

the Commuter

Fall 2002

*Ray
McCallum*

Carrying culture forward
through his art

*You Oughta
Be in Pictures*

Edge Entertainment's
David Doerksen

Meet Max

SaskTel introduces
internet and
e-mail on your TV

2002 Saskatchewan First Nations Cultural Celebration and Powwow



Saskatchewan Place Saskatoon, Saskatchewan

October 18 to 20, 2002

October 18, 2002 Cultural & Awareness Day

Welcome to everyone, Sessions one and two are geared towards school participation. Cost is \$2.00 per person.

Workshop Schedules

Session One	9:00 - 11:30
Session Two	1:30 - 2:30
Session Three	3:00 - 4:00

Performance by Wanuskewin Heritage Park and the Saskatchewan Native Theatre Company.

Show One:	12:00 - 1:00
Show Two:	4:00 - 5:00
Show Three:	7:00 - 9:00

Show Three will be a two hour performance

Powwow

October 19 & 20, 2002

Grand Entries

Saturday 12:00pm & 7:00pm

Sunday 12:00pm

Dance Categories:

Golden Age (55 +)

Mens and Ladies

\$800, \$600, \$400, \$200 & \$100

Seniors (18 - 54)

Mens and Ladies Traditional, Ladies Jingle, Mens Chicken Dance, Mens Grass, Ladies Original Fancy Dance, Mens and Ladies Fancy Dance
\$1,000, \$800, \$600, \$400 & \$200

Teens (Ages 13-17)

Mens and Ladies Traditional, Ladies Jingle, Mens Chicken Dance, Mens Grass, Mens and Ladies Fancy Dance
\$300, \$200, \$100 & \$50

Youth (Ages 6-12)

Boys and Girls Traditional, Girls Jingle, Boys Grass, Boys and Girls Fancy Dance
\$100, \$75, \$50 & \$50

Tiny Tots (5 and under)

Day Money

Singing Contest:

1st \$3,000 2nd \$2,500 3rd \$2,000 4th \$1,500 & \$1,000
All other Drums \$10,000 Weekend Split

Powwow Announcers, Arena Directors and Special Song and Dance Demonstrations to be announced at later date.

Daily Special and Give-Away

Tradeshow and Craft Booths on the Upper Main Level
Corporate Rate \$500/Weekend Craft \$200/Weekend

ADMISSION

\$5.00 for Weekend Pass / \$3.00 for Day Pass

Tickets available at the door



For More Information Please Contact:
Joanne Cardinal at (306) 956-6947 or
FSIN office at (306) 665-1215



the Commuter

Issue Four, Volume Three

Fall 2002

WELCOME! TOKED YA U'5 TANISI! ANIN SIGWA! EDLANETÉ!

Welcome to Commuter Magazine, where you'll meet some of the most interesting people you never heard of. It's an inside look at the Saskatchewan artists, businesspeople, trendsetters and dealmakers making waves in the world.

In this issue, you'll meet artist, dancer and musician Ray McCallum. He's seen the world from a lot of angles - growing up on a reserve in Northern Saskatchewan, as a dancer at pow wows across North America, living for a year in Latin America. He's spent his life travelling, both physically and spiritually, and he recreates the journey in art, dance and song. David Doerksen of Edge Entertainment in Saskatoon is another globetrotter whose feet are firmly rooted in prairie soil. He's taken his independent film and television production company to the fabled 'next level', and seems to delight in surprising industry naysayers by continuing to turn out good quality films - made in Saskatchewan.

The turf war between cable and telephone Internet service providers is heating up thanks to the launch of MAX Interactive Services, the new digital service from SaskTel that lets users surf the Internet or access e-mail while watching T.V. The next few months should be an interesting lesson in market competition.

That's just a taste of what's inside, and a sample of what's to come in future issues of Commuter Magazine.

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RAY MCCALLUM

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Your guide to what's happening in Saskatoon and Regina.

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Contributors: Christina Weese, Beverly Fast, Jeff Arthur
Cover photo: Sean Francis Martin

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The Continuance of Culture

Ray McCallum is a painter. He's also a songwriter. And, yes, he does a bit of dancing ... Since he couldn't decide between dancing, singing, and painting, Ray McCallum does all three. The different threads are tied together by McCallum's Cree roots, which unite influences as different as Cezanne and Paco de Lucia.

story: Christina Weese photography: Sean Francis Martin

Ray McCallum knew what he was going

to be when he was very young. He remembers watching his mother washing their wooden floor with lye. He looked up and saw a painting in a calendar on the wall. He wanted to be the first one to do that, not understanding that it was a painting already done by someone else.

McCallum grew up on a reserve in the 1950’s in northern Saskatchewan. He says he had a typical upbringing for a Native in the ‘50’s. Reserves back then were 40 years behind the times. There was no electricity, and no vehicles. For light, they used a “bitch lamp” - a braided rag soaked in oil or fat which was laid on a plate and burned.

