

## CALENDAR

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## Muslim

Daily congregational prayer at 218 Anabel Taylor Hall.

Weekly Friday prayer, 1:15-1:45 p.m., One World Room, ATH. Weekly Halaqa, Friday, 6:30-7:30 p.m., 218 ATH.

## Orthodox Christian Fellowship

Father Stephen Lilley will lead Vespers followed by discussion, every Monday at 5 p.m. in Anabel Taylor Chapel.

## Pagan

For information about United Pagan Ministries, call Cornell United Religious Work at 255-4214.

## Protestant Cooperative Ministry

Sunday service at 11 a.m. in Anabel Taylor Chapel.

## Zen Meditation

Meditation practice is Mondays and Wednesdays, 5:30-6:30 p.m., Founders Room, Anabel Taylor Hall. For more information, call Anne Marie at 273-4906.

## seminars

## Applied Mathematics

"A Novel Variable Transformation Approach

for Enhancing Conformational Sampling in Complex Systems," Mark Tuckerman, New York University, Feb. 8, 3:45 p.m., 655 Rhodes Hall.

## Astronomy

"Is Cosmology Complete?" Ira Wasserman, astronomy, Feb. 7, 4:30 p.m., 105 Space Sciences Building.

"Characterizing Extra Solar Planets," Sara Seager, Institute for Advanced Study, Princeton, Feb. 14, 4:30 p.m., 105 Space Science Building.

## Biogeochemistry

"Tree Species Effects on Nutrient Cycling in Catskill Watersheds," Gary Lovett, Institute of Ecosystem Studies, Feb. 8, 4 p.m., A106 Corson Hall.

## Biomedical Sciences

"Latest Views on the Major Puzzles Associated With Parturition Research," Wen Xu Wu, veterinary medicine, Feb. 12, 4 p.m., Lecture Hall III, Veterinary Research Tower.

## Chemistry &amp; Chemical Biology

"The Energy Landscape for Acetylcholine Receptor Channel Gating," Stuart Licht, SUNY Buffalo, Feb. 7, 9 a.m., 219 Baker Lab.

"Ligand-Receptor Engineering of Nuclear and Steroid Hormone Receptors: New Transcriptional Regulators and New Approaches to the Treatment of Genetic Based Disease," John Koh, University of Delaware, Feb. 7, 4:40 p.m., 119 Baker Lab.

"Single-Molecule Spectroscopy, From Quantum Optics to Molecular Motors," W.E. Moerner, Stanford University, Feb. 14, 4:40 p.m., 119 Baker Lab.

## Earth &amp; Atmospheric Sciences

"Thermochronology Results From the Foothills Belt in the Arctic National Wildlife Refuge and the National Petroleum Reserve in Alaska: Constraints on Timing of Regional Deformation," Paul

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## 4th annual Mozart Birthday Concert is offered over two nights this week

We know that Wolfgang Amadeus Mozart (1756-1791) was a child prodigy who dazzled royalty and the general public alike as he toured Europe with his sister and father, demonstrating his musical genius. We also know that he wrote hundreds of works, from operas and sacred choral music to symphonies, concertos and chamber music, and died as a young man while composing his Requiem. Of all his music, the most familiar might include *Eine kleine Nachtmusik*, *Die Zauberflöte* ("The Magic Flute") and his Symphony in G Minor. But he also wrote some music of a lighter character simply to entertain folks.

Mozart was born in Salzburg, Austria, in January 1756 - Jan. 27 to be exact. To celebrate his birth, the Department of Music presents two free performances of its fourth annual concert to mark the natal day of this most gifted composer, Friday, Feb. 8, and Saturday, Feb. 9, at 8 p.m. in Barnes Hall.

With repertoire and performers the same for both concerts, the program opens with fortepianist Malcolm Bilson, the F.J. Whiton Professor of Music, and violin professor Kia-Hui Tan playing the Sonata in C Major, K. 296. Mozart composed this sonata as a parting



Bilson

thank-you gift for Therese Serrarius, the 15-year-old daughter of a court chamberlain in Mannheim. (Mozart and his mother stayed with the family during the latter part of their visit to the city.)

