

## The Campus Scene

**Chris Brittain**  
 Students still waiting patient-  
 for year books . . . work on  
 the 65-66 edition is going well  
 . . . nice to know the book is in  
 capable hands . . . Most UNB  
 library-users indicate reasonable  
 satisfaction with present service  
 and facilities . . . helpful staff  
 the most often mentioned  
 . . . those wonderful sleep-  
 inducing chairs a close second  
 . . . Will they ever get the Eden  
 back to normal again? . . .

it was Senior Class Party time  
 . . . some will rank it as the  
 social event of the year . . .  
 UNB graduate Charlie Robert-  
 son providing the action at one  
 of the better Montreal folksing-  
 ing nitespots . . . home-for-  
 Thanksgiving students said it  
 looks like Charlie is well on  
 his way to big success in the  
 entertainment field . . . Bladen  
 Report coming in for a great  
 deal of discussion . . . both in  
 classrooms and wherever else

students or profs gather . . . hard  
 to find two people who agree  
 on the tuition section . . . Hear-  
 ings to be held for alterations  
 to the S.U.B. plans . . . most  
 students have taken time to  
 examine the exhibited plans . . .  
 "duplication of present facili-  
 ties" and "too much commercial  
 space" were two comments  
 overheard . . . if you have your  
 own ideas, turn up at the hear-  
 ings . . . its going to be your  
 Student Union Building!

Rowell Bowles was born in  
 China in 1916 of Canadian par-  
 ents. He came to Canada at the  
 age of ten. In 1940 he gradu-  
 ated from the U. of T., and in  
 1946 he returned to China for  
 two years. He has been paint-  
 ing in New York for fifteen  
 years. He has been represented  
 in the Canadian Biennial, and  
 has exhibited in Montreal, Win-  
 nipeg, and Toronto.

Rowell Bowles is an individ-  
 ualistic painter having absorbed

two very different styles. He is  
 influenced by the English paint-  
 er Francis Bacon, the creator of  
 visionary horrors of deformed  
 nightmares, in his Menhirs and  
 by Chinese landscapes in his  
 watercolours. Only his attitude  
 is derivative, his technique is  
 personal. His outstanding qual-  
 ity is the use of emotionally ex-  
 pressive vigorous brushstrokes  
 of violently sombre colours.

Bowles extracts the essence  
 of human types and dedicates a  
 monument of paint to our grotes-  
 que deviations and deceptions.  
 He covers the features of the  
 face with bandages, masks,  
 veils, but the insides of the  
 skull erupt in a horror of recog-  
 nition. The terror of the heads  
 is emphasized by the contrast of  
 the monochromatic background,  
 but limited and controlled by  
 the outlines, of the heads as  
 classic or arabic arcs.

I will now comment on in-  
 dividual Menhirs (prehistoric  
 statues):

No. 2. Insanely leering mad-  
 man.

No. 10. A civil rights leader or  
 a Southern Baptist Minister.

No. 1. Deformed head of an  
 atomic scientist or space biol-  
 ogist.

No. 6. Vivid hues on the body  
 and a sickly yellow light on the  
 forehead and corrosive colours  
 and caves suggest — an artist.

No. 5. Violent masochistic brush-  
 strokes in the body of an old  
 hag whose skull has depths of  
 intense hate — nada nada nada  
 — painful thorns in the chest.

No. 3. A panoramic view of an  
 inquisitor or a Santa Claus band-  
 it — a painting of immense  
 distance and size.

No. 11. The shivering Ice-  
 Queen — Aphrodite cocoon  
 born in the shell over the left  
 eye.

No. 8. The T-shaped body of  
 an athletic Bedouin in descend-  
 ing rags. His head has withered  
 to a phallic image — or a pre-  
 historic petting goddess in the  
 shade.

No. 9. A hypocrite fathead  
 with a suspicious virgin's inno-  
 cent sideglance. The mouth is  
 closed with a cross. Appropri-  
 ately confused strokes in the  
 torso.

No. 7. A mohammedan blind-  
 folded rebel lined up against a  
 white wall for execution, or a  
 UNB red bomber. In the right  
 eye a falling devil.

No. 4. A knight in an armor  
 of chiffon with natural shoulders  
 and elegant neck, a rotting leper,  
 or Viridiana afterwards.

No. 12. Ho, ho ho; the jolly old  
 abominable snowman drunk,  
 with the serene face of an astro-  
 naut frozen in orbit.

The three Flowers are mech-  
 anical contraptions, vigorous  
 lifeless forms executed with  
 energy. Metronome tic-toc-tic-  
 tic-flop.

Most of the six Watercolours  
 have a horizontal slightly con-  
 vex powerful movement, explo-  
 sive energy counterpointed by  
 the lyricism of predominant  
 blank space. The calligraphic  
 form of No. 16, the intricacy of  
 Nos. 17, 18, 19 are noteworthy,  
 and the pleasing joyful mood of  
 No. 19.

No. 20. A picture of soaring  
 emotion in the rich tone and  
 classic simplicity of shape.  
 No. 21. A conventional estatic  
 sky sky sky.

See the exhibit.

— Alex Jablanczy

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