There were other hardships. “I contracted tubercolosis when I was about 18 months old and so I spent almost two and a half years at the Sanitorium in Prince Albert. My parents never came to visit me because they would have had to get a travel permit from the Department of Indian Affaires, which was rarely given.” He barely knew his parents when he was given back to them.

McCallum attended residential school until Grade 7. As a result of the tuberculosis he had ear infections when he was older. The schools had no medical units, just a nun who acted as nurse, so the infections went untreated for some time and severely affected his hearing. He also suffered abuse at the residential schools. It’s little wonder, then, that McCallum describes himself as self-destructive in his early years.

When he was just 16, McCallum went to a workshop at Emma Lake in 1968/69 through the University of Saskatchewan. “There were moments of people that I liked, such as Gaugin, then Cezanne,” he says, “but for me, art ended at Emma Lake.

“Everything had been done. There was nothing new to do in art. There was nothing left for me to discover, except myself. Having no life experiences, I went into a destructive phase trying to create myself and these experiences.”

At his first one-man show, McCallum sold his paintings and then destroyed them. He went on to do commercial art, mainly as an illustrator, and has worked as a graphic artist for *Saskatchewan Indian* magazine and done album covers and many posters. Though he tends to prefer fine art over commercial art, he can’t stand the elitist attitudes that surround it.

“It’s the language,” he explains. “A very bad painter who can talk well does better than a good painter who can’t talk the talk. I don’t take myself so seriously. Art should be for enjoyment, not pretentious point-proving.”

In addition to oil paintings, he also does beadwork, and has exhibited in the Festival Under the Sun, an Aboriginal art show and craft fair in Phoenix, Arizona. Though he has done many commissions for museums and the Saskatchewan Arts Council, he declined to sell to the American public because he found them to be so rude and disrespectful of his culture - they would touch his hair, and ask him to “speak Indian.”



McCALLUM GREW UP ON A RESERVE IN

THE 1950’S IN NORTHERN SASKATCHEWAN.

HE SAYS HE HAD A TYPICAL UPBRINGING FOR

A NATIVE IN THE ‘50’S. RESERVES BACK THEN

WERE 40 YEARS BEHIND THE TIMES.

BELOW: THE MUD AND LOG HOUSE

McCALLUM GREW UP IN, 1953.



LEFT: McCALLUM AND ONE OF

HIS PAINTINGS.

BELOW: INTRICATE BEADWORK

“MY EDUCATION HAS BEEN FROM

PEOPLE - YOU LEARN A LITTLE BIT FROM

EVERYBODY, AND YOU HOPE THAT IT

WILL MAKE YOU A BETTER PERSON.”



Like his painting, McCallum’s dancing has

its roots in his childhood. “I remember seeing some dancers when I was small, and they danced in a very unique style – I later learned this was the Ojibwa style and this is the style in which I dance.”

He was about 30 when he started to dance, which he affectionately refers to as “puddle-jumping.” It takes about 2 hours to put his outfit on, with wife’s assistance. It took over a year to make and is decorated with intricate beadwork. The tiny beads on it come from Arizona and are very hard to find.

“You dance with the colors that are given to you,” McCallum explains. Powwow ceremonies, like the rest of the Native culture, follow a great tradition of giving. It comes from the philosophy that the more you give, the more you are given, and a precious gift bestows much honor on the giver. A dancer’s colors and a name are traditionally given by spiritual elders, in exchange for gifts from the dancer. McCallum’s colors are red and yellow, but a whole outfit in red and yellow would not be terribly flattering to him, he says laughingly, so most of his outfit is black with red and yellow to accent.

A name is chosen that is appropriate to your personality. For a naming, there is a ceremonial sweat and prayers, and sweetgrass, tobacco, and eagle feathers are given to the elders as gifts and offerings. McCallum’s name is Kapehtekpwath, which means “Allowed to Enter.” Because of his gifts from the creator, this name eases the way for him to participate, in spirit, in all First Nations’ ceremonies.

It is also traditional to have a dance given to you by another dancer, also in exchange for gifts. McCallum’s style was so rare, however, that he couldn’t find anyone who knew the dance. Since he’s not following traditional form, McCallum doesn’t dance in powwow competitions, but he has travelled across North America with his dancing and will be joining many other dancers at the FSIN Powwow in Saskatoon on October 19th and 20th.



Dancing has also taken McCallum to

a major music festival overseas. In 1992, he was invited to perform at the Roskilde Festival in Denmark, where he opened for Nirvana in front of 85,000 people as part of a troupe of Aboriginal dancers. “Spain was celebrating 500 years of Columbus with a 10-day long festival,” he says. “The idea was to sort of counter Spain by bringing in all these Aboriginal performers.”

The festival was only three weeks away when McCallum was asked to perform. He was one of 85 dancers, most from the United States and one other Canadian. “At the opening of the festival, we (the group of Aboriginal dancers) had to walk down this alleyway through the crowd. It was about seven feet wide and perhaps four blocks long, through these thousands of people. And it was a punk/metal festival, so most of the crowd was dressed wilder than I was in my outfit, with piercings and such. We only had two security people with us.”

