

## **Jig, clog, and breakdown dancing made easy, with sketches of noted jig dancers**

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**Jig, Clog and Breakdown dancing made easy.**

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**JIG, CLOG AND BREAKDOWN DANCING MADE EASY, WITH SKETCHES OF NOTED JIG DANCERS.**

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### **THE JIG AND CLOG DANCERS OF AMERICA.**

The publisher of this work is indebted to Mr. Charles White , one of the pioneers of Negro Minstrelsy of America, for data contained in the subjoined sketch.

Jig Dancing is peculiarly and American institution and had its origin among the slaves of the southern plantations. No white man taught the original darkies the arts of Jig or Clog Dancing, and it is equally as indisputable that they did not pick either one of them up from reading books on the subject. It was original with them and has been copied by those who, in the early days of minstrelsy, made that a feature of their business, and by them brought down to a complete science. It is not everybody who is gifted with musical ability or elocutionary powers, and these arts are not in general acquired, but almost anybody can become a dancer who has the slightest ear for music or time. As in everything else, it requires patience and practice to become perfect.

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About the first person of any account in the north, as a Jig Dancer, was Master Juba, who was wont to delight the rounders and others who came to New York to see the elephant at a dance house in the Five Points, known as Dickens' Dance House about the year 1835. Juba was taken in hand and brought out as a professional dancer with great success throughout the United States. He was afterwards introduced to the English public and met with a good reception, remaining in England till his death, which occurred about 1842, in his 26th year.

Juba's success was the means of bringing out another darkey named Johnny Diamond, who hung out around 2 the old Fly Market of this city. Diamond was first brought into public notice by the enterprising P. T. Barnum, at Vauxhall Garden, about 1840, when he was 17 years of age. He created quite a *furore* and P. T. B. traveled with him all over the country, Diamond dancing matches with whoever came on. Diamond finally died after a triumphant career, in Philadelphia, October 29th, 1857. Dick Pelham, to go back a few years, was the first white man, we believe, to introduce Jig Dancing in England, in 1845, or thereabouts, Dick having gone over there with the Dumbleton party. Earl H. Pierce, born in New York in 1833, Ben Mallory, born in New York in 1829 and Dick Sliter, all famous Jig Dancers, were contemporaneous, and among the first to distinguish themselves in the palmy days of the original Christy Minstrels. Pierce died in London, Eng., June 5th, 1859; Mallory, in Savannah, Ga., Nov. 2d, 1859; Dick Sliter, in Jackson, Mich., May 21st, 1861. Jerry Bryant, Matt Peel, Mert Sexton, Tim Norton and George Christy (right name Harrington) were equally renowned as those previously mentioned. Bryant died April 8th, 1861, aged 32 years; Peel died in Buffalo, May 4th, 1859, aged 30; Sexton died May, 1866, aged 32; Norton died Jan. 23d, 1862; Christy, May 12th, 1868, aged 40.

Among the first to introduce Clog Dancing in America were Billy Woods with his two sons, and Jimmy O'Connell, Billy Quinn, Joe Miles, Pete Lane, Bill Price and Billy Hedden, all Jig Dancers, are also dead. Tommy Peel, who danced a match with Dick Carroll at Wallack's Theatre, April 16th, 1862, which he won, died July 31st, 1869, in Melbourne, Australia.

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Billy O'Neil, renowned Irish Jig Dancer and Comedian, was born in Troy, N. Y., in 1834, died in Melbourne, Australia, Aug. 5th, 1868. The following are the names of some noted Jig Dancers who were well known to the community but never figured much professionally. They were all very good: Ben Miner, Rube Innard, Johnny Hutton and Gallus Wright.

