--m8or9gt69uvAzSw5ivToGR6ilb2NcOgDzGSqFNtPfWTAvsIEPuNr_qWL7B7xViyapXBZBsOaF4b8lmCGK08E&loadFrom=DocumentDeeplink&ts=104.35)):

Well, hello, my fellow daydreamers. Man, I'm so excited to share this conversation with you. You know, a few weeks ago, I was reading the New York Times, as I was wont to do, and I came across this really great review of a new memoir called Being a Ballerina by Gavin Larson, and I thought to myself, "Oh, I want to get this." I love dance. I love ballet. I think it's the most beautiful art form on the planet. I always have. I love going to the ballet and just sitting there in awe, in absolute awe, at the artistry, the skill, just the beauty that can be created with the physical form. Stunning. I mean, what's it take to become a prima ballerina?

Charlie Sandlan ([00:02:35](https://www.rev.com/transcript-editor/Edit?token=UBYEBsM_cRiwGs7mBjAy6O9YrwER4VIOFevfRn8HD5YSrzEC275YCfW5wuq5fnuCwNpCWQe38octzkHRFw0n5M5HhHk&loadFrom=DocumentDeeplink&ts=155)):

You know, there are a lot of people that want to dance. A lot of young kids, when you grow up, you start going to dance class. You're like, "Oh, I want to be a dancer." But what's it mean to become a prima ballerina? What does that take? That's the top of the profession. If you're sitting here wanting to be an actor, there's thousand and thousands upon thousands of you that say, "I want to be an actor." But what's it mean to be considered one of the best? A transformational artist?

Charlie Sandlan ([00:03:09](https://www.rev.com/transcript-editor/Edit?token=-BsyP2BdbBC4l08yFLwjKY1YN3aXBR9vy83RMN_RzvSCa-tur64ipFRtScEYmTRFzhkEGdBDp9v7jbH91YrZqZR6cFg&loadFrom=DocumentDeeplink&ts=189.16)):

It's a lifetime of hard work. It requires a level of sacrifice, a level of commitment and hard work and an obsession, really. An obsession for your art that is unshakable. Unshakable. Now, that's not for everybody. I guess if I have any wishes for you after you listen to this podcast, that it gives you an opportunity to check in with yourself here and just gauge where you're at. Maybe it's not something that you're obsessed about, and that's okay. It is okay. Absolutely okay. Being an artist in this country is very difficult. It's hard. I've said that before. We've talked about it throughout this shows history.

Charlie Sandlan ([00:04:02](https://www.rev.com/transcript-editor/Edit?token=Xhwvp2yo-f4wvp8rjbhTCN7eFNZrsXcGAmUnw2_lOwoDFYEbYJ3WfPYeiv8-mdMlur3-IwXjZlB3P6ReoOcWQ46wAw8&loadFrom=DocumentDeeplink&ts=242.3)):

So, I'm just going to turn it over to Gavin. This is one of the best memoirs on a creative life that I've ever read, and it was a privilege, truly, to speak with her. I started off the conversation just asking her to read one of the most beautiful parts of the book, in my opinion. It crystallized, I think, what it means to operate at a high artistic level. Let's start it off by hearing some of Being a Ballerina. Here's Gavin Larsen.

Gavin Larsen ([00:04:48](https://www.rev.com/transcript-editor/Edit?token=W6TL9pQOutBOrLE_4BVfH1s_QiuodK7voS21jTEpNDSBhRPw13cqIGeVhrbgumjpOvyvJexG14kjjuyOLg5UdQZTfSM&loadFrom=DocumentDeeplink&ts=288.8)):

A dancer may dance because she loves to move expansively to music and has a beautiful physique, a natural facility, a knack for doing a lot of tricky steps and the adventurousness to try them. But the ballerina dances because she has all of that, plus more. She can communicate through the choreography with all those who have come before her, all those who are watching her now, and by leaving her perfume on the steps she dances with all those who come after.

Gavin Larsen ([00:05:17](https://www.rev.com/transcript-editor/Edit?token=vAdU5vXqA8iiePlLMTPhpXgODo1lZH_O-kVlD_XeDEm4EpqkL9MAKJGsH-HhnGWfrBjJUuvSgxqIpS4RofglBoPX1go&loadFrom=DocumentDeeplink&ts=317.71)):

Where others find the freedom and exposure of the stage paralyzing, she is emboldened. She is not afraid. When she performs, she sheds her offstage persona and almost literally becomes the steps she is dancing. The audience forgets that they are watching a human being because the ballerina is inseparable from the music. She is inside the notes and they are wrapped around her. The music is her costume and she is its instrument.

Gavin Larsen ([00:05:47](https://www.rev.com/transcript-editor/Edit?token=51qHpbvVNKrL-GUMWbS_rY_bXAcuDhhndTlfvjZG_2BdWqDK3y1iFx_eMQLNWAq3IfHAgcr-fwijK_3KQW42oDfGqo0&loadFrom=DocumentDeeplink&ts=347.48)):

Her deep, inborn awe and respect for ballet doesn't weigh her down or strike her with fear, but empowers her. She knows that she can and must let go of her ego to get past the dangerous scary zone of purely technical dancing and rise to the next level to where it doesn't matter what her name is, where she can stop being a competent artisan, where she surrenders to the invisible forces of music and movement just enough to make the audience gasp while keeping a firm toehold on her hard won technique. She is, after all, like all dancers, a crafts person first, but she doesn't stop once she's honed her craft to the finest point her body allows, which may be short of the ideal. Even then, she digs below the lovely shapes that are just superficial, though in breathtakingly clear evidence.

Gavin Larsen ([00:06:40](https://www.rev.com/transcript-editor/Edit?token=bJCMA9cb68bSq2OXcAWBnR0abYZYaEaTMtz78ekcLljZo-S7-PB2BxYByv9BoWG7FpC1AceBsSG_Ef367nLn52UtpKo&loadFrom=DocumentDeeplink&ts=400.53)):

She is a stickler for precision in her technique and that's no step, however small or brief, be unconsidered. She knows that like the fur lining inside the color of a coat, even what's unseen is visible, if not to the audience in the back row, then to her. And since she is responsible for the steps she's doing, if she lets one of them slide, she's lost a small fraction of her power to create an artwork.

Charlie Sandlan ([00:07:07](https://www.rev.com/transcript-editor/Edit?token=FZOjtS1KkKa_KiRnpqdZAt7gD60NQWFfdpqEfxb1o7Ejmf-DdNrQFD_YXcijQTk7dxvgOPYZGTNLTsEZmwRvA-2S1pI&loadFrom=DocumentDeeplink&ts=427.02)):

That's beautiful.

Gavin Larsen ([00:07:08](https://www.rev.com/transcript-editor/Edit?token=LvSQjs7gaeYgPiuMBBCLp0F8idTy2fqp-tR3uGkOKUIV4LzsIn88UDUelqUciOCBy74W0L73Oque8zl5dpU4rWin4dU&loadFrom=DocumentDeeplink&ts=428.82)):

Thank you.

Charlie Sandlan ([00:07:09](https://www.rev.com/transcript-editor/Edit?token=XrHcRdDs77xvbH3lAgISnqJrwZ6WUuk0pzdmfv50ZB6d_ZRABFkQlvq3c8dd9B78mGHNl0H7KhyYYU37pT4xA56nhrU&loadFrom=DocumentDeeplink&ts=429.73)):

Did you know you were a writer?

Gavin Larsen ([00:07:11](https://www.rev.com/transcript-editor/Edit?token=6ULULOkm943_wZlaU2Q1M2clwkcgwCrEi3KjWV0VqfE4ARjqmpgx2zrD6nh2-u_51FvN121Em4VJyampZT9UFDiqcac&loadFrom=DocumentDeeplink&ts=431.36)):

No, I didn't. I come from a literary background, a literary family. My father was a writer and my mother was a book editor. And so, I grew up reading a ton and was always fascinated by reading, especially about other people. I was always really interested in reading biographies and autobiographies. And I was good in school at writing book reports and things, but I didn't write for fun as a kid or even as a young adult. So no, I did not know that I was a writer.

Charlie Sandlan ([00:07:41](https://www.rev.com/transcript-editor/Edit?token=83GT39UnNmPluXMZI_9jVDvuB-mEfjm6BqFweYAFOcUPyYG5HfQYvDpPI9odhgBGtRkclr2ibIoQQj9nmINijayFut4&loadFrom=DocumentDeeplink&ts=461.28)):

You mentioned in the book the process of knowing you had a memoir inside of you, and now you were taking a writing class instead of writing little chapters, little vignettes.

Gavin Larsen ([00:07:51](https://www.rev.com/transcript-editor/Edit?token=rEEdQnjNjPeUIZi8YnegI7STYlgzj4lCF2k1OvNlZp9OMKVv16wLnVaY3J7XPDAQl8rO3roUzupOw5tDZPda2V0xuBw&loadFrom=DocumentDeeplink&ts=471.28)):

Right.

Charlie Sandlan ([00:07:52](https://www.rev.com/transcript-editor/Edit?token=zq1oLX9g5GbRE39vMPEFd2IuplJrXxl-cS5byzykW5nglY6XtWByOYDznABGIKGM4PJPZqSNNJc8NcDok7ShZSIr7lU&loadFrom=DocumentDeeplink&ts=472.85)):

Is that when you realized, oh my god, there's something here, like I can put into words what it is I've done with my life?

Gavin Larsen ([00:08:01](https://www.rev.com/transcript-editor/Edit?token=ZOjYaSZzi_BeeEeOwL_D7Exb14-kB7AdmmfS6mvoQP89bMlaPnJ-TtdyafXlUcbeYsgNVNwW-AGPuz0PxY6BjCflUic&loadFrom=DocumentDeeplink&ts=481.08)):

Yeah, that's exactly when. It was after I'd started the process. The very first one I wrote, the very first piece that I wrote is a chapter in here called The Human Monolith. That happened because I had just finished my performing career. I was about, I don't know, probably just a few months after my last performance. I had segued right into teaching for the ballet school connected to the company.

Gavin Larsen ([00:08:25](https://www.rev.com/transcript-editor/Edit?token=1Lhx_VHtYgePyso3P9VyMvvklc-BugIU845vqlwdGDrXVwypQld1okV4fFPf_DLg8MJocPVCPfqZdf8BPvtUQcG17iI&loadFrom=DocumentDeeplink&ts=505.67)):

I was leaving the studio one day and I caught a glimpse of the company dancers rehearsing The Rite of Spring. That was a ballet that I had been in the previous year, two years. I stood there outside looking in at them and I could feel myself in that room even though I was outside looking in. it was like a dream where you see yourself in the action, you see yourself in the scene but you're not there.

Gavin Larsen ([00:08:50](https://www.rev.com/transcript-editor/Edit?token=a3pxXHeibxAU_d5uNFChAUQd1J-KxLxrda4GOKgXzsibkP-zlAcWkpE-y53b75JOdu27xc9RnfHQTHfaUKT2DUONvEo&loadFrom=DocumentDeeplink&ts=530.03)):

I had this incredible reaction. It was so physical, and I, just sudden like a lightning bolt, realized I have so many moments of memories like that, that created my entire life as a dancer, my career, that I'm going to lose with every day that passes between the time of those occurrences and now. Every day is going to take me further away from them and I'm going to lose them, and lose them and lose them. I got panicked about that. I didn't want to lose grasp of this thing. And so, I went right home and, no joke, I sat right down on the computer and it just spewed out of me writing that chapter. It's only a couple pages long. It's very short. I wrote about what I had felt, what it felt like to do that ballet, to be in that scene.

Gavin Larsen ([00:09:41](https://www.rev.com/transcript-editor/Edit?token=mIUrGKzSTZMQ11yBFAefddd3fuPX_-WRrsRIWrFKiqJ1QhSJ2lOjxPCsIS1fMYowQO1nOQjdhASNWSyTw6vkbHWjUHA&loadFrom=DocumentDeeplink&ts=581.69)):

That got the ball rolling. After that, every time a memory like that or an episode or a thought or a fragment of a conversation would come back to me, I would just write it. That's why all the chapters in the book are pretty short because they all started out as just capturing these little e individual moments. I thought of them as snapshots. I thought of them as a way of taking little snapshot pictures of all of these pieces of my life, just to catch them so they wouldn't go away. And then, at some point, I realized I had enough of them accumulated and I thought I could string these together and make something cohesive out of it. That's how I did it.

Charlie Sandlan ([00:10:25](https://www.rev.com/transcript-editor/Edit?token=zuvoG7Wfcl7s4MMC-BpjDLPfJN7TcwcN0JMIzDyArwcw33SIp1AxXkzPbkuhK4xvlbZzmPV39jKeikZy-ilT851GeUQ&loadFrom=DocumentDeeplink&ts=625.08)):

Well, you did. I really do feel like I went along with you in your entire career. I felt like you really take us, you take us right into the struggle, the pain, the joy, the beauty of living an artistic life.

Gavin Larsen ([00:10:39](https://www.rev.com/transcript-editor/Edit?token=m-sRzKbDsbuqJeA2Hg7gD68FX3YUiMzawRPBrzHeYmLYkF0hhSgBv1YrQpKnAr6lY4OX0Ieu9mIpc2WPMB2-Vo--SQw&loadFrom=DocumentDeeplink&ts=639.96)):

That is exactly what I wanted to do. That is exactly what I wanted. I wanted to bring the reader right into it. Not just tell them this happened to me, this happened to me, I did this, I did that. I wanted them to come with me in there and feel it for themselves.

Charlie Sandlan ([00:10:54](https://www.rev.com/transcript-editor/Edit?token=iqZkSX0OmgnK-OJ2OkwHA1-MtRQge8zvknAJ2W9822pFXWPzlIuAj2g_oOHi-bEJMNuJrVt22NrcjN2ejBRhFo93kR0&loadFrom=DocumentDeeplink&ts=654.86)):

I was unexpectedly brought to life when you hurt yourself, when you talk about your ankle injury. My heart's like I'm right there with you.

Charlie Sandlan ([00:11:05](https://www.rev.com/transcript-editor/Edit?token=dATB2GsxYssSWDLtPdtGx3eD_ZyCrIcFw05f5XinXAFZr8yyCCyeI_MqCdKs6Rrtb-yW306oune6mjeAzvI3QXcZdfI&loadFrom=DocumentDeeplink&ts=665.67)):

I'm curious, because you have such work ethic and you had such discipline and dedication, did that translate easily to writing? Because I just feel like writing is a completely different, more vulnerable process. Were you pumping it out every day, sitting down, putting five hours in at the computer?

Gavin Larsen ([00:11:25](https://www.rev.com/transcript-editor/Edit?token=H_N6pMdBFxttN3Ipf7OOvVCLIU0CAmogo8chXyuqAHsxFGdDHcDGO6dKobI55UV-saPJS5au0Gk-8Odq1PClYayQdhw&loadFrom=DocumentDeeplink&ts=685.18)):

No. I mean, I felt ... Yeah, the process of writing is so vastly different from the process of dancing. That was the hardest thing. I'm not good at sitting still for long periods of time, so I was not ... And I had all this guilt because I thought if you're going to be a writer, you're supposed to wake up before dawn and write how many thousands of words per day or else you're not valid. And I couldn't do it. I couldn't do it. My attention span was too short. My physical attention span was too short. That just didn't suit me. And so, I thought if I do that, I'm forcing it. So, I didn't force it. I let it come out when I felt inspired that's why it also took me 10 years to get the book finished.

Gavin Larsen ([00:12:07](https://www.rev.com/transcript-editor/Edit?token=v_Wx0ZajpSV5wl8q0eU-vVWVZ1fGrgmOHZoteiIB7D0HrhIQAO_ku6Vt_L3FHMa7-hntG8331H6YFy9ggZ03WToJal4&loadFrom=DocumentDeeplink&ts=727.92)):

But I did apply the principles of a dancer to wanting it to be just right and to wanting to have a technique to what I was doing and, artistically, to being completely bold and not holding anything back. That's a reason why I wrote the way I did, which is a lot of the pieces are not in my voice. I wanted to put on a costume, so to speak, and show and express what had happened to me through another person's voice as if I was a character. That enabled me to be bold enough to be truthful and forthright. That was the principal from my dancer persona that I applied the strongest to being a writer.

Charlie Sandlan ([00:12:54](https://www.rev.com/transcript-editor/Edit?token=wtnIkgLmAfkkpECsV8vf4CMNZaXaXapVCGI07jkHgRtgrrzW5U3fn5uLE4qsJhylNuU3nQseykXJrjEMWoSAR-gjQIU&loadFrom=DocumentDeeplink&ts=774.74)):

When you were young, and you start ... You were what, 6, 7, 8 years old when you start ...

Gavin Larsen ([00:13:00](https://www.rev.com/transcript-editor/Edit?token=hV0hECcn_c6dszNXlgWN8tTcpuJn9Jg-1lXVexlUczKo-1OVwqoj4bmuqwDcer2yfD_mZEXW5X4WdeMDKMvsUelkMoA&loadFrom=DocumentDeeplink&ts=780.9)):

Yeah, I was about eight.

Charlie Sandlan ([00:13:01](https://www.rev.com/transcript-editor/Edit?token=_vHSAa_XWkXMhpSamzBrd73UWX7Av5xkEgGiFvVZP79g7G-oyLawzNH0PzNJgoxaeVFdVDUkq3xuDl1xcjEyZiu0ooM&loadFrom=DocumentDeeplink&ts=781.87)):

Eight. What separates, when you look back, separated you from those that didn't work as hard?

Gavin Larsen ([00:13:09](https://www.rev.com/transcript-editor/Edit?token=iie4zZltWETiW-Icpt4LgkXEspbBGHzAGtcEaK3JRej3XyeTFVPGqz5N0BASLCQGTqSDl4V6Ggg3_IZ8whNsNPm5hmo&loadFrom=DocumentDeeplink&ts=789.38)):

What was interesting, what happened for me was not that I thought I have to work harder if I want to be good, it was that I noticed other individuals around me were not working as hard as I was and just didn't seem as interested as I did, weren't as compelled as I did.