McCallum seems to prefer the pursuit of his art to the pursuit of fame. “I’m not interested in great things for me, I’m just interested in what I’m doing at the moment,” he says. “It was a good experience and I enjoyed doing it once, but I wouldn’t do it again.” He did, however, forge musical bonds with other performers at the concert, which was carried live on MTV in Europe and the US.

Though he was asked to play music, he decided to perform solely as a dancer since he had only a few of his own songs written. After the festival, he was inspired to write more of his own material. McCallum writes in Cree, in a very folksy style, and tends to tell stories with his music. He describes his music as having a Latino feel, a little Spanish flamenco flair that he says suits Cree very well. By singing Cree in a non-traditional style, he hopes to inspire younger musicians to pick it up and find another way of re-creating their culture.



McCallum has been attracted to Latino

music for as long as he can remember. “I probably heard it first in the movies. Growing up, we couldn’t afford to go to the movies. It cost 25 cents, which was a lot of money back then. So I would go to the theater - it was a Lux theatre, I think every small town had one of those - and sit at the back (outside) of the theatre. There were some tall weeds back there, and I would listen to the sounds and imagine the picture.”

He got to experience Latino music firsthand in 1999, when he lived in Central America for a six months, in Costa Rica and Mexico. McCallum’s wife, Paula Acoose, was a CUSO university liason, and he “came along for the ride.” CUSO is a Canadian organization which works primarily with local, non-governmental groups overseas to promote sustainable development in poorer countries.

“We lived in the city of San José, in Costa Rica. There are no street names or house numbers in San José, so if you go somewhere in a cab, you tell the cabbie the Barrio (neighborhood) you want to go to, and give directions from there. Of course, if you don’t know where you are going and you ask the cabbie, some of them will just take you for a ride and say ‘Here’s your stop.’”

This happened to them several times and once they got dumped in a dangerous area of the city. McCallum chuckles ruefully as he tells the story. “Latinos in many ways are very conservative and fundamental in their beliefs, and most Latinos are quite clean cut. I have long hair, and while I am fairly dark skinned, my wife is quite fair skinned; she could pass for a white person. And everyone, you know, assumed that we were with the drugs gangs and the people in the neighborhood avoided making contact or coming anywhere close to us so we could not ask for directions.

“As we wandered about the neighborhood argueing with each other, we came across a poster for Paco de Lucia, who is the world’s leading flamenco guitarist. It was a CD release concert on Halloween night (which they don’t celebrate in Costa Rica) which was the anniversary of the night I met my wife.” Though tickets were expensive, it was too good of an opportunity to pass up.

McCallum bought a guitar while in Costa Rica, a custom-made guitar by Orlando Guzman Rodriguez. “I toured the shop where it was made, smelling wood, meeting workers.” He calles the workshop “hallowed ground” and jokingly says he was doing a lot of genuflecting. It is clear, however, he respects the skill of these craftsmen, and values their workmanship. “I will get another guitar made there, someday, the best one that they can make. Right now I have their second best, and this new guitar will have a pattern of leaves and a turtle on the back, my wife’s clan sign. This will be my concert guitar.”

The continuance of culture is important to McCallum. He doesn’t see cultures as separate from each other, but rather complementary. “One patch doesn’t make a quilt ... but a number of patches makes a wonderful country.” Next summer McCallum will travel to Spain on a grant from the Canada Council of the Arts to study flamenco guitar at the Taller Flamenco School.



RIGHT: A NAME IS CHOSEN THAT IS APPROPRIATE TO YOUR PERSONALITY,

AND IT ALLOWS YOU, IN SPIRIT, TO BE A PART OF THE DANCE CEREMONY.

McCALLUM’S NAME IS KAPEHTEKOWATH, WHICH MEANS “A LOUD ENTER.”

Just as cultures contribute to each other’s

richness, McCallum believes he is what he is because of the people around him. “It is my friends who have helped shape me the way I am. If not for them, I would have nothing to share with the people who are close to me. My education has been from people - you learn a little bit from everybody, and you hope that it will make you a better person.”

If anybody is his mentor, he says, it is his wife, Paula, a policy analyst with the FSIN. “She is my hero. A consummate professional,” he says. “I’m impulsive. I react. I can be argumentative for argument’s sake. And she’s the total opposite of me. I held in a lot of anger before I met my wife, and I didn’t always know why. We overcome obstacles. . . you know, we argue sometimes, like all people do, but we talk to each other again. And it is the nature of people, if they are honest with themselves, to enjoy life.” □





How does a former model build a multi-million dollar a year film & television production company - and land in the top 20 of Canada's fastest growing businesses?

story: Beverly Fast
photography: Sean Francis Martin

When *Profit* magazine's annual poll of Canada's Fastest Growing Companies hit the newsstands in June, Edge Entertainment Inc. was ranked #15 – the only Saskatchewan representative to crack the top 100. Between 1996 and 2001, Edge revenues skyrocketed from \$121,237 to nearly \$6.5 million. That's an astonishing growth rate, especially in the high risk, high stakes world of film and television production. Not to mention for a company based in Saskatoon, light years away from the production hotspots of Vancouver and Toronto.

