The Frederick News-Post
HORIZON

Goodbye gray
Spring collections awash with color C-5

INSIDE

C-2 Computer security tips
C-3 Harvesting knowledge at the library
C-6 Engagements, weddings and anniversaries
C-7 TV listings, TV news

LORI RYPKA
The Lighter Side

That time of the year

AS MUCH AS parents look forward to school starting, it also marks a time of dread — not only for parents, but for their co-workers, family and friends as well. The mini salesmen-in-training have hit the streets. It's fundraiser time.

Admittedly, I'm a sucker for a kid with a cause. I have spent my share of money on things I didn't need, want or have someone to give it to. In fact, the best story is from last year when a young Boy Scout came to my door selling raffle tickets for a homemade afghan.

For a mere $15, I had the opportunity to win something that, while it may be beautiful and sentimental, would not fit in the décor of my home at all. It would sadly fall into the pile of "other blankets." Secretly I wished someone else would win so they could better appreciate the efforts of the afghan maker. One hour after buying the ticket, I was assured my dream would come true.

During the purchase, or, should I say "donation," it was clear this was the first ticket the boy had sold. Having bought tickets for used cars, sides of beef and other big prizes, I knew to keep the portion of the ticket with the number, and the boy would turn in the portion with my name and address.

The boy, after completing his rounds in the neighborhood, came back to my house, where he was greeted this time by my husband, who didn't know about the transaction. The boy handed him the portion of the ticket with my name and said that this is the portion of the ticket I needed to keep. Great, I'll tape it to my next bill going out in the mail and use it as a return address label. With both parts of the ticket, I was 100 percent sure I wouldn't win.

At my grade school, no doubt before there were health code rules against this, we made hoagies as our big fundraisers. We had long assembly lines — I remember working with bologna at one point. Ah, the memories.

It was easy to talk anyone into buying at least two — they were $2.50 apiece. With three kids at the same school, my mom's car was loaded down with hoagies, and since they were fresh, they needed to be delivered immediately. In short, the victims, I mean customers, could buy off a cute kid with a few bucks and end up with a meal. No tchotchkes (yes, that's how it is spelled), tubs o' fat, or assorted other goodies.

I am pretty lucky to live in a neighborhood where 99 percent of parents get it and don't send their kids door to door. They have their own fundraisers to deal with, and don't want to get caught up in the "I'll buy from you if you buy from me." There's no way we can keep up with supporting everyone. There has to be a line. (Girl Scouts, you are more than welcome to cross that line and sell me some Thin Mints.)

Don't get me wrong, I'm not belittling fundraisers. They are impor-

(See **TIME** C-4)

"What I love most about music is what I love most about life — I'm always learning something new."
-Maurice Arenas

Staff photo by Graham Cullen

Maurice Arenas is seen with a few of his many guitars in his West Patrick Street office.

The sound of pure *magic*

BY JENNIFER MELLACE ■ SPECIAL TO THE NEWS-POST

To hear him play is incredible.

His fingers effortlessly move across the guitar strings. And the sound? It's pure magic. From flamenco to classical, jazz to blues or rock 'n' roll, without hesitation Maurice Arenas can play it all.

He's played in the pits of Broadway, recorded music for commercials, plays for various venues from Washington to West Virginia, and teaches aspiring guitar students of all ages from his Frederick studio.

Since age 4, Arenas has been playing the guitar and studying music. Born and raised in New York City, he was influenced by a family that listened to everything from classical and jazz to blues and rock 'n' roll.

"I loved it all," he said. "My younger brother would listen to pop and rock, my older brother was my blues influence, mom loved Motown and doo-wop and dad was a Sinatra fan. No matter what I heard, I loved it and by the time I was 4, I was completely hooked."

Now in his 30s, Arenas has made music his life. Intense study and hours of practice through grade and high school landed him a scholarship to the Peabody Institute in Baltimore where he studied performance. "At Peabody I learned to play as efficiently as possible," said Arenas. "I learned to play with very little movement and how to play one tune in many different ways, using lots of color."

