



SUMMIT 72

ELECTRONIC PRESS KIT

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IMPOSSIBLE OBJECTS

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EPISODE ONE: HOCKEY NATIONS

LOGLINE

The start of the eight-game 1972 Summit Series between Team Soviet Union and Team Canada quickly proved how harrowing this meeting would be for the teams and the countries and philosophies they represented.

SYNOPSIS

Game Day. A sold-out Montreal Forum for the wildly anticipated first meeting ever of the best of the Canadian NHL players vs. the Soviet National Team. It's the height of the

Cold War and both sides are as full of suspicion as they are of intrigue about each other. We hear the CBC game call from the broadcast booth. Foster Hewitt, Brian Conacher and Bob Cole describe the opening ceremonies. Canadians are the heavy favourites to win, and as the game starts, the crowd goes wild. Phil Esposito scores 30 seconds in. Paul Henderson scores a few minutes later. Pandemonium. But wait: at the end of the second period, the Russians are up 4-2. They have been training all year around and are as disciplined as an

army. The Canadians are out of shape and have badly underestimated their adversaries. They joked their way through training camp, and as the game slips away from them, there is shock and dismay. Hockey is supposed to be Canada's game, but the home team has been outclassed by a team from behind the Iron Curtain. In what Canadian goaltender Ken Dryden calls the most transformative hockey series ever played, the eight game Summit is instantly transformed from a friendly exhibition contest to a proxy war for political ideology, national identity, and pride. Before a nation transfixed, everything is now on the line for Team Canada.



EPISODE TWO: CLASH IN HOCKEY CULTURE

LOGLINE

People of two nations realize there is more at stake than simply determining who is best at “Canada’s Game.”

SYNOPSIS

The shocking upset of Game One in Montreal lays in Team Canada’s wake as they travel west for the three remaining Canadian games. Overcoming the unexpected challenge of a brilliantly skilled Soviet Team requires reaching to the core of Canadian hockey with hard-hitting play. Yet the journey through a pride-saving win in Toronto, and a wobbly tie in Winnipeg leads to unhappiness in Vancouver, where the team is booed off the ice by their home fans and into a trough of soul-searching despair.



EPISODE 3: FINDING EACH OTHER BEHIND THE IRON CURTAIN

LOGLINE

With its back against the wall, Team Canada and a legion of loyal fans travel to Sweden and then into hostile territory behind the Iron Curtain

SYNOPSIS

Team Canada arrives humiliated after the disaster in Vancouver; first to Sweden, then to Russia, the first group of professional athletes to compete behind the Iron Curtain. The games in Stockholm are vicious and bloody, yet they escape with a sense of self, and finally, the hint of becoming a team. Team Canada's rooms are bugged and every move surveilled. They lose Game 4 after bringing a three goal lead into the third period, skating off the ice to the roars of 3000 vodka-silly Canadian fans, whose cheering drowns out the whistles of the Russians in attendance. Led by two game-winning goals by the light-scoring Paul Henderson, whose centre, Bobby Clarke, breaks Russian star Valeri Kharlamov's ankle with a shoulder-high slash, immobilizing him for the rest of the series, Canada evens the Series by throwing it into the ditch, as the war on ice heads towards the defining climax of the final game.



EPISODE 4: 72 SUMMIT: LEGACY

LOGLINE

A small nation with a heart bigger than it knew confronts the challenge of a lifetime.

SYNOPSIS

September 28, 1972. The Summit Series is all tied up due to a steadily improving Team Canada, and a Soviet National Team with the creeping feeling that a Communist triumph is in doubt as the clinching victory proves elusive. Anticipation and dread settle over the preparations for the deciding Game 8, while Canadians back home will stop everything to watch, transfixed, this contest of destiny. A refereeing controversy erupts, but puck drops on a game for the ages: one of the greatest ever played. Intensity infuses every face, purpose every jump over the boards. A blistering affair unfolds featuring goals, hits and a pace beyond even a Game 7 for the Stanley Cup. There is cheating. Emotions on the ice boil over. A ruckus in the stands. Communist leaders casting steely gazes. The tension in Luzhniki Palace builds as the clock ticks down on a match that will decide everything from superiority in hockey to how nations regard themselves. Players, fans, the press – everyone – feel that whatever the outcome, hockey and Canada will have changed forever. Half a century later those changes are explored with a modern lens that shows Canada's game now belongs to the world because of Summit 72 – as the world now resides in Canada.



