

## 1: Alwin Nikolais by Elizabeth Nuno on Prezi

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Life[ edit ] Nikolais studied piano at an early age and began his performing career as an organist accompanying silent films. As a young artist, he gained skills in scenic design, acting, puppetry and music composition. It was after attending a performance by the German dancer Mary Wigman that he was inspired to study dance. He received his early dance training at Bennington College from the great figures of the modern dance world: In , in collaboration with Truda Kaschmann , his first modern dance teacher, Nikolais received a commission to create *Eight Column Line*, his first ballet. In , Nikolais was appointed director of the Henry Street Playhouse , which had been left in a state of transition and had to be entirely re-established. It was at Henry Street that Nikolais began to develop his own world of abstract dance theatre, portraying man as part of a total environment. Nikolais redefined dance, as "the art of motion which, left on its own merits, becomes the message as well as the medium". With this, and a number of appearances on televisions *The Steve Allen Show* , his total dance theatre had begun to take shape, and the company established itself in the forefront of American contemporary dance. In the s his choreographic artistry was showcased once again on live network television for the CBS Repertoire Workshop. Following Paris, the company began performing around the world. In December , he created his 99th choreographic work *Schema*, for the Paris Opera. At the same time, his choreography for an opera by Gian Carlo Menotti was being staged at the Vienna Staatsoper. Alwin Nikolais gave the world a new vision of dance and was named the "father of multi-media theater. His accolades from the world of arts and letters included the Samuel H. Cornelius Vanderbilt Whitney Hall of Fame. Nikolais was granted five honorary doctorate degrees, was twice designated a Guggenheim Fellow , and was the recipient of a three-year creativity grant from the Andrew W. Nikolais and his work have been featured in numerous films and television programs in the US and abroad. Nikolais was renowned as a master teacher, and his pedagogy is taught in schools and universities throughout the world. Nikolais purchased the first Moog analog synthesizer system. His style[ edit ] Nikolais employed lights, slides, electronic music, and stage props to create environments through which dancers moved and, more important, into which they blended *Dance Magazine*. He would commonly use props with aesthetic as well as functional purposes; for instance, a traveler moving across the stage would hide a crossing and simultaneously create a volume of motion. He avoided overused themes like psychosexuality, good vs. Instead, he chose to move away from the life of the individual and focus on group action. He preferred also to develop his own style of movement, and not to replicate the moves of previous time periods or other composers. He characterized his stage presentations as "decentralizing" the dancer, so that humans were only one of the theatrical elements on stage. However, Nikolais does not use bare feet out of homage. To him the bare foot is practical. Its muscular and tactile functions are essential to the performance of the total body. Nor does he utilize the bare foot and then ignore it. Apparent mutilation of the body design by the termination of the costume may disturb the image and when it does, he uses whatever device will serve his aesthetic. Many such devices are primary to the concept. In "Discs," the opening dance in *Kaleidoscope*, the dancers wear large colored aluminum discs on one foot, which serve in various aesthetic capacities. The shape, color, and material were aesthetic decisions, producing moving visual elements in themselves, and the heavy aluminum gives a satisfying, large, loud clang when the dancers stomp the floor. In a section of *Stratus* and *Nimbus* and again in *Scenario* the dancers wear small sound-producing fiberboard circles on each foot. The use, the material, and the size of these "tappers" were aural decisions. The specific sound was the initial criteria. Although they are not seen, they do alter kinetic values by the manner in which the dancers must move to produce the desired sound. The theatergoer saw race, and all the social implication that race bore at that time. Hence, his early treatment of the face was concerned not only with varying its uni-statement but also with preventing audiences from experiencing this sensory blocking. This use of makeup does not create character, but rather design, and is a part of the total concept of

the dances in which it occurs. He would use light sources from every direction and level to create new shapes, spaces, and silhouettes. With his modern, new style, he felt that most music was ill-suited for it. He went back to his days as an early musical composer and designed his own score on electronic tape. Within the Henry Street Playhouse , the tapes would be played over a seven speaker system distributed throughout the room to give another time and space dimension. The combination of cast, original lighting and music, with modern dance techniques, gained The Nikolais Dance Theatre a world-renowned reputation in the theatrical arts. With his own school and theatre, he withdrew from the spotlight of the dance world, known amongst colleagues and peers as a shy, reserved individual, allowing his partner Murray Louis to deal with more public affairs. The job of the teacher is to pursue, institute and constantly anticipate the best possible activities coinciding with this idealistic thesis. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. It aired in the spring of and showcased his company of seven dancers, intensively trained by him, for the past 7 years. The act was performed on four separate occasions and was different each time. The act received serious criticism. This act was meticulous and orderly; the performers were placed in similar make-up and headdress to accentuate unity. This act dealt with opposites: The performance sold-out for 6 straight weeks in New York. Alden Library, Ohio University.