A master of this was musician Andres Torres Segovia. Born is Spain, Segovia (1893-1987) was a Spanish classical guitarist who is considered to be the father of the modern classical guitar movement by most modern music scholars. "Segovia sounded like a full orchestra when he played," said Arenas. "I discovered him at an early age and have studied him and his music ever since."

After Peabody, Arenas went on to study composition at The New School in Greenwich Village, New York. Here he studied under "Makanda" Ken McIntyre, a musician and composer who was well known in the jazz world due to his work with saxophone virtuoso Eric Dolphy and bassist/composer Charlie Haden. "While McIntyre's principal instrument was saxophone and his major focus composition, he could play almost every conceivable instrument used in a modern orchestra or group," said Arenas.

(See **MAGIC** C-4)

Staff photo by Graham Cullen

Maurice Arenas introduces several of his pupils during a recent recital concert at the Evangelical Lutheran Church in Frederick.

The fall of 'Earl:' Name takes a beating in pop culture

McCLATCHY NEWSPAPERS

COLORADO SPRINGS, Colo. — What did Earl do wrong, anyway?

Whatever it was, it must have been really, really bad because Earl is taking a beating in pop culture. He's accused of being a wife beater, a petty crook and a crooked sheriff. He's a dolt, a slob, a guy whose idea of fine cuisine is Cheetos and a Pabst Blue Ribbon.

There's no doubt ol' Earl has been typecast. Whenever an Earl walks onto the screen or saunters into the chorus of a song, he is always a lovable redneck doofus, or a malevolent redneck doofus. But always a doofus. And generally a redneck.

The Dixie Chicks might have started the Earl bashing with the 1999 song and video "Goodbye Earl." The abusive Earl (played in the video by Dennis Franz) gets a fatal dose of poison from his wife in his black-eyed peas, and "it turns out he was a missing person who nobody missed at all." His wife, Wanda, doesn't lose any sleep at night 'cause "Earl had to die."

Poor ol' Earl.

Then came the 2005 TV show "My Name is Earl," about a hapless crook who wins the lottery and decides to start repairing his karma by helping all the people he's wronged in life. There are plenty of them. This Earl is well-intentioned and lovable, but still a redneck doofus.

The hit summer movie "Waitress" featured yet another creepy, wife-beating husband by the name of, you guessed it, Earl. (See: malevolent redneck doofus.) He inspired culinary creations such as "I Hate My Husband Pie."

Poor ol' Earl.

Eager to kick a guy while he's down, the ad wizards created a recent TV commercial for an insurance company in which a woman chides her stupid brother, Earl, for having a mediocre insurance plan. See? Earl can't win.

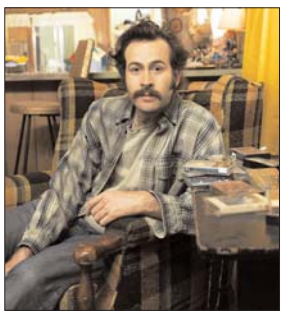
The 2006 movie "Plasterhead" featured the evil and crooked Sheriff Earl Taggart, who helped acquit the locals involved in a brutal racist attack and who lords over his small village with an iron fist. We'll file him under malevolent redneck doofus as well.

And Holly Hunter's self-destructive police detective character on "Saving Grace," which debuted July 23 on TNT, is saved by an angel — a tobacco-chewing, flannel-wearing angel dude named Earl. As Earls go, he's not so bad. But he's still a redneck.

"I chose the name Earl because I wanted an earthy, Southern-sounding name," said "Saving Grace" creator Nancy Miller. "I think it communicates a familiar feeling. Simple. A good name for a friend. And it is strong."

Earl wasn't always earthy. Earl started off as British royalty — a nobleman ranking below a marquis and above a viscount. In England, being an earl means power and prestige.