PRODUCER'S STATEMENT

History is subjective and fungible. One of the biggest challenges our creative team faced, was to answer the questions around whose 50th Anniversary story of the Summit Series should this be? Ours? The Players'? The Fans'? The Soviets'? The generations' who have yet to discover it? The voices who have been left out of the traditional narratives? So many different people are deeply invested in this canonical story, and we felt a responsibility to all of them.

Because there can be no definitive take on the story, we decided that the storytelling would be shared among a multiplicity of voices. No narrator pronouncing, no reductive oversimplification of the event's beautiful complexity. Instead, we hear from the players, and other first-hand witnesses who were there, but also voices who represent the legacy of the Summit Series, including members of subsequent Team Canadas who are the inheritors of the storyline, and voices who might have been excluded in old tellings of the story that purported to define Canadian identity at the time. The hope is that with this diversity of perspectives each filling in their window onto the narrative, what emerges is a more complete, if prismatic, image of this fulcrum moment in history.

The 72 Canada Russia Summit Series was a major moment in forming our modern national identity. It brought Canada together, even as it came close to destroying the foundational myths we held about ourselves and our "enemies" at the time. What if we had lost? At the end, we jumped into the air together in a moment of pure, triumphant joy. Without knowing it, we landed from that moment with the seeds of a stronger, more expansive and worldly sense of ourselves that continues to evolve. Telling this story from today's vantage shows us how far we've come, and so teaches us about who we are, and where we might go from here.

We learn from our cast of players (from both teams), coaches, and fans that this contest was so much more than two hockey teams meeting for the first time. It was the height of the Cold War. The global battle between communist and capitalist ideologies pervaded geopolitical and cultural life in ways we can hardly understand now. Physically and politically distant nations were mysterious to average Canadians and Russians alike, and so the space in between had become fertile ground for the breeding of stereotypes, prejudices, and other conjurings of the collective imagination. In 2022, the sweep of history has come back to revisit some of these old dynamics in frightening and tragic ways. The opening-up and humanizing of others that was such a positive consequence of the Summit Series now risks being undone.

As our cast of characters tells us, it was the tension of geopolitics that made this series such a crucible of drama, a test of the unknown, and a proxy war waged on ice. So the real “victory” of the series is so much more complex than Henderson’s goal. It touched the players and cultures from both sides in ways that no one could have foreseen at the time, and is now in retreat.

We are in a golden age of television series, where the serialization of storylines offers audiences depth and nuance that is only possible over a longer narrative arc. With *Summit 72* that’s what they will get. There’s never been a more comprehensive look into this important Series, and with the efforts of the incredible and collaborative team of Dave Bidini, Robert MacAskill, and Ravi Baichwal, along with the talented editors and co-producers, audiences will be on a rollercoaster, heart-thumping, edge-of-your-seat ride, as they relive the series, or watch for the first time. I believe you never learn how to make films; you only learn how to make the film you’re working on, in real time, and differently every time. Working on *Summit 72* has been an exhilarating experience for our team as we engaged with our hockey heroes, deepened our learning and our love for this magical story, and so learned about ourselves. Our hope is that audiences watching will share this journey.