Gavin Larsen ([00:13:26](https://www.rev.com/transcript-editor/Edit?token=GtXUZ1eKeR1L_sIf0myzJM--N3_23snkjyrP7OMKlE4L_P1VXFiCueVv8YxaBEaHaMYGtgf1JDRDSJBo9u8E8e6Yrxc&loadFrom=DocumentDeeplink&ts=806.5)):

I don't remember. I didn't have any judgment about that. I just noticed it because I was so compelled to do what I was doing. I kind of regarded those people with a little bit of curiosity like, huh, well that's weird. Why are you ambivalent about this? I can't imagine because to me there was no other way. All I ever wanted to do was go to my ballet classes and to think about it some more and then to read about it some more and then look at some more pictures and then see some performances and then take some more classes.

Gavin Larsen ([00:14:04](https://www.rev.com/transcript-editor/Edit?token=CVS4Q8pHj2Uzy9qlHQDOPl2AE8a62Q98U_LO5k7Wrc8YZj0apQMGAm130AlHw7EKpjiQ_opTGlTzbYI-hEN0huCzID4&loadFrom=DocumentDeeplink&ts=844.67)):

There were other kids my age who were in my classes with me who would talk about doing other things with their school and I thought, "Gosh, that sounds boring." Yeah, I was always really tunnel visioned about ballet.

Charlie Sandlan ([00:14:26](https://www.rev.com/transcript-editor/Edit?token=1_H6wGIihxdJiZ_1ILWOeKfDIc7Gc7oeu5UWNyAUrIjrCUChSaHOxkm1MiTRNzqkpBXwlc5t86KSH6K8JNfRRLYXexo&loadFrom=DocumentDeeplink&ts=866.97)):

What I tell my students, it needs to an obsession.

Gavin Larsen ([00:14:29](https://www.rev.com/transcript-editor/Edit?token=56FQRYwCYRoCxcrywZ6TodhbBlHN3cBwAdNR9L0FpVPa9O2t4SZyQFAmNi2scBXdpzmoLeZ9QKD4HJnCsYLOX4o5D-c&loadFrom=DocumentDeeplink&ts=869.76)):

Yeah, it does. It does and you can't force it. I mean, you're either obsessed or not. If you're not, you're not. That's fine. But you can't force it and you can't pretend either, pretend that it is if it's not.

Charlie Sandlan ([00:14:44](https://www.rev.com/transcript-editor/Edit?token=DDWqKpZO_ywOO2uCTgdFFw3ZqxBo32O0uFGmjqU0_Uv9V6zkP25vYWi-K4hFXEnRycuJITqESvH8bKejz0VtO7p9vy4&loadFrom=DocumentDeeplink&ts=884.37)):

I think a lot of people do for a long time and then you spend 10 years grinding out, struggling, trying to make a career happen to you. Why isn't anything happening for me? Well, it seems to me that you're not obsessed.

Gavin Larsen ([00:14:54](https://www.rev.com/transcript-editor/Edit?token=AzHKRai91tlCYOIE4OuGBGlzUDHviRUDddljSuCHPS2L69MK2paWr47Zt9R2L5gulfaQlgdWoL_DQuLtwCM6oDcvmnQ&loadFrom=DocumentDeeplink&ts=894.89)):

Yes, yes, and I saw that all around me too, people who wanted ... They wanted the trappings of the life, they wanted to be able to call themselves a ballerina, they wanted ... You know, it's not a colorful life. It's a colorful lifestyle. There's a lot of fun great things that have nothing to do with dancing about it and a lot of people get compelled by that.

Gavin Larsen ([00:15:18](https://www.rev.com/transcript-editor/Edit?token=SDw0Re2M5yaohVJ0i-2PYyIBQdMnwg9NhgFQrXjSCO2i2ePk8FL161MKw5wNe17rPmwgiXpVFvQesYSzBNYgRLqV_sQ&loadFrom=DocumentDeeplink&ts=918.61)):

I saw a lot of people who are good enough, competent enough technically to make it to professional status and get into a company and get job, get work, but then they would stagnate there and not get to any of the really gratifying work and continue on like that for years.

Gavin Larsen ([00:15:37](https://www.rev.com/transcript-editor/Edit?token=cfxYH1eJH7_QiKAsuW2yT9Cl2UR5_yEMwfh7IO3zA1CUxtd-e_jMH2doIm7XI8_LFUEfCL_hv2OU-MOx_eU-PGhRQSQ&loadFrom=DocumentDeeplink&ts=937.6)):

Be, that term people are using nowadays called languishing?

Charlie Sandlan ([00:15:42](https://www.rev.com/transcript-editor/Edit?token=uy6653-DHJ2SDPzRGy_LbTszR1aXq2Jf0XU45TdQw6aS8yAWw_Ii47M_y2bP_IQXGojgjG_Eu7GSuOyv40i9NtI7Kas&loadFrom=DocumentDeeplink&ts=942.89)):

Yeah.

Gavin Larsen ([00:15:43](https://www.rev.com/transcript-editor/Edit?token=mMIPQPwkGRaNliBps0kUs3O-ZMHBdu6R_rQDp23M4lJ6WT6LeBBR2rPmVBHJ4Bd5LbE2iwq8dwRmxfKuFDYTT7ci6Rs&loadFrom=DocumentDeeplink&ts=943.01)):

Kind of languishing as a dancer. Not miserable but just not happy and definitely not a fulfilled artist, definitely not a particularly noteworthy artist, just a competent one, and then eventually stop. Yeah, you can't force it. There's got to be a fire that's right there in you.

Charlie Sandlan ([00:16:05](https://www.rev.com/transcript-editor/Edit?token=OJzE59LcwohOlc2BmLpmXRDDZf2zgfubN0JQfGCGPqn8ECWzRV7hnJjwTcDgv95UX0eljW5dNZm84nElyLIDGs4h18k&loadFrom=DocumentDeeplink&ts=965.36)):

I mean, did you have a real clear vision, like I want to be a principal dancer, I want to be working at the highest level? Were you clear headed about that or do you want to be just really good and everything just came as a result of that?

Gavin Larsen ([00:16:16](https://www.rev.com/transcript-editor/Edit?token=k1av9dECh6EXp_DfgZFZRDdL26KcjPgcAAd8-Mo2m8gC4bBrtYMqm6uGMii2bxaLJlx4UzEJwqd6S7sU42XcsHAtigE&loadFrom=DocumentDeeplink&ts=976.09)):

Yeah, I wasn't clear headed about my specific ambitions until pretty late in the game, actually. During all my training years, for sure, I didn't really know what the possibilities were. I just knew that I wanted to dance for my life. I wanted that to be my life. And then I figured out, okay, so the way you do that is you get good enough and then you audition for ballet companies and a company will hire you into their corps de ballet, which is the ensemble, and then you move on up from there. I thought, okay, so those are the steppingstones and that's my progress.

Gavin Larsen ([00:16:53](https://www.rev.com/transcript-editor/Edit?token=lNGHTqMhS1Wy5FDgJ02KWe4di7Wm75BQSiepcjgdpDKMfzzNVJNX5usYHILh6URLvSahBTLNJcUhDBEVJOL_pnj2uSU&loadFrom=DocumentDeeplink&ts=1013.45)):

I've always had, one of the hurdles for me as a person and as an artist has been a fear of actually making it big, a fear of success.

Charlie Sandlan ([00:17:06](https://www.rev.com/transcript-editor/Edit?token=Kol6C9g4XKTxYsmEpG9hXF3IVst0QuVqFuWxmtLRbljw7VAGHY18mRhdqdIojeK4aI5T8QQCzFTXjV3944T8ycwXwd4&loadFrom=DocumentDeeplink&ts=1026.67)):

A fear of success. It's a legitimate, legitimate debilitating fear.

Gavin Larsen ([00:17:10](https://www.rev.com/transcript-editor/Edit?token=PMtANGTqZy_yqSJrqxWsHByei91hgqHcU5irVRubTHiLg2zdalagrqojnZKeEOQ_v_5io3SxnmAQ7KYw37Mbkn1nYrs&loadFrom=DocumentDeeplink&ts=1030.46)):

Fame.

Charlie Sandlan ([00:17:10](https://www.rev.com/transcript-editor/Edit?token=aTBHpCWrYF0Mdgx3pfFhcG9M2VwG5rVIaBgj3AfHedOZdoRWnSjL9H0xmROly5glNGELfFQq8Iuqm6ENBoD80p1rK68&loadFrom=DocumentDeeplink&ts=1030.46)):

Absolutely.

Gavin Larsen ([00:17:13](https://www.rev.com/transcript-editor/Edit?token=RbYDI3EKHBib-E_1Ghq6g8FFc_xMXom3Hqk9XDY971ZpUYqvHIs8CmyBeXK5RSdrlJ6s-rwgq3vcBauBlgLJ2W_4lzE&loadFrom=DocumentDeeplink&ts=1033.57)):

Yeah. Actually, I have a distinct memory of being maybe 15, 16, 17 and thinking, "Gosh, so my dream is to be a soloist." Not a principal dancer, not the highest rank and not the lowest rank either. Just the middle where I'd be prominent enough to get some solo parts and be a little recognized but not so prominent as to have the major responsibility of being a principal dancer, of being a star.

Gavin Larsen ([00:17:41](https://www.rev.com/transcript-editor/Edit?token=Hy2Vw5s8GzpmMDfES8eLgMNKjGmorSI1uGYnEr__fVC2LFOIL2y-1aiWwsNrpuCE7-ldzIzQyxojUGjOHmmAfTQywCg&loadFrom=DocumentDeeplink&ts=1061.34)):

Now, looking back on that, I laugh because soon enough I joined the ensemble and then I was like, "No. Soloist, no, no, no." There's more in me than that because I saw that its great and there are fabulous, fabulous dancers who have marvelous careers at the soloist level. But by then, I was starting to feel there was more in me to give than that and if I didn't have the opportunity to give it, I would be unsatisfied.

Charlie Sandlan ([00:18:15](https://www.rev.com/transcript-editor/Edit?token=Ka4I20r9tTExE9nkHACWNMkPrPRwfONBI3GIp3ReWOraBKhFLKXlkb2m6aFX_H6nQ4T6gU1dT5m3ysrsf1VZ_7RtIro&loadFrom=DocumentDeeplink&ts=1095.3)):

You know, there are a lot of people, a lot of artists that think that of themselves without really knowing that they just don't really have the chops. It seems to me, reading you, that you knew that you were operating at a different level than other people, other dancers.

Gavin Larsen ([00:18:36](https://www.rev.com/transcript-editor/Edit?token=GKeY1DfMeVPdMBCKP-7aMCcRo7Xh11Nldh2x_euy9YJ18MwMnZ6DOtMXVjJV1PxH9Zolzh4pdbXT_fBLST-W3A92LlI&loadFrom=DocumentDeeplink&ts=1116.34)):

Yeah. Yeah-

Charlie Sandlan ([00:18:37](https://www.rev.com/transcript-editor/Edit?token=bYvVi0skkdNSZG2MUtNW37RimtT3-wpYM9XaiRz0s7-SgZjVyagmO5tMArxFpzfzDeYXnZMishdi8-W-ZxWEPgJg5LY&loadFrom=DocumentDeeplink&ts=1117)):

A certainty, maybe, about how good you were?

Gavin Larsen ([00:18:41](https://www.rev.com/transcript-editor/Edit?token=hkm8LkvYhL_Ax_sxiNlEmMt5suzyem6Kf480qBikLHlRzpelDIPcXGFPdPBDSuJgd4pk0CEdrqqxZ7-LkqZ3lGUoRfI&loadFrom=DocumentDeeplink&ts=1121)):

Yeah. That is true. I'm sort of embarrassed to say that, but I did. I just knew because I looked, I watched people. I watched people so closely.

Charlie Sandlan ([00:18:56](https://www.rev.com/transcript-editor/Edit?token=ccRxOP5Id5Lr54jhhg2aPtmPSN_L1zuDJtYVOdPvMl7Aj_4NZ3Ma72n_GMXlYiGaeh4jIGcqq9gR8bu63pqtc5Gckyg&loadFrom=DocumentDeeplink&ts=1136.17)):

You mean, you watched other dancers.

Gavin Larsen ([00:18:57](https://www.rev.com/transcript-editor/Edit?token=i-MGe9nkWdTdkEmo9l0YWA_SN-NVuutP5oxFFuj15liYrQFrRAwEbomR3aAMrCTvO5ABM8yZYcozZNx_DKYaaWHoDSs&loadFrom=DocumentDeeplink&ts=1137.44)):

Other dancers.

Charlie Sandlan ([00:18:57](https://www.rev.com/transcript-editor/Edit?token=uA1CgHGAPbWW1i6GgKIHBsmCTvIRo22mtxO9cdNVSt8rjVafiTOaPJMJVRTFsLdn-83bWczRLmr0jPHJ7xqddPeqE-o&loadFrom=DocumentDeeplink&ts=1137.83)):

Their work and why they were failing or why they were a principal dancer and what they were doing.

Gavin Larsen ([00:19:03](https://www.rev.com/transcript-editor/Edit?token=t3jH0B-o4JiDXrM6XvIrUF5MObCSNL37rbs0_HYILoFBySeX3LCdvAHtvsDkNIrMxaAfbjW5aF39C8aVfYe0wuSRsFk&loadFrom=DocumentDeeplink&ts=1143.4)):

Yes. Yes. I watch the principal dancers. I scrutinize them. They're in class, I watch them work in class, I watch them work on stage, I watch them behind the scenes, I watch them walking down the hall, I watch them in wings, I watch them outside of the ballet environment and I scrutinized what they did, who they were, what made them so special. And I knew I had it. I knew I could do it too, and I knew-

Charlie Sandlan ([00:19:32](https://www.rev.com/transcript-editor/Edit?token=vtyyf5RIIyiu-spxjfa7ZB4AZsZSu7CW895BJhlmDpgx-tNT7ZmAytDhdZv7GfqsU12B7VQNooMT30_sB4F43jcDLhQ&loadFrom=DocumentDeeplink&ts=1172.74)):

What did it teach you? What did you learn?

Gavin Larsen ([00:19:35](https://www.rev.com/transcript-editor/Edit?token=bVzZXc0lHQSAQiNsx4JpAQKyILBMWuE3Oubfw8265NxIfYxcNwSUMSjLpRIaH3-1-VVxr2ogpbXXtvqfpl9_rM-44P8&loadFrom=DocumentDeeplink&ts=1175.41)):

I learned how to give ... I mean, this sounds very vague, but I learned how to completely give of yourself to the movement you're doing but also to the really, really methodical in the way you're doing that in the way. It's not just completely being abandoned.

Gavin Larsen ([00:19:55](https://www.rev.com/transcript-editor/Edit?token=JF5XkSy6ufN8olJ41T4tU6LQ07ZCRgd2J1GzwxTHyWtvUVdZp_5JU30lT62J6X85ewrxXfUqmNjoxmX-oQ01IcY8lbY&loadFrom=DocumentDeeplink&ts=1195.52)):

Anyone can just scream from the rooftops, but it's the way you scream, it's the technique behind your scream. So, I knew I had the artistic ability to be a really powerful communicator in a theatrical sense. I just knew because I was doing that in my ensemble roles. It was the technical part of it that was holding me back. I didn't have the actual ballet technique to advance quickly through the ranks. I had the artistic potential.

Charlie Sandlan ([00:20:36](https://www.rev.com/transcript-editor/Edit?token=ngftyRm-RWdLyq4zBGkSgbBadV-I2h660NuslmYHFTWU4-J0zbDhWhMYLzz6f00NYkNWNAH3Zl9AwKQRidcbbKCpWR4&loadFrom=DocumentDeeplink&ts=1236.76)):

What's the difference? What do you mean by that? Because I wouldn't necessarily know how to explain.

Gavin Larsen ([00:20:38](https://www.rev.com/transcript-editor/Edit?token=Zhjx2YZEwaKGb5FP96Zz2zVOOZgoa3s8D8KMKV68J9gucylLU-3_mRNIARZhFigTSuzoiy_OQwAtP9E-huhkALZrxuo&loadFrom=DocumentDeeplink&ts=1238.89)):

Yeah, yeah. What I mean by the balletic technique versus the artistic potential and technique is the strict physical ability to execute the ballet steps, the complicated ones. You have to be able to do the steps, the pirouettes, the jumps at a certain level, the certain number of pirouettes with a consistency and a clarity of your form to achieve the right kind of lines with your body, the right shape of your legs and your feet and your arms and your head.

Gavin Larsen ([00:21:15](https://www.rev.com/transcript-editor/Edit?token=xv2dK5RNINoHDTx04ltgFhLJLzNPYEYmMoeNxehglSCkujAN13YoOrwMTbe_A3nVpnVCEzOe_0XuSkXOCQY6sABaXvY&loadFrom=DocumentDeeplink&ts=1275.52)):

The complicated ... You have to be able to move very quickly and cleanly so the fast jumps, for example, the fast footwork is brilliant and breathtaking and visible versus a little bit slow and a little bit sloppy and you need to be able to completely activate your feet the right way and at the right speed and have the technical strength to do the famous 32 fouettes in Swan Lake. That's the technical side.

Gavin Larsen ([00:21:44](https://www.rev.com/transcript-editor/Edit?token=QhI0bUw7Bf5_Ius6LMDsiWvYMTuUo6w1yzLwtsWFkvDAc71gnTNUMP5WpbPiV_j88xjP7uSE0AxcCkcF8hDPxqMNtyE&loadFrom=DocumentDeeplink&ts=1304.4)):

The artistic side is the ability to do those steps in a way that someone watching it doesn't even see that there are technique.

Charlie Sandlan ([00:21:53](https://www.rev.com/transcript-editor/Edit?token=uQb8_6RFrwS770KTdBMgAIRQcyVU1bFKc1Y5_TC0rdgHWWvik-s-t37lcK1_YfO4w21F6VNu_iVtNNlidiww8OfjBx0&loadFrom=DocumentDeeplink&ts=1313.48)):

Yeah, just the aesthetic beauty of it.

Gavin Larsen ([00:21:53](https://www.rev.com/transcript-editor/Edit?token=acm-zIwrMX3DMWjmEQ1cye7fJQThe0SdcR9n9-4vf58zyqEpk1oRFjL2xPJb_IPOfEzk-ZXQr10MTE3Y6eYszrfqUf0&loadFrom=DocumentDeeplink&ts=1313.95)):

Yeah.

Charlie Sandlan ([00:21:53](https://www.rev.com/transcript-editor/Edit?token=EUXrVMH_RkT8MiBPRWcmGtY5JBHDYJbws9p5wGJV_I9HAR3jIq50BEZ_Zsh7s6LUuX96tvq4Nm0UHfQ67H55gor2W8o&loadFrom=DocumentDeeplink&ts=1313.95)):

The effort was the grace, the ease, the simplicity.

