



The Kiss That Binds

As Campanini gives it; Its absolutely new!

Maestro Explains the Artistic Salute He Bestowed on Geraldine Farrar—Just as He Explained It to Geraldine's Mamma When She Surprised Him "Sealing His Contract" With Pretty Diva

By BERT LENNON.

IT MADE its debut in the drawing-room of Geraldine Farrar's home in New York—did the Campanini kiss. Those present were Cleofonte Campanini, who gave the artistic smack; pretty Miss Geraldine, who received it on either cheek, and—

Mrs. Farrar. The mother of the young diva hadn't been invited to witness the "coming out" of the new kiss for the reason that it was born of inspiration and bestowed without previous rehearsal or stage setting. Mrs. Farrar just happened into the drawing-room as Maestro Campanini was transferring his artistic caress from the right cheek to the left cheek of opera's pet.

"Oh!" exclaimed Mrs. Farrar. **Mamma Wanted to Know.** A couple of more "Oh's" from the surprised mother of Geraldine, and then Campanini explained the why and wherefore of art's platonic salute. Mrs. Farrar laughed. Miss Geraldine laughed. Maestro Campanini laughed.

The premier Campanini kiss had "gone over big." Through an interpreter the director of the Chicago Grand Opera Company told this paper just how he chanced to originate the "artistic kiss" and in his own handwriting set forth just how it differs from that of the lover.

"When in New York recently I went to the home of Signorita Farrar for two reasons—first, to pay my respects to the diva and her mother, and, second, to persuade Signorita Farrar that she must sing with the Chicago Grand Opera Company next season," said Cleofonte Campanini.

"I was shown into the Farrar drawing-room. Five minutes passed and no Signorita Farrar came. Ten minutes, and still the diva did not appear. Fifteen minutes—and a maid entered to tell me Signorita Farrar was dressing and would be down as soon as possible.

"I could not stand the suspense. It was maddening. Under the same roof with me was the songbird whose grace and beauty and voice had thrilled the lovers of opera—whose appearance under my leadership had been a dream for years. True, I have had Mary Garden, Lina Cavalieri, Carolina White and others—but to sign the incomparable Geraldine Farrar was a goal reached only in my flights of fancy.

"As I said before, the suspense of waiting for her to appear was maddening. I walked the floor like a lion in its cage. 'She must come, she must come,' I kept repeating over and over.

"She entered the room a vision of loveliness. Her beautiful figure, resplendent in its garb of shimmering white silk, swept

toward me with charming grace. 'Welcome, maestro,' said the diva. To me, overcome with emotion, her voice seemed to emanate from afar. I pressed her hand gently, but words failed me—I could make no reply.

"Are you not glad to see me, Signor Campanini?" inquired Miss Farrar petulantly. 'I had hoped you would be more fervid in your greeting.' Recovering my composure, I was profuse in apologies. 'Your presence awes me, signorita,' I said. 'I am as one in a trance.' She laughed happily and we sat down.

"Now that I was with the wonderful singer I hardly knew how to begin my plea. You see I had been rehearsing it for a long time. But after a few pleasantries we began to discuss opera and the roles she had sung. We talked of art and poetry and then—well, I turned the conversation into the channel of things material. It was no easy matter, I assure you, to talk of commonplace things when in the company of such a gracious woman.

"I pleaded with her as perhaps no star has ever been pleaded with before. I told her that Chicago loved her and that the patrons of opera would spare no expense to realize their ambition and mine—to have her a member of the Chicago Grand Opera Company. 'It's so nice of you to say this, maestro,' said the signorita, after deep thought. 'But you see—' And she paused. Believing her to be wavering I pleaded the more.

"I brought forth a contract and a fountain pen. 'Signorita,' I said, 'do not keep me in suspense longer.' I looked into her eyes appealingly. 'Just tell me what figure to write in this contract as your salary.' She named a figure. No, I shall not say what it was. Big? Yes, yes, staggering.

"I handed Signorita Farrar the pen. 'Sign here,' I said. My hand trembled as I pointed to the line whereon I had so long anticipated her signature. But the diva seemed lost in thought. She was weighing her final decision very, very carefully. 'Won't you give me another day to arrive at a conclusion?' she asked. I could not—would not undergo another day of mental anguish. So—"

The noted musical director smiled. "So I lifted one of her hands to my lips and kissed it. Now, no kiss is ever given a pretty woman without its effect. Signorita Farrar took the pen and signed that most wonderful of names to the contract. I could have wept for joy as she handed it to me. All the pent-up emotion of the last hour burst from my lips as I said, 'Excuse me, signorita, but I must kiss you.'

How It Was Done. "I took her hands in mine and bestowed a kiss on her right cheek. My lips barely brushed her face. Then I kissed her on the left cheek—the same artistic caress. At that moment Signora Farrar entered the room. 'Oh!' she said, startled,

Il bacio artistico è differente dal bacio d'amore. Il bacio d'amore è un sentimento che parte dal cuore, mentre il bacio artistico viene dalla gioia e dalla felicità. Il bacio d'amore si dà sulle labbra, ma il bacio artistico si dà sulle guance e sotto la forma di un'emozione di vera simpatia. Cleofonte Campanini

The above letter, written for this newspaper by Director Campanini, reads as follows:
THE artistic kiss differs from the lover's kiss. The lover's kiss is an inspiration from the heart—the artistic kiss emanates from sheer joy and happiness. The lover's kiss is given on the lips, but the artistic kiss is bestowed on each cheek. It is of short duration and thrills one with its full depth of sympathetic emotion.
CLEOFONTE CAMPANINI.

"You must not be angry with me for kissing your daughter," I said. 'It was merely an artistic kiss.'
"And what is an artistic kiss?" inquired Signora Farrar.

As to the Difference. "The artistic kiss," I said, 'differs from the lover's kiss. The lover's kiss is an inspiration from the heart—the artistic kiss emanates from sheer joy and happiness. The lover's kiss is given on the lips, but the artistic kiss is bestowed on each cheek. It is of short duration and thrills one with its full depth of sympathetic emotion.'
"You kissed my daughter from sheer happiness?" asked Signora Farrar.
"Because she has just signed my contract," I said. 'The artistic kiss—the Campanini kiss—is the unique seal that binds the contract.'

"The signora laughed. The signorita laughed. I laughed. We were all very, very happy. Now you know why I kissed the pretty diva."

Pretty Geraldine Farrar admitted naively that her charms have grown.
"People tell me that I am more attractive," she said, when asked about the Campanini kiss.

Miss Farrar Was First. Geraldine Farrar was the first of the noted songbirds to affix her name to a contract with the Chicago Grand Opera Company. Cleofonte Campanini will soon approach other divas as equally well known. Which naturally brings this question to mind:
Will he seal their contracts with "artistic kisses"?



Geraldine Farrar, the First Grand Opera Star to Receive Campanini's Artistic Kiss on Signing a Contract. Will the Contracts of Other Songbirds Be Sealed With "the Kiss That Binds"? This Is the All-Important Question in the Musical World, and Rumor Has the Hearts of Well-Known Divas All A-Flutter.

Campanini does not say that he will. Neither does he intimate that he will not. "I must be inspired—full of joy and happiness," he says. "One cannot premeditate such kisses." But rumor has the hearts of well-known divas all a-flutter.