Bilson is then joined by Ithaca College School of Music faculty members Paige Morgan (oboe), Richard Faria (clarinet), Lee Goodhew (bassoon) and Alex

Shuhan (horn) for the Quintet for Piano and Winds in E-flat Major, K. 452.

Soprano Judith Kellock, associate professor of music, performs three Mozart lieder with fortepianist Geoffrey Govier (*Ridente la calma*, *Abendempfindung* and *Dans un bois solitaire*) as well as *Chi'io mi scordi de te*, K. 505, arguably the greatest concert aria ever composed. Of monumental proportions, it has the added delight of being a solo aria and a duet (obligato piano part), and it provides a unique link between Mozart's great piano concertos and his operas. Mozart wrote the work for English soprano Ann Selina Storace when she was about to leave Vienna, having recently premiered the role of Susanna in Mozart's *Marriage of Figaro*. He designed the piano obbligato for himself and played it at her farewell concert in the Kärntnertheater.

## Leading scholar of U.S. labor history to speak today at ILR School

Melvyn Dubofsky, a leading scholar of American labor history, will speak on "Solidarity and Fragmentation in U.S. Working Class History." His talk is today, Feb. 7, from 4:30 to 6 p.m. in 280 Ives Hall at Cornell's School of Industrial and Labor Relations (ILR). It is free and open to the public.

Dubofsky, Distinguished Professor of History and Sociology at Binghamton University, is internationally known for his contributions to the field of labor history. "He is one of the pre-eminent labor and social historians of his generation," said Cletus Daniel, ILR professor and labor historian. "His scholarship has influenced several generations of young labor scholars, and he continues to be a vital and intellectual

force in our field."

Dubofsky is the author of *Hard Work: The Making of Labor History* (University of Illinois Press, 2000), *The State and Labor in Modern America* (University of North Carolina Press, 1994), *Labor in America: A History* (with Foster Rhea Dulles, 5th edition, 1993, Harlan Davidson), *John L. Lewis: A Biography* (with Warren Van Tine, University of Illinois Press, 1986) and *We Shall Be All: A History of the Industrial Workers of the World* (2nd edition, University of Illinois Press, 1988).

Dubofsky earned his Ph.D. at the University of Rochester. He held a Fulbright Distinguished Chair as the John

Adams Professor in U.S. History at the University of Amsterdam in spring 2000 and was a Fulbright Distinguished Senior Lecturer at the University of Salzburg, Austria, in 1988-89. At Binghamton he received the Chancellor's Award for Excellence in Teaching in 1996 and the University Award for Excellence in Teaching that same year.

The lecture is part of the interdisciplinary series "Conversations in Working Life and Culture" and is sponsored by the Kheel Center for Labor-Management Documentation and Archives at the ILR School's Martin P. Catherwood Library and the Department of Collective Bargaining, Labor Law and Labor History at the ILR School.

## Kroch Library exhibition highlights 19th-century English women writers

"English Women in the Literary Marketplace 1800-1900," the spring exhibition from Cornell Library's Division of Rare and Manuscript Collections, showcases a collection of books, letters, magazines and photographs documenting English women's writing in the 19th century.

The exhibition opens Friday, Feb. 8, in the Carl A. Kroch Library. Gallery hours are Monday to Friday, 9 a.m. to 5 p.m., and Saturday, 1 to 5 p.m.

This exhibition explores the ways in which 19th-century women authors were able to succeed in a profession dominated by men, operating in a culture that frowned upon female literary ambition. On view will be the works of such celebrated writers as Jane Austen, Elizabeth Barrett Browning, Charlotte Brontë and George Eliot, as well as

some of their less-remembered sisters who worked to extend opportunities for women in Victorian print markets.

The books and letters in the exhibition present a cross section of writing by English women in the 19th century - a century in which women entered the literary marketplace in unprecedented numbers. While many women wrote and published books before 1800, few British women planned for careers as writers until that time. Although there were notable and celebrated exceptions, women were generally excluded from most areas of literature until the end of the 18th century. By the end of the 1800s, however, women wrote an estimated 20 percent of all material published in England, a remarkable change in just three generations.