Gavin Larsen ([00:21:57](https://www.rev.com/transcript-editor/Edit?token=1pRfZ8v29-W9u9uTroZ0iXXwsAr8zNjcfGgWd5k1Z4WORvrnez6zSsaayS3-Bu-ZxUaMXLj9_0PTdGB_egbPVch-aNc&loadFrom=DocumentDeeplink&ts=1317.4)):

The ease and then the feeling of connection, the feeling of the dancer on stage talking to you and not just spinning around and doing the steps.

Charlie Sandlan ([00:22:08](https://www.rev.com/transcript-editor/Edit?token=nTG0H5La-oLYUckuiF7Sb2gNqElx1ctABVTooBdrUnzgefEjRwZfUhPmCojuf_XpjYQC4RlKtP3T3KqEuR04RzHdiEM&loadFrom=DocumentDeeplink&ts=1328.56)):

When did you start imitating what you were watching? Like the way they warmed up, what they wore, what they were doing before class.

Gavin Larsen ([00:22:14](https://www.rev.com/transcript-editor/Edit?token=YID_DEykoiMB-IN2ohgurRAE8UJklWoe-_AUZ7z-3SRvgWb3q_m9LejCLRPoMDERiHMqPDuUl6R7FevjfwDE4jsqMCw&loadFrom=DocumentDeeplink&ts=1334.95)):

I sure did. Yes, I sure did, and I identified the specific dancers for what they did that I admired. I would look at so and so and think I love the way she does that and I start, almost subconsciously, I start to imitate it. And then someone else, I love the way they did that. I noticed how they moved in a certain way and I noticed their warmup routine and started to integrate that into my own. I was a chameleon. I would pick and choose the way I wanted to be at any given moment and try to follow them.

Gavin Larsen ([00:22:49](https://www.rev.com/transcript-editor/Edit?token=PCVnPFYbATMCyR4r4hbWshPRerJFCz6ja4D1i0ZdcIQYbPL8jANs73R8a3cJzX2NmJMgNpCrv-RLB8PsLOlRH9uoHbQ&loadFrom=DocumentDeeplink&ts=1369.79)):

On the flip side, I also saw the dancers that I didn't, not that I didn't like them, but they were doing things that I thought kind of were jarring or kind of rubbed the wrong way, and-

Charlie Sandlan ([00:23:01](https://www.rev.com/transcript-editor/Edit?token=DQOHtgzEMWcuduNBif0f_dv-NneCAUu6qJLVPNeflFK54OA8XTE_i8WE-0wVCvttmLlxZ1U734zGIjGjSh8yrXutWMI&loadFrom=DocumentDeeplink&ts=1381.26)):

Like what?

Gavin Larsen ([00:23:02](https://www.rev.com/transcript-editor/Edit?token=rOgXspQSbtPzfs0MqPHp96XyrDK10ZfX_2oDZ_8M0-3u-cNLLBOM1epevvNnxCdXVfP5IO9asjtMXnazOw36Rrt7lQ4&loadFrom=DocumentDeeplink&ts=1382.5)):

Certain technical things on stage. I could see some sloppy moments. I could see some people not paying attention to certain areas of their technique. A thing that a lay person wouldn't notice, but the overall impression is affected.

Charlie Sandlan ([00:23:17](https://www.rev.com/transcript-editor/Edit?token=J16YZLlcDq42Q17a5zxYRZFRBIKkdpdUzdl7Z7sGAXjbvbLRklYCnH9BN5WxyOtCN8apVtctAt0AN2V4klFTMngJ7ag&loadFrom=DocumentDeeplink&ts=1397.6)):

Yeah. You mean like kind of phoning it in?

Gavin Larsen ([00:23:20](https://www.rev.com/transcript-editor/Edit?token=y3lt2KN9JhR3ccrq6WevKyJuUCjYcvzCgn8y1S71maiupG_zk2jxoyMyP4R_GS30A621m4afelFAAnurI5CqpaYIhMI&loadFrom=DocumentDeeplink&ts=1400.37)):

Yeah. Yeah, yeah, yeah. Yeah, kind of like phoning it in not completely but from time to time, like for moment to moment during variation on stage or during a ballet. Letting a step drop or letting a certain little thing go unconsidered.

Charlie Sandlan ([00:23:35](https://www.rev.com/transcript-editor/Edit?token=DaFGQEgKbtZB8mmDsjKHkWQ1NmojpjF_4lERnU-Hj3YSwUP5UFCpecjBEsrciDnv5GMgToi5tAD7DcHaaDTRzuOPuTc&loadFrom=DocumentDeeplink&ts=1415.49)):

Where the average person is not going to notice that.

Gavin Larsen ([00:23:37](https://www.rev.com/transcript-editor/Edit?token=R-5SWQ-x0nvKnlbfBNk6-lle37hC1HJB3ctq1SF-2ygQ41IPuDWct7Tmp9bUwdanHJCVdzT6hj2SuyKTO8Iigd9-89c&loadFrom=DocumentDeeplink&ts=1417.48)):

They wouldn't notice it. They won't think they notice it, but they actually will because the feeling that they get when they watch it is going to be a little diminish, they won't know why, though.

Charlie Sandlan ([00:23:47](https://www.rev.com/transcript-editor/Edit?token=FkvZMVNeKptkCMAW1Euau4pQBorjsFMWnsFL0158OGYbOPzN_SqRMfZjvn84rIsx8FkYOMZGqJokGZ3p1n9jpDg2nYg&loadFrom=DocumentDeeplink&ts=1427.58)):

In watching all these really great successful dancers, is there something common throughout all of them that they possess that you could say, "You know what, every single person that I watched that was at that level had this," that carried themselves in a certain way?

Gavin Larsen ([00:24:04](https://www.rev.com/transcript-editor/Edit?token=sNUyZLqrbwCU6wog9bpSoeKgQw7qwmUsHfrA_u09JSsc-TYwwG6mQ8OPU4DX8J0J9roOkJAjPIQlq-0-VySiECxtUZw&loadFrom=DocumentDeeplink&ts=1444.15)):

Yeah. That's hard to identify, but yeah, there is. There is. The word warmth comes to mind even when doing a role that is not necessarily a warm persona that they were trying to portray, but it's a humanity. It's a way of seeing them as a person connecting across the divide from stage to audience. Yeah-

Charlie Sandlan ([00:24:34](https://www.rev.com/transcript-editor/Edit?token=4yquuibRnrEFsKTIpIKJg0GSEa8LLakqyq6L1sk9tXik56hSSoCQdQ8hPq0SJlTjRK1oHkWJJXF8Aep7a8jrJF78pFE&loadFrom=DocumentDeeplink&ts=1474)):

That's powerful.

Gavin Larsen ([00:24:34](https://www.rev.com/transcript-editor/Edit?token=RF4AS78dBbQVkuqtmAuCw2-BHMnFaTT-m17kyIbGL3VJYHnm1tyZ5_8dqp1hAS26uK5AMftXlEOS7U5kY6lwAhgdeHM&loadFrom=DocumentDeeplink&ts=1474.51)):

It is, it is. It's really hard to express in words. Like, here I am, the writer-

Charlie Sandlan ([00:24:42](https://www.rev.com/transcript-editor/Edit?token=vOXf_tEn5C6OL7ekA3TUBkTDFHR6iovU-6LF6BbtbXJk7Eal5Mu4YL4zqF_TPHxS2KDxJ9KQhyeZdna9b2jlaX_626Q&loadFrom=DocumentDeeplink&ts=1482.21)):

But can you teach that? I mean, it doesn't seem like it's something that's teachable. It seems like that's just innate to the artistic soul that you possess.

Gavin Larsen ([00:24:46](https://www.rev.com/transcript-editor/Edit?token=PjJaBYbpYx5cWEJ7WS6OBcHk_uTmLJSU4jWi-_vnYsIEU0JupI953YGNoFa-HyPHNdMfmCTtbvpmGxWv5Ikpd8luX3o&loadFrom=DocumentDeeplink&ts=1486.21)):

I think it is. I don't think it is teachable. I mean, you can talk about it and you can encourage someone to, encourage someone to try to relax enough to know that it's okay to be yourself and that you don't have to put on an extra layer of persona, and that even if you were inhabiting a character, it's most powerful if you really are just yourself in the character, you don't have to be yourself trying to be the character.

Charlie Sandlan ([00:25:17](https://www.rev.com/transcript-editor/Edit?token=texqlbV_-oO1KBIlE6NhJwVlcKIk7JBe1h5ylXnrAqy5Q_J76V-CzXiorVh_X0b8DV9AApBSsrvhx3h4u8RQr6kyDLM&loadFrom=DocumentDeeplink&ts=1517.01)):

It translates exactly to acting. I mean, no matter what the character is, it's still you and you've got to bring your humanity to that part.

Gavin Larsen ([00:25:26](https://www.rev.com/transcript-editor/Edit?token=L5KT1GfkMO_rjUTq0dT74Fp8zVuH0D8N7wLAAcQDlntP3U6byPW9q9PZLvfvxXb6AvupPSPbbFFbu0zht-QRLHVgElM&loadFrom=DocumentDeeplink&ts=1526.3)):

Right. Exactly. Exactly. It's interesting because even though ballet performance involves this physical technical movements, it really is acting. It really is. You really are an actor too even when doing a role that's a plotless ballet. It doesn't have defined characters or a storyline. You're still an actor.

Gavin Larsen ([00:25:47](https://www.rev.com/transcript-editor/Edit?token=3DNJAcllZGOn0QzqWXUOOQqY6ms9Xart8bd0I-law-7prKJ3Qn3r1MuLwTJIDsbRe9_TsAEis1PMoYvgHf8PPW6eSd0&loadFrom=DocumentDeeplink&ts=1547.62)):

George Balanchine was very famous for not choreographing many ballets that had storylines, yet ... Of course, most of his ballets were plotless. Whenever someone would say, "Is there a story there? We think we see a story in the way you have these dancers moving." He'd say, "No. You put a man and a woman on stage. That's the story." And so, it's up to the dancer to maybe make a story up for themselves. It could be vague, very, very amorphous but you've got to portray it. Whatever the made-up story is in your head, you have to be telling it.

Charlie Sandlan ([00:26:20](https://www.rev.com/transcript-editor/Edit?token=ubRsvfyjboSY4Evs1sbfwQkT1Yqo400Ps9l0FMDfpxlAmo9jPQzOwVbE6LqPRt5PxfvvW9EFX9eHpYXglOhSF1MQoes&loadFrom=DocumentDeeplink&ts=1580.17)):

And there is an emotional line to the dance that, I think, a really great dancer has.

Gavin Larsen ([00:26:25](https://www.rev.com/transcript-editor/Edit?token=nuA6XyEYNAwu0UfI41jPbTXFV0fXedKsh1Nzf3jS3rcAsl_oe98zQnfhgs2lFfOM38GggZcdICDwShQTpJ9HNoqjpXI&loadFrom=DocumentDeeplink&ts=1585.85)):

There's always-

Charlie Sandlan ([00:26:26](https://www.rev.com/transcript-editor/Edit?token=SgRKTc0c-F0CwUOzbjHXY0qZ12gXQH3nutubFXGPXwgQ9c0GUasV-lxxeXwwzx6Cc2rcwAhZT_sSwYP7rBUu9s08vR8&loadFrom=DocumentDeeplink&ts=1586.38)):

The emotional line of the piece.

Gavin Larsen ([00:26:28](https://www.rev.com/transcript-editor/Edit?token=aeSQK1ikWhFOsi1a28To59tCRG_LvwUlx3GniSt1NPPqNQpIT5En_K1_AMm_NEOLhFvZiIoOebu33l5w4uqELWe7Txo&loadFrom=DocumentDeeplink&ts=1588.49)):

Yes, there's always an emotional line even if it's not defined for you.

Charlie Sandlan ([00:26:32](https://www.rev.com/transcript-editor/Edit?token=ftFQMyRS2yXQPRQi9hGojTG2SRejdRAUdn2qEMGPYC3i9MWQ-fx580diKo6a7aFyRlw0u57vqggmN-48H8hopAn4rVg&loadFrom=DocumentDeeplink&ts=1592.98)):

You have to come up with it. You find it yourself.

Gavin Larsen ([00:26:35](https://www.rev.com/transcript-editor/Edit?token=_BP5Bm0zqhs2bzYMHKOtwBXKA8VKEyVOppAjoVFRRfD6mKrhNpsL_A1qRspLHQvlrc9HQvSBuGvHIUDwpPM-3XI3U74&loadFrom=DocumentDeeplink&ts=1595.02)):

Yeah. Yeah, yeah. You find it yourself. Please find it yourself.

Charlie Sandlan ([00:26:40](https://www.rev.com/transcript-editor/Edit?token=a8pV-lnasn-cPGTqnWdeUsQoTbDeh0wJIhK25btDXNb4MIHR3MSiwwY6B0OmBPf_L_fuSNYq5GJ7gJSEQ5bpn6S1Gqc&loadFrom=DocumentDeeplink&ts=1600.65)):

There's one line in the book that is my favorite and I want to get you talk about it. "Being uninteresting was worse than being wrong." I communicate that to my students. Some of them get it, some of them don't. To me, that is absolutely 100% true.

Gavin Larsen ([00:27:00](https://www.rev.com/transcript-editor/Edit?token=CHSOA0hEF8Z90vdNmdJ4QluLBzX3EtsiXVs4k1VkFIWYlx3fvix2rxuJgMegJNgqlfoGEbs2erbw-z3_Kjo1vs_d9YM&loadFrom=DocumentDeeplink&ts=1620.32)):

Yeah. Yeah.

Charlie Sandlan ([00:27:00](https://www.rev.com/transcript-editor/Edit?token=HQzkLnDYWmBf6IGXzNcIrFEoZE5xeeyjj0ugIUE3dW_7K6Qt-YZH5-TqcFPZsT_6cLdfeeBx36273LDybhsrnKfSqGw&loadFrom=DocumentDeeplink&ts=1620.75)):

That's the crime, is being uninteresting.

Gavin Larsen ([00:27:03](https://www.rev.com/transcript-editor/Edit?token=phRCV10a_eaRozcO0lC8dU4PiDoWWJyxC2uRQGcaCFEt7QSLHSGZuUZFafpyNtNq1myt9lhVVEMPfJ-Nqfomm0XYxbA&loadFrom=DocumentDeeplink&ts=1623.09)):

Yeah, it's so true.

Charlie Sandlan ([00:27:04](https://www.rev.com/transcript-editor/Edit?token=3cOPFJ5jtNfhD7pbuxNLB23KbsncjqdR_mnpE-Qt5n61ZN0z0ppOXmbL9kxbqnzQv6FE0SgR4M_FeFdfDic8gk_xjRU&loadFrom=DocumentDeeplink&ts=1624.59)):

And making mistakes is actually wanted and expected.

Gavin Larsen ([00:27:09](https://www.rev.com/transcript-editor/Edit?token=uHQmegMW9UW7XHaK45rpu17C_LIOpG81HX4tq_AZs1JkOIk23q722lqiX3W_XJ7I0ksJkPuEw0eZbu4hly1EEUgsBOk&loadFrom=DocumentDeeplink&ts=1629.11)):

Yeah.

Charlie Sandlan ([00:27:09](https://www.rev.com/transcript-editor/Edit?token=_ME7MGOHrelOmXgq-KaRa7hCkPty2Lx5Y0EUUSv89m3BAtzMlG6T3uM5l3y9uV8DO7xwiDgtbEpVwUywlddlhA1x8kw&loadFrom=DocumentDeeplink&ts=1629.64)):

So, what do you mean by that?

Gavin Larsen ([00:27:12](https://www.rev.com/transcript-editor/Edit?token=JY55Q-RLcSTieyxNp3qmsoEXxVrEgzEFv_x-lbYQoAp3wCJzpGF9tVpM6NUutaCzfvytc6B0iz23UWG3aq2Jqk5x6o4&loadFrom=DocumentDeeplink&ts=1632.16)):

Well, I tell that to my students now too, now that I teach ballet. I give them a really hard adagio, for example, which is a slow sustained combination of steps that require really fine balance and holding your leg up really high for a long time and acting very poised and serene. We strive to do that without any physical, like little maneuvers, without having to paddle your foot around on the floor to hold your balance and we want to look like you're not trying to hold your balance.

Gavin Larsen ([00:27:41](https://www.rev.com/transcript-editor/Edit?token=7A5KL6Nsm35sDjnuE62LeyyVmkmzOJUgLh_kjOo81hhHWYAL6BYhusIjm4k7-ZkV7fzvLjkBit0yG2rjJmS5B2Sp23g&loadFrom=DocumentDeeplink&ts=1661.53)):

But sometimes dancers, in their effort to hold their balance, become very stiff and they pull inwards with their physical energy. So, they look like a statue instead of a living breathing person. I tell them I don't care if you have to put your leg down, I don't care if you have to fall over, I don't care if you have to do a balance check, but you must be large. You have to be big. You have to be bold in your movement. You have to step out and reach outwards with your energy. If you do that, every time you do that, you will also come closer to holding your balance at the same time.

Gavin Larsen ([00:28:17](https://www.rev.com/transcript-editor/Edit?token=Ou6g44p5cALMe9yjrzvDzarKtdbcoE0ikdYW3HygtB3Rw3_rK2hOXIXzSMyxe3pMwWqqoCXRK3Kc6AnuAcwRLwgi3fA&loadFrom=DocumentDeeplink&ts=1697.32)):

So, first thing, we have to build in your quality of movement on top of your technique. If all you worry about is holding your balance, you're not going to have any balance worth holding. No one's going to want to look at it. So, to go back to it's worse to be uninteresting than to be wrong, that's that same concept.

Charlie Sandlan ([00:28:38](https://www.rev.com/transcript-editor/Edit?token=N5j3rfRprh54b_I40y5TUwOtF9noyUI8eRDqmqmEMFoa7ZC6B5OUrt_3AU8zstE15D1_vqsAcy8jLdn-3Xj45JOSXfg&loadFrom=DocumentDeeplink&ts=1718.24)):

That realization came to you in a class when your teachers just stopped paying attention to you.