## 2: March-April | Modern Dance ABCs – Dance Studio Life

*Alwin Nikolais (November 25, in Southington, Connecticut - May 8, ) was an American choreographer.*

Theorizing Bodies in Space Not offered Building on the premise that space is a concern in performance, choreography, architecture, and urban planning, this course will interrogate relationships between performing bodies and city spaces. Using perspectives from dance and performance studies, urban studies and cultural geography, it will introduce space, spatiality, and the city as material and theoretical concepts and investigate how moving and performing bodies and city spaces intersect in political, social, and cultural contexts. Lectures, discussion of assigned readings, attendance at a live performance, and field trips are included. Advanced Technique Fall , Spring Advanced level technique courses continue to expand movement vocabulary and to introduce increasingly challenging movement phrases and repertory. Students are also expected to begin recognizing and incorporating the varied gestural and dynamic markers of styles and genres, with an eye to both developing their facility for working with various choreographic models and for beginning to mark out their individual movement preferences. These courses continue to focus on both the intellectual and kinesthetic understanding and command of technical challenges and their actual performance. Intermediate Technique, or its equivalent, or permission of the instructor. The last half hour of the class includes optional pointe or repertory work with permission of the instructor. Minimum of three semesters of intermediate level ballet, or its equivalent, or permission of the instructor. First-semester first-year students must take a placement class during customs week. Students are expected to produce one major choreographic work and are responsible for all production considerations. Concurrent attendance in any level technique course is required. Modern Fall , Spring Dance ensembles are designed to offer students significant opportunities to develop dance technique, particularly in relationship to dance as a performance art. Students audition for entrance into individual ensembles. Students are evaluated on their participation in rehearsals, their demonstration of full commitment and openness to the choreographic and performance processes both in terms of attitude and technical practice, and their achieved level of performance. This course is suitable for intermediate and advanced level dancers. Concurrent attendance in at least one technique class per week is required. Students must commit to the full semester and be available for rehearsal week and two performances of the Spring Dance Concert. See Bionic registration notes for information on special Spring project: Ballet Spring Dance ensembles are designed to offer students significant opportunities to develop dance technique, particularly in relationship to dance as a performance art. Students are evaluated on their participation in rehearsals, their demonstration of full commitment and openness to the choreographic and performance processes both in terms of attitude and technical practice, and achievement of expected levels of performance. Jazz Fall Dance ensembles are designed to offer students significant opportunities to develop dance technique, particularly in relationship to dance as a performance art. West African Spring Dance ensembles are designed to offer students significant opportunities to develop dance technique, particularly in relationship to dance as a performance art. School Performance Project is a community-focused project in which students learn a lecture-demonstration and a narrative dance work and tour this combined program to schools every Fall in the Philadelphia area, reaching to children each year. The course introduces these audiences to dance through a program of original choreography that is supported by commissioned music and costuming. Interested students are expected to have some experience in a dance form or genre, enthusiasm for performance, and an interest in education in and through the arts. Students are selected after an initial group meeting and movement session in the Fall. Concurrent participation in at least one technique class per week is suggested.

### 3: Alwin Nikolais – Chamber Dance Company Archive

*Critic Byron Woods talks about the Nikolais Dance Theater, under the artistic direction of Murray Louis and Alberto del Sazas, as performed by Ririe-Woodbury Dance Company at the American.*