Ask company president David Doerksen how Edge managed it and he leans back in his chair and smiles. "We didn't know any better. I've always had great ideas, wild ideas. You have to dream big, so we went for it – hammer down."

His entry into movie making was more happenstance than planning. In the early 1990s, Doerksen was running Edge Productions with his brother Phil and buddy Mel Hart. They designed, created, produced and distributed classic black & white posters. One poster caught the eye of the head of SaskFilm, who told Doerksen he had all the skills necessary to produce films. Something in Doerksen grabbed hold of the idea

and wouldn't let go. He went out and bought a how-to book: *Making It: The Business of Film and Television Production in Canada*. He read the book cover to cover. He reread parts. Then he read more books.

"I thought, look at all the financing available! I can do this. This is easy!"

Doerksen and his partners anted up \$30,000 and declared Edge Entertainment open for business. That was 1994. He spent the next two years reading everything and anything on film production, sending mailers to Hollywood production companies, travelling to industry trade shows to research markets and building relationships with potential partners, financial backers and distributors. The pay off finally came in 1996 when Edge landed its first co-production, a television movie for CBS called *Family Blessings*.

Before you rush out and buy *Making It*, you have to understand something about Doerksen and how he has managed to succeed where so many before him have failed. And to do that, you have to go back to Carrot River, the small farming community in east central Saskatchewan where he grew up.

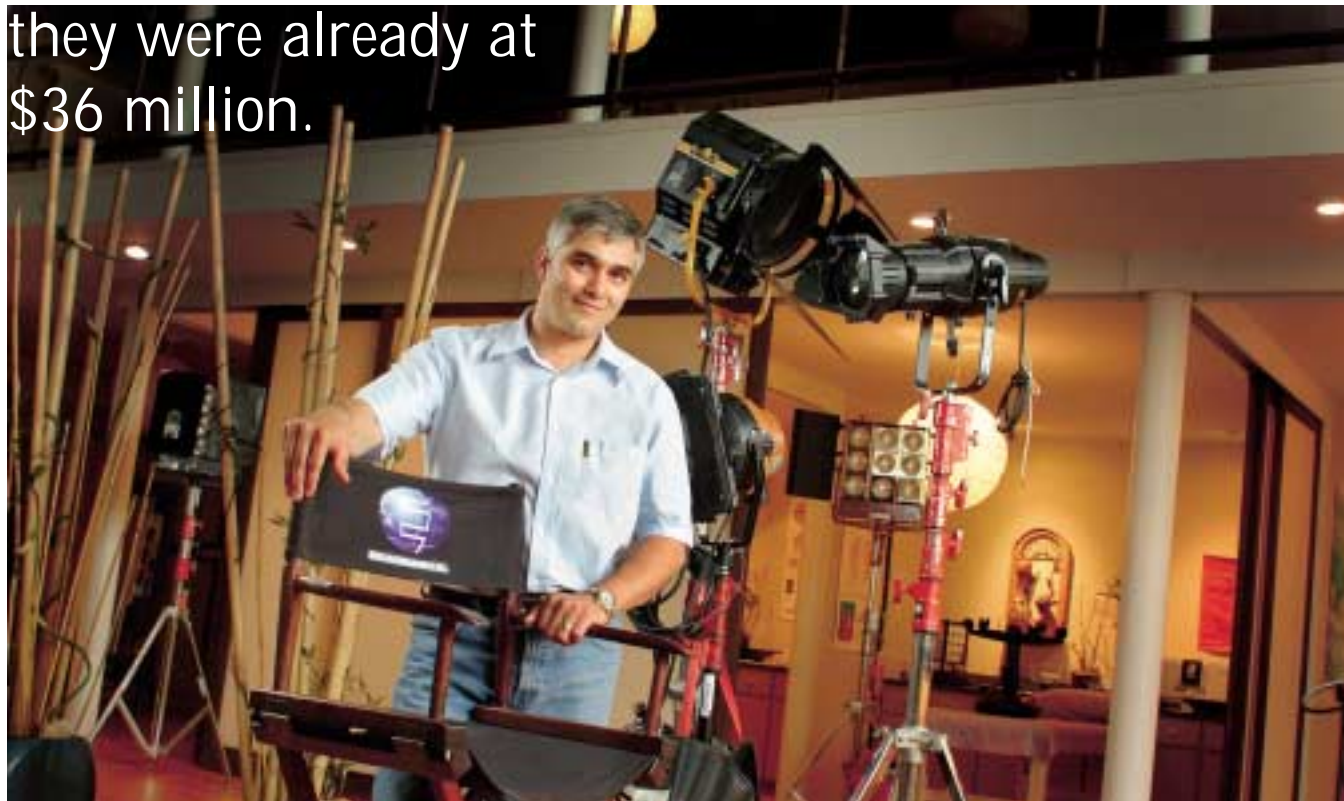
"I come from a Mennonite background, and the one thing I learned early was how to work. If I wanted a bike, my father would ask, 'how are you going to get it?' Anything we



dream BIG

edge entertainment inc.