Gavin Larsen ([00:28:42](https://www.rev.com/transcript-editor/Edit?token=Jcfl8LWaySPrb58BM0WfbCdI3mytvuSMGmOQGHQLXLlEYV1M1upy0Ku58rccGokdsOmwLEazsJScjJjISnFDjA_6M0k&loadFrom=DocumentDeeplink&ts=1722.89)):

That's exactly right, so I had that revelation very early on, thank goodness. I was just a teenager when I realized that, and that set the tone for the rest of my life as a dancer and as an artist and as a person, honestly.

Charlie Sandlan ([00:28:53](https://www.rev.com/transcript-editor/Edit?token=vM8iifP3DA1YBK-OzcAg21Cxqes5zsg_rAGATpM5laVwxIe5ZAu2Zxq_2nCO_XDCCY6bc3utDeRY52MamMRuLOWeypA&loadFrom=DocumentDeeplink&ts=1733.99)):

Well, I tell my students ... Some of them, where they feel like I'm particularly difficult with them, particularly hard with them, I say, "Well, you would rather have that than make me uninterested in you.

Gavin Larsen ([00:29:04](https://www.rev.com/transcript-editor/Edit?token=tzFUHeQVV627BFkn9aw2hurCOtyxujyqbWindM_r4NbJ_5zI8t0owoMqXC0U_12kCbSq0Q_Opa-NYIoI5n63UhSIP6s&loadFrom=DocumentDeeplink&ts=1744.76)):

Yeah, yeah.

Charlie Sandlan ([00:29:06](https://www.rev.com/transcript-editor/Edit?token=HFPoqDlXBYBqEPK3aJvOT5PMzbTjLSBDep6uoraL47tgQMONu0TH54mih5IS67sDIGDjyzYWadGnL5LTSjxhHG-WuZI&loadFrom=DocumentDeeplink&ts=1746.09)):

So, take it as a complement than I'm pushing you and pressing you as hard as I am.

Gavin Larsen ([00:29:10](https://www.rev.com/transcript-editor/Edit?token=ouyRIWK2oseolp2ZkcFDJ4M6z9cdQKAaZEZpAZ6DqGMqi3h3YGDsPH_8PqCmUFajNe1CoVfNP202gdfkF1EEngeNvJs&loadFrom=DocumentDeeplink&ts=1750.81)):

Totally. Totally.

Charlie Sandlan ([00:29:11](https://www.rev.com/transcript-editor/Edit?token=FqiqmWArX-ntwcS5KiilDhA69JvbXPlyj398I7TqwJIJOXfOe6Wx5E4sYBVKugEBAzGcf_0MWs1gLQSh25dKk-9lrQg&loadFrom=DocumentDeeplink&ts=1751.3)):

But they don't understand it. They think, "God, what an asshole. This guy just won't leave me alone." Well, it's because I see something in you. Maybe you don't see in yourself yet.

Gavin Larsen ([00:29:20](https://www.rev.com/transcript-editor/Edit?token=sXwYUpQV4uUNfWCMqbd-l5XWJlCq5ox0TQfk8_XBmtBtJjmCTQ5ea9GXvhayJVk00WYKmXF9iJXUiHR-JzhQPDRe238&loadFrom=DocumentDeeplink&ts=1760.92)):

Yeah. I have same thing with some of my students, most of my dance students. I push the ones that I see can be pushed. I push the ones that have somewhere to go.

Charlie Sandlan ([00:29:31](https://www.rev.com/transcript-editor/Edit?token=zpQtSI1FORdXz8XNxjZGg3Lb6grfCJFZE4LlLhlpTipsXQJJ4rQW-cp8vngX5DimhrBpGOr5FnDu1_1XUKPhSeQ445U&loadFrom=DocumentDeeplink&ts=1771.69)):

You can't push everybody, and I've understood this as a teacher now. You can't expect that from everybody. You push those that you know have the potential.

Gavin Larsen ([00:29:43](https://www.rev.com/transcript-editor/Edit?token=ODGis1lO_xkv9zOtfK53P530rFRE0wBPRpZoJGJZ5qp1lAS1AYjR9TnyDODX0Zy5kMc3UuD8iCp_nYw_FpsswFXoneY&loadFrom=DocumentDeeplink&ts=1783.76)):

That's right. You're right. And the ones who will respond, who'll allow themselves to be pushed.

Charlie Sandlan ([00:29:49](https://www.rev.com/transcript-editor/Edit?token=ZkPT8zMLHB3IRyuMgYzg0t1iANCqnYjcgdyLWLQ2Rqr_VE1_015fcLsrHeQWjoegVjEUc7JKM8w2Kqax5elXUBbhIHA&loadFrom=DocumentDeeplink&ts=1789.45)):

Yeah, some people don't want to be taught.

Gavin Larsen ([00:29:51](https://www.rev.com/transcript-editor/Edit?token=675dhdM7ZqSPTHAJ-C1igjvJgpy1PJX9V1-Y130xeXlp_696WE2Smgdsi1wmrjJmRKvDAu1UIYEF9TWRtp3u-LdYW0o&loadFrom=DocumentDeeplink&ts=1791.09)):

That's right.

Charlie Sandlan ([00:29:51](https://www.rev.com/transcript-editor/Edit?token=MBZE9QUm28Z3YiBMffa5dGFUNI1QcjnkX79F1OAfj-1fpk3B-tkL9CvKpwI8yXidsUjN6ZkQkyW6lG-TgzIiNIHJWMs&loadFrom=DocumentDeeplink&ts=1791.27)):

Then they do, but they don't.

Gavin Larsen ([00:29:51](https://www.rev.com/transcript-editor/Edit?token=2Hd_ZbzsWpIpJc2YbJ22jy_nS0_NO8gckk9jbnHDU-FDPGzzOdQAGf9fRxjf5hRI597fS3O9dUwvS9OhrXCuSJYx1kM&loadFrom=DocumentDeeplink&ts=1791.27)):

Right. They come to class but then they won't take anything that you give them.

Charlie Sandlan ([00:29:57](https://www.rev.com/transcript-editor/Edit?token=EJCIT0r1oe76AS6hA12qPlbEn8QcR5BYxTrAaUJ2987P7XhOO37fAV2dKaI97b1rkSLZv_52VHnO94iPbisEDkvLPNw&loadFrom=DocumentDeeplink&ts=1797.64)):

Yeah. Well, most people do just enough to get by in life. And so, very rarely are you challenged to give more than what you have given your entire life.

Gavin Larsen ([00:30:10](https://www.rev.com/transcript-editor/Edit?token=D1PJvj03E94RYdOpmsz_-3lr52L9S99JAkRPacuZjLipV_RFrcAKRUleh2BEdCGwlWT-TAVd6_8cTfa4Vavb9HaWxz0&loadFrom=DocumentDeeplink&ts=1810.62)):

And that's exactly what happened to me when I was 17, or 16 or whatever in that class. I was getting by at that point. I was kind of coasting because I didn't know any better. My eyes were not open. I was just doing what I needed to do to get by and to be like, okay, she's good enough, she's good enough, she's good enough.

Charlie Sandlan ([00:30:27](https://www.rev.com/transcript-editor/Edit?token=eHrGzubqNPFOiqgFG2Ym-iWxIL7zOCBKTL0pK3kA6CTd6QE-cib9sDtoIahUFfzslt1WlVhaznCW9mznNYDfNPqF9Vo&loadFrom=DocumentDeeplink&ts=1827.02)):

Good enough.

Gavin Larsen ([00:30:27](https://www.rev.com/transcript-editor/Edit?token=TdOEh_e7VRMEt7WwRagnPxFgXFeEEu-kscpTs6MTldyKLLS3DPHuhtv5SPk9qeQJq2TxmYSNee9-XuU7alAw2XwC92I&loadFrom=DocumentDeeplink&ts=1827.92)):

And then that one teacher was like, "Why good enough? Why are you happy being good enough?" That's interesting. "I see in you that you can be better than good enough, and so I'm here to tell you that I'm not going to help you unless you agree to be helped." And then I was like, "Oh, my gosh, yeah that's it." And that was thrilling.

Charlie Sandlan ([00:30:52](https://www.rev.com/transcript-editor/Edit?token=oqWjG53gw1iORIMlvMrrWe_Mq0MU35jGzSy8FgtVnooLGnBBO-UylvW_ZXIep2q1ZP4XQr252o_nTjdpg9GJtqJ0aps&loadFrom=DocumentDeeplink&ts=1852.69)):

Yeah. What is it about the Russians? You say you've always be intimidated by Russians.

Gavin Larsen ([00:30:58](https://www.rev.com/transcript-editor/Edit?token=v0hO1eYHSGFE0cPchvjSXenlgkMOaWpN9G7Vqg-KahAC8s7-sYzaupmEnAwrTbPFUWU1ZHsepPutiSp7szkmwUCzKPk&loadFrom=DocumentDeeplink&ts=1858.45)):

They're colorful. They're colorful and they have this passion that they are not afraid to show. Sometimes it's comical, honestly. Almost a caricature, but I respect that. I really do. I really respect their passion and their deep honor of their heritage and their lineage. That's something that I think all artists, my field really, all ballet dancers really need to recognize and honor and feel. Because it gives you a sense of importance in what you're doing and a sense of purpose in what you're doing when you realize that you're just one link in this long lineage of other artists practicing at the same one art form. So, there's the overarching art form of classical ballet. There's a whole chain of practitioners going back generations, centuries, and you're just the latest link that link in that chain. The Russians seem to really recognize and honor that because it's how they're brought up, and in their culture and in that country, ballet is so revered and so respected.

Charlie Sandlan ([00:32:05](https://www.rev.com/transcript-editor/Edit?token=Unyzxu8d6VFtUouH63pu-z9pl2caNaRtyC-KrvWxbZy7LRRQEiAjUON9grq0PsjkVQ3q5OL3wzL_nIIws6eUI6TMZow&loadFrom=DocumentDeeplink&ts=1925.07)):

All the way back to Diaghilev, right?

Gavin Larsen ([00:32:06](https://www.rev.com/transcript-editor/Edit?token=5dYknpugrTs0_AfPLutJKcxaHwpwRhPk6fjeJ49YZjtVFiEDigtMvZ7g3w8Z5ddvRumKR6oyibWmLu5Ou9JabCN3g10&loadFrom=DocumentDeeplink&ts=1926.88)):

Exactly, yeah.

Charlie Sandlan ([00:32:07](https://www.rev.com/transcript-editor/Edit?token=38VjCd0QGc7a0olUm2q75qVdYT0IhyYbN2b-T4mX5ZwjK6f_Ee75c77aoHTglOZ5HZO1TJtCOxHsvcGfUdSCHYax58I&loadFrom=DocumentDeeplink&ts=1927.96)):

The history is phenomenal.

Gavin Larsen ([00:32:10](https://www.rev.com/transcript-editor/Edit?token=DWhi59yma2sHjtJ9AW1fqrW_49ku7esDgBVdGlr8w0k0_bKVf8kzdMLecBZE6NcPZzxoyoaoA9cBWzaD5vUECIpT158&loadFrom=DocumentDeeplink&ts=1930.11)):

It is.

Charlie Sandlan ([00:32:10](https://www.rev.com/transcript-editor/Edit?token=ilP3BfrwFFtcbtq2D4y_7mlALLqDquLRQWuo6tAxf1f9JojL-5IC5UtqvxY2P8MAR3d4HXbQctVwfXbjk1PuHLtQJAI&loadFrom=DocumentDeeplink&ts=1930.41)):

You have this one line. It's funny in my way I say it to my students. A teacher said, "You pick a student and ask if they knew Nijinsky, who he was, and if they didn't, he'd say they had about as much right to be in a ballet class as an elephant." Listen, you have to understand the history of your artform.

Gavin Larsen ([00:32:32](https://www.rev.com/transcript-editor/Edit?token=M3xqSe0EFhCb3qjKlZbWo4HNLQ0hIP_2d34aC0vt_MKGZrIHH_WHLrxCdt_21JN0BW8X9YFzckoXO91xPPWxnRSpaZk&loadFrom=DocumentDeeplink&ts=1952.07)):

Yeah. You know, it's different now that it was when I was student. I'm really, really sorry to say but when I was a teenager and younger, I was obsessed with my artform. Not just doing it myself but reading all the books about it and staring at the pictures. There was no internet, there was no YouTube. All I had to learn from were books basically and live performances. Even seeing films of old dance performances was possible but it was very hard to go to the library and check it out.

Charlie Sandlan ([00:33:05](https://www.rev.com/transcript-editor/Edit?token=cxR4WeS0rz1cp4j-GEDl2SZu8W1Wdr6nZPlqW8-j-Od1ba_3AN42d6z5tRkJzhG9TuCXKKZI2ZFxi5LGsgJWsCF8dmw&loadFrom=DocumentDeeplink&ts=1985.61)):

Yeah, the Dewey Decimal System.

Gavin Larsen ([00:33:08](https://www.rev.com/transcript-editor/Edit?token=1PrRA3VN2wu7uNJ7jnzNypdYqyNCOnFNWgERAVaD_o9zc7mwskrWMXzIVGmRb_kfKCkVq67bEjbvVCfu5cYV2cxFjIk&loadFrom=DocumentDeeplink&ts=1988.15)):

Totally. Yes, exactly. Fill out the little card and then sit at the desk and wait then they'll bring you the reel of a 35-millimeter, whatever. But I just devoured the books and the photographs and read everything I could mostly because I was at the School of American Ballet which is George Balanchine school. And so, the atmosphere there is all about Balanchine and I was hooked on it. I drank Kool Aid and grew up on George Balanchine and everything.

Gavin Larsen ([00:33:39](https://www.rev.com/transcript-editor/Edit?token=E_TIc5dCTGygq6RTBo9YimTxqmfc1l2RSi2VIkx6T1pyVRPAj2uCCqRNczM86mM5gHRn68vHEqQ1vDNoVaO07w34mP0&loadFrom=DocumentDeeplink&ts=2019.43)):

He was a Russian and so, at SAB and his company, the New York City Ballet, the common dialogue in understanding and acceptance is that Balanchine is it. It's a little bit of icon worship and it can go too far. But I also just adored the movement and his technique and his style just for what it was, the man himself aside. And so, I just soaked up anything I could having to do with Balanchine, learning about his ballets, his early dancers, his own life story, his personal story, his professional story. I wanted to know all about every ballet that he choreographed and who the dancers were that were in it and what they were like and who was around still. Some of them were my teachers-

Charlie Sandlan ([00:34:29](https://www.rev.com/transcript-editor/Edit?token=XRo1t3tSMeZE00bhQnKFxskF2PFoARtgDnaEYl_ovvrBvWlsIeksH7h34e7b3yT2IYXb17uBWI9mX1molE7cy5GhIic&loadFrom=DocumentDeeplink&ts=2069.55)):

Right. Right.

Gavin Larsen ([00:34:29](https://www.rev.com/transcript-editor/Edit?token=j2vNwOsnInjWaZQXYy3-HwK_qErCy9lq8Z3LfElN3yQMDcSEJvVRq3qzPnSOGmBHqtaXx23zV1xJsKTkQewDIOceUmk&loadFrom=DocumentDeeplink&ts=2069.58)):

Which was incredible.

Charlie Sandlan ([00:34:30](https://www.rev.com/transcript-editor/Edit?token=j9SCaPbVrNxmx9pLKd2-gyRRUEofhRIxfSVkigyyI07KtuBmJzatr7WPEnBAVJg4Lg6dY8SSuAOpMMOjgE3czzFn_2g&loadFrom=DocumentDeeplink&ts=2070.73)):

Yeah, absolutely. The direct lineage right through-

Gavin Larsen ([00:34:33](https://www.rev.com/transcript-editor/Edit?token=MP2YBXI2W51wgfrs6MTuKDUixPMuUT9TW9Ea5LApIWBNAP2A3QX-F2odUENfq1KfGnybSGSlE3LNcKtdSzkijkSbxJc&loadFrom=DocumentDeeplink&ts=2073.13)):

Direct lineage, yeah. I mean, right. That teacher who told me it was worse to be uninteresting than to be wrong, she worked directly with George Balanchine, so I knew it was as close as I was ever going to get to that man.

Charlie Sandlan ([00:34:47](https://www.rev.com/transcript-editor/Edit?token=zPTfO2JcYIBW8jrgiv5GhUAGPzBlNhiPrUk20CAhWTiQKdvSCls3yU60MC5gqfoEwgCxoG-xkL-hOdCX5605dJgKyPk&loadFrom=DocumentDeeplink&ts=2087.97)):

Suzanne Farrell too, right? She's-

Gavin Larsen ([00:34:49](https://www.rev.com/transcript-editor/Edit?token=fweD4tZjq5g9pI_W2sLcTrcy-FXH0OcUDo1yVLWbM6N3hhZNuN4_unpWon_1m2krKaFwpkdqAaUH-orRAMLHbKJeLB0&loadFrom=DocumentDeeplink&ts=2089.74)):

Suzanne Farrell.

Charlie Sandlan ([00:34:50](https://www.rev.com/transcript-editor/Edit?token=EnfyEWunw29jYmkqdkyFb0HsHmpNKEWhcTXB1Z_Kf8FKjhEpcmzoyKvgZaDnNEF8q_dHQXLejyo7mO0UIJdFcVPGAVY&loadFrom=DocumentDeeplink&ts=2090)):

My goodness. His muse. She was his muse.

Gavin Larsen ([00:34:52](https://www.rev.com/transcript-editor/Edit?token=_GHbxPauDLrzmWo6ookBi4OFLaNI6Nf-0kabIwK3vWvZQbViaL_ow41mW8GONBNREB7Y-fF3bdGtwM3vckbfZSXxFTs&loadFrom=DocumentDeeplink&ts=2092.91)):

His muse. Yes, exactly, yeah. And working with her, that was the closest. I remember having distinct, clear moments of thought working with her in her classes and rehearsals like, this is the closest a person can come to George Balanchine, is being in the presence of this woman.

Charlie Sandlan ([00:35:11](https://www.rev.com/transcript-editor/Edit?token=FnZzu7PCwWPNoPQdUHg18_guexO7x3wzeHG52jPcZPjk4_og7LU6i0ywlbSX9YnhM8NnIRNvE0D63v_Q6iRFDge-HyM&loadFrom=DocumentDeeplink&ts=2111.68)):

Yeah, that's humbling.

Gavin Larsen ([00:35:13](https://www.rev.com/transcript-editor/Edit?token=P46YkhGlwYyuk2S-dK2j1dbiS7x692BCdV3yqXouSi7k7-8LLfGwZ60DPWnCaIckv4aQYvss1mel1FLR7-vfFt4tPsA&loadFrom=DocumentDeeplink&ts=2113.25)):

It was very humbling.

