

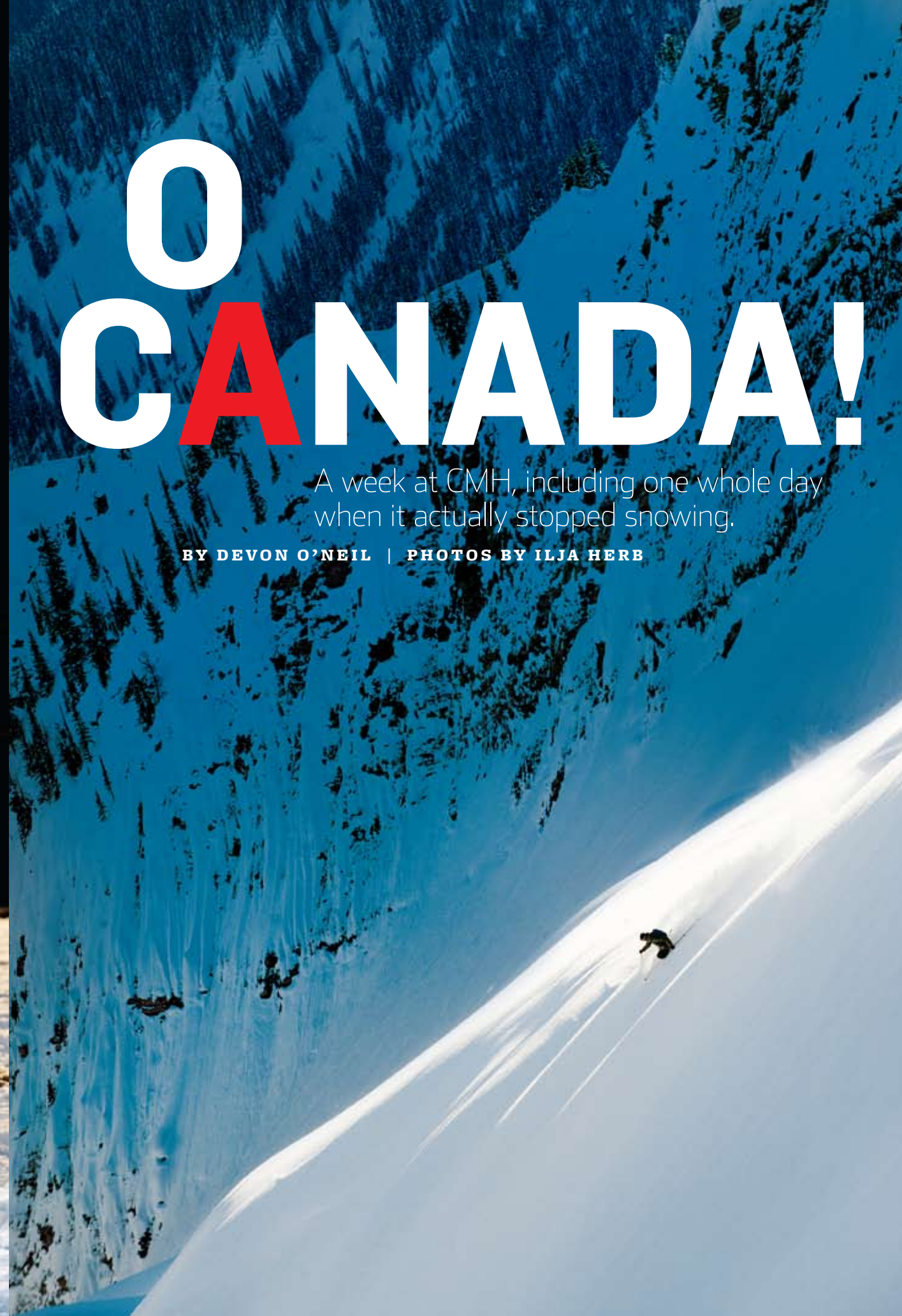
All Jonny Moseley needs: a pair of fatties and a Bell 212.



O CANADA!

A week at CMH, including one whole day when it actually stopped snowing.

BY DEVON O'NEIL | PHOTOS BY ILJA HERB



THE WEEK THAT THE WARREN MILLER FILM CREW SPENT at Canadian Mountain Holidays' Gothics Lodge last January, a cloud formed. It didn't move for six days. The result was more powder than even your average 2,000-foot Monashee pillow line can handle, then a dawn-to-dusk bluebird finale on some of the most radical alpine terrain in Canada. In other words, it was a pretty good week to be Andy Mahre and Jonny Moseley.

Mahre, 26, and Moseley, 34, span the generational spectrum of new-school skiing, Moseley having helped to establish it in the late '90s and Mahre ripping up the forefront today. "Andy's style is something you just don't see," says Moseley, skiing in his eighth—and narrating his fourth—WME film. "I had never skied with anyone who skis like that. He's out there going into cliff lines switch, doing 180s off them and landing in serious terrain."