(See **EARL** C-4)



Associated press file photo

Jason Lee on the hit comedy "My Name is Earl."

Magic

(Continued from C-1)

"When I first started, I learned everything that is different about music. For instance, when we hear and compare classical, jazz, country and blues, we can all notice the style differences. But what I learned from Ken is how everything is the same," he said. "He showed me that similar patterns of melody construction are found in classical and jazz, while scale similarities and improvisation are found within country, bluegrass, blues, rock and all American music with the pentatonic scales.

"He also taught me the only true component that really changes things is the rhythm. In this way, Ken taught me to step back from the music and see the whole picture."

While studying at the New School, Arenas had an opportunity to record music for commercials at a jingle house in The Village. Often he would play what they told him and would only find out later what it was to be used for. This is also when he started playing in the pits of Broadway. In the late '90s he was the lead guitarist for "Les Misérables" and also recorded an acoustic piece that was used as background music in a Deer Park water commercial.

Arenas also played music with the late Tommy Tedesco. Described as "the most recorded guitarist in history" by Guitar Player magazine, Tedesco played on thousands of recordings with artists such as The Beach Boys, Elvis Presley and Sam Cooke. He also recorded television and movie themes like "Bonanza," "M*A*S*H," "The Godfather" and "Jaws" — tunes most everyone can name.

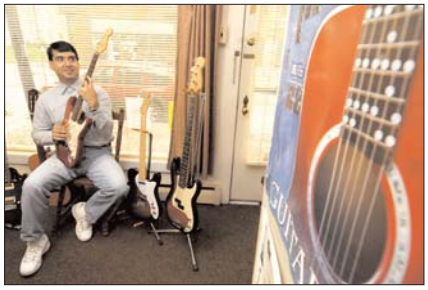
"Tommy taught me about intuition and letting go," said Arenas. "He told me I have to play the music as if I had written it in the first place, with that much emotion, that same feeling. It's an evolution. After 20 years of playing the same pieces, they change as you learn to add different emotions."

Since moving to Frederick, Arenas has performed at various venues throughout the tri-state area — classical guitar at churches, jazz at wine festivals and performances at opera houses, the Weinberg Center and Frederick Community College. However, most of his attention has been placed on the 70-plus students he teaches in his studio in downtown Frederick.

"I started teaching for supplemental income when I was 19," said Arenas. "Today I teach students of all ages and levels, from hobbyist to professional." His dedicated students come from as far as Cascade, D.C. and Pennsylvania, and some have gone on to earn scholarships to many well-known music schools throughout the country.

"I offer a prep program for music school where my students can master theory tests and ear training. The ratio of students going to the school of their choice is 100 percent. I'm very proud of that."

Former student Paul Smith is now pursuing his master's of music degree in guitar performance at Juilliard in New York City. Having no prior music training, Smith began lessons with Arenas in 1997 at the age of 13. By 1999 he had made the decision to pursue music as a career and in doing so, received scholarships to both the Mannes College of Music in New York, where he received his undergraduate degree, and later to Julliard.



Staff photo by Graham Cullen

Maurice Arenas, a guitar teacher and performer, has as many as 70 pupils studying under his instruction. Here, Arenas is seen with a few of his many guitars as well as a poster on the wall of his Frederick office.

"Maurice has been a great mentor and positive influence in my life," said Smith. "Guitar teachers are a dime-a-dozen, but he teaches more than guitar. He is a motivating factor and shows his students how they can make their lives better through music."

Devoted to the art and to sharing his passion, Arenas also works with Jennings Glenn, department chairman at Gov. Thomas Johnson High School in Frederick. "I volunteer my time to go in and help the string students organize their arrangements and tune-up before performances," said Arenas. "My passion is music, and sharing that passion makes me happy."

