

NOTES & CREDITS

The cover presents a detail of *The Hart of London*, an oil and pencil work measuring 49 x 66 inches. It is reproduced with the permission of The National Gallery of Canada, Ottawa.

The epigram is taken from Anne Brodzky and John Chambers' "John Chambers: recent work," *artscanada*, 8/9 (1967), supplement.

Details of Jack Chambers' portrait shown on pages 4, 7 & 71 are reproduced courtesy of the Canadian Broadcasting Company's *Man Alive* programme.

The poems which appear on pages 8-11 were first published in the University of Western Ontario's literary journal *Alphabet* (#7, December 1963). They are reprinted here with the permission of James Reaney, editor.

The facsimiles reproduced on pages 12-19, 22 & 23, 29 & 30 are made from entries contained in a lined, spiral notebook Chambers used between 1965 and 1970. Xeroxes were made of the original materials and these were reworked in pencil and felt pen and touched up with correcting fluid to increase the legibility of the contents. They are included in this issue by permission of Olga Chambers.

The letter to Daryl Duke is printed on pages 20 & 21 by permission of Daryl Duke.

The film clips published on pages 24 & 25 are excerpted from those which appeared in "John Chambers: recent work," cited above.

"*Toronto-London: One Way Gray Coach Line*" is excerpted from the play as published in *Alphabet* (#8, 1964) with permission of James Reaney, editor.

"Early notes for *The Hart of London*," on pages 31-34 is based on materials contained in the spiral notebook.

"Notes: sounding off in CAPITAL LETTERS" on page 35 is from the spiral notebook.

The film clips on pages 36-40 are republished with the permission of Tom Graff and The Vancouver Art Gallery from the catalogue *Jack Chambers: A Retrospective* (1970). An image celebrating life, that accompanies the dead raccoon, is taken from "John Chambers: recent work" cited above.

The fragment from the letter to Olga on page 41 is printed by permission of Olga Chambers, as are the facsimiles of the other letters published on pages 42-44.

The images illustrating "Jack Chambers as Film Maker" are identified elsewhere in this issue with three exceptions. *Olga and Mary Visiting*, ink on paper, 13 x 21¼ inches, is reproduced by permission of Dr. Ross G. and Mrs. Woodman. The film clip of Mosaic is taken from *Jack Chambers: recent work*. The stills from *The Hart of London* are published by permission of Olga Chambers.

The painting *The Hart of London* and its photo source shown on page 67 are printed courtesy of The National Gallery of Canada.