"Many of the books in the exhibition

don't reveal that the authors were female," said Katherine Reagan, the library's curator of rare books. "It was common for female writers to publish under a pseudonym until well into the 19th century." This cloak of anonymity was important for women, she said, as female assertion and self-revelation was viewed as unwomanly. Writing under a man's name could provide protection from criticism for unladylike thoughts or behavior and could increase the chances for an impartial review.

Original letters in the exhibition provide insight into the relationships between female authors and their male publishers and editors. Written by a number of novelists to the London publishing firm George Bentley and Son, the letters reveal how the authors carefully, yet boldly, negotiated their way

through the editorial and publishing process in an environment that frequently devalued women's writing.

"English Women in the Literary Marketplace" also highlights Cornell's growing collection of Victorian novels by women. Novels of the Victorian era have become increasingly difficult to locate, particularly those that are still in fine condition. In 1996, the library began purchasing novels by minor Victorian women writers from an antiquarian bookseller in England. Cornell's rare book collection now holds more than 1,500 of these novels, including many titles not found in any other research library.

For more information about the exhibition or Cornell's collection of Victorian novels, contact Reagan at 255-3530 or <kr33@cornell.edu>.

## One Flew Over the Cuckoo's Nest is on stage at Cornell starting Feb. 13

Cornell's theater season continues at the Schwartz Center for the Performing Arts with the upcoming production of *One Flew Over the Cuckoo's Nest*, directed by Beth Milles, assistant professor of acting and directing. The play opens Wednesday, Feb. 13, at 8 p.m. in the Class of '56 Flexible Theatre. Evening performances continue Feb. 14-17 and 20-23. Two matinees will be offered, Feb. 17 and 23, at 2 p.m.

Tickets in advance are \$7 for students and seniors and \$9 for the public. Tickets at the door will be \$8 and \$10. A discussion will follow the Thursday, Feb. 21, performance.

For tickets and information, call or visit the box office in the Schwartz Center for the Performing Arts, 430 College Ave., 12:30-5:30 p.m., weekdays; 254-ARTS.

First published as a book by Ken Kesey in 1962, *One Flew Over the Cuckoo's Nest* was inspired by Kesey's job as an orderly at a veteran's hospital and by the 1960s counterculture movement touting such themes as freedom,

rebellion and fearlessness. Dale Wasserman adapted the novel into a play in 1974, and Miles Forman directed a successful film adaptation of the novel the following year.

Milles was drawn to the play because of the way it attacks rules that exist without question. "It illuminates the danger of banal acceptance of rules and regulations. I see the play as a celebration of community and an examination of the power of the group dynamic," said Milles, a 1988 graduate of Cornell who guest directed last year's Cornell production of Jane Martin's *Vital Signs*. A respected director and professor, Milles has directed Julia Sweeney's "God Said Ha" on Broadway at the Lyceum Theater as well as *A Certain Labor Day*, written by and starring the late Carroll O'Connor at The Union Square Theatre in San Francisco. She also is an award-winning creator and adapter of classical theater pieces and commedia dell'arte. Milles has taught and directed at universities and regional theaters nationwide.

*One Flew Over the Cuckoo's Nest* has a roster of complex characters, including the memorable Randle McMurphy and Nurse Ratched, who will be played at Cornell by equity actors Joe Hickey and Tracey Huffman, respectively. Equity actors also will fill the roles of Chief Bromden (Franz Jones), Dale Harding (Brian Russell) and Martini (Stephan Wolfert). Talented Cornell undergraduates have been cast in the roles of Scanlon (Tony Hogrebe), Cheswick (Sam Knowlton), Ruckley (Venkatesh Thattai), Billy Bibbit (Ben Williams) and Nurse Flinn (Colista Turner), among others.

Audiences will feel like they just stepped into a hospital ward enveloped by the haunting set created by resident scene designer Kent Goetz. Costumes are being designed by resident costume designer Sarah Bernstein. The complicated lights and sound for this dramatic production are under the competent hands of sound designer Dan Hall and advanced theater student Scott Kelly (lighting).