PRODUCTION TEAM



NICHOLAS DE PENCIER

SERIES PRODUCER, CO-WRITER, CO-DIRECTOR,
AND DIRECTOR OF PHOTOGRAPHY

Nicholas de Pencier is a Director, Producer, and Director of Photography who works in documentary, performing arts, and video installation. Selected credits include *Let It Come Down: The Life of Paul Bowles* (International Emmy), *The Holier It Gets*, (Best Canadian doc, Hot Docs), *The True Meaning of Pictures* (Gemini, Best Arts), *Hockey Nomad* (Gemini, Best Sports), *Manufactured Landscapes*, (TIFF best Canadian feature; Genie, best doc), and *Act of God* (Gala opening night, Hot Docs). He was also the Producer and Director of Photography of *Watermark*, (Special Presentation, TIFF & Berlin, Toronto Film Critics Award, Best Canadian Film, CSA Best Documentary), and *Black Code* (TIFF) which he also directed. With his partner Jennifer Baichwal, he is the co-director (and also DOP) of *Long Time Running*, a feature documentary on the Tragically Hip's iconic *Man Machine Poem* tour from the summer of 2016, which premiered as a Gala at TIFF 2017, released by Elevation Pictures, and broadcast by Bell and Netflix. *The Anthropocene Project*, de Pencier's most recent collaboration with Baichwal and Edward Burtynsky, includes a major touring art exhibition which debuted simultaneously at the Art Gallery of Ontario and National Gallery of Canada, a feature documentary film which premiered at TIFF 2018 before playing Sundance and the Berlinale, and an educational program in partnership with the Royal Canadian Geographical Society. *Anthropocene: The Human Epoch* won two Canadian Screen Awards: Ted Rogers Best Feature Length Documentary Award and Best Cinematography in a Feature Length Documentary, as well as the Toronto Film Critics Association Prize for Best Canadian Feature Film of 2018. De Pencier was also awarded the 2019 Robert Brooks Award for Documentary Cinematography from the Canadian Society of Cinematographers. Most recently he was the Producer and DOP on *Into The Weeds* (opening night, Hot Docs 2022). More information can be found at mercuryfilms.ca.



DAVE BIDINI

CO-WRITER, CO-DIRECTOR, AND MUSIC DIRECTOR

Author and musician Dave Bidini is the only person to have been nominated for a Gemini, Genie and Juno as well as CBC's Canada Reads.

A founding member of Rheostatics, he has written 10 books including *On a Cold Road*, *Tropic of Hockey*, *Around the World in 57 1/2 Gigs*, and *Home and Away*.

He has made two Gemini Award-nominated documentaries and his play, *The Five Hole Stories*, was staged by One Yellow Rabbit Performance Company, touring the country in 2008.

His third book, *Baseballissimo*, is being developed for the screen by Jay Baruchel, and, in 2010, he won his third National Magazine Award, for *Travels in Narnia*, followed by Calgary Wordfest's Anne Green Award for artistic audacity.

In 2014, he was nominated for a Toronto Arts Award. He launched, in 2017, *West End Phoenix*, Canada's newest broadsheet newspaper. *Midnight Light: A Personal Journey to the North*, came out in September 2018. He lives in Toronto.





ROBERT MacASKILL

PRODUCER, CO-WRITER, AND CO-DIRECTOR

Robert MacAskill is an internationally acclaimed Director, Writer and Producer, recipient of several prestigious awards for outstanding television and film productions, including multiple Gemini Awards for *Olympic Games - Vancouver 2010* (CTV) & *Seoul 1988* (CBC); *Forever Rivals* (CBC 1996). The 1998 New York Festivals Silver Medal and two Gemini Nominations awarded for *September 1972* (CTV/Polygram Filmed Entertainment). Robert is recognized as a specialist on the 1972 Canada-USSR Summit Series. Additional long-form documentary film titles on the '72 story include *Summit on Ice* (CBC 1992); *Canada's Team of the Century* (Global Television, Universal Studios 2002); *Hockey A People's History* (CBC 2006); *'72 Complete* (Ficel Marketing, Universal Studios 2007). In 2002, Robert was contracted by the Government of Canada, Department of Foreign Affairs and International Trade to produce elements of Prime Minister Chretien's Moscow Trade Mission in honour of the series and its players in a ceremony held in Luzhniki Ice Palace - the site of the four 1972 Moscow games. The 1998 Premier Home Video of the Year Award was presented for a *1972 Collector's Edition* during a ten-year restoration project of the complete eight game series.