Photo by Babette Mangolte History: This style emphasizes breath, easing muscular tension in the limbs, postural and skeletal alignment, and using momentum and gravity. Today anatomy and kinesiology are standard fare in college dance programs, but until the s, few dancers or teachers accurately understood skeletal and muscular mechanics. Alexander, Mabel Elsworth Todd, and others percolated into the dance community and initiated a sea change in the way dance was taught and experienced. Erick Hawkins was an early innovator; after quitting the Graham company in , he founded a company and school and began developing a technique emphasizing fluidity and ease. Release practitioners have been influenced by various somatic methods, including Alexander Technique and Klein Technique both inspired Brown , Skinner Releasing Technique, Bartenieff Fundamentals, and Feldenkrais Method. Classes often begin on the floor, bringing attention into the breath and body. Release-based training tends to be healthy, physically and emotionally. With its somatic basis and focus on inner experience instead of ideal shapes , release-based training tends to be healthy, physically and emotionally. Release-trained dancers develop a liquid flow, strong core, supple limbs, boneless transitions into the floor, grounded weight, and natural movement style. Efficient movement habits aid partnering and lengthen careers. Many choreographers today are release influenced and seek dancers comfortable with that language. Trisha Brown , Dance Heritage Coalition Gaga Ohad Naharin created his own movement language, Gaga, as a classroom practice; it also influences his choreographic works, such as Last Work. Photo by Gadi Dagon History: Gaga is the brainchild of Israeli choreographer Ohad Naharin b. Vulnerable, lightning fast, animalistic, and utterly present, they seem to have no fear and to share an uncanny connection. The secret may be daily Gaga, which Naharin first devised in response to a back injury, then developed into a training tool for the company. Mirrors are covered and no observers allowed, so students can concentrate on how they feel, not how they look. As muscles and joints warm, ideas layer and the motion becomes bigger and faster. Key concepts include yielding, imagination, listening to your body and the bodies around you, readiness for anything, and experiencing movement as joyful and pleasurable. Gaga helps dancers discover clarity of form, internal rhythm, and textured movement qualities. Gaga helps dancers discover clarity of form, internal rhythm, and textured movement qualities delicacy, subtlety, explosive force , without a mirror – great for performing skills. Last but not least, Gaga class should be fun.

## 4: The Theater of Alwin Nikolais

*Alwin Nikolais's Influence on Dance Is Resurrected Image Members of the Ririe-Woodbury Dance Company in "Tensile Involvement," part of a Alwin Nikolais program at the Joyce Theater.*

This is not unique. Every dance master does the same. He needed decentralized dancers, those whose focus could be not on their personal values but on the motion itself. He needed those same dancers to enter a moving world built upon the principles of time, space, shape, and motion. These principles are universally acknowledged beyond technique and style. We soar with the ballet dancer whose leaps lift us. We fade with the danseuse whose port de bras vibrates with death. We become the blind grandmother who spins. We rock in the arms of the ancestress. We fly with the kid next door who gets on a bike and flies to the moon. All of these moments that we behold and cherish are actions of performers devoted to the presentation of flying or dying, of doing, or dreaming. It is not the perfect turnout; rather it is where the knees point. It is not the perfect port de bras but the space the arms enclose. That we fill the far reaches with sunlight, or the inner space with darkness is human and will speak human to human. And this is dance. It is exasperating because it drives everyone, most of all him, to the utmost output of sensitivity, know-how, and effort. It is wonderful because his belief is substantiated again and again. At its premiere performance at the Wadsworth Atheneum, Hartford, Connecticut, it was programmed to go on following an intermission-which lasted much too long while the composer doggedly persisted to complete the score. In *Vortex* the primary concern was the transfer of motional values from dancer to dancer. The motional premise made it mandatory that time be not metered nor cued by any agency except the time-space-energy of the propelling motion. *Noumenon* now has a phrased score, which slides with the dancers from one moving shape to the other. Because of the existence of these scores, dancers who perform in revivals of these works and who were not members of the company during the period in which they were choreographed have not experienced a total dependence upon time sensing. There is not enough time during the rehearsal of revivals to perfect a dance, minus the sound score, prior to exposing the dancers to it. They have got to learn it move it and hear it all at the same time. Inevitably, this changes the concept of the dance for the performer and thus for the sentient spectator. However, every dancer who has worked for Nikolais during the composition of any of his ballets has, of necessity, become increasingly sensitive to his use of time. Since Nikolais usually composes his scores after his dances are choreographed, the dancers, during the period of choreography, have no sound accompaniment and must come to know the true measure of time, the weight and thread of ten seconds, twelve seconds, forty seconds, or eight minutes, although no metered value is placed thereon. Then the ballet is timed, cue-to-cue, with a stopwatch. During the preparation of *Scenario Feb.* Such a way of working with time is a grueling discipline for the dancer and the choreographer alike. Although every dancer can approach the control of duration, not everyone can master it. For those who do, performing must be an unequaled freedom; it seems so to the sentient spectator. The dancer, who works with time in the muscle of the motion, rather than with counts in the head, gives a performance that is in all ways memorable. In the summer of he toured America with three other dancers and performed in grange halls, barns, town halls and movie theaters, adapting the facilities with which those dancers were presented to the point of using fire escapes for dressing rooms. During the winters of through he and his young company, then based on the Lower East Side of Manhattan in the Playhouse of the Henry Street Settlement, toured the Metropolitan area, playing such varying places as the Academy of Music in Philadelphia, the lecture hall in the Museum of Natural History in New York, and many, many grade schools. To these he gave his knowledge, artistry and effort. Although his energies have been occupied since with the development of his special brand of dance theater, he has not relinquished his persistence to give the very best possible performance in each location in which his ballets play. The Nikolais Dance Theater has played on equally diverse stages. So indeed this staging was daring for Nikolais and performers alike. On the island of Maui, the high school stage, built by the WPA, had been attacked by termites. In a cattle-showing arena in Davis, California, half the stage lighting had to be set up in the audience. In a high school in Keene, New Hampshire, the electricity to power the stage lighting had to be brought into the auditorium from the cafeteria. No lights