Says cameraman Chris Patterson: "We kept saying it was catlike. You could tell that he was born on skis. It's the way he floats."

Mahre, the son of Olympic silver medalist Steve Mahre, has never won a professional contest. "I just go out and look at it like a big playground, really," he says. "A lot of that spawned from not having parks when we were growing up, so you'd just go ski the mountain."



His dad won Olympic medals, but Andy Mahre enjoys rewards of a different kind.

Rush hour,
Canadian Rockies.



Mahre, at about the age Moseley was when he was won his gold in Nagano.



Moseley, still skiing every run like it's a competition.

MOSELEY GAVE HIMSELF A HARD TIME in an interview this summer, saying he skied over the tips of his skis all trip because he was trying to keep up with Mahre. But everyone else saw plenty of the 1998 Olympic gold medalist. "Jonny still skis like he's in a competition—fast and on edge," says Haskins. "He hauls. We actually had to reel him in a bit."

Moseley cheerily recalled one crash in particular, when he double-ejected and starfished downhill, a result of too much air. "In his head, he's still got it," Patterson says. "He's still got his bag of tricks."

BETWEEN CMH'S 11 LODGES, ITS PILOTS ARE PERMITTED TO ACCESS 6,086 square miles—more land than the state of Connecticut. But it wasn't just size that impressed veteran producer and cameraman Josh Haskins.

"Their whole infrastructure and diversity of terrain is amazing in that they allow their guests and obviously the film crew to fly in almost weather. There's almost no downtime," he says. That's not something you can say about Alaska. When the film crew finally did stop skiing each day, they played in broomball tournaments, and Moseley put on an impromptu slackline clinic. Never did the stormy weather dampen spirits.

"Naturally you want the sunny days, and those are great, but I've found those are actually harder to shoot than the snowy days in the trees, mostly because you're always chasing the light," says Patterson. "It was actually kind of relaxing because there wasn't as much pressure. And deep down inside, I love the gloomy, dark powder days, because I think that represents skiing as most of us know it best."



Cameramen Chris Patterson and Josh Haskins, prepping film gear at the Gothics Lodge.

THE HOUSE OF HANS

He guided kings, princes and celebrities. He also wore overalls and was sometimes mistaken for a janitor, which he loved.

Hans Gmoser was a penniless postwar immigrant when he moved to Canada in search of work. He settled in Banff, among mountains almost as majestic as those of his Austrian homeland, only snowier. By the early '60s, he was guiding backcountry skiers, calling his company Canadian Mountain Holidays. In 1963, a Calgary geologist who used helicopters to

reach remote areas partnered with Gmoser to transport skiers instead.

Gmoser, who died in a 2006 cycling accident, founded the Association of Canadian Mountain Guides, and today CMH hosts thousands of skiers a year. He never lost his love of the mountains or his humility. As longtime friend Marty von Neudegg puts it, "Hans was always the guy who credited everyone else, but without him, none of it would've happened."



Hans Gmoser, esteemed father of heliskiing.

CHRIS PATTERSON, WHO HAS SHOT FOR 18 WARREN MILLER FILMS, made his name as both a workhorse and a storyteller. He shoots from sunup to sundown, “and if he’s not shooting us, he’s shooting scenics,” Moseley says. Haskins, who’s worked with Patterson on the past 11 WME films, says, “Chris has this unique ability to create a story on the fly. I never worry about the segment when he’s shooting it.”

Something changed on the CMH trip, however. Patterson went freeskiing. A lot. “I skied more on this trip than I’d ever skied on a heli trip,” he says. “Our guide, Claude [Duchesne], was always like, ‘Come on, Chris, let’s just take a run and see what it’s like.’” Haskins couldn’t believe Patterson kept leaving his camera pack in the chopper. “This was the first time I’ve ever really seen him let loose.”

The “wintervention” theme thus played out in real life, as the cameramen joined Mahre and Moseley, as well as CMH guides and film-stars-for-the-week Lindsay Andersen and Craig McGee, in the famous western Canada powder—often with no goal but to relish their face shots. And then, finally, the sky turned blue. “When it cleared up the last day, it was blower,” Moseley says. “We skied all day. We probably got 10 runs that day, at least.” ❄️

Patterson at the office, Monashee Mountains, British Columbia.



GOTHICS LODGE, B.C., CANADA » 51° 38' 20" N, 118° 29' 17" W

WHEN YOU GO:

Fly Into Calgary, a seven-hour shuttle trip from Gothics Lodge. **Stay** The all-inclusive Gothics Lodge. **Do** Wake up, go to stretch class, ski your brains out in Selkirk and Monashee powder, return to hot tubs and snacks, eat dinner family-style and then hit the sack early.

It’s steep trees you want? Welcome to CMH’s Gothics Lodge leasehold. Andy Mahre finds a line.