The Jig and Clog Dancers of the present day are very numerous, the oldest among them being Dave Reed, now 42. Master Barney is undoubtedly one of the best Jig Dancers in the world. We have not room to go into details, but must be content with giving the 3 names only of some of those now amongst us who have figured most conspicuously, to wit: Wash Norton, who defeated Joe Brown for the champion jig belt and £200 in England; Dick Carroll (originally known as Master Marks), Joe Brown, Bobby Newcomb, Johnny Queen, Frank Kerns, Mickey Warren, Johnny Golding, Hank Mason, J.H. Clifford, Hank Mudge, Dick Sands, Johnny Thompson, Tim Hayes, Billy Carlton, Master Jerry and Sam Collyer.

### **JIG, CLOG AND BREAKDOWN DANCING MADE EASY.**

#### **ATTITUDE.**

Hold the head well up, standing erect; do not look at the feet at all, as that has a tendency to stooping, which is a very bad and ugly habit. Let the arms, the hands being open, dangle perpendicular and without straining at the sides. It is necessary to observe an easy balance, with all parts of the body free to act as may be required in dancing the various steps.

#### **DEFINITION OF TERMS.**

The Strike is made by striking the floor firm and sharp, with either toe or heel, and letting the foot rest at the spot the necessary length of time.

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The Tap consists of hitting the floor with the ball of the foot and lifting it immediately after the Tap.

The Hit is the same as the Tap except that in the Hit the end of the heel or toe is brought into play instead of the ball of the foot.

The Hop resembles the Tap except that it is made by hopping on one foot with the other off the floor.

The Spring is performed by springing from both feet at once, bringing the feet down separately.

### **JIG DANCING STEPS.**

As an accompaniment for the steps, to get the proper time, the banjo is, perhaps, the best of all, for simplicity and intonation; where this is not handy, or none of your friends play it, whistling the bars, thus: la, ci, la, fa, la, ci, la, fa, counting eight to yourself, or the old fashioned patting on the thighs, will answer to keep time by.

### **THE FIRST STEP**

is made (the body being slightly inclined forward, the weight resting on the ball of the right), by swinging the left foot to the rear, making a tap, bringing that toe to the heel of the other foot and then strike, 1st left, 2d right, 3d left, then reverse as follows: Swing the right foot to the rear of the left, making a tap, bringing the toe to the heel of the left and then start off with, 1st right, 2d left, and 3d right—consuming eight bars of music.

Practice this step slowly and persistently, counting eight, till you become familiar with it and have confidence in your ability to go through it, as on this depends the mastering the more difficult steps.

## **THE SECOND STEP**

commences with resting on the left, then swinging the right foot from the knee, give a forward and back tap, 6 counting four; throw the weight on the right foot, slightly inclining the body to the right, and, with the left foot, make the forward and back tap, same as before made with the right foot.

## **THE THIRD OR SIDE STEP**

is executed by resting the weight on the right, with the right foot turned to the right, then give a back tap and a strike with the left foot, bringing the toe of the left to the heel of the right on making the strike; give a forward and back tap with the right foot (moving to the right); repeat this step four times. Reverse—By introducing the right foot movement of the 1st step, it puts you in position for the return on the left, which begins with a back tap and strike of the right foot; then make the forward and back tap with the left (moving to the left); repeat this three times, and it will bring you back to the starting point.

## **THE FOURTH STEP**

is performed by bearing the weight on the left; swing the right foot forward, making a tap; bring the right foot back across and in front of the left foot, giving another tap; swing the right foot forward, give a tap. Reverse—Spring from left to right, throwing the weight on the right, and make the same movements with the left as before made with the right foot.

## **THE FIFTH STEP**

is done by throwing the weight quickly to the left; swing the right foot forward about six inches, then make two taps; draw the right foot back to its original position, giving one tap on the return. Reverse—Throw the weight quickly to the right, and make the same movements with the left foot as before made with the right.

### **THE SIXTH STEP**

is accomplished by throwing the weight on the left foot; 7 swing the right foot in front, giving a tap; bring the right foot back across and in front of the left, giving a back and forward tap with the right; swing the right foot to the rear of the left, making a tap; tap with the left and right, draw the left foot back to its first position, and with it give one tap. Reverse—Swing the right foot back to the heel of the left, making a tap, and then make the same movements with the left as before made with the right.