As an Equestrian sport broadcast specialist, Robert also served Olympic Broadcasting Services' world feed in Tokyo 2021 as Producer-Director. Additional key equestrian events include Pan AM Games' Host Broadcaster (Producer, Show Jumping - World Feed), FEI Asian Championships Pattaya 2019 (Director), Las Vegas International Horse Show, Royal Windsor Horse Show, Canada's Royal Horse Show, Hickstead AL SHIRA'AA Derby, Liverpool International Horse Show and Horse Sport Live.

In nonprofit sectors, Robert created a series for The Rick Hansen Foundation and CTV, featuring 25 outstanding Canadians and why they are regarded as Difference Makers in their respective communities. He also developed programming for the Bell Let's Talk campaign.

Robert serves a Director on the Board of Rebounders Canada, assisting adult survivors of childhood cancer and resides in Toronto with his wife Carol and two sons.



RAVI BAICHWAL

CO-WRITER, AND CO-DIRECTOR

Ravi Baichwal is a born and bred hockey-crazed Canadian who serves as co-director and writer on *Summit 72*. The filmmaker is also a full time journalist in the United States, anchoring the number-one rated television newscast in Chicago for ABC News. A nine-time Emmy Award winner and previously a Gemini Award-nominated anchor in Canada, Baichwal is a passionate storyteller with an eye for the emotion that suffuses the daily ups and downs of our lives.

A native of Toronto, Baichwal earned an honors B.A. in Political Science with a French language certificate from the University of Western Ontario. After a staff sojourn in electoral politics Baichwal gravitated to the written and spoken arts in media, starting with the CBC in Calgary in 1996. His professional journey then took him to Halifax, then Vancouver, back to Toronto with CTV National News and then on to Chicago in 2007.

Married to broadcaster and Northwestern University Journalism professor Sonja Nordahl, with whom he worked in Vancouver, Baichwal now makes Evanston, Illinois home with her and their two kids...but hopes eternally for a Stanley Cup-winning season for his beloved Toronto Maple Leafs. *Summit 72* is his first collaboration with esteemed filmmakers Nick DePencier, Robert MacAskill and Dave Bidini.





NAVEEN PRASAD

PRODUCER, EXECUTIVE PRODUCER

Naveen Prasad is a media executive and content producer. He is the Co-Founder of Impossible Objects, a film and television production company launched in 2017. He was also the President of VICE Media in Canada up until 2020. Prior to VICE, Prasad helped launch and build Elevation Pictures, serving as its EVP & GM. He was also the SVP of Television & Digital at both eOne and Alliance Films.

Prasad's film & TV credits include Executive Producing the first Canadian Netflix Original series *Between*, as well as *River*, which won Best First Feature Film at the 2016 Canadian Screen Awards®. He also Executive Produced the documentary *Long Time Running* which had a Gala Presentation at the 2017 Toronto International Film Festival. Prasad also Executive Produced the critically acclaimed *Dark Side of the Ring*, the CBC original series *Good People*, the Crave original feature *Rat Park*, *War Continued* for CGTN, and the Critics' Choice® nominated series *Shine True*. He is also the Executive Producer of the feature film *All My Puny Sorrows* which had its world premiere as a Special Presentation at the 2021 Toronto International Film Festival.

Prasad also currently serves as the Board Chair of The Bell Fund. He served as a past board member for Hollywood Suite, CAFDE, and the Reelworld Film Festival. Prasad also makes time for various other industry advisory activities including sitting on both the CMF's Industry Roundtable and Ontario Creates' Screen Advisory Committee. He has also worked in ad hoc advisory capacities with The Academy of Canadian Cinema and Television, Fin Partners' co-production market, and The Banff Media Festival. In 2015 he was invited to speak to the Canadian House of Commons' Standing Committee on Canadian Heritage to discuss the future of media and Canadian content.