could be used until the dishwashers were finished for the day. All touring companies meet these problems and in their own ways must solve them. For example, I know that Merce Cunningham had to requisition automobile headlights for a chapel performance in Chicago. His ballets may be repositioned upstage or down: In addition, in any theater he may alter the traditional house lighting as well as the stage lighting. By taking such liberties with what is available, he makes his aesthetic intent visible to the spectators from the moment they step into the foyer. Upon this sensing he constructs or changes. When he first mounted a dance at the Henry Street Playhouse, he used his inherited McCandless lighting system with defined warm and cool areas, two-color cyclorama, footlight strips and a balcony rail. The options these gave him were insufficient for his vision of sculptural three-dimensional values of body and motion. The technical director, Richard Brown, who had been at the Playhouse since the early thirties, had a way of digging through discarded equipment and coming up with additional possibilities, which answered problem after problem that Nikolais posed: Nikolais, in working with these, developed a focus that did not light the floor but rather a focus that modeled the floor. Every theater production has a light plot that places the lighting instruments, and a lighting cue sheet that details the lighting changes, since the quality, timing and changing of light affects the aesthetic statement of what is seen. Light, as an aesthetic spokesman, seemed so strong to Nikolais that it became necessary for him to design his lighting as he choreographed. He has been doing just this since he created Prism. In the first dance of Prism, confined pools of light came on and off with or against the motion of the dancers. The plaster cyclorama of the Playhouse featured prominently in the finale as the dancers ran up that cyc for up to ten feet or so it seemed, turned with their bodies parallel to the floor, and ran pell-mell for the audience. Just as they were about to run over the footlights, the auditorium was flooded with a battery of blinding spotlights placed at the edge of the stage. In this instance the illusion of the motion of the dancers running over the footlights and leaping into the auditorium depended upon the placement and timing of the lighting instruments involved. Without designed and conditioned lighting, the dances of Prism could not have been choreographed and cannot be performed. Since Prism, Nikolais consistently has used non-traditional stage lighting in one innovative design after another. Each ballet presents its own unique design requirements. In Totem silhouettes move against a designed cyclorama, and internally lighted columns, which change color for each dance in the ballet, form the on-stage edge of each wing. In Imago three spotlights placed in the footlight trough throw panels of color on the cyclorama and are used differently in three dances of the ballet for shadow effects, for moving color designs, and for a strobe-like effect produced by the motion of the dancers. The particular lighting demands of Imago initiated the necessity for the Nikolais Dance Theater to carry its own instruments. Not long after its premier performances at the Henry Street Playhouse, Imago was presented at the State Theater in Lincoln Center in New York City, and at the then new and most complete facility, three instruments could not be found to provide the panels of color on which the ballet depended. Lincoln Center had to borrow them from the Henry Street Playhouse. I have not enumerated any equipment except standard stage lighting instruments, nor have I listed the quantity of cable needed, nor the necessary dimmer controls. These light stacks give him the ability to model the stage floor, the bodies of the dancers, and the density of the stage environment. He utilizes any theatrical standby of vaudeville, revue, burlesque, or nightclub that sparks in him a vision. His art is not precious or exclusive. He uses what will serve it. In Galaxy, and again in Vaudeville that same year, Nikolais made extensive use of blacklight. The special capacities of these wavelengths enabled him to obtain a motional statement, giving him moving elements without revealing the mechanics of the motion. Designs are moved in these dances without the visible presence of the dancers. Not only does blacklight reveal items designed with particular pigments, it also makes visible other items, such as garments washed in certain detergents. During rehearsal for Galaxy a carefully designed interchange of pallets and masks became, with the flick of the blacklight switch, a ballet for panties and supporters. In order to solve that problem, a chemical engineer from one of the leading soap manufacturers had to be nursed into confessing to the fluorescent properties of one of his whiteners. That rid the ballet of that annoyance, but Nik would not rest until he knew the name of the responsible chemical and where he could procure some so that sets of leotards could be dipped the chemical. Blacklight also fluoresces the whites of the human eye and makes small mirrors of contact lenses. After half the members of the Nikolais Company, who were working in blacklight four to