"I've known Maurice for about five years," says Glenn. "I've had a number of his students in the Advanced Music Studies (AMS) program at TJ High." AMS is an audition-only program for high school juniors and seniors pursuing music in college.

"I've taught guitar along with many other instruments in high school and college for over three decades, and have found Maurice to be one of the finest music teachers I've ever met," continued Glenn. "He has a way of both teaching and motivating his students like few others I've ever seen. His students work endless hours to improve their skills with his leadership and devotion. Perhaps devotion is the key with Maurice; he is totally dedicated to his students and to music. He's an outstanding individual and teacher and Frederick is very lucky to have him."

As a musical prodigy, Arenas welcomes students as young as 5. He believes that is the time to gain their interest by letting them have fun and learn the basic fundamentals.

"I have my younger students learn fun pieces that are comparable to their muscle memory," said Arenas. "As a child grows older, the eye-hand coordination improves and by age 14 this coordination peaks." From that period on, Arenas starts working on the technical development. "Once they have the fluidity of the music, I can start teaching how to play with emotion."

While Arenas is very active with his students, he still takes time each day to practice and spends additional time learning about various composers. Recently, he devoted his attention to the newly uncovered guitar works of Niccolò Paganini, the Italian composer (1782-1840). Arenas is also working on discovering new rhythms he can add to his own compositions. "Debussy and Ravel would listen to Asian and African rhythms and take scales to use in their own music, creating a hybrid," says Arenas. "Ken (McIntyre) told me this brought influence for him. I now have the itch to do the same."

For centuries, music has been a part of every culture, every religion, every society. Today, Maurice Arenas hopes to carry on that tradition through his music and teachings. "What I love most about music is what I love most about life — I'm always learning something new," said Arenas. "Tommy (Tedesco) taught me that one is never too old to learn something new. He was constantly learning new styles and concepts and said to me that 'the day you should stop learning son, should be the day you die.'"

FOR MORE INFO:

Contact the Maurice Arenas Guitar Academy at 301-639-3577.

Time

(Continued from C-1)

tant to the organizations. Now that I have a little one participating in fundraisers, I do three things: Pull out my own checkbook and buy that $20 box of something or another with caramel; call my mother-in-law; and call my mom. If I can't get sales from them, then knocking on ol' Mrs. Robinson's door just doesn't seem right.

I'll still buy that $20 box of something or another with cookie dough mixed in from a kid I really care about or for an organization I have a passion for, although stroking a donation check would be much easier on my health. Perhaps fundraiser chairmen across the county should consider this as an option for those who, sad that it may be, do not care for expensive caramel cookie dough something or anothers.

So if you find yourself faced with the high-pressure sales pitches of a cluster of peanuts selling peanut clusters, good luck to you. I've already got my pantry filled with gifts for the mailman, the UPS guy, my hairdresser, our pediatrician, the unexpected guest who brings a gift and I need to pull out the "I've got yours here in the pantry" as I run and scribble their name on it, and others I hold so near and dear to my heart.

(Lori Rypka can be reached at whatdeadline@yahoo.com.)

Earl

(Continued from C-1)

For a while, the name had clout in the United States. It wasn't that long ago when Chief Justice Earl Warren led the United States Supreme Court, classy actor James Earl Jones was a young man and Earl Campbell was running the football like there was no tomorrow.

In 1907, Earl was the 28th most popular name for American boys, according to the Social Security Administration. Earl dropped out of the Top 100 in 1955, and by 2006 he reached an all-time low of No. 993.

Poor, poor Earl.

"As sometimes happens to names, I think Earl probably became a name that was more common with blue-collar parents than with highly educated parents," said Cleveland Evans, previous president of the American Name Society and professor of psychology at Bellevue University in Nebraska.

Names popular among the working class are usually rejected among the middle class and wealthy, he said. Hence, many people unfairly stereotype Earls as rural rubes.