CAROLINE CHRISTIE

EDITOR

Over the past 30 years, Toronto based editor Caroline Christie has worked in a variety of cinematic forms.

Her work includes award winning feature documentaries such as *Meat the Future*, *Project Grizzly*, *Solo For Duet* (featuring the work of acclaimed pianist Eve Egoyan); TV comedy series *T(he Awful Truth with Michael Moore*, *Puppets Who Kill*, *JANN*); experimental short films (Michael Snow's *Hue Chroma Tint*, *A Short Film About Falling*, *Zyklon Portrait*); award winning dramatic shorts (*Arrowhead*); dramatic features (*Fall*); dramatic TV series (*Coroner*, *Private Eyes*, *Republic of Doyle*), and the 3D IMAX docu-drama *Amazon Adventure*.



BRUCE LAPOINTE

EDITOR

Bruce Lapointe is a Gemini and Canadian Screen Award nominated, Toronto based, film and tv editor. His experience includes projects for Bravo, CBC, CTV, TVO, City TV, Shaw Media, Smithsonian Network, Discovery UK, TSN, The Comedy Network, HGTV, SRC, VisionTV, History Television, The National Film Board of Canada, NBC Universal, The Orchard and others.

Bruce has worked with first time filmmakers and seasoned veterans; unspecific deadlines and near impossible deadlines; strongly defined stories and stories characterized by the expression: "Please fix this!". And, he loves them all.

He is a creative collaborator and problem solver who works closely with directors to build visually compelling, strong narrative spines, while also digging deep to unearth the tiny details that make films linger long after the final credit roll.



MIKE MUNN

EDITOR

After graduating from the Ryerson film program, Mike began his career with the Toronto new wave, editing features for Bruce McDonald (*Roadkill*), Srinivas Krishna (*Masala and Lulu*) and Peter Mettler (*Tectonic Plates*; *Picture of Light*).

He went on to cut numerous features for Canadian and international directors, including John Greyson (*Law of Enclosures*), Richard Kwietniowski (*Owning Mahowny*), Daniel MacIvor (*Past Perfect*; *Wilby Wonderful*), Nisha Ganatra (*Cake*) and Bruce McCulloch (*Comeback Season*).

As well, Mike has edited several award-winning documentaries, including *Stories We Tell*, for director Sarah Polley and *Rush: Beyond the Lighted Stage*, for directors Sam Dunn and Scot McFadyen. Most recently he completed *This is Not a Movie* for director Yung Chang. Mike's many television credits include Shaftesbury's *The Shields Stories* and Sienna Film's mini-series, *Diamonds*, nominated for 9 Gemini Awards.

Mike's work has been recognized formally through award nominations as well as being highlighted in reviews from around the world. Films that he has edited have played at Cannes, Berlin, Venice, Telluride and Sundance, among other festivals, with 12 features accepted into TIFF. Sarah Polley's *Stories We Tell* was short listed for the documentary Oscar as well as being voted in a TIFF poll as one of the 10 best Canadian films of all time.



DAVID WHARNSBY

EDITOR

David is the editor of numerous award-winning films. He recently received a DGC award for his work on Mary Herron's mini series, *Alias Grace*. He has also won a DGC award for his editing on the television show *Saving Hope*, and, Sarah Polley's feature, *Away from Her*, a film that was nominated for two Oscars. He's won a Genie for his work on Guy Maddin's *The Saddest Music in the World*, and Geminis for his editing on Jennifer Baichwal's documentary *The Holier it Gets* and Babara Willis Sweet's *Don Giovanni Unmasked*. David has collaborated with many of Canada's most important filmmakers. Some of his numerous credits include TIFF top ten films, *I, Claudia*, by Chris Abraham, *The Uncles* by Jim Allodi, Paul Gross', *Hyena Road*, and, *Passchendale*, Ken Finkleman's Gemini and Emmy winning *The Newsroom* and *Foreign Objects*, Genie winning short *I Shout Love* by Sarah Polley, Atom Egoyan's Gemini winning *Sarabande*, Emmy nominated *The Four Seasons* and *Don Giovanni Unmasked* by Barbara Willis Sweete, Jennifer Baichwal's Gemini winning *The True Meaning of Pictures*, and the Emmy winning *Let It Come Down: The Life of Paul Bowles*. David has also directed seven episodes of television, on shows, *Billable Hours*, *Being Erica*, and, *Saving Hope*.





