

TWO DEAD FROM CITY IN LIST OF CASUALTIES

Corporal Paul A. Stanton and Julian H. Seifert Killed During Battle

- Honor Roll for City Today**
- KILLED IN ACTION**
 Privates
JULIAN H. SEIFERT, 1835 East Monmouth street.
PAUL A. STANTON, 4043 North Broad street.
- DIED OF DISEASE**
 Private
DAVID J. NORRIS, 1613 South Ething street.
- ERRONEOUSLY REPORTED DEAD OF ACCIDENT**
 Wagoner
JOSEPH HAGY, 3663 Melon street. (Incorrect address.)
- WOUNDED SLIGHTLY**
 Private
JOSEPH F. LAWS, 1201 Alster street.
- RETURNED TO DUTY**
 PREVIOUSLY REPORTED MISSING
 Private
JAMES S. McFALL, 5738 Hazel avenue.
- WOUNDED—REQUIRE UNDETERMINED**
 PREVIOUSLY REPORTED MISSING
 Privates
ABRAHAM DAVIDSON, 1718 South Seventh street.
ATILIO FARACCA, 1111 Titan street.

In a list of eight casualties for Philadelphia, Corporal Paul A. Stanton, 4043 North Broad street, and Private Julian H. Seifert, 1835 East Monmouth street, both of the marine corps, are today reported killed in action. One other man from here, David J. Norris, 1613 South Ething street, died of disease since the armistice after coming through the war unharmed, according to the report.

Four men from this city appear on the corrected report. Private Joseph Hagy, 3663 Melon street, reported to have been killed in action some time ago, is now declared by the War Department to be alive and with his unit. Two soldiers who were originally reported missing in action and who had been unheard of for several months have been located in hospitals, where they are recuperating from wounds, and two others, who had become separated from their units have returned to duty.

James G. McFall, the third Philadelphia marine on the casualty list today, one of those returned to duty, became separated from his company when he was stricken with pneumonia, according to letters he wrote his parents, living at 5738 Hazel avenue. He rejoined his unit January 8, he said, after being in a hospital since November 1. He is a member of the Seventy-sixth Company, Fifth Regiment, marines, and has been in the service since he enlisted in November, 1917.

There are 342 names on the honor roll for the nation today and thirty-four from this state.

More Troops Coming Here
 The American Line steamship Haverford, which brought the first large contingent of returning troops to Philadelphia, sailed from West Monday, March 9, with another cargo of doughboys. Although the units to which these troops are as yet unknown, it was said that the vessel has on board 120 officers in the first cabin, 200 in the second cabin and 1720 men in the stowage. This vessel is expected to reach its pier, 1 of Washington avenue, about March 21.

MUSICIANS HERE ESTABLISH JEWSHARP'S 'SOCIAL' STATUS

"Experts." After Test, Decide Lowly Instrument Produces Harmony and Melody—Neither Toy Nor Miscellaneous Metal, but Dignified Orchestral Component

Musicians of Philadelphia have come to the relief of the maligned jewsharp. In its hour of dire need, after it had been called a toy and "miscellaneous metal," friends have rallied to its anguished moans and have formally declared it to be a musical instrument.

The question of the jewsharp's status was opened over the discussion as to the duty to be paid on a shipment imported here. Customs regulations had classified the jewsharp as a toy. The importer protested that it was "miscellaneous metal." A judge ruled it to be a musical instrument, but the customs regulations still classify it as a toy.

A. H. Rosewig, a composer of this city and proprietor of a music store on Eleventh street, near Walnut, was the first real authority to defend the jewsharp.

When the question was put to him he proved his case by two definitions. "Music," he said, "is a succession of harmonious sounds. It is divided into melody and harmony. Melody is a single succession of sounds and harmony is a group of sounds. Now any article that makes these sounds is a musical instrument."

He stepped to one of the show cases and came back with a jewsharp that looked like some kind of a patent can opener. He placed this against his teeth and began to twang the end of the device, and forthwith the gentle strains of "Comin' Through the Rye" or "The Campbells Are Coming" or "Old Dog Tray"—well, anyhow, whatever the tune may have been, it was pleasant and proved that Mr. Rosewig is an expert performer.

Persons who had dropped into the store to buy the score of a grand opera or a cantata were deeply moved. You could tell they were deeply moved by the way they fidgeted and looked at the ceiling while the concert was in progress. A man who had come in to buy an xylophone began to hammer on it under the impression that he was helping out.

"Did you catch the melody?" asked Mr. Rosewig when he concluded. The answer was affirmative. "Then," said Mr. Rosewig triumphantly, "the jewsharp must be a musical instrument. Anything that can play a tune is a musical instrument."

There were two members of orchestras and a half a dozen pianists, singers and others in Mr. Rosewig's store at the time. This jury nodded its collective heads in agreement.

The jewsharp, according to Mr. Rosewig, is a deceptive name. The little instrument, which sounds something like a Scotch bagpipe and something like an irritable bumble bee, was originally the Irish harp, he said. It was originated when a school boy stuck a steel pen point in his desk and twanged it with his fingers.

Today it is among the favorites of the southern country, running even the banjo a close second. A group of negro boys, given a jewsharp, will stage a competitive buck and wing dancing contest which will last until they are chased from the front of the country store and the negro experts will devote hours to the perfection of some flourish with which to astonish admirers when next they play "Turkey in the Straw" or "Old Dan Tucker."

"If it is a musical instrument," came

the question after Mr. Rosewig had discussed the uses of the jewsharp, "why hasn't some one written music for it? Why haven't you, for example, experimented with a jewsharp fugue or a fantasy or something of the kind?"

Now Mr. Rosewig has more than 1000 compositions to his credit, all of them works which have received high praise. But he quickly dismissed the suggestion to be the pioneer writer of a jewsharp opus.

It seems that the jewsharp hasn't any regular pitch. It varies like the voice of a boy during his years of adolescence. Thus the jewsharp soloist, after painfully picking out the key of "C major" and preparing to stick there and get down to business, is disconcerted to find that his instrument has roamed off into the wilds of "B flat." The jewsharp requires too much latitude of operation to harmonize successfully with many other instruments.

"How do you suppose that importer came to call a jewsharp miscellaneous metal?" was the last question asked of Mr. Rosewig.

"Probably he recalled for the moment what his father did to his jewsharp after he had asked him five times to stop playing it," was suggested.

Possibly, possibly. Anyhow, a jewsharp is an instrument of music in the strictly technical sense, and only becomes miscellaneous metal after some one has come to regard it as an instrument of torture and has dealt with it accordingly.



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There will always be those so lacking in appreciation as to prefer the large, extravagant picture, with the price-mark of social prestige, and those so finished in their tastes as to choose only the rarest miniature.

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