Harry Sutherland's
Track Two

The making of documentary films seems to be something that we English-speaking Canadians have always done well. Perhaps it is the intrinsic order of the genre that has appealed to our well-regimented, non-revolutionary minds. In any case, the early years of the National Film Board laid the groundwork according to the film's subject matter. However, there is no substitute for that which has been made on the issue of film censorship. All of which brings us back to Track Two. The fact that this film was made even made is remarkable. The fact that anyone had the vision and the courage to make it is downstairs astounding. For that alone KLS Communications must be thanked. Editor Gordon Keith, writer/researcher Jack Lemmon, and above all director Harry Sutherland must take the credit. What they have achieved is more than a good film that deserves our respect simply because it got made. Track Two is a piece of raunchy filmmaking. It sweats, it curses, and most importantly, it lives.

The talking head syndrome is, however, the most deceptively simple way to make this sort of film. And Track Two does have some stellar talking heads. We get former mayor John Sewell, who does have some stellar talking heads. We get former mayor John Sewell, who must be thanked. Editor Gordon Keith, writer/researcher Jack Lemmon, and above all director Harry Sutherland must take the credit. What they have achieved is more than a good film that deserves our respect simply because it got made. Track Two is a piece of raunchy filmmaking. It sweats, it curses, and most importantly, it lives.

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