Charlie Sandlan ([00:35:14](https://www.rev.com/transcript-editor/Edit?token=MTMAkOe4Uu5ZYOWS4HBo7oDqq2p_JRvwdDqmIzOtuZtn1npR-1IfPW5fGds95XRb_n2VGbh6QMTiYaCijxJb-Qzz4JA&loadFrom=DocumentDeeplink&ts=2114.15)):

Wait, I know you write about that particular experience working with her that year, the physical toll of that experience. What humbled me, and I don't think, unless you are a dancer, if you're in other artform you don't really understand how hard the physical toll is on your body.

Gavin Larsen ([00:35:34](https://www.rev.com/transcript-editor/Edit?token=k98HMLwybMdwNnDzZHtm7WYDYcnTgN0j38vZP8w1C9IIKTWDTuTNRswyZPxHWj-amhD7XUSIfVwM96hlz4HQ9ipm8pA&loadFrom=DocumentDeeplink&ts=2134.2)):

Yeah, yeah.

Charlie Sandlan ([00:35:35](https://www.rev.com/transcript-editor/Edit?token=Rr7y5vJz8lyzLm-PHP7p_Id9KK5uA2VhvYfWcLTsYw8PId3diwkcg0GKw6AKlC4GiSDo9VjFtHo46CNQdnnS9rcG5p4&loadFrom=DocumentDeeplink&ts=2135.1)):

How do you describe the physical toll and enduring that for 20 years?

Gavin Larsen ([00:35:40](https://www.rev.com/transcript-editor/Edit?token=OZREo1-OpXQ5G_n7XD-lMhbPvIep4QAO8albL6cAU6BUjaBjT5OQWrJYbSQwghM-zCRR_XMfTpHUXIC9unzca8nC-Fg&loadFrom=DocumentDeeplink&ts=2140.02)):

You know, the thing is that it's not always like that. There are periods of time when it's like that and worse, and then there are periods of time where it's a lot easier. I don't want people to get the impression that every single day of your life you're crawling around on your knees at home because your feet are too tired to stand on. But there are periods when it is that bad and then there are periods of time where your work schedule is lighter, and there are times when you're on layoff from your company and so you actually don't have any rehearsals to do at all, and so you're doing a very minimal amount of dancing.

Gavin Larsen ([00:36:12](https://www.rev.com/transcript-editor/Edit?token=N6lgcp3QYrkRlTXok8LWx-BkRJ4rz51wfDomn4n_D6ZvEREMPzRet010FTbZeLPJpdEREKownUEmbhiuRb-vIajDZ-w&loadFrom=DocumentDeeplink&ts=2172.41)):

And so, it's the balance between that ebb and flow of the workload that allow a person, a dancer, to do it for many, many years. The real problems arise when you have a period of time where it's that physically demanding and there isn't enough rest time after that period. And that has happened to me too. But those crunch times and then there's also just the whole middle ground where it's not that brutal but you're bone tired. You are bone tired and your legs are aching at the end of the day.

Charlie Sandlan ([00:36:48](https://www.rev.com/transcript-editor/Edit?token=0VDca0LwTXbEzySe0WkQgfmEb8Fkj31NE4ayoXvCnt4WYxPo2uL3gP_56nDAlyYR6W_gYblAgEUrE9D7bgysVlj00g8&loadFrom=DocumentDeeplink&ts=2208.74)):

Do you carry the remnants of that now? You've been retired for almost 11 years.

Gavin Larsen ([00:36:52](https://www.rev.com/transcript-editor/Edit?token=3up1yW34nS8syDMTLWabTLJ8GNqvfUJok3VYEo3kzTFBtLr0UAvjmCe8e6xVup3Bgr2k-AG5hCaocmsv5Iy8NQBIcrM&loadFrom=DocumentDeeplink&ts=2212.11)):

I've had two hip surgeries since I retired from dancing.

Charlie Sandlan ([00:36:54](https://www.rev.com/transcript-editor/Edit?token=fDerY85ZgSzSeoRXaNxkfV81e_W3a6nyLHYFchoYT3EOuCsoJd9OOYpbd-UFG_eRG8Z8fQt-ajmTX8jRgNgGqNSQOSs&loadFrom=DocumentDeeplink&ts=2214.94)):

You have?

Gavin Larsen ([00:36:55](https://www.rev.com/transcript-editor/Edit?token=DC5V-3L-SovB9Hu-WyVbSy6Nww6VCXDfkabp6HFqJit7HdTfAW8EMPgYCJ8Gkhqq14oZGs2qiEmrCmgnc_eimUPVavM&loadFrom=DocumentDeeplink&ts=2215.06)):

Yeah.

Charlie Sandlan ([00:36:56](https://www.rev.com/transcript-editor/Edit?token=sj-nKg_uSV5ari-kMUVFiwVBVfWYJdoCg2m_1w4VEJvx6-N78S1R62t5sWgpDB0VLu_2xBjlQ6slp98kyZONTvVEF7Q&loadFrom=DocumentDeeplink&ts=2216.01)):

Oh, wow.

Gavin Larsen ([00:36:56](https://www.rev.com/transcript-editor/Edit?token=pO8hTHfyWI8i4lr6Ld0ryKhNqaCghoS4RpozGnBs9q2Vb41Di7ryAZ0c7Qj3Q8mypjWO9FSiduBt1i7u3M_29sCv4-8&loadFrom=DocumentDeeplink&ts=2216.07)):

Yeah. I had two ankle surgeries while I was still dancing and then one hip surgery about four years later and another hip surgery about eight years later. So, yeah, I definitely carry the scars and then I have arthritis and all sorts of different joints, but I don't have any resentment about that.

Charlie Sandlan ([00:37:16](https://www.rev.com/transcript-editor/Edit?token=AkplPXdxs_AGoL-qgAeetl3iOTLBLrVast_JnG8M2lBV-ouLSlMfgaV7sRSDR3FArWqbK73qvuQmduQ_U4d-2sZAZ7c&loadFrom=DocumentDeeplink&ts=2236.12)):

But it's still all worth it.

Gavin Larsen ([00:37:17](https://www.rev.com/transcript-editor/Edit?token=BKXdAAdwD8rBt7Qpbvakk4G29aaToQ3onQyQ_IYi8SeFPzJ3FKgpUVw1scqyYYa-WpisRgkji6UuHm9HAfEHQ03K7jo&loadFrom=DocumentDeeplink&ts=2237.44)):

Oh, gosh, yeah. No. Actually, I mean, I think I'm probably physically healthier than if I hadn't danced because I built a practice of keeping myself strong and flexible and active and moving. I think that's a much healthier way to move through life. To go through life is to move through life, versus being physically still.

Charlie Sandlan ([00:37:39](https://www.rev.com/transcript-editor/Edit?token=hV8sU0H1Yx8n9VLoIqHingZMSH171QV4_Y6Mdqk7SYCB9EWrd2MGIwJJjsipDvMZgQ2CPDOpCrE7Y3viT3SZiAuP2rU&loadFrom=DocumentDeeplink&ts=2259.92)):

You said in the book that you thought you were perfect once. What I found so remarkable about that it was in a class.

Gavin Larsen ([00:37:49](https://www.rev.com/transcript-editor/Edit?token=_NWurglLzOxcWG6ItAp1jLLG4HT5EB31RO1f-iGsuK8CcaypXSNVvDdqu6Q4-TTZzvoW0vAmbVh8lxSgbSNUn6VHlVc&loadFrom=DocumentDeeplink&ts=2269.1)):

Yeah.

Charlie Sandlan ([00:37:51](https://www.rev.com/transcript-editor/Edit?token=bYh189aInoaObPS5ngygOy-swDwE031FIk4xJs-Fdjq-p6ChZCd1lO0WSnPAf3vAkjZIP8reusiUtMR64aRHnw0R8Vo&loadFrom=DocumentDeeplink&ts=2271.15)):

That's amazing to me. I don't think maybe a lot of actors understand this, you would be in class every day and you're performing at night, and then your work in class and you're working on steps and fundamentals. It's like class performance, class performance pretty much your entire career, right?

Gavin Larsen ([00:38:09](https://www.rev.com/transcript-editor/Edit?token=P-satnKEEKGw06SxHAmR7G2cHCgsWU9HBlsXrEFPHrVpQd1GndpCeAptz1Y1DgLryQJtt2RBlL3vH2X55WMLvYy56N8&loadFrom=DocumentDeeplink&ts=2289.09)):

Right, right. It's still-

Charlie Sandlan ([00:38:09](https://www.rev.com/transcript-editor/Edit?token=F3iXH-41FcVX0greCCyqtqL_e3bU9WFQ8sM4EmfZ8qApi6bZvDPxKshtlYWczM8_PbanOxfzs6OquBOVjjotr66XgUE&loadFrom=DocumentDeeplink&ts=2289.57)):

There's never a day you're not in class.

Gavin Larsen ([00:38:11](https://www.rev.com/transcript-editor/Edit?token=kC11-XG0dG6f4AukZmk59cl-NxKolrmuYEyOwrkXLkRSle8CxSC97j6uvSas7dtHuCgiotUAtRrkYrCoG63j4DR_TMM&loadFrom=DocumentDeeplink&ts=2291.16)):

That's exactly right. Classes are given. Class is the baseline. That's every day. It's absolutely given. If you have to miss class, your whole day is screwed up. Some dancers could do their own class, like they could go into a studio by themselves and do go through it, but I could not. I needed to be in a class with the teacher giving me the steps, helping me get there, help me get warmed up and ready for the day. And yeah, no matter what you have the rest of the day, rehearsals, performance, anything, you must have class first.

Charlie Sandlan ([00:38:42](https://www.rev.com/transcript-editor/Edit?token=ge_ZzxzwYtrCTNNb0WEHEHx2TVp_lby72GoXqcpcTcQIoOh5XallD_LfTXACZIxGjw8Rii1A6jdwUBRVJa3Hc8NdkKY&loadFrom=DocumentDeeplink&ts=2322.85)):

What would happen to the quality of your work if you missed a rehearsal or you missed a class?

Gavin Larsen ([00:38:46](https://www.rev.com/transcript-editor/Edit?token=ekfv99hfE4630ednUHEip_uFy7vApTO0zqLn4soJWItR6k0KPtZJtpiGNe7B8TfbPATqN50NgBWM07tBkMrPrLevhjQ&loadFrom=DocumentDeeplink&ts=2326.75)):

It would be ... There were a few occasions when I had a doctor's appointment or something that had to happen at that time. I was like, "Oh, shoot, what am I going to do? How am I going to get ready for rehearsal that starts at 12 noon if I don't have my class at 10:30?" And so, I get in there and I try to do my own warm up.

Gavin Larsen ([00:39:07](https://www.rev.com/transcript-editor/Edit?token=8M295ZzofrjFwh9SmF24vWYO-UtR6I121NZmpG4zk94Iqu97nfUiPC2i49-FCL7tAS_EnHaFhxNn-uHxPWLqi42hdRk&loadFrom=DocumentDeeplink&ts=2347.92)):

I never felt totally balanced for one thing, never felt totally centered. Throughout the whole day I wouldn't have the same precise control over my movement, over my footwork. I never felt fully, fully warmed up. Jumping was really, really effortful. I guess I could make a corollary to a car that's really cold and never runs smoothly or something. A machinery that never run smoothly if you don't have a full good class to get you warmed up.

Charlie Sandlan ([00:39:44](https://www.rev.com/transcript-editor/Edit?token=wuXxxklzuHW3sV9nmG7ay6-JMOLsaQ9RZNOxQFJRjPsc1wCKds8nj_IVIcwmbSzY_2FYS4AIQXIbiXtJDfKoETmMuyw&loadFrom=DocumentDeeplink&ts=2384.61)):

I would assume there's dancers that don't go to class every day?

Gavin Larsen ([00:39:48](https://www.rev.com/transcript-editor/Edit?token=gSsG4g2cU3DHVMSNK2ygPUMjj3-8vZTXnS1e5P22VtKLkDwO_GbuI0JFGe3qOoy8EBbu2UgiFrM8piFAaO2zMJpV0Qg&loadFrom=DocumentDeeplink&ts=2388.15)):

There are.

Charlie Sandlan ([00:39:48](https://www.rev.com/transcript-editor/Edit?token=AtANKMZm3X6bRv9_hMJZ8lAGcOiB31bCxVuuGPZALg9TZBgy-B1sjr9onJHCdNfGWoTNjK9Y1Ruiilj2unJM2sGUyA0&loadFrom=DocumentDeeplink&ts=2388.53)):

They perform, and they just show up at their call time.

Gavin Larsen ([00:39:52](https://www.rev.com/transcript-editor/Edit?token=hwFonSlsRKMWeU6WiDq-N0Csllri5CdTh8OVo8Q5AsQTSynXslvRompHUXxSzWuqpxdh314Zrt8ARk5jF5eK64xPnII&loadFrom=DocumentDeeplink&ts=2392.02)):

Yeah, there are. The rest of us ... We kind of fall into two camps, the class takers and the non-class takers. The class takers are very resentful of the non-class takers because no one should be able to do a performance if you haven't done class that day. It's just not fair.

Charlie Sandlan ([00:40:08](https://www.rev.com/transcript-editor/Edit?token=Eu2puZ_0m6CQBOYEnjJeYega1ZVoMyJ_1pbaetvLO-WB4J69_aVlcL-LbGLuH5G54jDbhTiE4IjqC73eqiNgBVC_oPM&loadFrom=DocumentDeeplink&ts=2408.62)):

What do you think, from your point of view, what separates the class takers from those that don't want to just show up? Is there a difference between the two?

Gavin Larsen ([00:40:13](https://www.rev.com/transcript-editor/Edit?token=-xvvTAPFulWs1C4HrKhvW55NkFZZS0BMIqPPsWbjoC_8t2st_ANlxVIbGrIYt_e1yVUvdbuHTWZ0nqHazcbUw7e7wu0&loadFrom=DocumentDeeplink&ts=2413.81)):

Well, it's a discipline. And, let me tell you, it showed in the non-class taker's performance. It showed because they didn't have the precision. They didn't have the control, they didn't have the finesse, they didn't have the fine tuning as class takers did.

Charlie Sandlan ([00:40:28](https://www.rev.com/transcript-editor/Edit?token=5yC2ZdkA78Ck2QFStgCUNP2gRl2vuW60uLog6tr5KVp9dpnvb-9PNVFsLyEP5LZ21RnaHZhDaH_N1aDYS1JBWdyxEfs&loadFrom=DocumentDeeplink&ts=2428.45)):

That's artistry, really.

Gavin Larsen ([00:40:30](https://www.rev.com/transcript-editor/Edit?token=nFc_e19F5JjGIKunpIAQfj0Xca4kxQeU0LvyOUS6W4CVvBZRv2VDE8t1jn-2m6O2dAH6dLBZbqg7WeewGBpYKT9aImQ&loadFrom=DocumentDeeplink&ts=2430.8)):

It is artistry.

Charlie Sandlan ([00:40:30](https://www.rev.com/transcript-editor/Edit?token=OubXxOHaZL37WTC7lOXERUdTSbSgh-15kyCrYryru0hSZoh60gyJ3Ul1GYJN0Wlm7YbdGdU-j0tLKb-fOVpuMRKjWtk&loadFrom=DocumentDeeplink&ts=2430.92)):

Attention to detail.

Gavin Larsen ([00:40:32](https://www.rev.com/transcript-editor/Edit?token=pYAUJwt7H3vejyh306m3c29Rzb379vLbUBdKvC3E5fJWvgR8d0CL4aRZlQITWAR7RfgwcGIiWEI3pisnGwpzOQzvtSM&loadFrom=DocumentDeeplink&ts=2432.54)):

Yeah, yeah. And most professionals will take class every day. The ones that don't are rare and maybe have an extenuating circumstance, like maybe a really serious injury that you cannot take time off for, you must still perform for whatever reason with this injury so the only way to prepare yourself to dance with this physical impediment would be to do your own very specific type of warmup.

Gavin Larsen ([00:40:59](https://www.rev.com/transcript-editor/Edit?token=h6U8S_bvjjvlhMgcGCx5pYfAX26pOwrFDvGaGM6a_82NF91NchMyl0pFdXah7qgkmy05gAY6tM2fqsG8QGbTL-745qk&loadFrom=DocumentDeeplink&ts=2459.92)):

I will say that later on in my career, when I started to accumulate physical injuries, I would amend, I would change a lot of things in class. I was always there doing every exercise but sometimes I have to change the exercise if I couldn't do a certain part of it because of my ankle or because of my back or because of my hip.

Charlie Sandlan ([00:41:20](https://www.rev.com/transcript-editor/Edit?token=zU1O2n8iuaV5PRxK2KRpwNdoxUVu4xOMND4H5xyiReevF7h2xHaulW82z5Z7FCnAMWfrGPAO2b8n58bjpzqjh1c3gLU&loadFrom=DocumentDeeplink&ts=2480.75)):

Well, you got pretty far in your career before you had your first real injury.

Gavin Larsen ([00:41:27](https://www.rev.com/transcript-editor/Edit?token=9udoCWKBJTzas08OSomeCewyUL59EIt0lAU2g4I1TmVkQi1hymvLjT9jhitWJOwx4dWSpa-ySXwQqVD7DCFBB1byA24&loadFrom=DocumentDeeplink&ts=2487.1)):

Yeah, I did.

Charlie Sandlan ([00:41:27](https://www.rev.com/transcript-editor/Edit?token=CK9w4fnfEWeZ-lpbTev8EPohOJHIkbcnh-RAqyAFxDDAdH6mhP3EAp_vajZefJobhR7da69H2-IBJFZkQNyD2Jcm_5E&loadFrom=DocumentDeeplink&ts=2487.88)):

It seems very lucky, I think, in that world to not injure yourself earlier.

Gavin Larsen ([00:41:34](https://www.rev.com/transcript-editor/Edit?token=AUh4vIatxrcUdF5vWmnRYh1XlwbiqcHHtppVWSSXzBo917UpLr8muXpX1RzWkkNZ4CihIShTaWhi2EOlleq2HkMaoVI&loadFrom=DocumentDeeplink&ts=2494.6)):

Yeah. I was, I was. My early injuries were more minor and healed pretty quickly.

