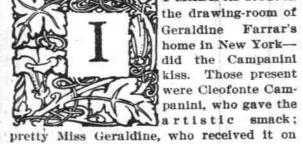
THE OREGON SUNDAY JOURNAL, PORTLAND, SUNDAY MORNING, APRIL 18, 1915.

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. T MADE its debut in toward me with charming grace. 'Welcome



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 drawingroom. 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.

"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 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.

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.

& bacio d'americo an sontimento che parte Dal cuore, mentre 12 bacio artistico viene Dalla giora e Dalla felicita -Il bacio D'amores al da sulle Pabbra - ma il bacus retrutico richas mble guancae - a conto a da una emegeone di sera simpatia consignone di sera simpatia

Il basis artistico e Differente

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 "artis-

tic kisses"2



"I must be inspired-full of joy and hap-

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-Flatter.

Campanini does not say that he will. piness," he says. "One cannot premeditate Neither does he intimate that he will such kisses."

But rumor has the hearts of well-known divas all a-flutter-