



WILLIAM CLAUSON (left) with IZB's Roving Reporter, Dick Gutteridge

WANDERING MINSTREL

THE ancient calling of the wandering minstrel was discussed by his modern counterpart, the folk singer William Clauson, when he arrived from Australia to begin his Dominion-wide tour for the NZBS. A Swedish-American, Mr Clauson told *The Listener* that there just weren't enough kings and queens about in these hard times to keep minstrels and jesters fully employed. There were, however, public audiences all over the world who wanted to hear the folk music of other countries, as well as their own, and who were a good deal less fickle in taste than royalty of old. A minstrel's life is lived at a faster clip in these modern times, too. Mr Clauson sang to mixed audiences in Hong Kong, Malaya and Indonesia before crossing the Tasman Sea by airliner. On landing at Christchurch he transferred to an aircraft bound for Auckland where he opened his New Zealand tour. On the afternoon of his arrival he recorded a short interview with IZB's Roving Reporter, began work on a ZB Sunday Showcase programme, attended a Mayoral reception, and then gave a press conference. If a minstrel's head was forfeit in the

middle ages, it's his heart that's likely to fail him nowadays.

Heart failure should not be a source of worry to William Clauson, though, for many years to come. He is a young, energetic man with a tremendous zest for the folk music in which he has specialised, and there is no sham shyness in him. He will sing to anybody who is interested to listen. Within two days of his arrival in New Zealand he was entertaining patients in an Auckland hospital. On the other hand, Mr Clauson will listen to anyone who can teach him a traditional song that is new to him. In his first weekend here he visited Rotorua, attended several parties at Auckland, where there were Maori entertainers, and learnt by heart the words, melodies and guitar accompaniment of several Maori songs. He will incorporate these in the programmes he will present on the current tour.

"Every country has a rich heritage of folk songs, and the heritage of the British Isles must be one of the richest of them all," Mr. Clauson said, when we asked how he added songs to his repertoire. "In Mexico the folk music tradition is very much alive and, in

fact, they are still composing folk ballads there. Of course, many of the melodies are imported from other countries, but they are handled traditionally. When I get to a country the opportunity presents itself, without too much trouble, for me to learn some of the country's folk songs."

In learning, Mr Clauson has some advantages. As a small child his Swedish parents took him from Ohio (where he was born) to their native land, and there he acquired a second language—and a second home. He still spends some four or five months of the year in Sweden, and hopes to open a Mexican-style restaurant in Stockholm soon. In the meantime, his ability to speak a European language has been of great assistance to him in learning not only the folk songs of Scandinavia, but of the Continental countries, too.

On his return, with his parents, to the United States, they settled in Los Angeles, where he became intrigued with Spanish and Mexican music, and studied the guitar under a master of that instrument, Jose Barroso. It was Barroso who taught Mr Clauson to pluck the strings with the fingers in the classical manner, rather than with a plectrum. And it was also Barroso who taught him that the guitar, besides its percussive and rhythm effects, also had great melodic possibilities. Now the guitar is William Clauson's inseparable companion, and it is the only accompaniment he uses.

The first instrument that Mr Clauson played was the violin. He was taught by a crippled boy during his childhood sojourn in Viskafors, Sweden. His family bought him an instrument of his own, and before long he was taking tuition at the academy.

"But I wanted to sing while playing," he said, "and this didn't fit in too well with the violin. So my mother bought me a mandolin. At one time I aspired to become a singer of the classics with mandolin accompaniment, and I spent about five years studying that instrument with Samuel Siegel. In fact, I didn't quit the mandolin till I was 15."

By this time Mr Clauson had been playing bit parts in Hollywood films for three years. Anna Q. Nilsson, a star of the silent film era, had introduced the 12-year-old to producer Billy Wilder, and he had won himself his first part under Ray Milland and Ginger Rogers in *The Major and the Minor*. But by 1947 films had lost much of their attraction for William Clauson. He began entertaining at army camps and gave his first concert in the New York Town Hall. For the past six years he has been singing folk songs professionally. He made his first concert tour of Europe in 1954.

On tour Mr Clauson combines with his concert and collecting work the role of unofficial cultural ambassador for Sweden. By arrangement with the Swedish Broadcasting authorities he records and sends to Stockholm fifteen-minute programmes comprising the folk music of the country he is visiting. In return the local broadcasting authorities receive from Radio Sweden programmes featuring the traditional music of Scandinavia.