six hours daily during the process of choreography, were convinced that they were slowly being blinded, a gentleman with a suitcase full of meters from the New York City Industrial Accident Commission took readings all over the black-lighted stage. His official findings were posted in an official paper: *Moving Lights*. In early ballets such as *Prism*, Nikolais used the motion of dancer-held, battery-powered lights that illuminated designed shapes to bridge individual dances within ballets. Then in *Vaudeville*, which followed closely the premiere of *Galaxy*, he designed two separate dances using dancer-controlled primary source lights. It is a flow of bold images that no other device could approximate. With the advances made in lighting electronics since, it is time for Nik to try it again. It was delicate, charming, and perfectly possible when performed on a thrust stage in an auditorium the size of the Guthrie Theater at the Walker Art Center in Minneapolis, by whom *Vaudeville* was commissioned, and for which it was designed. The company was unaware of the problems until the work lights would not switch on. And it was the wands that lighted the dancers out of the theater and to their homes. *Somniloquy* was commissioned by the Contemporary Music Society to be premiered at the Guggenheim Museum in the recital hall whose stage was a small trapezoid, absolutely white, including a low ceiling and three walls, and devoid of lighting instruments. And the genesis of this solution, as such almost inevitably is, is that the solution became the aesthetic keystone of the ballet. The lanterns had to be completely portable. Therefore, they had to be battery powered no entangling wires. And they had to be powerful. A six-volt battery was selected. They had to last the length of the ballet. Nik designed for them a sort of Linnebach lens made of plastic hemispheres. The only six-volt lamp that did not distort his designs was an obsolete automotive lamp.

### 5: No one genre can box him in - latimes

February 19, , Page The New York Times Archives. *The purity, simplicity and just plain fun of Alwin Nikolais's early dance-theater pieces came to the fore again Friday night at the City.*