"Once something becomes established, it perpetuates itself; it's a perpetual motion machine," Evans said. "Screenwriters and authors use it for characters to telegraph these characteristics, but then that reinforces the stereotype."

Some Earls have developed a guilt complex about the whole nobility-to-nitwit thing.

"It's because of me, OK? I admit it," said Earl Smith, 70, of Colorado Springs. "Well, I guess we deserve it. I've never really liked my name. Everybody started calling me 'Smitty,' and I went by that.

"'There is some truth to the fact that the name is getting a bad rap.'"

Some Earls, of course, are living proof that the doofus-redneck image is mere stereotype. Earl Ray Jones of Colorado Springs, Colo., was named after a bootlegger near his hometown of Pembroke, N.C., said his wife, April Jones. But he's no dummy.

■ In 1907, Earl was the 28th most popular name for American boys ... . Earl dropped out of the Top 100 in 1955, and by 2006 he reached an all-time low of No. 993.

"You might say he sounds like he just stepped out of the woods, but he's really smart and he's an electrical engineer," she said. "All those things about (the name) Earl aren't true of him."

Still, it's not enough. Name expert Evans said it would probably take a really famous Earl who defies the stereotype to return the name to its noble heritage. If he's right, Earls may have at least one source for hope.

Greg Garcia, the creator of "My Name Is Earl," said he hopes to redeem Earls everywhere to their rightful position.

Garcia said he chose the name Earl for two reasons: Because it is a little "countryish" and quintessentially American. And because its roots mean a nobleman or leader.

"On the surface, 'Earl' can look like it's about white trash, but it's actually about redemption and a guy who is becoming a nobleman," Garcia said.

"It's not like we have some dope on the show who we named Earl. He's our hero. To me, it's a case of 'don't judge a book by its cover.'"

All Earls can raise a Pabst to that.

Unlocking the secrets found in Beethoven's hair

By Edward Ortiz
McClatchy Newspapers

SAN JOSE, Calif. — It reads like the plot of a "CSI" episode: A forensic scientist shoots a laser beam into a lock of hair for clues into a man's untimely death.

But this wasn't just any lock of hair.

It belonged to Ludwig van Beethoven.

And lately, all roads leading from Beethoven's locks of hair to a forensics lab in Vienna, Austria, run straight through San Jose, Calif.

Beethoven? San Jose?

As unlikely as that pairing sounds, San Jose is where the Ira F. Brilliant Center for Beethoven Studies is located — and where 422 strands of Beethoven's hair and two pieces of his skull are stashed.

Since 1983, when a Phoenix real estate developer named Ira Brilliant donated his collection of 75 first editions of Beethoven's music to San Jose State University, the center has been the major U.S. research center for all things Beethoven.

And lately, it has been dabbling in forensics with the publication last month of research results from Vienna conducted on strands of Beethoven's hair.

That research may go a long way to identifying what hastened Beethoven's death at age 56 as he was on the verge of finishing a string quintet and working on his 10th symphony.

More important, the research may someday help in identifying the cause of Beethoven's deafness.

Although the center houses rare texts, first editions and four Beethoven-era keyboards, it is the silvery brown locks of hair that captivate visitors there — and stir controversy in the form of research.

"What strikes people the most when they see the locks of hair is that they are in the presence of the remains of Beethoven's actual body," said William Meredith, director of the center and a Beethoven scholar.

The controversy comes by way of new findings from Dr. Christian Reiter, a forensic scientist who works at the Medical University of Vienna. Those results were published last month in the center's Beethoven Journal.

In the journal, Reiter states that Beethoven's death was accelerated by a series of weekly visits to Dr. Andreas Wawruch, a well-meaning Viennese doctor. Beethoven sought Wawruch's services in early 1827 after contracting a pneumonia-like infection that caused his abdomen to swell. After his abdomen was perforated to reduce the swelling, Wawruch administered an antibiotic composed of lead salts into the punctures.