### **THE SEVENTH OR HEEL AND TOE STEP.**

Starting from the natural position, give a strike with the left toe; swing the right foot forward, making one strike with the heel, at the same time turning the toe of the right to the right; give a strike with the left toe; swing the left foot back, giving a tap, and then a strike with the ball of the right foot near the heel of the left. Reverse—Commence by swinging the left foot forward, and continue with the same movements as before made with the right foot.

### **THE EIGHTH OR SHUFFLE STEP**

commences by standing with the heels together, the toes turned out a little; spring up with both feet; strike with the ball of the left foot, and at the same time slide the right foot forward and back without raising it from the floor. Reverse—Spring up as before, with both feet, and strike with the ball of the right foot and slide forward and back with the left foot without lifting it.

### **THE NINTH STEP**

is made as follows: Stand with the feet straight; make a back tap and a strike with the ball of the right foot, and a right and left strike with the balls of both feet; swing the right foot

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forward, giving a tap with the heel, and then, bringing the left foot forward, strike with both heels, right, left, right.

### **THE TENTH STEP**

is executed by standing with the left foot straight, and 8 placing the heel of the right at the toe of the left, the toe of the right foot turned well outwards, throwing the weight to the right; make a back and forward tap with the left foot, and then a forward and back tap with the right foot, bringing it back across the toe of the left, in which attitude give a strike; strike with the left foot; swing the right foot forward to the right, giving a tap and a strike; throw the weight on the right, give a sliding tap with the left, bringing it up to the right foot. Reverse—Introduce the reverse part of the 6th step, and then make the same movements with the left as before made with the right foot, moving back to the starting point at the same time.

### **THE ELEVENTH STEP.**

Standing in the natural position, hop with the left, giving one tap with the left foot; swing the right foot forward, making a heel and toe tap, and then, with the right foot, give four taps—so, heel, toe, heel, toe. Reverse—Throw the weight from the left to the right, and execute the same movements with the other foot, as before made.

### **THE TWELFTH STEP**

is performed by springing up with both feet, counting four and giving a tap with each heel, one after the other, commencing with the left, and then give two back taps with the balls of the feet, commencing with the right.

### **THE THIRTEENTH STEP.**

Stand natural, give a forward and back tap with the left foot, bringing it back to the original position; throw the weight to the left; give a forward and back tap with the right foot,

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bringing the back tap in front and across the toe of the left foot; give a forward and back tap with the left foot, bringing it back, as before. Reverse—Give a forward and back tap with the right foot, and 9 then observe the same movements with the left as before made with the right foot.

### **THE FOURTEENTH STEP.**

Stand with the feet straight, throw the weight forward on the balls of both feet, the heels lifted from the floor; come down solid on both heels, making one tap; again raise on the balls of the feet, and, remaining in this position, strike the heels together twice.

### **THE FIFTEENTH STEP, MOVING FORWARD.**

Commence by standing with the toes turned out a little; spring up with both feet, coming down on the balls of both feet, giving one tap; and, remaining in this position, give six sliding taps with both feet, one after the other, commencing with the right.

### **THE SIXTEENTH STEP.**

Spread the feet, with the heels from the floor, about eighteen inches apart, toes turned out, and, without lifting the feet from the floor, give back slides of about three inches each, alternating with each foot, and gradually lessening the distance between the feet until you arrive back at the natural position.

### **THE SEVENTEENTH STEP**

is made by throwing the weight on the ball of the left foot, bend the right knee, throwing the right foot well to the rear of the left, resting it on the end of the toe; give a heel tap with the left, and then, with the heel of the left and the toe of the right foot observe the following order of hits: two with the right, one left, one right, two left, one right. Reverse—Spring up, dropping the weight on the ball of the right foot, and bringing the left to the rear in the

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same manner as before done with the right foot; observe the same order of making the steps as made with the right.