Dance Research Journal, Review of *The Returns of Alwin Nikolais: Bodies, Boundaries, and the Dance Canon*, eds. Claudia Gitelman and Randy Martin. In *The Routledge Encyclopedia of Modernism* [digital], ed. The Mob Without Flash, ed. Ingrid Cogne and Marika Hedemeyr I am a choreographer, dramaturg, and curator, and work with a variety of collaborators to make multimedia dance theater performances. Check out an interview with us about the project, selected reviews, and an essay I wrote. For a full list of performances and other related events, see Upcoming. We have also just premiered a new project with Astad Deboo: My other current choreography project is *Breath Catalogue*, which combines choreographic methods with medical technology to create a cabinet of breath curiosities in performance. I am currently developing the second phase of this work in connection with the Wellcome Trust-funded *Life of Breath* project, and the Respiratory Unit at Southmead Hospital. I am also choreographer and dramaturgical consultant for SIX. From to , I was on the editorial board for the wonderful and now gone *Dance Theatre Journal*. If you work in a department of Theatre and Dance and you have an annual department retreat, I do think everyone should buy this book and read it and talk about it together. Elswit tackles some of the central issues in how dance history is researched and narrated, and her points are all the more convincing because they are supported by meticulous research. *Watching Weimar Dance* should be a welcome addition to dance studies, German studies, and as a model for interdisciplinary scholarship on the body. Approaching Weimar dance as a series of eventful and relational encounters, in which spectators contributed as much to the generation of meaning as the performers themselves, the book rediscovers modern dance both as a specific medium and as a forum shot through with broader issues of visual and corporeal culture. She begins with an important reorienting of German dance within the first few decades of the twentieth century, commonly articulated in dance histories as *Ausdruckstanz*, and reframes it as Weimar Dance, a more inclusive term that embraces not only concert dance, but also popular forms of cabaret, revue, an experimental theater. Through meticulous archival analysis, in conversation with contemporary ideas in dance studies, Elswit shows how audiences saw things in performance that could not have occurred, but instead reveal the social anxieties that audiences experienced during this period. She persuasively argues in lucid prose how viewing German dance in different national contexts, and at different temporal moments, complicated political investments and the histories that we construct in response to dance. *Watching Weimar Dance* demonstrates eloquent and engaging dance research that is thoroughly deserving of the Oscar G. Brockett Prize for Dance Research. What stayed with me most after the work was how, through subtle means, Nicely and Elswit created a work with visceral impact *Breath Catalogue* points to a different future wherein technology has the potential to facilitate embodiment. Digital and information technology is part of the fabric of our society – it can exploit or it can inspire. When handled thoughtfully, emerging technology can deepen the human experience, as Nicely and Elswit demonstrated in *Breath Catalogue*. You may even need to distance yourself and revolt And capture the time elapsed between the generations We saw, we touched, we heard and thus entered the world of Hager.

### 6: Alwin Nikolais | American dancer and choreographer | [www.enganchecubano.com](http://www.enganchecubano.com)

*Nikolais/Louis is a name that is synonymous with the finest in modern dance, influencing every facet of the art. The Nikolais/Louis Foundation for Dance actively promotes the performance of both Alwin Nikolais and murray Louis's choreographies by professional companies. and dance students around the world.*

### 7: Alwin Nikolais - Wikipedia

*group, which became the Alwin Nikolais Dance Company, provided regular concerts, children's shows, and training in*

## MULTIPLICITY IN ALWIN NIKOLAIS DANCE THEATER pdf

*dance composition and The Nikolais Dance.*

### 8: Download [PDF] The Returns Of Alwin Nikolais Free Online | New Books in Politics

*The Nikolais Dance Theater (originally called the Playhouse Dance Company) was formed in In the company presented Nikolais's first major work, Masks, Props, and Mobiles, in which the dancers were wrapped in stretch fabric to create unusual, fanciful shapes.*

### 9: The Founders – Tandy Beal & Company

*The substantive notes suggest further materials of interest to students, practicing dance artists and musicians, dance and music history scholars, and to all who appreciate dance. Category: Music Multiplicity In Alwin Nikolais Dance Theater.*

*Exposition of 1 Corinthians 2:1-5 The World for Sale XLIX. Regina apostolorum, ora pro nobis! 707 Power and stability Sisters of the heart Teachers guide to intervention and inclusive education In perfect harmony : popular music and cola advertising Seed-Production Mechanisms Myth and logos of time Be clear how your team works The rough guide to Brazil Uropean Urbanity. Europan 7 and 8 Economic rationalism in Canberra A locally most powerful rank test for the location parameter of a double exponential distribution. The Constitution : rules of the game Pt. 1. Contra Phormionem, Lacritum, Pantaenetum, Boeotum de nomine, Boeotum de dote, Dionysodorum. Emotion put into measure S.C. Neuman Topics in palliative care Food in Shakespeare (Literary and Scientific Cultures of Early Modernity) Two-Over-One Game Force Villages of England Secrets of conjuring and magic, or Semantics of media Tape ing and market tactics by humphrey bancroft neill Location in space Turn on the human calculator in you V. 1. Tablets 1-21 Sense and nonsense of proverbs Prousts Lesbianism Confessions of a Surly Barber Diablo 3 the order The dawn of modernity in Iran : positivist subjectivity and universalizable subjectivity Head first servlets tutorial Values in American education Physical science 11 edition Integral logistics management Nitro 9 trial Dark souls 3 strategy guide maps The country music message Desktop publishing applications*