With success comes mounting pressure to continue growing. It's something Doerksen calls "the blessing and the bullet." Growth for Edge has been explosive. Between 1996-2001, revenues surged 5,253%. That's nuts. And 2002 hasn't slowed down. The firm projected an annual production budget of \$10 million; by August, they were already at \$36 million.



wanted, we had to work for. One of the things I credit my parents for is that constant mentorship, that work ethic as I was growing up. We never expected things to be handed to us. But, man, did we work."

Doerksen's entrepreneurial talents showed early. By sixteen, he was making money growing potatoes, but it was hard labour to a young man with big dreams. He was realizing that there was a lot more going on in the world outside his community. Exciting things like television.

"I never saw TV until I was 16. It wasn't allowed in our home. I really wanted one so I got one, and got kicked out of the house because of it," he says. "But I kept the TV."

Doerksen left Carrot River for the bright lights of the city, eventually landing in Toronto where he made a good living as a model. Through his twenties, he appeared in countless print ads, magazines, television commercials and posters.

"I was a poster-boy. I made my living off my looks," he says, as if to imply there's something not quite right about that. In fact, he's unrepentant. "It was a great life. I got to travel to 26 countries as a model. I was never superstar status, but I had an agent and I met a lot of interesting people. Actually, I got more work by introducing myself to people than through my agent. I was always working to get more work."

Working to get more work – this is the undercurrent in everything Doerksen does. After a busted romance and bad investment brought him home, broke, he launched the poster company. After a chance remark from an industry leader, he dived into the movie business. Today, he works anywhere from 100 to 120 hours a week. He's in Los Angeles once a month, travels to seven or eight major industry markets a year and now that Edge has a minority interest in Vancouver's Waterfront Pictures, flies to the coast on a regular basis.



Since 1996, the company's list of credits has grown to include several family films and cable features. The first solo feature was *Summer of the Monkeys*, which continues to be one of Edge's most successful productions. It won the Los Angeles Film Advisory Board's Award of Excellence, the Crystal Heart Award at Indiana's Heartland Film Festival and was selected as a special presentation at the 1998 Toronto International

Film Festival. Several cable features followed: *Black Light*, *Dead Even* (a.k.a. *Sweet Revenge*) and *Now & Forever*. *The Impossible Elephant* marked a return to the family film genre. It was selected to headline the 2001 Sprockets Toronto International Film Festival for Children, where it won the Silver Sprocket Award for audience favourite. Up next is the family film *Ghost.com*.

In June, Edge stunned many industry insiders by bringing a major television series to Saskatoon. *Body & Soul* stars Emmy Award winner Peter Strauss (*Rich Man, Poor Man, Jericho Mile*) and Canadian actress Larissa Laskin as physicians who clash over radically different philosophies on health and wellness. The series, which is produced by Leanne Arnott, Doerksen's wife, premiered on PAX cable in the U.S.

With success comes mounting pressure to continue growing. It's something

dream
plan
build
go

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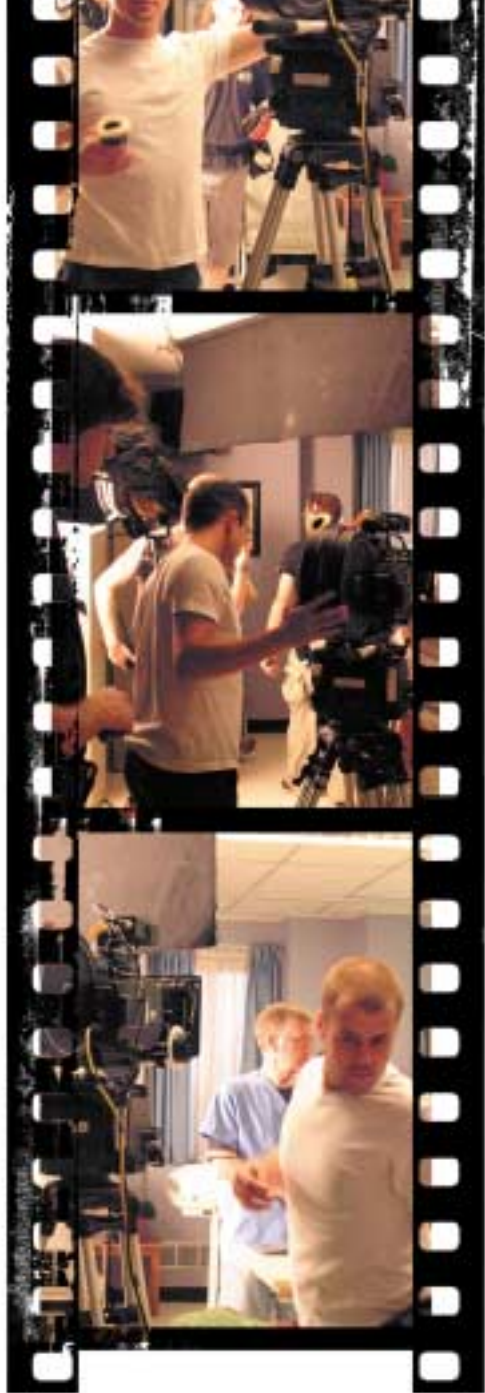
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Metis is now accepting resumés from around Saskatchewan in various fields.

