When co-producer Nicolas Clermont, from Montreal's Filmline Productions, spent New Year's Eve of last year in Beijing hammering out a deal to make the Bethune film a reality, the actual problems which were to be faced by the crew in Yan'an were farthest from his mind. The deal, which calls for the Chinese to put up about one third of the $16 million budget in the form of services, seemed, according to Clermont, "like the logical thing to do for everybody." On location, however, the drawbacks to such a co-production agreement (China's first with a Western country) became obvious. "Language is the main barrier," admits Clermont. "Things are just done in different ways, from food to transportation, are inadequate." When co-producer Nicolas Clermont, from Montreal's Filmline Productions, spent New Year's Eve of last year in Beijing hammering out a deal to make the Bethune film a reality, the actual problems which were to be faced by the crew in Yan'an were farthest from his mind. The deal, which calls for the Chinese to put up about one third of the $16 million budget in the form of services, seemed, according to Clermont, "like the logical thing to do for everybody." On location, however, the drawbacks to such a co-production agreement (China's first with a Western country) became obvious. "Language is the main barrier," admits Clermont. "Things are just done in different ways, from food to transportation, are inadequate." When co-producer Nicolas Clermont, from Montreal's Filmline Productions, spent New Year's Eve of last year in Beijing hammering out a deal to make the Bethune film a reality, the actual problems which were to be faced by the crew in Yan'an were farthest from his mind. The deal, which calls for the Chinese to put up about one third of the $16 million budget in the form of services, seemed, according to Clermont, "like the logical thing to do for everybody." On location, however, the drawbacks to such a co-production agreement (China's first with a Western country) became obvious. "Language is the main barrier," admits Clermont. "Things are just done in different ways, from food to transportation, are inadequate." When co-producer Nicolas Clermont, from Montreal's Filmline Productions, spent New Year's Eve of last year in Beijing hammering out a deal to make the Bethune film a reality, the actual problems which were to be faced by the crew in Yan'an were farthest from his mind. The deal, which calls for the Chinese to put up about one third of the $16 million budget in the form of services, seemed, according to Clermont, "like the logical thing to do for everybody." On location, however, the drawbacks to such a co-production agreement (China's first with a Western country) became obvious. "Language is the main barrier," admits Clermont. "Things are just done in different ways, from food to transportation, are inadequate." When co-producer Nicolas Clermont, from Montreal's Filmline Productions, spent New Year's Eve of last year in Beijing hammering out a deal to make the Bethune film a reality, the actual problems which were to be faced by the crew in Yan'an were farthest from his mind. The deal, which calls for the Chinese to put up about one third of the $16 million budget in the form of services, seemed, according to Clermont, "like the logical thing to do for everybody." On location, however, the drawbacks to such a co-production agreement (China's first with a Western country) became obvious. "Language is the main barrier," admits Clermont. "Things are just done in different ways, from food to transportation, are inadequate." When co-producer Nicolas Clermont, from Montreal's Filmline Productions, spent New Year's Eve of last year in Beijing hammering out a deal to make the Bethune film a reality, the actual problems which were to be faced by the crew in Yan'an were farthest from his mind. The deal, which calls for the Chinese to put up about one third of the $16 million budget in the form of services, seemed, according to Clermont, "like the logical thing to do for everybody." On location, however, the drawbacks to such a co-production agreement (China's first with a Western country) became obvious. "Language is the main barrier," admits Clermont. "Things are just done in different ways, from food to transportation, are inadequate."
Lea, as 14-year-old rated Canadian shows placency in Doors. Some characters never meet on the screen. I never play with Monique Spaziani (Celeste) although she is my mother. By the time I appear on screen, Celeste is in her late seventies. I don't get in touch with Celeste at all.

Indiately by the noon heat outside, Mankiewicz is working with a group of 50 extras inside the 'Silent Movie Theatre'. Dressed in period-costumes, the extras are seated in the aisles to the left of the theatre. The scene is a community charity concert in the town of Campbellton. The extras are given instructions not to applaud too early after the producer's introduction, but to wait for the figure to appear on stage.

After several takes, the director seems content. The figure of Celeste appears from behind the stage curtains. She takes her seat at the piano. It is 1:30 p.m. The crew breaks up for lunch.

Hasmick Egan

Upper Canada Homestead

Minutes outside downtown Toronto, north of Highway 401, is an unspoiled country. A dirt road leads to the 200-acre Scottsdale Farm leased by the Ontario Heritage Foundation. The story of the widowed Dr. James Campbell, played by British actor Malcolm Stoddard (BBC's The Voyage of Charles Darwin) and his three children, played by John Wildman (My American Cousin), Amber-Lea Weston (Hangin' In) and Eric Richards (Romeo and Juliet on Ice), brings a significant story to life.

The idea for a pioneer family adventure series was developed by producer John A. Delmage with Fremantle Internationale, a distribution company and investors.