Charlie Sandlan ([00:41:37](https://www.rev.com/transcript-editor/Edit?token=kdksMbEjhCM8VRaBsgvt0aWJ0Nbh3DERSFj0wwZnOWinwyr5EmQ6UlVe5M7D-ABxabvpx7Vj4L_9CiTZOQSAaYbUPEw&loadFrom=DocumentDeeplink&ts=2497.93)):

I can't believe a guy cracked your rib just the bare hand of him holding you.

Gavin Larsen ([00:41:42](https://www.rev.com/transcript-editor/Edit?token=rkAhaqVJ6LOVBBm4lIvCXVLGFmBqEyQK9TNSDF9_1pUpT8C5EV7AjoZUnkEpUNlV6SZRvBVM1YaorCvLzDGM01BYWSE&loadFrom=DocumentDeeplink&ts=2502.77)):

Yes.

Charlie Sandlan ([00:41:43](https://www.rev.com/transcript-editor/Edit?token=atFppsn4feLf9vCWi80hMYNeaTX4X4Lui8hJdg6YmzwVOuUPNkmoiIMR1CgqGZPM3HSWh2RWKTj5-NQ3NJZJzR1QEA0&loadFrom=DocumentDeeplink&ts=2503.11)):

Cracked your rib. That was your first injury?

Gavin Larsen ([00:41:46](https://www.rev.com/transcript-editor/Edit?token=hastudSkx8TUn-l9UGjVpw2LkNNckpnrXtZJ5aZY0jVW2dXkjm6m3rJ3yZCVKAU2_uPy1c996mJkTbg5lmXXL266RyE&loadFrom=DocumentDeeplink&ts=2506.23)):

That was my first big one, yeah.

Charlie Sandlan ([00:41:48](https://www.rev.com/transcript-editor/Edit?token=_GYZ_L6V4hzAxSJ52AiTeC4uOJ1x6nl9wTZth6ldeVJYlS6_blXvzheoWRjJsAw-iZ6P4K7y6e_ylpWVwtqFxhwfVaQ&loadFrom=DocumentDeeplink&ts=2508.38)):

That's amazing that that could happen.

Gavin Larsen ([00:41:50](https://www.rev.com/transcript-editor/Edit?token=Xh65ALwZ9prdsMWjFOYr54jmfRdh1-1Rxpn5tp7fVhlslA9y3e1a3eW_q_BOG36FXgszODLHQY9Xk86ygv8I088s2KI&loadFrom=DocumentDeeplink&ts=2510.72)):

I know. Isn't it? Well, he was really strong and I'm petite. I'm a pretty small person and this guy have just really big strong hands and, yeah, there you go.

Charlie Sandlan ([00:42:03](https://www.rev.com/transcript-editor/Edit?token=AOk-NBEXn7wfDuGYbGzJ2cRl0yGnHmQOoQ9vc8tnOvAudHkCydYHWVi9umidpVCK4meVu-c-ciaKXYvXhGoMQJCtgSg&loadFrom=DocumentDeeplink&ts=2523.82)):

When you hurt your ankle, that first major ankle injury, I think it was that injury you said, "I don't think I was ever going to dance again. This is the last time I was ever going to dance."

Gavin Larsen ([00:42:12](https://www.rev.com/transcript-editor/Edit?token=0w-vQzH9i883dCAIJSIre3s2Jg-G8TXwdPpQF4kI1HXJy8kIA3w6HaOlFciTrdqWhli-RkUqs9U-v2tTRKhOV-XEK6k&loadFrom=DocumentDeeplink&ts=2532.16)):

It wasn't that I didn't think I could, it was that I was afraid that it wouldn't let me to. I was afraid that I wouldn't have the option to try to come back. Yeah, the mental doubt about whether I could, came later on in the rehab process after I had the surgery and I was in the cast for a long time. Then the day that I got the cast off, I suddenly was faced with now you have to start rehab. At that point, I remember thinking, "Wait a minute, I don't know if I can." I wonder. I was more like I wonder if I can.

Charlie Sandlan ([00:42:54](https://www.rev.com/transcript-editor/Edit?token=4yYl3MEx7BKtbkeMztnzl4YYWo9iM6PiDm66feE_Bf6RQJGXHV60LSXTaTayLcc-GogBDJ5KO_BcJVPgu94x8EjWzD8&loadFrom=DocumentDeeplink&ts=2574.31)):

It's because of the return back to that level? I mean, and then you got to get past the psychological fear of hurting it again or-

Gavin Larsen ([00:42:57](https://www.rev.com/transcript-editor/Edit?token=7LbpPIo75p4kg1TplIrqggm58_GKAW0qjeC8o0wH_BGZNs2w4vJ5CB1Nz41lIOmF1vhWbUhHVh9a3WbQo_ws4PgnaNM&loadFrom=DocumentDeeplink&ts=2577.4)):

Yeah.

Charlie Sandlan ([00:42:57](https://www.rev.com/transcript-editor/Edit?token=4U6yWJSx33IdGhrsgdzFbbL1JyW4mbcg7xQflpvvjmFmClzcmKx8F-2Qk4Yk38ckxZRJsgXsVMmN-ocf8YTL2gxyBXc&loadFrom=DocumentDeeplink&ts=2577.58)):

Right? You get to deal with that.

Gavin Larsen ([00:42:59](https://www.rev.com/transcript-editor/Edit?token=xQrxGq-JeybIvh2RHZvNGFsYotstJ_Ie2hRik1amBrhbdiO0SbQU_HvkciS_AqdENNLyyiTfJY-artoYMDlD_9diRaI&loadFrom=DocumentDeeplink&ts=2579.7)):

Totally.

Charlie Sandlan ([00:43:00](https://www.rev.com/transcript-editor/Edit?token=6ZR-SPLsAqJ8cF4CDHgHjVVuyiFH57AoEoKOp5fu3HZKUe6NkfwV18bj22WMa3kR0r8mD1IGcPeKuYQTpNBWcfKRPE8&loadFrom=DocumentDeeplink&ts=2580.06)):

Like being tentative or cautious, that you didn't have before?

Gavin Larsen ([00:43:04](https://www.rev.com/transcript-editor/Edit?token=1gkh_5GevmwjyMrK_BJr8soJbBh-oZwcqQV5anowwlVFpk9si4LDaKt5i5t0nENvBMd5xpwomUswD5gW7bfOfvts48E&loadFrom=DocumentDeeplink&ts=2584.21)):

Yeah, yeah. And it's true, at that point I was the principal dancer, and so it wasn't just a matter of being able to dance again, it was being able to dance at that level that I had been at before, which was very high, and there were going to be all these eyes on me. If I had still been in the ensemble in the corps de ballet at that point, the pressure would be much, much less. And so, it was a fear of being able to resume that high level that I had been at. That was so rattling and unsettling and scary.

Charlie Sandlan ([00:43:34](https://www.rev.com/transcript-editor/Edit?token=BfmNuFbjldXPVxfnDFFqqSWTC0CzpZf_Nfk_c3h_d0FTXLehuDP2a5wOfsGwTpGyVcc9ZFo7rgvgURNYoQkbW9WcCcM&loadFrom=DocumentDeeplink&ts=2614.36)):

I was struck by another passage. This is where I felt for you too. You were struggling before a performance, right? Right before your breakdown, right? You're wailing and wailing because it was 45 minutes, an hour before performance, you're not hitting the movements right.

Gavin Larsen ([00:43:53](https://www.rev.com/transcript-editor/Edit?token=iGEHmjdo_YJhZHaUWo4o0eCxHEtDdWR-QwQArjsoA0aF1MOntmgDXUwdLk97sAGgGz3YPXQ_-opA5haXRvbN8LY8QPk&loadFrom=DocumentDeeplink&ts=2633.17)):

Right, right.

Charlie Sandlan ([00:43:54](https://www.rev.com/transcript-editor/Edit?token=mQ4R3c-W1DHa5Cu_2ub89aGT5hUv7VwrjQjGeECP4cevP5--kUA-oYVxS3bW7v2JV0XGVZYY_mlqJYXfZqO02Jd7bIc&loadFrom=DocumentDeeplink&ts=2634.45)):

You go back to your dressing room and you just broke down, like this wailing you said. Wailing and wailing.

Gavin Larsen ([00:44:00](https://www.rev.com/transcript-editor/Edit?token=jAazvdnbGwf-st0kIwcjCDA99O-uoIfNxdLLBGWAuuVozqP5npoBUgmAQ9PnFxB_yo8mcV79H8GSjq9rhjI7WZFmGEM&loadFrom=DocumentDeeplink&ts=2640.67)):

Yeah. Yeah. It was like the dam broke. It was this awful feeling of not being in control, of not being in control of my technique. That was a moment where we are talking about the clear definition between technical ability and artistic ability. I knew I could go out there and I could perform the Sugar Plum Fairy, but I couldn't do that one pirouette in my solo. What was going on? I couldn't figure out why. I couldn't figure out why I couldn't do it. I didn't know.

Gavin Larsen ([00:44:29](https://www.rev.com/transcript-editor/Edit?token=G0lZG-eFpSARujtCMGFDwlCXRhaGKQdNsdbi2d3GInOgU4ORVmeCmHYJYZy9hbd0JWjFDqzDTEpSWY7EpJAj-D_Qo5Q&loadFrom=DocumentDeeplink&ts=2669.72)):

Normally, we were like little scientists when something goes technically wrong. You go, pull your right shoulder up and back a little bit and hold your left arm a little bit lower and pull your stomach a little bit higher, and then bend your knee a little bit deeper as you go into that step and that'll fix it. I tried everything. And I couldn't figure out how to fix it. I kept going off at a 45-degree angle instead of being straight up and down, and I panicked because I thought, I don't know. The clock is ticking and I don't have time to stand here and workshop this technical problem and figure out what I'm doing wrong with my technique and I've got to get off the stage and go on and put on my costume and do it. I just freaked out. Yeah, I just totally freaked out. I didn't know-

Charlie Sandlan ([00:45:05](https://www.rev.com/transcript-editor/Edit?token=NnJfWj2w_YTHXh2u-CNTouP1xeEsx39HPPKvvzv4YDOmEbiJz4bSaZl9Ze8hPNV1Ivk0-7W75Y-KHGc3vhoZlWgvmcc&loadFrom=DocumentDeeplink&ts=2705.57)):

What do you think upset you so much? What was so upsetting about it?

Gavin Larsen ([00:45:08](https://www.rev.com/transcript-editor/Edit?token=tUi_eAI_Da5vyRPBs1x-N7yWld1JBid_alKMmwcKQ0W67tggMdEzeZFZUpzxCcjcMyW7ycOOnIC68b0MEyqDoX4zU4A&loadFrom=DocumentDeeplink&ts=2708.88)):

It was because I was supposed to know. I was supposed to be this professional expert at that technique, at that technical issue and I suddenly wasn't. I felt like a fraud. I felt like a total fraud.

Charlie Sandlan ([00:45:23](https://www.rev.com/transcript-editor/Edit?token=9aZyh_wehiQtG1-Y6lbO_DO6HjJmWnCjo1rIaSp0adBNcp1ngBXu-mlCftbAxJepAhAUWuPhljDLKo0sQfY-KlDzcnI&loadFrom=DocumentDeeplink&ts=2723.99)):

Isn't that amazing to be at the level that you were at, operating and working at the top of the profession and to feel like a fraud?

Gavin Larsen ([00:45:33](https://www.rev.com/transcript-editor/Edit?token=N87xzGgtUzXftNBOG5iVExzECNby4qgCdyrqYhRqGEk0s6jTe91l8nwQE1JO-w-8TYRLAv4XPk-n9AM7gaugpV7o990&loadFrom=DocumentDeeplink&ts=2733.48)):

Yes, yes. Total impostor syndrome. We all have it. All of us. All of us principal dancers had it, and we hit it in different ways. Some of us didn't hide it very well. I'm going to go out here. I'm a principal dancer and I'm doing the lead role in this ballet and then I fall out of that pirouette and the whole audience was like, "Wait, we paid money to see a prima ballerina and this girl's falling?"

Charlie Sandlan ([00:45:53](https://www.rev.com/transcript-editor/Edit?token=n1FmAULSFoNLAVF9AN33N0Ss_k1o4CqDzNrrinrJ_nEfpc5pXzkl5wni3nc3owka3PqluZlEC_XtYUeQOx8zKZ2ZT4Y&loadFrom=DocumentDeeplink&ts=2753.14)):

But then, you went out there and you nailed it.

Gavin Larsen ([00:45:55](https://www.rev.com/transcript-editor/Edit?token=N3VAnfy16o8G5YCPJfDwaICU1cvuAsCDkHR-TRdmEvYwRdxH3h3xJqorrHEtk4o6G8u-N82oRpdxjjx2AUJ9v0BY-40&loadFrom=DocumentDeeplink&ts=2755.16)):

Yeah, yeah. Because then something takes over and, I don't know. Probably because I stopped thinking about what I was doing and just let my muscle memory do it for me instead of trying to be so analytical.

Charlie Sandlan ([00:46:08](https://www.rev.com/transcript-editor/Edit?token=52B1GjvgIiBWlAVNZ3ZZGgDTTDjiAqewiYbbjfsr_oB5sagWbT9cd5cWpRPUy97UDMT0F_b1b33xRQWXjBngJcHeVC8&loadFrom=DocumentDeeplink&ts=2768.41)):

But you said, "On stage, I'm not afraid of anything."

Gavin Larsen ([00:46:10](https://www.rev.com/transcript-editor/Edit?token=16DVQmul-pNvfRSwuo4soxFGqON7tLoKUjZHOXtVMfBfi9eq0z1NI1NHwMfOTyfm-45rFeBmUGOQ7WOJ-nwmREP4XlM&loadFrom=DocumentDeeplink&ts=2770.63)):

Yeah.

Charlie Sandlan ([00:46:10](https://www.rev.com/transcript-editor/Edit?token=gcMmEMfdwDciRX2JpPvgjYRkjY6NBletrQgYMN927J1uhcJM3Zi_JDc1K8pjdXJtevYc1WfdUAwVWA0aLKOJ4LAT_zs&loadFrom=DocumentDeeplink&ts=2770.89)):

And so, everything, all of that self-doubt goes away once you step on the board.

Gavin Larsen ([00:46:15](https://www.rev.com/transcript-editor/Edit?token=iV0VnFLQdRWrIKNkZbcoTPEMDGFDLs3iUDpjG8VApKP1TV5mkmRTjtwL5Nt7zw4KsHAz9NaIW-8XwkX-IsYLvA1VrUk&loadFrom=DocumentDeeplink&ts=2775.32)):

Yeah, it's true.

Charlie Sandlan ([00:46:16](https://www.rev.com/transcript-editor/Edit?token=wYNef6vYDay8D1AMTPTkkyqRKplY3_BC4aqqFjY0ileiZnaiNBDmULEP56or7BA5H5V6t_SygshAtCzhvIkEzJRDU-Y&loadFrom=DocumentDeeplink&ts=2776.35)):

Then why is that, do you think?

Gavin Larsen ([00:46:19](https://www.rev.com/transcript-editor/Edit?token=mZRThjfqoYtbfQABcNTA5p-HsVyGLqFNwfVgb2f6tv6eKIU8R4FiBB9bA6WrIr3i_EeywT6FWK0WMJ_y4CV1lwH9bxo&loadFrom=DocumentDeeplink&ts=2779.8)):

Ah, gosh. I don't know. It's interesting. In a way it's like a naivete that everything's going to be okay. I've gone through life like that when I was switching jobs too. I never was really worried about it. I just had this weird blind trust that everything's going to be okay and that's how it was when I got on stage too. I just had this deep connection and comfort with myself that allowed me to just throw caution to the wind and just get out there and go to town and do my thing.

Charlie Sandlan ([00:46:54](https://www.rev.com/transcript-editor/Edit?token=-m37RAGJjrfQVVnLevyrU6RJyXtLuEgsXPdVku8MN472x-giKN0htPRMhYZI1LI-NfQlKUJzPfsRstbRogd4Qb34D54&loadFrom=DocumentDeeplink&ts=2814.92)):

It's the payoff for all the hard work, right? I mean, that's the payoff-

Gavin Larsen ([00:47:01](https://www.rev.com/transcript-editor/Edit?token=iQztO0Fm7htOwafOa4j0myt7DNaPg2K1aKQdVvF3OmFhXMVmlFzo0IH9runVbqJpWBFu4ID8kvGTaoPXjJzvAUBYrAM&loadFrom=DocumentDeeplink&ts=2821.7)):

Oh, yeah. Totally.

Charlie Sandlan ([00:47:01](https://www.rev.com/transcript-editor/Edit?token=PNACtJv1pzS0Q5a28MsTSoRaalw55HX7Sp9H8iuScidYfhBRtNAJdOeyd15u3nrPT0S_6Ijr4CPu8mRCczqUZn5w6l0&loadFrom=DocumentDeeplink&ts=2821.87)):

... is when you get to dance.

Gavin Larsen ([00:47:01](https://www.rev.com/transcript-editor/Edit?token=ODZ20Em-Ijo8-4RryZ8-NMpbp9M3klqAcOvSN4mQSPD7oMNdbLdjiPDQsYN1L7-P8gU88TmDr0P8XoTz8HxXaJz9odI&loadFrom=DocumentDeeplink&ts=2821.97)):

That's the payoff.

Charlie Sandlan ([00:47:01](https://www.rev.com/transcript-editor/Edit?token=xJSTNo91Qxcxr6OvpkTsWSktLRoxavvwcfD1L0utWMesXFstXnr905V6YxX5TpVCb98Muiz6R3JbC62ofDqfuZ3NjT0&loadFrom=DocumentDeeplink&ts=2821.97)):

To be completely out of your head and in the moment.

Gavin Larsen ([00:47:03](https://www.rev.com/transcript-editor/Edit?token=yXG7SDuKB7x77-yKWx0OwteYrnnI5xYDlMvF7QD40gQZTYzguzilnnnqIFnAceYRj_abU6LrbNbEety0dQlO14dqgIU&loadFrom=DocumentDeeplink&ts=2823.65)):

Completely, yeah. Out of your head and out of anyone else's reach too. As actors and as dancers, we're nitpicked by the director, by the choreographer, by the person who's conducting your rehearsals and telling you you're doing this wrong, this wrong, this wrong and you need to do it this way, and this way, and this way. And then, once the curtain goes up, they're gone. They can't talk to you anymore. It's all you and that stage is yours. Yes, you have your choreography and you have your script, but you do what you want with that. It's all yours. Suddenly, you were the artist in control. I'm not the paintbrush anymore. I'm conducting the paintbrush as well.