PERNELL ST. PIERRE

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Posted to: Onion Lake, SK
"Without funding, I wouldn't have been able to take the program. I mostly work with First Nations people and I enjoy that. I would like to thank Metis for giving me the opportunity to do this training."

METIS EMPLOYMENT & TRAINING OF SASKATCHEWAN INC.



Doerksen calls “the blessing and the bullet.” Growth for Edge has been explosive. Between 1996-2001, revenues surged 5,253%. That’s nuts. And 2002 hasn’t slowed down. The firm projected an annual production budget of \$10 million; by August, they were already at \$36 million.

“That’s staggering. It’s mind blowing and we could see it go north of \$100 million.”

Every businessperson knows the risk that comes with unbridled growth. In his own industry, Doerksen points to the fact that independent production companies are crashing and burning faster than dot.coms.

“It’s beautiful for quality producers. There was a market glut, everybody with a camera was making a move. Now you can concentrate on making good quality, good entertainment films,” he says.

To do that, Edge is taking some serious steps. They’re bringing in a senior management team and refocusing on what they want to do. “We’re not designed to be a speculative company. Our core service is to create a quality product, to create value for our employees and our customers. *Body & Soul* is a good example. Everyone came together to help bring it here: the province, the City of Saskatoon, Saskatoon Regional Economic Development Authority. Everyone realizes that the economic spin-off for the city could be huge. Already, eight people who work on the series have been able to buy houses in the city. And the series is a good value-driven show,” Doerksen says, “that’s what we like to do. Produce commercial entertainment that gives good production value and that people want to bring into their homes.”

True to his Mennonite roots, Doerksen believes there’s a place for integrity in film and television. “If you want to survive, you’d better have a good set of core beliefs. Your faith or whatever, if you don’t have that core belief, this business will really beat you up. It can be tremendously disappointing. And the financial risk is astounding. Any mistake can bankrupt you.”

On the upside, a successful venture can pay equally staggering dividends. And there’s still the magic of movies ... a magic so strong it can get you kicked out of the house at sixteen. ☐

We all nod and wink when we hear about the parents who scoffed at their soon-to-be billionaire son for imagining a computer in every household. Mom and Dad may have the last laugh.

The home computer I’m using to tap-tap this article is about five years old. Ancient by today’s standards. When my

70-something neighbour lady comes home with a computer five times as powerful as mine, I’m thinking it’s time for an upgrade. Now that I’ve seen what my local phone company is offering, that extra thousand dollars might be better spent on a 27-inch television.

That’s right, the phone company. SaskTel fired the first shot in what could be a long battle for the multi-dimensional communications dollar with its Max Interactive Services. As a consumer who’s been at the mercy of cable and satellite providers, I cite another Max in cheering the release of the dogs of war.

The launch of Max makes SaskTel the first company in Canada offering every

conceivable method of communication along telephone lines. Cable and satellite merchants will act the injured party until regulations let them sell telephone services, then maybe I won’t have to fork over the nearly \$200 bucks a month I’m currently paying for telephone, cable Internet and satellite television.

“The main benefit of Max is that you have Internet access through your television,” SaskTel spokesperson Michelle Englot rightfully claims. Without a doubt the coolest feature of the service is having the Internet displayed, not on a puny 14-inch monitor, but on a grand scale such as the 42-inch flat-screen home theatre where I saw it demonstrated. The demo rep may argue that

Mad for Max?



story: Jeff Arthur
photography: Sean Francis Martin



lonna wyse illustration angrygardengnome@hotmail.com

Max's true zenith is its presentation of all the joy and heartache that is television, encapsulated in a single tear at the culmination of *American Idol*, but that's just icing. The cake is Internet and e-mail on TV.

Max's Internet and e-mail features are identical to SaskTel's high speed basic service: unlimited usage, four e-mail addresses and four megabytes of personal webspace. Up to five megabytes of e-mail space is available and basic attachments can be viewed and forwarded, though not added. You can hook up a printer to get a hard copy of the page you're viewing.

The best way to surf the Internet or write e-mails on Max is with a remote keyboard, which you can purchase either from SaskTel or an electronics store. They start at about \$50 for a

basic model. You can also hardwire a keyboard to the box on top of your TV and sit nose-to-screen or place the box strategically in the room, or you can run a wicked long extension from the box. A less palatable option is to use the virtual keyboard operated by the television remote control, but make sure you have extra batteries and iron-tipped fingers to write long e-mails.