Reiter's claim was the result of a process wherein a micro-thin laser beam was shot into two strands of Beethoven's hair to vaporize it. The resulting vapor was then analyzed with a mass spectrograph for traces of heavy metals. This new method allows a detailed look at what was being introduced into Beethoven's body in the last 111 days of his life.

That's because hair acts like a biological chronometer. The accumulation of metals in the human body appears as microscopic markers, or "spikes," as the hair grows out from the root.

In Beethoven's last 111 days, a pattern of elevated lead spikes appears. Those, Reiter contends, correspond with the dates of the "lead salt" treatments by Wawruch.

"Those lead salts were commonly used at the time for medical purposes, as a remedy for pneumonia," Reiter said.

That type of treatment was considered risky, very much like certain radiological and chemotherapy treatments are today.

"The therapeutic toxicity was well known, but the alternatives were more dreaded," he said.

If Reiter's findings are conclusive, it appears that Beethoven's fate was doomed by nothing more than the medical shortcomings of his physician.

The provenance of the hair dates to 1827 when 15-year-old Ferdinand Hiller's music teacher brought him to visit Beethoven three times before the composer's death. Hiller cut off a lock of the composer's hair on his last visit — a not-too-unusual act given Beethoven's fame and the popularity of hair lockets in Europe at the time.

The locks were secretly handed down from generation to generation of the Hiller family. They surfaced first in 1943 when they were given to a Danish doctor as payment for medical treatment for Jews escaping the clutches of the Nazis during World War II.

The locks resurfaced in 1984 in London, when they appeared for auction at Sotheby's.

Four members of the American Beethoven Society purchased the 582 strands of hair for $7,300. Of the 582 strands, 422 were offered to be housed at the center in San Jose. They are now kept in a black oval locket. The remaining hairs, 160 of them, belong to Dr. Alfredo Guevara, a urologist from Arizona who made the largest contribution to the Sotheby's purchase. Guevara has stipulated that those strands are to be set aside for research purposes.

Those research purposes honor Beethoven's "Heiligenstadt Testament," a document that he wrote 25 years before his death. That testament noted Beethoven's desire that posterity find the cause of his deafness. It triggered an autopsy on his body and also the voluminous gathering of his long and wavy locks of hair.

"It's possible that by the time Beethoven was lying in state, in his apartment, that all of the hair that people could see was cut off his head," Meredith said.

Reiter's research piggybacks work done on other strands of hair and pieces of Beethoven's skull in 2000 at the U.S. Department of Energy's particle accelerator at the Argonne lab in Illinois. That research established that Beethoven had extremely high levels of lead in his body at the time of his death — as much as 80 times the normal load.

Dr. Bill Walsh was in charge of testing Beethoven's skull fragments at the particle accelerator. He established that the lead in Beethoven's bones had accumulated over many years.

"I agree that Dr. Wawruch's medicines may have caused the spikes of lead concentration in Beethoven's hair," Walsh said. "However, there's no way to determine whether the lead may have been in the medicines themselves, or whether the medicines caused an increased rate of departure of 'old' lead."

Elevated lead contents also could have come from other sources, Walsh said. Beethoven was known to be fond of sweet wines, whose acidity often was cut by unscrupulous winemakers by introducing lead as a sweetener.

McClatchy Newspapers

William Meredith, director of the Ira F. Brilliant Center for Beethoven Studies at the Martin Luther King Library at San Jose State University, holds a lock of Ludwig van Beethoven's hair. Researchers believe the lock of hair will identify what hastened Beethoven's death at age 56.

Also, it was not uncommon for physicians to prescribe lead pills for the many kinds of ailments that afflicted Beethoven throughout his life, the worst of which was chronic and debilitating colic.

The actual cause of Beethoven's death and the reason for his deafness may never be completely identified, despite advances in forensic technology.

"Science has advanced so much since Beethoven's day that we can say now that doctors at the time were not even aware what was killing him," Meredith said.