

CONTENDER IS NATIONAL HERO

Luis Angel Firpo Lionized By Home Folks in Argentine

NEW YORK, Sept. 1.—(By The Associated Press)—Luis Angel Firpo, ex-stevedore, the son of an Italian emigrant to the Argentine, has sealed the pugilistic heights to challenge for the world's heavyweight title after one of the strangest, most picturesque careers the prize ring has ever known. Unheard of two years ago, he is matched to fight Jack Dempsey, the champion, at the Polo grounds on September 14.

Big, strong and possessed of a powerful punch, Firpo is recognized by boxing critics here as a dangerous contender for the title, but back in his native Argentine, Luis is more than that—he is a national hero.

Washed Bottles

Firpo's early career in the land of the pampas gave little forecast of the athletic prowess he was to gain. Born October 29, 1895, nearly 28 years ago, in Buenos Aires, he had little but size and ruggedness to recommend him as a ring prospect. His father, a native of Genoa, Italy, emigrated to the Argentine at an early age. Enrique Firpo was small of stature, but his wife, born of Spanish parents in the Argentine, was of much larger build and from her Luis inherited his size. The mother died several years ago, leaving an older brother and a younger sister, besides Luis. The father is now employed in the government railroad offices at Buenos Aires.

Before turning to pugilism as a means of livelihood, Firpo had a variety of occupations, doing odd work as a stevedore for some time. He also earned a little as a boot-black and had another job as bottle-washer in a drug store—the foundation upon which was built the legend that he once was a drug clerk.

Dislike Drudgery.

Firpo, however, irked under the drudgery of these tasks and devoted most of his spare time to athletics, where he demonstrated all-round prowess through natural aptitude and physical qualifications. He had read of the achievements of the world's great pugilists and one day when a friend took him to a gymnasium he

FIRPO IN TRAINING AT ATLANTIC CITY.



Luis Angel Firpo about to whip over a right on his stirring partner at the Atlantic City camp, where he is doing his training for the Dempsey bout. Horatio Lavelle, Argentine millionaire manager for Firpo (on right), watches with interest.

seized a chance to enter the ring against an amateur named Angel Rodriguez.

The disastrous ending of that attempt, in 1917, was the real stimulus to Firpo's ring career. He was knocked out in the first round by Rodriguez, who since has retired from active competition.

Daly Knocked Out.

That setback, the only one of his career, was followed by a succession of triumphs. Firpo, finding a natural outlet for his physical ability, learned the rudiments of the game rapidly, through relying chiefly on his strength and punch. He knocked out a score of opponents as an amateur. Then, in his first bout as a professional, he knocked out an American, William Daly, in the seventh round. That bout occurred in September, 1919, in Chile, and was followed by a string of knockouts by Firpo among opponents in that country Uruguay and his native land, the Argentine.

By the winter of 1921-22, Firpo had conquered all the pugilistic opposition South America afforded and began to turn toward other fields. Influenced by sportsmen who had taken an interest in him, Firpo came to the United States early in 1922 and after

some delay obtained a match with Sailor Maxted, at Newark, N. J. Firpo won by a knockout in seven rounds and then in succession stopped two other lesser heavyweight fights, Italian Jack Herman and Joe McCann, before returning to the Argentine.

Shows Promise

Yet unschooled and crude in the finer points of the game, Firpo showed enough promise to attract attention of boxing experts. After bowling over Jim Tracey, an Australian, in Buenos Aires, Firpo signed an agreement with Tex Rickard to return to this country for a series of fights, the last with Jack Dempsey for the heavyweight title if he won the others.

That marked the rise of Firpo to real prominence and recognition as a title contender. He bowled over Bill Brennan, Jack McAuliffe and then halted a comeback by Jess Willard, besides scoring a number of minor victories here and on a barnstorming trip to Cuba and Mexico. He had battled his way to the top of the heavyweight challenging heap and the title match was a natural outcome.

TOMMY GIBBONS SHOWS AT GRAND

Hero of Shelby to Appear in Person at Grand Theatre Tomorrow

Tommy Gibbons, St. Paul boxer who gained fame at Shelby on the Fourth of July when he stayed the distance with Jack Dempsey, being the only man to do so since Dempsey became champion, will arrive in Salem tomorrow with his big vaudeville show for his three appearances at the Grand theatre. First show at 2:30, the next at 7 p. m. and one at 9 o'clock.

Gibbons has one of the longest strings of knockouts ever recorded by a boxer in recent years, while in addition holds the distinction of never having been knocked out. With the assistance of Bill Hunt, a local boy, Gibbons will show how he managed to stay with the champion in his local exhibitions.

Along with him comes a real knockout of a variety show, and from the reports that have been brought from Portland by those who have seen it, say it is some show. The balance of the bill is composed of the following:

Wilfred DuBois, offering a series of remarkable juggling feats, the feature being his tennis racket and ball manipulation; a problem in dexterity that seems impossible but performed by this master "jongleur" with an ease, grace and finish that never leaves a doubt as to its ultimate success. Weber and Elliott, offering their latest comedy hit entitled, "Nonsensical Nonsense," a breezy line of cross-fire dialogue interspersed with special and popular songs.

El Cota, premier xylophonist, offering an excellent program of semi-classical and popular jazzy numbers, interspersed with comedy.

Spectacular Septette — Seven young girls of charming appearance trained in the famous Wright dancing schools, appear in a series of spectacular dances, ranging all the way from the ultra modern to the extremely ancient Egypt, India, Russia and America of today, all furnish their quota of dance motifs for this brilliant revue.

Les Gellis—Three all-star Par-misian entertainers offering one of



TOMMY GIBBONS Plays the Grand Monday

the cleverest novelties ever seen in vaudeville, a song or two with dance steps and a very speedy routine of risley and acrobatics, blended with comedy.

Seats will be on sale all day today at the theater, and from all indications it is deemed advisable to get your seats reserved early for the 7 o'clock show, as that is the only one that seats are being reserved for. The matinee and the 9 o'clock show seats will be sold general admission.

LABOR DAY WILL BE FEATURED HERE

Auto Races and Tommy Gibbons Attractions—Business to Cease

Labor day in Salem will be observed by automobile races, Tommy Gibbons and a general cessa-

tion of private and public business, it was announced yesterday. With the exception of meat markets, confectionery and tobacco stores, all business houses will be closed throughout the day. The meat markets will be open only for two hours in the morning to supply the restaurant and retail trade. This is necessitated because Labor day follows Sunday.

At the postoffice the general delivery window will be open from 9 to 10 o'clock in the morning, but all departments will be closed the remainder of the day. The banks and the city library will not open all day, and the same holds for all public offices, state, county and city.

Because of the holiday the Salem city council will not convene



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Monday night, but will meet on Tuesday night instead.

Because of the automobile races at Lone Oak track and the coming of Tommy Gibbons, a throng of people is expected in the city.

VICTORIA, B. C., Aug. 28.—Nearly 400 cameramen and women from Oregon, Washington, Idaho, Montana and British Columbia were here tonight for the annual convention of the Photographers' Association of the Northwest.

The orchestra was practicing Mr. Stearns, the composer's, very long and tedious composition when he arrived. "What's this?" he demanded from the doorway. "I can hear only the violins, not the wind instruments."

"It's too hard a job for the wind instruments," replied Mr. Amos, the orchestra leader. "They can't blow and yawn at the same time."—Boston Transcript.



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