Gassing with a former Relic

By LLOYD DYKX

A for nearly two decades, The Beach-
combers — or "Beach," as Robert Clotier's
actery verbal shorthand — will
soon be packing it in and Belfor
will be, "Eh, let's say retired — let's say released," it's a good show and a
good experience. It's been a battle, sometimes, with writers
who have tried to "tend" Relic's character: In fact, he says with
his jaw clenched, he's got another one of those battles coming up
soon.

"It would be a mistake to say I'm sorry it's not going on be-
ever," he says. "These things can
E and the point you have to lose yourself."

One set of Scotchmen, he was unau-
usual to find Clotier drawing sketches on the backs of his
Beachcomber scripts. These
sketches would, he hoped, some-
day turn into another of his pro-
jects — sculpture. And so
they have. In fact this particular
day finds Belfor carving off the
reign of his initials off of his car
and into the Beachcomber Gallery for a showing of his work
in 1980. It

If he's a sculptor to the core, he's also an
actor. (They were both in The
Tempest at UBC and one day
when he saw hitchhikers on his
way home, he picked her up.
They married three months later.)

The husband and wife have been
given an altar: the original
sculpture of Homer and Hortensia
and in love to art as shown together. Lately, we've seen too
 littles of their work, the last of
which was, memorably, Pavillon, a
taste of Grouse Ore Tavern done a
decade ago at the Playhouse.
Clotier more or less goes up
sculpture some time in the 1960s
because of acting commitments.
Now, with The Beachcombers
behind him, he's able to get back to
it.

"This is my first show in
several years. I had only
three months to put it together. But
there's nothing like a deadline to
make you produce."

He uses sculpture because
"in the theatre, acting is
a reproductive process. Most of it is
a matter of being true to
someone else's script. And you're
able to achieve things."

Sculpture, on the other hand, is
completely your own. And you're
responsible only to yourself.

"It's easy and gratifying at the
same time. When it works, it's
worthwhile, but it's the struggle
that makes you think twice about
whether you have only yourself to blame."

The sculpting technique which
formed these works is the first
one to come to mind when you
think of any kind of creation: "You start with
nothing and build up."