

GOOD TIME FOR EVERYBODY VISITING ATLANTIC CITY

Carbuilders' Convention Gave the Boardwalk Its First Big Boost of the Summer—Guests Now Flocking to the People's Playground.

Special to The Washington Herald. Atlantic City, June 13.—Atlantic City is making good her promise. "A good time for everybody" for the season of 1914.

The Carbuilders' Convention, which opened its convention on Wednesday with an attendance of 8,000 members, and an exhibition of \$2,000,000 worth of machinery, are in possession of the Million Dollar Pier and much of the adjacent territory.

SEASON UNDER WAY WHITE SULPHUR SPRINGS

Hotels and Cottage Colony Doing a Lot of Informal Entertaining.

White Sulphur Springs, W. Va., June 13.—The summer season is well under way, though "The White" has been open only a fortnight.

The Chief Justice and Mrs. Edward Douglas White, who have leased the same cottage they had here last summer, are expected next week.

Maj. Gen. George A. Davis and Miss Elise A. Davis will arrive at "The White" next week to spend the summer.

The Mayor of Baltimore and Mrs. James H. Preston and their debutante daughter, Miss Alice Wilks Preston, will be here in a fortnight to remain until fall.

Mrs. William L. James, who will arrive the 1st of July for the summer season, will be joined by her sister, Mrs. Alexander Brown.

Mrs. William C. Worthington is returning to "The White" for the summer, as are Mr. and Mrs. De Courtney W. Thom, Miss Mary Gordon Thom, and Master John Stewart Thom.

Mrs. William Painter, who will have a number of friends with her, is arriving from Baltimore next week.

The Brith Abraham, the greatest of all Jewish fraternal orders, meet in the Steel Pier auditorium on Sunday for their twenty-eighth annual convention.

Representative and Mrs. J. Washington Logue, who made a week-end visit to the shore last Sunday, when they motored from their Philadelphia home, have concluded to open their cottage at Chelsea in the coming week, when Mrs. Logue and family will establish themselves here for the season.

Mr. and Mrs. William B. Rayner and family are Washington visitors at the Hotel Alamo on the Boardwalk.

Mrs. Pierce Crosby, widow of Rear Admiral Crosby, U. S. N., is established at the Hotel Chelsea, where her daughter, Mrs. Charles T. Tittman, is with her.

Mr. Frank McAnnam, of the Interstate Commerce Commission, is one official at the Car Builders' convention, who is at Haddon Hall.

Mrs. S. Wagman and Miss Wagman and Mrs. Alex Steiglitz and daughter are Washington visitors at Haddon Hall, where they propose passing the summer.

Mr. and Mrs. A. Hupp are at the Chalfont, Atlantic City.

GERARD IN FIRST TRIP OUTSIDE OF GERMANY

Special Cable to The Washington Herald. Berlin, June 13.—Ambassador and Mrs. Gerard, who made a short week-end dash to Vienna on Sunday to visit Mrs. Gerard's sister, the Countess Sigray, returned to Berlin on Tuesday, this being the Ambassador's first trip outside of Germany since his appointment.

Next week the Gerards go to Kiel, where they will be the guests of Allison V. Armour, aboard his yacht, the Urovana, during regatta week, which promises to be a particularly festive and spectacular affair this year on account of the presence of the British warships.

Later Mrs. Gerard will go to Paris to visit friends and do some shopping before her trip to America, which she is planning to make during the summer.

According to her present intentions she will sail on the Vaterland late in July. While in Vienna, the Gerards attended the races, which, in this Australian capital, rank as a social event of the first order.

Women Who Have Won Out in Business



Mrs. Katherine von Klenner (the Marquise di Fatigi), singing teacher.

When one's whole life has been filled with dreams of success in grand opera and visions of entranced audiences have served as a constant spur to further effort to reach one's goal, a suggestion that one should put aside those dreams and become a vocal teacher is not likely to be received with great enthusiasm.

"You have a glorious voice, I know," soothed Viardot-Garcia, "and must have a great future. It is assured. But there are many others who have great voices, and with them you must compete. However, you are a born teacher, and born teachers are very few and far between. Therefore, my advice to you is to perfect yourself as a teacher, go back to America and proceed at once to conquer. Sing all you want to. It is not necessary for you to stop singing, but after you have reached the age of fifty or sixty years, your public career will be finished, and you will not have built up your school by that time then your section of usefulness will be over."

