



When the drama begins, the Inuit laugh and play happy children.



After warmup, makeup (above) must be applied. It is a carefully done and time-consuming job. Although touring involves much time, work, and effort, when Makka Kleist and Agga discover a wrapped mirror in the teachers lounge in Point Hope, they delightedly play with their distorted reflections (left). Before they can go out and perform, the five actors clasp hands for a couple of minutes of silent meditation.



As Jim Woodard and Mike Chybowski huddle the school, they find Gambell to be a very cool



Inuit: timele

There is a small group of people standing comes to a close. The cheers and applause not directed towards them, but they can take their efforts, there would be nothing to applaud. Had they not been up early in the morning drops, stands electrical gadgets and other made it seem doubtful that plane would ever lighting and stage.

Had they not then unloaded the plane, a mile from the school house in a village with snow machines and a small cart to haul their

Once inside the school, they had to hurry play is over, they must take it all down. It bed. They will be up at six in the morning to

So when that applause comes roaring the Maariu, Qisu, director Reider Nilsson and manager, Ole Jorgensen, direct some of it to Alaska Repertory Theatre and his master electrician/carpenter/loadmaster Bob Sieger and electrician

They helped make the project, which Alaska for, happen.

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