SaskTel supplies a distinctive and somewhat handy home page for Max customers. It's a basic page that lets you navigate to your e-mail, Help information and favourite Internet pages, as well as a My City page with a rundown of local information and weather.

Max's ideal target is a home with a television but no computer. It's meant for people who want Internet and e-mail convenience but don't feel they would

get their money's worth out of a home computer. The service can also be hooked up to a computer and run independently of what's on the television, which frees up a computer for net-surfing family members. One representative called this 'the best of both worlds.'

The other world is the cable and satellite television world. "We have the full suite of broadcast channels," Englot says. "Whatever your interests, we have the package that's right for you."

To SaskTel's credit, there wasn't one feature of either cable or satellite I found lacking. The on-screen menus are as good or better than those offered by satellite providers. All the local channels found on cable television are there - from CNN to Teletoon. They've gone one better by transmitting AM and FM radio stations from all over

Saskatchewan and 30 Galaxie music channels familiar to subscribers of other services. A movie package and specialty channels are already available and the expectation is that pay-per-view services will be on stream in the future. Packages are broken into units called life, kids, knowledge, sports, entertainment and variety.

"SaskTel has been delivering leading-edge products and services to our customers in Saskatchewan for over 90 years," Don Ching, SaskTel President and Chief Executive Officer, said at the service's launch in September. "Max leverages our existing infrastructure and will enable SaskTel to deliver Internet access and broadcast services into many Saskatchewan homes, all in one package."

Max pricing is near the lower end of the scale. At about \$60 per month for basic up to \$120 per month for the full array - not including special offers and incentives - Max will be a strong market competitor for both Internet and television carriers. There are currently no plans, however, to bundle telephone and Max services into a single-price package.

With the full convergence of mediums expected in the future, Englot says SaskTel must continue expanding to remain relevant.

"As the lines continue to be erased, we need to grow and diversify in non-traditional areas," she says. "The technology that allows (Max) to happen has evolved very quickly but we've taken our time to make sure it's presented properly."

SaskTel is carefully controlling the

speed and location of Max's growth. The service is only available along lines with high-speed compatibility, meaning some Saskatchewan communities have to wait for the technology to arrive. And so far, Max's availability is limited to Regina and Saskatoon with the promise of delivering to other centres in a 'staged approach to ensure that the demand can be met'.

Installation times vary house-to-house but count on at least a couple of hours for a basic set-up, SaskTel insiders say. If you're hooking up to a computer and more than one television (at an added cost) and if you're in an area where service is

being initiated expect installation to take three to four hours. Also, an approved power bar is required before anything is plugged in.

SaskTel is banking on its reputation for customer service to recruit Max customers. "Customer service will continue to be SaskTel's focus," Englot promises. "We can't become complacent. We have to prove ourselves on a day-to-day basis."

I look forward to seeing how the competition responds. Meanwhile, I'll size up my living room for a 42-inch flat-screen all-in-one communication and entertainment station. □

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CITY EVENTS

OCTOBER

Shackleton's Antarctic Adventure

Now until December 31

The Kramer IMAX Theatre, Regina

Billed as "the greatest survival story of all time", Shackleton's Antarctic Adventure recounts the true story of explorer Sir Ernest Shackleton's epic struggle to save himself and his 27-man crew when ice trapped and crushed their vessel on a voyage to Antarctica. Narrated by Oscar winner Kevin Spacey. Call 1-800-667-6300 for dates, times and admissions.

Indivisuals

Now until November 17

Mendel Art Gallery, Saskatoon

Voices from a phone booth? Holographic visitors? Transformed computer mice? The Mendel Art Gallery is proud to present an ambitious international exhibition that explores the effect of technology on public and private spaces. Indivisuals will include installations by artists from Canada, Brazil, USA, Spain and Israel. The exhibition promises to be an exciting, interactive experience, where the gallery visitor is invited to be an active participant. Free admission.

The Limits of Life:

Arnulf Rainer and Georges Rouault

Now until November 24, 2002

MacKenzie Art Gallery, Regina

This international art exhibition brings together the work of two expressionist masters of the twentieth century, Arnulf Rainer and Georges Rouault. Focussing on their use of the image of Christ, the exhibition explores themes of war, violence and the role of the victim in contemporary society. The exhibition will include a selection of Rainer's cross-shaped canvases and overpainted photographs, along with Rouault's renowned Passion paintings and graphics. Free admission.

Just For Laughs Comedy Tour 2002

October 23, 2002

Centennial Auditorium, Saskatoon

October 24, 2002

The Saskatchewan Centre of the Arts, Regina

The Just for Laughs Comedy Tour presented by VIA Rail Canada comes to Saskatchewan with some of the biggest names in comedy from Canada, the United States and abroad. The evening will be hosted by Harland Williams and stars Supergirly from Australia, Saskatchewan's own Brent Butt, Emo Philips, Mike Wilmot and Ron White. In Saskatoon, call (306) 938-7800 or 1-800-970-7328; in Regina, call (306) 525-9999 or 1-800-667-8497.