Gavin Larsen ([00:47:42](https://www.rev.com/transcript-editor/Edit?token=y2Aoq5mekYDxOkyMNu6B96WhUNAVDXdB8YkICi_QNPsRD0H1JqDMdezGzwLvwkQ5DJX2f5yuH2_Zvkoiv1RYUPf2tC8&loadFrom=DocumentDeeplink&ts=2862.92)):

That is just such an exciting, freeing, emboldening, thrilling moment. Yeah, I think that's why my pirouette went straight, because I stopped thinking about how I was doing the pirouette and I just did it.

Charlie Sandlan ([00:47:57](https://www.rev.com/transcript-editor/Edit?token=_oLxGM2mHqkkoRflCvi3dlNu7DtXXBMZsiNe0-_4O0voYIpILQhXz8b6S-ozDoVOkPdfeyn9OlLwvOJCjE9BU5-ZHd4&loadFrom=DocumentDeeplink&ts=2877.29)):

Yeah. I also thought it was a rather courageous thing to leave the Oregon Ballet Theatre at the top of the food chain there. You get to stay there, and you said, "No, there's something else out there for me." How scared were you?

Gavin Larsen ([00:48:17](https://www.rev.com/transcript-editor/Edit?token=_-ky2oJAg5T7Fo_CZkvAWghx9UMNKsb07fzTITtOiCho25rM4YnRTu-lTf3kQR2KiCw5dukz06q_Kz7tHhLVbWsqzo4&loadFrom=DocumentDeeplink&ts=2897.17)):

Well, not scared. Not scared actually because ... So, having said what I just said about that freedom and stuff on stage, as the years went on and my physical capability started to feel less secure and I got a series of little injuries that never fully healed and I was always dealing with them, I was always monitoring them and trying to maintain my body, I felt fragile physically and unreliable as a dancer.

Charlie Sandlan ([00:48:49](https://www.rev.com/transcript-editor/Edit?token=mGcZxwlEjjBzNmtvQRdtbDHfxFrWxvz47KCalmR3GxrEySRVO1hWv9HiVs6YCrb54_dfp-C2MLrEjW4pDGRluIIP648&loadFrom=DocumentDeeplink&ts=2929.53)):

Unreliable.

Gavin Larsen ([00:48:50](https://www.rev.com/transcript-editor/Edit?token=4IYrA2ABCJu12pUY2AKV9IJoigbquaVN2hd5ghoqsCZy3rEyZpjwhVL9HjS4Ww1cef33V7ysaeZbM0GEu-1YDqlTsTM&loadFrom=DocumentDeeplink&ts=2930.68)):

Unreliable. I didn't know if I went out there on stage and I threw myself with full abandon into this choreography, I felt like I can't really do that. Because I might hurt myself because my hip isn't fully healed and the ankle isn't fully healed, and my knee feels funny today, and now my neck is out. And so, if I do this step the way it needs to be done, I'm scared to do it because I'm going to hurt myself and I'm going to come down wrong. That made me scared to perform, and so that's...

Charlie Sandlan ([00:49:19](https://www.rev.com/transcript-editor/Edit?token=TgEjosQdfX-qetL-ZosixzoaS6CFkzHjAVVPNeUUrLqfcrA64SiZEJuGIn1jRPs94i8dFE96a8-QDeIBW7WEfSU-SIQ&loadFrom=DocumentDeeplink&ts=2959.41)):

That must have thrown you for a real loop.

Gavin Larsen ([00:49:22](https://www.rev.com/transcript-editor/Edit?token=8KtNZSwI512LddHY6U5DbL0rUliUHCWKvMyZ0lgwmTpkm94aawzjUACslZWsgvVAr0yTdf3KJuHqSuf8vF7pK9fpg88&loadFrom=DocumentDeeplink&ts=2962.13)):

It did, and it didn't stop. It started this whole spiraling effect of self-doubt and certainly took any sort of enjoyment out of performing. I started to have real anxiety about stepping on stage.

Gavin Larsen ([00:49:38](https://www.rev.com/transcript-editor/Edit?token=6Bs4xHQJ7eP8CLYxU16T_iwrY73R9wi7Pul109JnhfzxIeAsfGg4zqgudCS6sfb9Mm-pZljpAsSIaEi1k4f5IOBlU9I&loadFrom=DocumentDeeplink&ts=2978.76)):

And so, when I had that conversation with the artistic director right before my last season, I was kind of relieved. The pressure was off, and I could go out on a high note and just relish in everything I had done without the pressure to have to continue it when I knew that I wasn't going to be able to.

Charlie Sandlan ([00:50:05](https://www.rev.com/transcript-editor/Edit?token=8vKiYpTFkHfSWju6LX9vLTzJkS6BMNaoANaL9liZ9YTeisrp5J2oEqPyUs8ArWYNHk_J7Vdss9L_dmvluprbaxQI0KA&loadFrom=DocumentDeeplink&ts=3005.2)):

Well, you did go out on a high note. The way you write your last performance was beautiful.

Gavin Larsen ([00:50:14](https://www.rev.com/transcript-editor/Edit?token=OxnxN46fVSVZg3vNqdv4QcZ_pZNkWaWbG3GB1gKPzmbSi7FCO0fbPA2pQgiP0LLmwpac9jWaIUhN5kTHRt8o5GASF3M&loadFrom=DocumentDeeplink&ts=3014.81)):

Yeah, it was memorable. It was really, really special. I tell you, leading up to that I had, like I just said, been plagued by performance anxiety that started to get worse and worse. But that day, there was none. There is none.

Charlie Sandlan ([00:50:28](https://www.rev.com/transcript-editor/Edit?token=cnD60SZ43naSyej0p1Nha1HvF2qSjpZ-z3gTNywOWuPJ1CTGgDPIwQsLlFF6z6Oqnd2wlNHYc3v5abYYiXmtuias5K0&loadFrom=DocumentDeeplink&ts=3028.8)):

The outpouring. The unexpected, I guess. The outpouring of love for you.

Gavin Larsen ([00:50:32](https://www.rev.com/transcript-editor/Edit?token=ZaSZVS93bl7KEyhmNPsBBny45gXSehziu7P9iey5DivXqElVRTK4hEripvZtIrN5P1ViYk_TpI_k1Flcl6PDE7BoD1I&loadFrom=DocumentDeeplink&ts=3032.06)):

Yeah, it was unexpected, and I was just floored. I mean, I get chills still now thinking about it. I mean, everyone deserves to have a moment like that in their life.

Charlie Sandlan ([00:50:44](https://www.rev.com/transcript-editor/Edit?token=T-dg_7IT1OeM5xPbY9bmzvIXVaw_26-pH5jdyFyxgJ0ExCnrohnY3r2r2U0vahfQzp9nIaqOhdWOmTqqeEaA1aUrpeQ&loadFrom=DocumentDeeplink&ts=3044.94)):

Yeah, for sure. I read Jeremy Denk's essay in the New Yorker.

Gavin Larsen ([00:50:51](https://www.rev.com/transcript-editor/Edit?token=jcOiTq_OIK25Hi-LFqv1bbDNzQJmNIKmGhQWtVQY5Yjrq0sD4HJ730_1xDPpBcZjnK9VVGqI-cEO-r5lNgCWdOcibpk&loadFrom=DocumentDeeplink&ts=3051.76)):

Did you?

Charlie Sandlan ([00:50:52](https://www.rev.com/transcript-editor/Edit?token=Gcvtdu3px0oY5CRyPOHS9EuRrc-DgFEsVD9XXJ4dHRSE6xsC-h1oJfwiqjs5Jexr_YL_ScDlThGaOnwiChwVh6-8Lhs&loadFrom=DocumentDeeplink&ts=3052.08)):

I did because you clearly have been carrying resentment. I got it. I want to know why. It pissed me off reading it.

Gavin Larsen ([00:51:02](https://www.rev.com/transcript-editor/Edit?token=A7Q9PC724ZbQBMHR_kSJlURW_hTy0sRoiTzMXpRUPONeAMHkyv9bAoljyVEipM9uUxft_PtVyy_u5uJOk2nMdxCr9Aw&loadFrom=DocumentDeeplink&ts=3062.96)):

Yeah, right?

Charlie Sandlan ([00:51:04](https://www.rev.com/transcript-editor/Edit?token=RQm1hJJ1TqoDleNGqgMtiWdKlQgRHzO1sZT9EvgdEFwB2Xa74S_4ofW_rKUoo9AaFjY84s0ygYs3WBGURSXTypHhPmo&loadFrom=DocumentDeeplink&ts=3064.44)):

It pissed me off. I mean, who the fuck.

Gavin Larsen ([00:51:05](https://www.rev.com/transcript-editor/Edit?token=PRj40NXs98bpzmo_2onDytPC8bJG1N53Aq0fRKsz9o9EQqMyxb5uv1ztNb46D66JbFRsiWyEY8kM8WZQhDA__9kJVt4&loadFrom=DocumentDeeplink&ts=3065.23)):

I know.

Charlie Sandlan ([00:51:08](https://www.rev.com/transcript-editor/Edit?token=-jXj8hmP97iB7E4Z8KIs3b09ZN-QaFqQpa01hZ9yP_v-EHOW78FTMZCddasiPOm-W-iJL0nW-B0g5qxUs_JRy2zreCY&loadFrom=DocumentDeeplink&ts=3068.99)):

You're complaining about first class treatment. You're getting paid. It was so offensive. It was absolutely offensive.

Gavin Larsen ([00:51:16](https://www.rev.com/transcript-editor/Edit?token=DpyDVe2uZMr6Ey7yqY6_NYCM02HlbtgLcbCKfK8gV73FPkEC9nARK4ZHm3MFsi5PhFmYYLgVnDlLC1fH5sayOwAhhRE&loadFrom=DocumentDeeplink&ts=3076.95)):

I'm so glad to hear you say that because I was totally offended too. That's why I wrote that essay in a fit of exasperation.

Charlie Sandlan ([00:51:25](https://www.rev.com/transcript-editor/Edit?token=-cn28dHYFeEMw4yQ10HElqE9wKHF60on5-s2areb9gT0-7pp19Ef1p7PlElWtI_6DkhKP5F6Kylo98bBR2FZ4LtbMwE&loadFrom=DocumentDeeplink&ts=3085.31)):

Especially because you had a freelance career. You were doing Nutcracker in the Houston High School auditorium.

Gavin Larsen ([00:51:34](https://www.rev.com/transcript-editor/Edit?token=2edPHr7YhlEIpAoeHHbfLQYX3HthAu2EUCSKYBeOrXE84C5Bzhcizg2qns3O5G6S1mq56DKAeIe9K4hH4J9UBGyZWyo&loadFrom=DocumentDeeplink&ts=3094.09)):

Yes. Totally, yeah.

Charlie Sandlan ([00:51:34](https://www.rev.com/transcript-editor/Edit?token=XXIcGOZ9sd_hTH48tJMuUonBt2mvObvxmMVyzxniH4IAzzgP_hhbDD_8uhQy_iwR-bIZ_crad6Vczk_iQnRzJcFctaE&loadFrom=DocumentDeeplink&ts=3094.6)):

It's gym, a high school gym.

Gavin Larsen ([00:51:36](https://www.rev.com/transcript-editor/Edit?token=_e6G96-z_RP_MQXHzLaUkaSKUmVs_mEg9upC_tI4g7KVsB-G6-4FdP_BEXH-vy8j6A1_cmZ8_n40Gss8HW4jAVdoJfw&loadFrom=DocumentDeeplink&ts=3096.18)):

Yeah, yeah. I was like, Jeremy Denk, what are you talking about? You think you have a hard boohoo.

Charlie Sandlan ([00:51:42](https://www.rev.com/transcript-editor/Edit?token=Ba5oMhogG8L-RK_3L31bM5boPTkyT4fshs8k0Og2YbAqb_rsQKC-7plARpL2FmBJ7W1dW2Bt5F3JMqCz5ScMWusW2UU&loadFrom=DocumentDeeplink&ts=3102.41)):

Yeah. Well, what was that freelance period of your career of carving out your own performance schedule, of having a dressing room in the handicap bathroom of a high school?

Gavin Larsen ([00:51:52](https://www.rev.com/transcript-editor/Edit?token=3dJq1VW0Cb9iY6XPoKaHsPdV08PJPg-nb_nx4ozTNJ2ItId8eWhW_XdcufV8ZbZVy3i_cX6J-wJDdazU-7gjFuFfT-k&loadFrom=DocumentDeeplink&ts=3112.25)):

You're right. Well, it was colorful. I'll tell you that. It was colorful.

Charlie Sandlan ([00:51:56](https://www.rev.com/transcript-editor/Edit?token=91702rqMZlGG49PivcFZ_zoOfj7rj_7cnqYUnJ_t0kSfacHrAN4NvRxRL2Uc3vT8TTcbgLIBfdJgMERTqa5HNNeGt4A&loadFrom=DocumentDeeplink&ts=3116.02)):

What did you learn from it?

Gavin Larsen ([00:51:57](https://www.rev.com/transcript-editor/Edit?token=OG56ZuNbtgeP68QlkUIxR1LsdHJoGzM9TMgXj1CMWfz10ZLI790Ncs9oNcq0qACLeqQZpMyPOzzwMuGby49DmeN3Tvs&loadFrom=DocumentDeeplink&ts=3117.46)):

I learned that you've got to be really scrappy and take care of yourself. I had been pretty coddled because up till that I'd been in two ballet companies where everything was taken care of for me. I was given the clothes to wear, I was given the pointe shoes, I was given a daily class every day. My rehearsal schedule was set, and it was all in one place in a very nice well-equipped studio. And then, when it was time to perform, I had a very nice well-equipped theater and a dressing room. My costume was brought to my dressing room and I was given a warmup class. There was a stage manager there and everything was great. And there were union rules protecting me if anything was wrong.

Gavin Larsen ([00:52:35](https://www.rev.com/transcript-editor/Edit?token=ZeHb-5mIg6gHIiTzGIQA_ohar8h6kymPOyWTuvm1fG_C65ls4IztoGkmhCoQg1rOzPLbDaTlRfkNrtE3M2rwsHwP1xU&loadFrom=DocumentDeeplink&ts=3155.53)):

But then, when you're a freelancer, you got to take care of yourself and make sure when your circumstances and your surroundings are not supportive, you have to figure out how to perform at whatever level is possible given the circumstances.

Gavin Larsen ([00:52:51](https://www.rev.com/transcript-editor/Edit?token=FisQgtfOpjwZ7vp6bC-ArjITtzrLUG1aCZvjkIWm651unWTGw0BkGWNfjmoaizYh4gNRO4k1PPkj-9ixfXnqCMB_ZY8&loadFrom=DocumentDeeplink&ts=3171.67)):

So, I didn't make myself be the same prima ballerina that I had been on the Opera House stage when I was in a Houston high school gym because if I did, first of all, I would probably hurt myself. I mean, [inaudible 00:53:09] businessman and I thought, "You know what" ... It took a lot of people telling me this before I accepted it, but they said, "You have to give what you're paid in a circumstance like this." Not always, not always, but in certain sittings, it's okay to calculate what value you want to give to a certain type of performance.

Gavin Larsen ([00:53:35](https://www.rev.com/transcript-editor/Edit?token=JCBQuz4mmO0JTcVXPPTNrz7Cn-aurDafn8nELigCOJyTS8LBhjappQNyAUdzjjsN1BIpAh6ih205hmxBJJnOxMG3sdY&loadFrom=DocumentDeeplink&ts=3215.9)):

I never downgraded myself, but there were times when I thought, "You know what, I don't need to force myself to do the triple pirouette here. A single or a double pirouette is going to be just fine, and I don't need to do ... You know, sometimes in a variation, there's an extra bit at the end called the Coda. In this stage, which is the shape of the rectangle and as slippery as an ice skating rink, I can take that Coda off of my variation and I'm going to stop halfway through and just have the music cut right there so that I don't kill myself. It's not worth it.

Gavin Larsen ([00:54:13](https://www.rev.com/transcript-editor/Edit?token=VP-b6Ut1ZmnNU2gY0romNZQJb5-eq10ob_lrufugEnLQjTL60eA94YGTEByXRwRGvVoq7ohXWvGucY9NZ1bDgW-cJqA&loadFrom=DocumentDeeplink&ts=3253.85)):

So, it taught me how to negotiate and balance the risk and reward of certain circumstances and it also ... It taught me a lot about how to be an effective performer in subpar circumstances and how you can still communicate well and how you can still be warm and vibrant without necessarily having to bring the same level of technique.

Charlie Sandlan ([00:54:39](https://www.rev.com/transcript-editor/Edit?token=A1w6G1jG-wEqFmF4tn756ID484pnaevlkwQWkWNIrAO16ONU_f1stS8GRXgkFb3IPGi2k9R41-hM1Yc3hRFTNArYQhg&loadFrom=DocumentDeeplink&ts=3279.51)):

What have you learned about being an artist teaching and what's the experience been like for you now?

Gavin Larsen ([00:54:48](https://www.rev.com/transcript-editor/Edit?token=HOhlz0rK8a_rgbZ8UdHeE9nrZnAtgYUm-olSEE0JGrG4xP-ts5G1HoYin31ynEPbEDNRbd0XKd8WWUVcyrZH1SLZCOI&loadFrom=DocumentDeeplink&ts=3288)):

Well, I've learned, let's see. Now that I'm a teacher, I've learned a lot more about just technical aspects. You just learn that because you have to talk about and analyze it a lot more than when you're just doing by intuition.

Gavin Larsen ([00:55:02](https://www.rev.com/transcript-editor/Edit?token=8jUo-baXZxWA5-PMYpyycJPliqsocvcladIF-8QWMGAyQ5fEU49xxjWUrdTxmK3ud1i3dwrB2WZr5getQlra44yhj3w&loadFrom=DocumentDeeplink&ts=3302.41)):

In terms of artistry, though, I've learned about how important it is to be unafraid and that fear is usually what creates a boundary between an artist and the audience. Most of the dancers I work with are adolescents, teenagers and young adults. They're at that stage where some of them have already had that awakening and they're naturally unafraid. Other ones, I can see that they have a wall up. I try to help them feel comfortable enough to break it down and to know that it's all right to ask questions, that they're not showing weakness by asking questions. It's not vulnerable, it's actually strong.

