

THE WALLA WALLA MAN

AND
INSTRUCTIONS HOW TO DANCE THE ONE STEP
BY SHEPHERD WILSON (M.B.) EDITOR OF "MODERN DANCE MAGAZINE" AEOLIAN HALL N.Y.
ONE STEP



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SARI SISTERS

BY
LEO BENNETT

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OF
"GOOD BYE
BROADWAY"

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The Walla Walla Man.

By LEO BENNETT.

Moderato.

f

Vamp.

mf

p

Sh, sh, What do I hear,—
Sh, sh, I heard him talk,—

Sh, sh, He's com - ing near,— Don't you hear that
Sh, sh, I heard him walk,— No one ev - er

sound, That's creep - ing on the ground, Ev - 'ry night at
knows, Just when he comes or goes, He may steal in

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nine o'clock he's sure to come a-round, Sh, sh,
 an-y min-ute on his tip-py toes, Sh, sh,

Don't say a word, Sh, sh, If he ev-er
 What would he do, Sh, sh, If he ev-er

heard, An-y lit-tle boy or girl who ought to be in
 knew, We were talk-ing he would come and scare us all to

bed, He'd come a-round and take a-way, ev'-ry sleep-y
 death, And ev'-ry time I think of him, I just lose my

head, Be - ware, take care, he may be ov - er there.
breath, Look out, look out, he may be here - a - bout.

Chorus.

Here comes the Wal - la, Wal - la man,

p-f

Who the Wal - la, Wal - la, Don't you dare to hol - ler, You

keep as qui - et as you can, Or else he'll pack you in a sack, and

nev - er bring you back; He says when an - y one is

The first system of musical notation for the song 'The Walla'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and the piano accompaniment is in the same key and time. The lyrics are 'nev - er bring you back; He says when an - y one is'.

bad, He'll take them off to Wal - la, Wal - la Land, _____

The second system of musical notation. The vocal line continues with the lyrics 'bad, He'll take them off to Wal - la, Wal - la Land, _____'. The piano accompaniment continues with a similar rhythmic pattern.

Close your eyes and go to sleep, To - mor - row he'll be gone, Here comes the

The third system of musical notation. The vocal line continues with the lyrics 'Close your eyes and go to sleep, To - mor - row he'll be gone, Here comes the'. The piano accompaniment continues with a similar rhythmic pattern.

Wal - la Wal - la man. 1. 2. man. _____

The fourth system of musical notation. The vocal line continues with the lyrics 'Wal - la Wal - la man. 1. 2. man. _____'. The piano accompaniment continues with a similar rhythmic pattern.



The One-Step is the popular successor of the original Turkey Trot. The action of this dance is very simple, but beautifully graceful and is acquired easily with but little practice.

The time is two-four meter, usually a lively tune, with syncopated time.

THE EASIEST WAY TO ACQUIRE THE ONE-STEP RHYTHMIC SWING

Play the music until you can count one, two—one, two—one, two—one, two—in perfect time with the music.

FIRST MOVEMENT

Without raising your feet off the floor, begin to shift your weight from the right foot to the left foot, counting **ONE** as you shift your weight to the left foot, and counting **TWO** as you shift your weight to the right foot. This will give you a slight swinging motion from side to side.

When you find you are able to get this swinging and shifting of weight from one foot to the other in perfect time to the music, you will have gained the first essential to the One-Step and you will by this time have sensed the secret of its success—its enthusiastic appeal to the joyous spirit.



No. 1



No. 2

instructions regarding the acquisition of perfect ease in harmonizing your motions with the time and swing of the music.

A slight variation called the **DRAG** may be accomplished by the gentleman stepping to his left with the left foot while the lady steps to her right with her right foot, as shown in illustration No. 2. This is done to the count of one. On count two, both the lady and gentleman drag opposite foot back to the close position. Repeat this action four times.

Another variation may be accomplished by the lady and gentleman keeping their **right feet** close together, as shown in illustration No. 3, stepping in a circular movement around each other with left feet, shifting



No. 3

weight alternately from right foot to left foot, keeping a smooth, graceful, rhythmic swing. This gives the **TURNING STEP** in this dance and is completed when the step is used four times.

A further variation is in **OPEN POSITION** (illustration No. 4). The gentleman starts with the left foot and the lady with the right foot, or in other words, the lady and gentleman both start with the **OUTSIDE FOOT**, and walk **FOUR STEPS FORWARD**, the fourth count being done with the inside foot. On fifth step the dancers turn inwardly face to



No. 4

face until they are in open position (see illustration No. 5) facing the direction from which they came. Repeat the same thing in this position: on count one,



No. 5

beginning with the outside foot (gentleman's right foot and lady's left foot) walking forward four steps and turning inwardly back to position (see illustration No. 4) on the fifth step. This step is called the **STANDARD SQUARE**.

This step may also be varied by dipping or bending the knee, on the **EVEN COUNTS**, the dip or bend of the knees being done with the inside step. There are many other equally attractive variations, but the instruction thus far given is enough to insure an excellent appearance when dancing in public.

SECOND MOVEMENT

Note illustration No. 1. The partners are directly facing one another so that when the gentleman steps forward with his left foot, the lady must step back with the right foot, and vice versa.

The elemental step of this dance is taking a single step to each beat of the measure. Now begin to move forward.

The gentleman, supporting the lady, starts with his left foot, walking four or even eight steps forward, the lady starting with her right foot, walking backward, keeping the even swing and time of the music. Practice will enable the dancer to vary this step by walking in a circle, or even reverse from a forward walk to a backward walk.

Remember:—One step to each count—One, two, etc. Should you fail to keep in continual harmony with the time of the music as you change from one foot to the other, you will lose the joy of perfect harmony between bodily action and the time of the music, which is the correct interpretation of dancing.

Thoroughly practice and acquire the foregoing two movements with the record music.

NOTE:—The swinging of the body from side to side in keeping time with the music by shifting the weight from one foot to the other may be greatly exaggerated at first, but every effort should be made later to tone this action down to a minimum. This marks the difference between the One-Step and the old Turkey Trot. The old Turkey Trot was an exaggerated swinging of the body from one side to the other, and still more accentuated by throwing the feet out from side to side; but as more grace was acquired, the feet were kept close to the floor and the action of the body was reduced from a swinging and jumping movement to a gliding, waving effect of the body, without losing the subtle expression of the syncopated characteristics of the music, thus creating the new One-Step.

I wish to emphasize the need of developing agility combined with grace and smoothness, not so smooth as to lose the **AGILE** spirit of the dance and not so much **AGILITY** as to lose the beauty of the **GLIDING**, **WAVING** grace of this fascinating modern Dance.