Canadian Cowboys Association Finals Rodeo

October 24 - 27, 2002

SaskPlace, Saskatoon

This CCA sanctioned rodeo features bull riding, bare back and saddle bronc, steer wrestling, calf roping, barrel racing, junior steer riding, junior barrel racing and cabarets on Friday & Saturday night. The CCA Finals Rodeo hosts the top cowboys & cowgirls of the Canadian Cowboy's Association season. For tickets, Select-A-Seat Box office at (306) 938-7800 or 1-800-970-7328.

NOVEMBER

Continental Cup

November 7 - 10, 2002

Regina Agridome, Regina

The first ever Continental Cup of Curling is a unique competition that brings together twelve of the finest teams from across North America and Europe. Players will compete in men's, women's and mixed events, which will challenge the skills of the world's premier shotmakers. Call (306) 781-9300 or Toll Free 1-888-734-3975.

Shaolin Wheel Of Life

November 19, 2002

Centennial Auditorium, Saskatoon

A spectacular theatrical performance that will leave you breathless. Set to a beautiful musical score, Wheel Of Life features the amazing acrobatic feats of the Shaolin Monks of China. Ranging from ages nine to eighty, the Monks showcase Kung Fu mastery in a story that chronicles the early struggle to establish and protect their sacred temple. For tickets, call Select-A-Seat Box office at (306) 938-7800 or 1-800-970-7328.

Wintergreen Festival

November 22 - 24, 2002

Regina Sportplex, Regina

The 27th annual Christmas craft sale presents some of the finest work in the province by close to 100 artisans from around the province. Call (306) 653-3616.

Sundog Handcraft Faire

November 29 - December 1, 2002

SaskPlace, Saskatoon

Over 160 artisans and speciality producers offer an eclectic array of wares in the market area, plus there's non-stop entertainment, multi-cultural food court, children's area and more. Call (306) 384-7364.

While You're Here ...

There's a lot to do and see while you're in town.

For more information on these events and many more events around the province, visit Tourism Saskatchewan at www.sasktourism.com.

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**comfort
food**

Fall fare brings home the harvest.
With the garden in for another year, culinary
delights turn to old-fashioned home cooking.
Here are two dishes that look at an old
favourite in a new light.

turkey au vin

2 tbsp oil	1/4 cup all-purpose flour
1 1/2 lbs. boneless turkey breast, cut into bite-size pieces	1 1/2 cups Merlot wine
2 medium onions, each cut into 6 wedges	1 1/2 cups turkey or chicken stock
4 large carrots, thickly sliced	1 1/2 tsp dried thyme leaves
1 stalk celery, thickly sliced	2 bay leaves
1/2 lb mushrooms, halved	salt and pepper to taste
2 large cloves garlic, minced	parsley, chopped for garnish

Directions: In Dutch oven, over medium high heat, heat 1 tbsp (15 mL) of the oil. Add turkey and cook until no longer pink inside, stirring frequently, until lightly browned; remove to plate. Add remaining oil into pot, add onions, carrots and celery. Cook stirring frequently for about 5 minutes. Stir in mushrooms and garlic, cook 3 minutes longer. Stir in flour; cook 1 minute. Stir in turkey, wine, turkey stock, thyme and bay leaves. Season with salt and pepper. Bring to boil, reduce heat to low, cover and simmer 45 minutes, stirring occasionally. Remove bay leaves. Serve with boiled potatoes, sprinkle with parsley. Makes 6 servings.



Did you know . . .

October is Saskatchewan Made Month!

Food processing is a \$2 billion per year industry, and is the largest manufacturing industry in the province. It employs 7,000 people province-wide. Visit www.saskmade.ca for contests, prizes, and to locate Saskatchewan products!

turkey pot pie

1 tbsp butter	1 bay leaf
1 small onion, chopped	2 cups turkey or chicken stock
1/2 cup carrots, chopped	1/3 cup flour
1/2 cup potatoes, chopped	1 cup frozen peas
1/2 cup celery, chopped	2 cups cooked turkey, chopped
1/2 tsp EACH: salt, thyme and rosemary	pastry for 9 inch (23 cm) double pie crust
pinch black pepper	2 tbsp milk

Directions: In a saucepan, melt butter over medium heat. Add onions, carrots, potatoes and celery. Cook until softened, about 5 to 7 minutes. Add seasonings and 1-1/2 cups (375 mL) stock. Blend flour into remaining stock, stir into saucepan. Bring to boil and simmer 8 to 10 minutes, stirring until thickened. Remove bay leaf; stir in peas and turkey. Spoon into 9-inch (23 cm) pie crust. Fit second pastry over top and seal edges. Make vents in centre for steam to escape. Brush pastry with milk. Bake at 400°F (200°C) for 10 minutes then reduce heat to 350°F (170°C) and bake for 20 to 25 minutes or until golden brown and filling is bubbly. Makes 6 servings.




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