

SPECIAL BOOK, MUSIC & VIDEO ISSUE

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MUSIC MANIA!
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**STATE OF
THE ART**

Jazz Dance World
Congress Teachers
Speak Out

MATT MATTOX

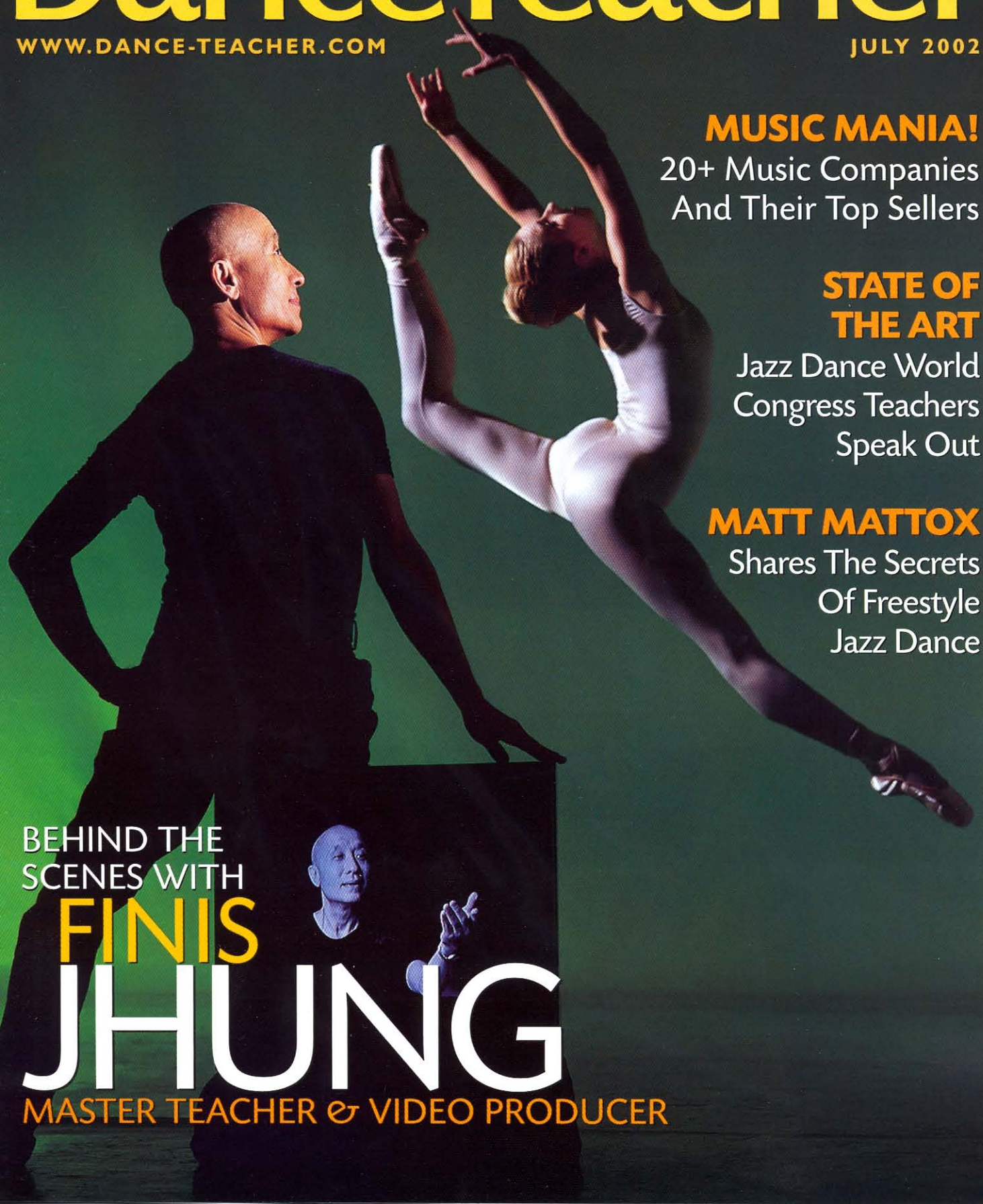
Shares The Secrets
Of Freestyle
Jazz Dance

BEHIND THE
SCENES WITH

FINIS

JHUNG

MASTER TEACHER & VIDEO PRODUCER





Finis Jhung's pragmatic

approach to teaching

ballet gives all students

the tools to become

dynamic performers.