HUGH MARSH

COMPOSER

Violinist, composer and visual artist Hugh Marsh has been a musical conversationalist with Bruce Cockburn, Jon Hassell, Peter Murphy, Ursula Rucker, The Rheostatics, Bonnie Raitt, Harry Gregson-Williams, Hans Zimmer, Loreena McKennitt, Kevin Hearn, Robert Palmer, Don Byron, Mercan Dede, Mary Margaret O'Hara, Iggy Pop, Three Metre Day, Nexus, Michael Brecker, Barenaked Ladies, Michelle Willis and Nick Buzz among many others.

His unique musical voice can be heard as electric violin soloist on numerous movie scores including *Armageddon*, *The Lion*, *The Witch and the Wardrobe*, *The DaVinci Code*, *Away From Her*, *Veronica Guerin*, *Spy Game*, *The Equalizer*, *The Town*, *Gone Baby Gone*, *Shrek 2*, *Man on Fire*, *The Martian* and *The Last Duel*.

He has played on over 250 albums with many of the aforementioned acts and also toured the world with them gracing the stages of Carnegie Hall and The Royal Albert Hall to the Berliner Philharmonie and the Acropolis.

Over the last number of years Hugh's interest in the visual has equalled that of the sonic and has led to the creation of numerous experimental video explorations. His love of audio manipulation now has an analog in his approach to processing video.

Hugh's 2019 recording "Violinocations" is available on the Austin Texas label Western Vinyl. He is fond of noise, organized or otherwise and islands from Fogo to Folegandros.

PARTICIPANT LIST

TEAM CANADA

Alan Easgleson
Bob Clarke
Brad Park
Dale Tallon
Dennis Hull
Harry Sinden
Peter Mahovlich
Ken Dryden
Serge Savard
Yvan Cournoyer
Guy Lapointe
Gilbert Perreault
Paul Henderson
Phil Esposito
Joe Sgro (trainer)
Eddie Johnston
Ron Ellis

TEAM USSR

Vladislav Tretyak
Alexander Yakushev
Yuri Blinov
Yuri Lebedev
Alexander Volchkov
Alexander Pashkov
Vladimir Lutchenko
Alexander Maltsev
Yuri Liapkin
Boris Mikhailov

ADDITIONAL INTERVIEWS

Igor Kuperman
Karl Subban
Loretta Coughlin
Parminder Singh
Rick Noonan
Ron MacLean
Scotty Bowman
Slava Malamud
Vicky Sunohara
Yvonne Roques
Malcolm Spence (The Everest
Academy)
Chief Wilton Littlechild
Harnarayan Singh
Emmalee Pais (The London
Devilettes)
Christine Sinclair
Shane Wright
Billy Bridges
Sami Jo Small
Brandon Nolan

Ted Nolan
Jarome Iginla
Carey Price
Doug Fowler
Elaine Ruben
Farhan Lalji
Bill Good
Grant Lawrence
Hadley Jackson
Andrey Kolesnikov
Igor Butman
Vasily Shumov
Lyudmila Nikitina
Marina Kedrenovskaya
Valery Vinokurov
Vladislav Domrachev
Tatyana Blinova
Oleg Malitsky
Aleksander Kutikov
Andrey Makarevic
Vladimir Kotlyarov



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