Charlie Sandlan ([00:55:44](https://www.rev.com/transcript-editor/Edit?token=9xUc3JxWIQr9oRSDoM1kSoNAv6ABWkn6Q60L6JNRh5YNHMhPNqShQ1xjBCgK4XblVl69fVuu6BfJEk-3znow9SO9SoE&loadFrom=DocumentDeeplink&ts=3344.87)):

What do you mean they have a wall? What's the wall?

Gavin Larsen ([00:55:48](https://www.rev.com/transcript-editor/Edit?token=G-tM4KEwDzvRh_UnEQnY7ApnJT7Nq_B1fyLQ3Lh6OOL7xgOqBNZTURENjUJyudXY_Ff_hGkvMYhOzphOZGW3xqVgZz8&loadFrom=DocumentDeeplink&ts=3348.38)):

It's a fear of being wrong. It goes back to what I had].

Charlie Sandlan ([00:55:51](https://www.rev.com/transcript-editor/Edit?token=K6A72DIaojiZg2rsj2lDlGjgwR0pDG5bW6QJ-C_4JZDrsn3Xo9jbvGzXgA0j6Hh9leKDkOYF7C_LqYATWYCNF3YgVaU&loadFrom=DocumentDeeplink&ts=3351.47)):

It's so crippling. It's so crippling. It's a fear of making choices. It's a fear of failure.

Gavin Larsen ([00:55:57](https://www.rev.com/transcript-editor/Edit?token=KiDE_Sy2DU7VdpYHbI5BW-m7dgQ-Da5nMqJ1vEKAmsLa3hAoecunnMU_px0ssUDJ_7Coru5cttGyzRZvKkOEbuu38b8&loadFrom=DocumentDeeplink&ts=3357.47)):

Yeah, it really is. It's a fear of failure, and so they don't actually invest very much of themselves in it because [crosstalk 00:56:03].

Charlie Sandlan ([00:56:04](https://www.rev.com/transcript-editor/Edit?token=yXs_0uibb3Y-oEXYO9KAFZdHNuLne4XYmArEWI_7c_mN_hl9EjkJmMJLBZ2-86HrZoH-bk-ICMo-ug6a6ZoLHS3ItBY&loadFrom=DocumentDeeplink&ts=3364.43)):

They don't risk anything.

Gavin Larsen ([00:56:05](https://www.rev.com/transcript-editor/Edit?token=ufBF037xnntFDG_g9CJ50aBjJ2tYAbb62AVKtpiuB8_-h_r4kGwe88vPQHyK6PhrPpMkXMANBk9ww1SMPAyHmdFRA14&loadFrom=DocumentDeeplink&ts=3365.42)):

They don't risk, yeah. I'm thinking actually of one young woman that I have as a student this past year that's been a source of frustration, actually, for me as a teacher because she has a nice bit of potential as a dancer. I've been trying so hard to help her maximize that and help her take it further and she's been very resistant. Accepts things at the moment but then not the next day. I see a fear in her and it's a real reluctance to invest very much. I'm not sure quite what else is behind it but it could also be an ambivalence about dance itself and about her connection to it and about her love of it and her passion for it. I think that happens too with artists.

Charlie Sandlan ([00:56:51](https://www.rev.com/transcript-editor/Edit?token=HZ7HHJRv8DXPSxr9In7WeWZbQLEYCoh1SC2WFHNkpgwt_4803Iuv4i7q6RztThdmzVQCiXWPGasl0fkf9gJJKtLayOM&loadFrom=DocumentDeeplink&ts=3411.57)):

Absolutely.

Gavin Larsen ([00:56:51](https://www.rev.com/transcript-editor/Edit?token=9q2giORPd6RIcC2yGLGbuYypCVEeF5ses_nAqhlo8LMa8HIStd-VCcKb1KpdAU8t6mG6bEFRvCM2KyxWCu0aALFuktg&loadFrom=DocumentDeeplink&ts=3411.66)):

Sometimes when that wall is up, it's actually an ambivalence within themselves about how much they are willing to give, how much they want to give.

Charlie Sandlan ([00:56:58](https://www.rev.com/transcript-editor/Edit?token=5Dsx6Noz7oclqlsZTzA0-jsvuMmy_b7WCChKv7LDG_wCo_9MWi624snX7KnRtTpUj-Pw8bHe1mIdBuQG76j_-XAMPsk&loadFrom=DocumentDeeplink&ts=3418.3)):

Well, I think that's probably true with dancers, I don't know. But I know for actors, when I get a group of students, at the start they have no idea how hard it is. They just have this dream and this idea of yeah, I'd love to be an actor and they don't really understand. And when they're faced with what it really means ...

Gavin Larsen ([00:57:18](https://www.rev.com/transcript-editor/Edit?token=6FqTWXF8y-1rEX_z-kJwoAkOu4yE55HDpYnVlkPxiUmtgPCQXaWlG9RiUoVGsJPft3gZ_iCxTaKETIzX1eIDCSNVTJk&loadFrom=DocumentDeeplink&ts=3438.51)):

Right. Right.

Charlie Sandlan ([00:57:19](https://www.rev.com/transcript-editor/Edit?token=490GwV7QRNBeAxpL945pOgwec8xqo7Zpv-4anzH5klKwZOpSdZxywI783WzrM7AKJpJnpbt6fiCAvqacLKdXOdpQHnY&loadFrom=DocumentDeeplink&ts=3439.64)):

... they're overwhelmed by it.

Gavin Larsen ([00:57:22](https://www.rev.com/transcript-editor/Edit?token=Dp4UwDusbTBdt-Av9yDAVYDLTcuxWmdVwUBDwYGvy-qbgG3LnYTDNW0pIPNoCRP4XHEsNWdtF8DOlreY0Wcov_cQTao&loadFrom=DocumentDeeplink&ts=3442.16)):

Right, right. It's so true. It's so true. What's interesting is that in some of the younger children that I teach, they come in with that same kind of glossy fantasy about, oh, I want to take my ballet classes now. And then I tell them, show them what it's all about and that before you get to put your tutu on, we have to work on our technique. We have to learn how to stand up and we have to learn how to straighten our legs and how to get very strong in our legs and our feet, and this is the way you do that. They thrive on the challenge. A couple of them, sure, maybe don't, but most of them do. Most of them do. They thrive on being pushed, and I see it. I see the transformation in their eyes and in their faces and in their bodies.

Charlie Sandlan ([00:58:03](https://www.rev.com/transcript-editor/Edit?token=VjbS8a9fJss1z4dVgmeNJUcoRS5O6rhsj5rKayEMEtDpGVgGXGXZXVvJyUp7yIWr9-iTeKLkv5zItQuvmxmVPLcixQQ&loadFrom=DocumentDeeplink&ts=3483.99)):

Isn't that exciting as a teacher?

Gavin Larsen ([00:58:05](https://www.rev.com/transcript-editor/Edit?token=CKAaEL3iguATL8v3ntG5pVIfB5hb-XazCOipx-VANtSLHVww66H-ONch7ZS-yPAIF96LDeZrnSCN4wzytAQeFZ-JmyM&loadFrom=DocumentDeeplink&ts=3485.99)):

Yeah. Yeah, it's so great. It's so great. I love it. That's what keeps me going as a teacher, is when you see, you show them what's possible and what's needed to get to the next level. You give them a little shove to get there and you see them thrive on that, thrive on that structure and then start to push themselves and get excited about doing more and more.

Charlie Sandlan ([00:58:27](https://www.rev.com/transcript-editor/Edit?token=u19DCRl84Xn1SDzr1EV8PHlh5CBbbxGqtNGo5A39ebJMhMG54nXg_YZKB_zXeuV345GeYqTdo1OrLtHbNAvtfWpXBA0&loadFrom=DocumentDeeplink&ts=3507.45)):

When you retired, did you have to go through a grieving process? What was that transition to giving up your life's work like that?

Gavin Larsen ([00:58:36](https://www.rev.com/transcript-editor/Edit?token=aDpwnFItCg6T_aee2rF64PgVdzGeQ63whHlXU-Qkz2Ms6omAqN8HpoQQzMaaVZClQAEcZtCiFgr0ZUkhL6HkKQtfluA&loadFrom=DocumentDeeplink&ts=3516.12)):

Yeah. I'm still grieving.

Charlie Sandlan ([00:58:37](https://www.rev.com/transcript-editor/Edit?token=zbXlvd6bpokUS9X8BOFKsn94b8j7JBMQkCyPSwjEjgxMMKRRRAgvhC5zrUOyBPvjkRqnqRJ1GzJhJ1rnAZrVZplreys&loadFrom=DocumentDeeplink&ts=3517.11)):

Yeah.

Gavin Larsen ([00:58:39](https://www.rev.com/transcript-editor/Edit?token=oXgcH-JBSEVeJid_wBDO8gljiUUB9YIeMMsvJAQxBYmaCHM9iL8sF3yg80f9DX_3nM5yQA5NbB0SCs0hMTo-OQLfSeI&loadFrom=DocumentDeeplink&ts=3519.23)):

I'm going to grieve for the rest of my life, life. I really will. I really will.

Charlie Sandlan ([00:58:44](https://www.rev.com/transcript-editor/Edit?token=rDI9pNrq2fIy1vRtMyEq2PGKygqhuiN4PUl18zY5aV9X08-g7QddXG3my_Dz8jQm7ivv8yKWfAHHy86hxRohu4H-1yE&loadFrom=DocumentDeeplink&ts=3524.99)):

You really think you're going to miss it so much?

Gavin Larsen ([00:58:46](https://www.rev.com/transcript-editor/Edit?token=ESt_GCp1ShDFeRcBE9UAoq65fh330rPWdBLJny_KdcUnAJ8u3wH075ZZnZ-nA0azWBvcTkTo1033zRo9TfV2QxR0pb0&loadFrom=DocumentDeeplink&ts=3526.66)):

Actually, interesting, it's not so much that I miss it because it's still here with me. It's like, I write about it in the book, I feel like my performance entity, my performance person, the performance Gavin, the dancer Gavin is still inside my body, it's just that I don't actively engage it. I might do sort of, kind of, but not nearly as fully as I did. It's still right here with me, it's just dormant.

Gavin Larsen ([00:59:14](https://www.rev.com/transcript-editor/Edit?token=hI6FhMEyuI_5cHGOSNhGYAycF8lHrJaTCdvZMUeF-qd3cP_LqMO1_E9kz7TINQ-dOgn1IbY-WykgLu31RLRNOhxsQG0&loadFrom=DocumentDeeplink&ts=3554.51)):

What I'm grieving about, honestly, is all of the things left undone as an artist.

Charlie Sandlan ([00:59:22](https://www.rev.com/transcript-editor/Edit?token=ZvTAGaW3wygYbUazpwJA1nXy08bjBeDDTpTutEWeVxV-ChcBrHacOb0xQbZdZT4OJKSasDlxempinXgMKs5Hkg0blx0&loadFrom=DocumentDeeplink&ts=3562.21)):

Like what?

Gavin Larsen ([00:59:22](https://www.rev.com/transcript-editor/Edit?token=4xtVlsUnHrPuJE0J3OaS1t03HTwfGr7ZgkikzC7vpdKrR3AXvOyOObOzAU1SiJkww9WF3J3O0fYDO56QLoTVopC7IC8&loadFrom=DocumentDeeplink&ts=3562.74)):

What's so cruel about dance, professional dance, particularly ballet, is that you have to stop doing it. Physically, you come to the place where you can't do it physically anymore just when your artistry is starting to ripen. That's what happened to me. I was really, really into discovering myself as an artist. I really didn't have the energy anymore to do the technique. I could have segued off into a more contemporary forms of dance or other forms of dance all together or different artforms all together, different performing arts.

Gavin Larsen ([01:00:04](https://www.rev.com/transcript-editor/Edit?token=9-qGTQu3AaLX7xmhIDPDuzOqRWyDdjXZS_jPRlzmm_a3ppukoHGdtAU1q-b_f-Y2qc88ikP0ChV-iKrLhLJ3Fcc6pcM&loadFrom=DocumentDeeplink&ts=3604.79)):

I mean, honestly, I thought about getting into dance theater and trying to do some of that. And I couldn't figure out how I was kind of ... I don't know. I couldn't figure out quite how to do it and I haven't done it, but I do hold out a little bit of hope that at some point along my journey here ... I mean, I'm a natural performer. I want to get back on stage.

Charlie Sandlan ([01:00:28](https://www.rev.com/transcript-editor/Edit?token=BszCfd05Prkio-q3GlP3oZPpWPnSp17R0BJIyyRx-a2N3V-57xYL7bGHkNPdgIGtkZcPoTRNoOnDMPinZIJBBdQ7wsE&loadFrom=DocumentDeeplink&ts=3628.94)):

Have you choreographed anything? Is that something that interests you or ...?

Gavin Larsen ([01:00:32](https://www.rev.com/transcript-editor/Edit?token=izewCPrAqvr8f9UPXuHiu0F96nNZAz1qXNdCzlTndr2Koe8t92tLMJvLoV5B_6HcsHvqjFZHh3smrZ6qIajd0B1-goM&loadFrom=DocumentDeeplink&ts=3632.86)):

It doesn't really interest me. I have done a little bit of choreography. I don't think it's very good. I'm not very good at it, so that's not something I really want to pursue but I did do within a couple of years of retiring from OBT.

Gavin Larsen ([01:00:47](https://www.rev.com/transcript-editor/Edit?token=vWIQ_cVz_JUOGf0k6bn5KyXUi0YXR9IQ2z-XFgajRUciG-_gcGr8wDdv1gemhxnkIQVLTZiu1uq7_1_NrE7gsLJhPUI&loadFrom=DocumentDeeplink&ts=3647.9)):

I did do this really interesting little project with a poet and musician. We made a trio, and I choreographed some dance to the poetry and then we laid music on with it and we put on a couple of shows. It was neat.

Charlie Sandlan ([01:01:04](https://www.rev.com/transcript-editor/Edit?token=AWx25-PiuWNhuMS4ChiUebStfw5WbyLz09USLLJGZrAaT_j7KzYUSvtUbgVxMiHtLzYQ-Aq5jTuwE_drlyTQ_ieEVCk&loadFrom=DocumentDeeplink&ts=3664.11)):

Well, how do you feel about your book? How do you feel about having put this into the world? "Oh, my God, I wrote this. I made this."

Gavin Larsen ([01:01:12](https://www.rev.com/transcript-editor/Edit?token=Bqk-qvhhZkqdaFBqIfEMD3kBg2NHN6O_w56Gy4yooIm6xEd4LOvBqfnHLfFw9JimO59iXTCFktJ5xtnq-yGMlfrjkBM&loadFrom=DocumentDeeplink&ts=3672.23)):

Oh, my God. I know. It's amazing. It's totally amazing. I'm still in, I can't believe it, but it feels really, really good. It was a real way of processing coming off of being on stage. I mean, this is a way of being on stage forever because my performances are over, but this book is going to be around on bookshelves forever, hopefully. So, this is my way of staying on stage, I think. It's really, really gratifying.

Charlie Sandlan ([01:01:42](https://www.rev.com/transcript-editor/Edit?token=CGEPn_QpBZv2d40SPz_9xYwHbrjYNBpuDExiey5mAt6AZIZhcXFJc8EoWSat1TEDgjZr88DVFSSjtFfLyaYt86kGqNM&loadFrom=DocumentDeeplink&ts=3702.3)):

What would you like to say or some advice to give to somebody who's looking to live a creative life, that wants to be an artist, may not necessarily know what that word means yet but is intrigued by that kind of life? What do you want to say to that person?

Gavin Larsen ([01:02:00](https://www.rev.com/transcript-editor/Edit?token=SVx7042cS6Do3-IFJjK87pL3v1e6x2_zLO5vrywrpV78c4Dml-MEHOtrJqh7SiBGaufOgA_wMy5jU8xVFPmSLdS7g5A&loadFrom=DocumentDeeplink&ts=3720.15)):

Well, I would say I think it's the most human way to live, is to live an artistic life. It's the most human way to live. It's the way you tap into your humanity is by finding your mode of expression and expressing it and fulfilling it whatever it happens to be. Whether it's movement or theater or visual arts, creating or crafting, whatever it is, find the mode of expression that is the most natural for you and allow it to flourish. Find it and then develop it. That may mean developing its technique in order to be as expressive as you can with it, but don't run away from it if that's the case because developing a technique for your voice only makes your voice stronger. So, I would say, find your mode of expression, find out how you can maximize it and then write it out.

Charlie Sandlan ([01:03:11](https://www.rev.com/transcript-editor/Edit?token=OlJUwvBsx-TE81NAXn3VYKARGgwNJDj5oCQG4KZTfNw94caVDCBmvoaOvy2I3Ao4X4wuPLih5vfDbhx8TwtpWYXGya4&loadFrom=DocumentDeeplink&ts=3791.66)):

Well, my fellow daydreamers, thank you for sticking around and keeping that phone in your pocket. Please do yourself a favor and get Being a Ballerina by Gavin Larsen. You won't regret it.

Charlie Sandlan ([01:03:20](https://www.rev.com/transcript-editor/Edit?token=nlQf2hPzEwf_SsurWI6BWRih3ZEIqVhmDPb1LS0HFBFE90kAOQsJKxfW4FMSaixAKOAHDweBgflH6GE0jHJ7dkD4Fg4&loadFrom=DocumentDeeplink&ts=3800.22)):

You can subscribe and follow the show wherever you get your podcast. If you have a few seconds, then you can review it on iTunes. That would be fantastic. You can go to the website creatingbehaviorpodcast.com for the links and content to every episode. You can book me for private coaching, read my blogs. If you're interested in starting to really train yourself seriously as a professional, go to maggieflaniganstudio.com and train with me. You can follow me on Instagram @creating behavior, @maggieflaniganstudio.

Charlie Sandlan ([01:03:47](https://www.rev.com/transcript-editor/Edit?token=Zu0u9egYGg1mL1B2XAsarWd8CyNey0EOpf-i2crqtKRWoUI1H304QFtGYgDbFWtxtP-NIbVVitcxwXSxhpLdxwWnEiY&loadFrom=DocumentDeeplink&ts=3827.43)):

Lawrence Trailer, thank you for the song, my man. I love it. My friends, get real with yourself. Check in and just see what you're up for. And if you want to be really, really, really good, play full out with yourself and don't ever settle for your second best. My name is Charlie Sandlan. Peace.