PHOTOGRAPHY BY EDUARDO PATINO

FINIS JHUNG

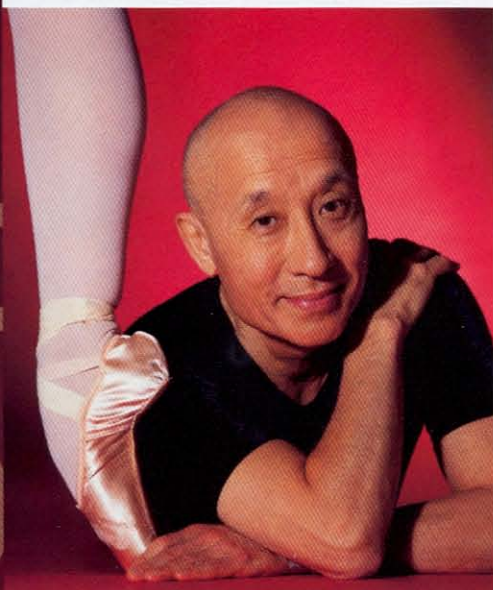
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The difference was remarkable. I was taking a Saturday afternoon ballet class with a friend and, as somewhat lapsed ballet students, we were not exactly acing the pirouette combination. But I had an idea. Earlier in the week, Finis Jhung had discussed the potential pitfalls of pirouette preparation with me, and I'd shared his insight with my friend before class. "Try the Finis thing," I whispered, before she took off across the floor. She did—and her turns were immaculate. Eyebrows raised, we blinked at each other across the room in surprise. Even the teacher was taken aback.

Although the results were extraordinary, Jhung's recommendation had been simply

his astute observations of the world's most talented dancers to present ballet technique in a refreshingly straightforward way. Instead of insisting on 180-degree turnout and exacting fifth positions, Jhung gives dancers the inside scoop on how to move as if they were filling an opera house stage. He encourages beginners and advanced students alike to enjoy movement and, in doing so, creates dancers who are a joy to watch.

As a child in Hawaii, Jhung was exposed to professional dance through black and white movies and the rare touring performers, such as Alicia Markova and Anton Dolin. "I was only taking one lesson a week, a mixture of ballet, tap and all that," he says. "It was rare for a boy to dance, and in my middle



TOUCH

BY CAITLIN SIMS

pragmatic. Observing that professional dancers often start from a less crossed fourth position (thus giving themselves a wider base), he advised turning just a hair in plié so that take-off comes through an abbreviated second position with the arms in front of the body. Applying his suggestions, my friend was entirely aligned, her shoulder and hips over her standing leg and her arms directly in front of her. The shift she made was imperceptible; the results, anything but.

Dispensing practical and effective advice has been a hallmark of Jhung's teaching career. A former dancer, he draws upon the lessons of his own professional life as well as

school years, all I did was a weekly 45-minute adagio class. But that was enough to keep my dream alive."

Upon graduation, Finis set off for the University of Utah, where he had been granted a scholarship. There he realized that dance could be a career and met visionary artistic director and professor William Christensen, who would have a significant impact on his dancing and, later, his teaching philosophy. "Bill Christensen was so much fun and so natural, and he had this wonderful zest," says Jhung. "Because he'd been in vaudeville, he was very stagewise. He'd say, 'When you do this turn in second, remember that there'll be



JHUNG AND
MICHELE
WILES

Jhung gives dancers the inside scoop on



EDUARDO PATINO

The Master And The Muse

Master teacher Finis Jhung supports American Ballet Theatre soloist Michele Wiles in a low arabesque. Wiles, who first took a class with Jhung ten years ago, has been featured in several of his instructional videos.