### **THE EIGHTEENTH STEP.**

In this step the body should be inclined to the left, resting the weight on the ball of the left foot; hold the right leg straight and extended well to the front and to the right, in which position let it remain; give a heel tap with the left foot; the same with the right; heel tap with the left; toe tap with the right; repeat four times. Reverse—To change, place the feet in the natural position, and, while resting the weight on the balls of both feet, make seven taps with the heels, commencing with the right.

### **THE NINETEENTH STEP.**

Placing the right foot across the left, keeping the feet close together, and resting on the sides, inclining towards each other, strike with each foot, one after the other, moving rapidly forward.

### **THE TWENTIETH STEP, BREAK AND FINISH.**

Stand with the heels together, toes turned out a little; spring from the floor, coming down flat on both feet, making one hit; make a tap with the balls of both feet, making one hit; make a tap with the balls of both feet, and then a tap with each heel; spring on the left, placing it flat down, making one hit; swing the right back from the knee, and with the toe of the right give one hit well to the rear of the left; give a heel tap with the left; swing the right leg well forward and drop the foot flat, giving one tap.

### **CLOG BREAK.**

The above Jig Dancing steps are equally appropriate for Clog Dancing, by simply introducing the “Clog Break” to finish the eight bars of music.

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Stand in the natural position, throwing your weight to the right, giving a strike on the ball of the left foot, stopping it at the heel of the right foot; give the weight to the left; make a forward and back tap with the right; make a strike with the ball of the right foot, stopping it at the heel of the left; give a forward and back tap with the left, make a strike with the ball of the 11 left; throw the weight to the left, and give a forward and back tap with the right; hop from the floor on the ball of the left foot, making one strike, and at the same time swing right.

### **PLANTATION BREAKDOWN.**

The following instructions are gleaned from a little work, devoted to Song and Dance Business, etc., published by Wm. F. Bacon, of Boston, Mass.

#### **FIRST STEP.**

Jump on both feet crossed, then throw right foot as high as possible, at the same time hop on the left foot, (2 motions). Repeat it, leaving the right foot up in front. Then hop on left foot, bring the right down, tap it and carry it behind. Hop on left foot, (3 motions). Then make five taps quick, commencing with the right foot, which is crossed behind the left. This is the first part of the step, and is repeated on the other foot, reversed. Then done again same as first time. Then make a Cross and five taps quick, moving forward and commencing with the right foot.

#### **SECOND STEP.**

Shuffle right foot, hop on left, carry right foot behind and tap it firm (3 motions). Then hop on right foot, lift up left high and bring it down solid, (2 motions). Repeat it.

Then hop on both feet together, jump up and strike the ankles together, bringing down the left foot first, then the right solid. Tap left foot, then spring, bringing the right foot down first, then the left. Then repeat all, commencing on the other foot, and reversing everything.

**THIRD STEP.**

Tap left foot. Tap right, carrying it high in front, hop on left foot. Tap right, carrying it behind, hop on left foot, tap right, carrying it high in front, hop on left foot (7 motions). Shuffle right, hop on left, tap right, carrying behind.

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Hop on left, tap right, hop on left, tap right, hop on left, tap right. Now repeat the whole, commencing on the other foot and reversing it. Then do it again same as first time, make a cross and three very firm taps, commencing with the right foot, with the feet wide apart.

The following steps are to be done all together directly after the third step:—

Do the cross four times, reversing it each time, then bring the toes together with heels apart (1 motion). Then turn the left toe out, and at the same time carry the right far behind and across the left foot (2d motion). Then repeat it 3 or 7 times (reversing it each time), at the option of the performer. Tap left foot, shuffle right, tap right, tap left, slide back slightly on both feet (5 motions). Then repeat it a number of times, optional with the performer. Turn around on left foot, describing a circle with the right foot. Tap right, tap left, shuffle right.

Tap right foot, tap left. Then loop on left foot, at the same time slide the right in front and across the left foot.

Then repeat it, commencing with the right foot, and reversing it all through. Then retire, jumping on both feet, with cap in hand, or any way that may suggest itself.

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