It took this sugar-coated pill some time to make a serious impression upon the ambitious young Rochester girl. The critics on the Vienna Fremden-Blatter, the Berlin Tageblatt and the Paris Figaro had all paid great and frequent tribute to her voice and acting in different operas and the Kaiser himself had complimented her warmly. It was very distasteful advice that Viardot-Garcia offered this young American girl.

In Berlin Capt. von Klenner, of the Royal Hussars, and son of a field marshal, met and fell in love with the young singer. She married him with the understanding that she should be free to continue her career.

"Although at first the idea of teaching was abhorrent to me," said Mme. von Klenner, "gradually I realized that Viardot-Garcia was right, and that there were much greater possibilities for me in this branch of my profession than in concert work. So I told her that I would go back to America as a teacher."

"About that time the National Conservatory of Music of America was in search of a teacher to take the place of a famous artist, and Mme. Viardot-Garcia recommended me for the position. You cannot imagine the surprise of Mrs. Jeanette Thurber, president of the conservatory, when she saw a young woman—as I was then—come into the room as the successor of the great man who had gone. However, although she was afraid that my youth would be a drawback, I was already contracted with her for five years

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and so she had to make the most of the bargain. She tells me she has never regretted it.

"I had many revolutionary ideas, as they seemed then, about teaching singing, and so, when my contract was up, I went into business for myself. It wasn't long before I had a large clientele, and in recognition of my work in America I was awarded the Grand Prix at the Paris Exposition in 1900. It was a unique honor, as I am the only woman who has ever been given the distinction.

"There are now so many superior vocal teachers in America that, except for 'atmosphere,' it is unnecessary for students to go abroad to study. But many although there are, there are not enough good teachers. Americans are too liable to be convinced by their eyes, leaving their natural shrewdness out of the consideration. An Italian barber or cook, with little voice and plenty of assurance, rents a studio and soon foolish young men and women flock to him in dozens. It sounds well to say, 'I am studying with Signor So-and-so.' They do not realize that if they are lucky enough to get off without having their voices ruined, they may regard it as a special providence.

"I believe in women teachers for women's voices, and I do not take any male vocal students unless such men want to study in order only to become teachers. Of the latter I have quite a number. Teaching singing is very hard work, of course, but it is intensely interesting, and the results are gratifying. You are likely to live your own success many times over in the success which your pupils achieve.

"A thorough education and a perfect knowledge of French, German and Italian are absolutely necessary for a singing teacher. The preparation for her work must be solid, and for this goal she must be willing to undertake several years of hard, ambitious study. She must always

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How to Dance the "One-Step"

Complete instructions written and illustrated for THE SUNDAY HERALD by G. Hepburn Wilson, M. B., of the Salon de Danse, New York City—the foremost authority on modern dancing and one of the most brilliant and successful teachers of dancing in the United States.

The "One-Step" 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.

Second Movement. The gentleman, supporting the lady, starts with his left foot, walking briskly four or even eight steps forward, the lady starting with her right foot, walking backward. Then merely reverse the action without losing time, by the gentleman walking backward and the lady forward.

Third Movement. 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.

Fourth Movement. 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 step being done with the inside foot. On the FIFTH STEP the two dancers turn inwardly, facing each other.

Fifth Movement. The fact that the percentage of lapses due to the abandonment of the insurance companies by policy-holders is constantly decreasing, speaks eloquently to the same effect. This last-mentioned development is perhaps the most convincing evidence which could be offered that the company's policy-holders are, broadly speaking, very well satisfied indeed with what they get in return for the premiums they pay.

The Easiest Way to Acquire the One-Step Rhythmic Swing. First start your "Grafonola" with either of the popular one-step records above referred to, and listen attentively to the time of the music until you can count one, two—one, two—one, two—one, two—in perfect time with the music.

Number 1. Number 2. Number 3. Number 4. Number 5. Illustrations showing various dance steps and positions.

Number 6. Number 7. Number 8. Number 9. Illustrations showing various dance steps and positions.

Number 10. Number 11. Number 12. Number 13. Illustrations showing various dance steps and positions.

Number 14. Number 15. Number 16. Number 17. Illustrations showing various dance steps and positions.

Next Sunday's Herald Will Teach You How to Dance "THE HESITATION"