During his visit to Wellington William Clauson will be heard, with Henry Rudolph and the Capital Quartet, in a studio programme of folk songs arranged by Henry Rudolph. This broadcast is scheduled for 8.15 p.m. on August 21, and will be heard from all YA stations, 3YZ and 4YZ.

work while it is in process. But be sure you have found the right one before you open your mouth. If you think journalism will help—and I'm not committing myself there except to say that good journalism is a very different thing from journalese—try your hand at freelance articles, but find out the sort of thing that is wanted before you start. Above all things—read. Read the great stylists who cannot be copied rather than the successful writers who must not be copied. Don't try to turn yourself into a Hemingway, rather listen to E. M. Forster or V. S. Pritchett, or Proust or Daniel Defoe. Read what people like Maugham have to say about style and what people like Maurice Richardson have to say about Maugham.

And write simply. And re-write and write again and—O, my poor boy,

I remain, with compassion,

Yours sincerely,

Ngaio Marsh.

(continued from previous page)

Authors and Composers' Year Book, a publication you will be well advised to study. I have always dealt with an agent. He sold my first novel 25 years ago and has, I consider, done me proud ever since.

AND so we have worked our way back to the one thing you have not told me about yourself. Why do you want to become an author? I will accept only one answer. If it is because you feel you can write better than you can do anything else then go ahead and do it without frills or flourishes. Stick to your present job and write in your spare time; but do it as if it is a whole time job. Depend on nobody but yourself. Don't talk about what you are doing—something goes wrong if you talk—because writing is a lonely job. If you are very lucky you may find one friend with whom it is good to discuss your

Singapore Polytechnic

The Board of Governors invite applications for the following full-time posts:—

Senior Lecturer in Electrical Engineering: Preferably a University Graduate and/or Associate Member of an appropriate Engineering Institution with good teaching and industrial experience. The department is expected to provide courses of the National and Higher National Certificates and/or Diploma type and City and Guilds courses in Installations, Electrical Engineering Practice, Radio and Telecommunications.

Senior Lecturer in Machine Shop Engineering: Preferably a man with a good practical experience including apprenticeship and qualifications such as a City and Guilds Final Certificate, A.M.I.Prod.E., or their equivalent. Should be able to supervise a metrology laboratory and other workshop courses such as Welding and Motor Engineering.

Librarian: An experienced person with qualifications in Librarianship to plan, equip and supervise a new Technical Library.

Lecturers or Assistant Lecturers:

- (1) Accountancy, Commerce.
- (2) English and General Subjects.
- (3) Maths, Chemistry and Physics.
- (4) Telecommunications and Mathematics.

Assistant Lecturers:

- (1) Motor Vehicle Engineering.
- (2) Carpentry and Joinery, Building Construction, etc.
- (3) Plumbing, Domestic and Sanitary Engineering.
- (4) Electrician's work.

The Polytechnic is being erected on a 10-acre site on the waterfront, within one mile of the centre of the city, the teaching blocks should be ready by mid 1958. It is hoped that persons appointed to the first three posts mentioned will take up duty early in 1958 and the others by the middle of the year.

APPOINTMENTS

All candidates should have suitable industrial or commercial and/or teaching experience in Technical Colleges. The grading of Lecturers or Assistant Lecturers, and the point of entry to Salary Scales, will depend upon qualifications and experience. Candidates should state for which grade they are willing to be considered. Appointments of overseas persons will be on contract, Senior Lecturers for 6 years, with the option of renewal for a further three years; other posts, in the first instance, on contract for three years. Accommodation with heavy furniture will be provided at a rental of M\$120/- per month. Members of staff pay 5% and the Board 15% of the salary for an Endowment Insurance Policy, former policies under schemes such as F.S.S.U. being taken over when possible. The Board is prepared to undertake negotiations with a view to safeguarding or carrying forward, if possible, benefits under other existing superannuation schemes. A satisfactory medical report is necessary. Free medical attention is provided and half the cost of maintenance in hospitals. Passages are paid for overseas staff, wives and up to three children under eighteen on first appointment, leave and completion of service, leave being at the rate of two months per year's service, maximum tour for Senior staff two years.

SALARY SCALES

(inclusive of all allowances)

Senior Lecturers: M\$1,800, M\$50, M\$1,950 per month.

Librarian: within the range M\$1,500, M\$2,000 per month.

Lecturers: M\$1,600, M\$50, M\$1,750 per month.

Assistant Lecturers: Grade B, M\$1,200, M\$50, M\$1,550 per month.

Assistant Lecturers: Grade A, M\$1,000, M\$50, M\$1,350 per month.

(The Malayan Dollar is equal to 2/4 Stg.)

Application Forms, available from

THE PRINCIPAL,
SINGAPORE POLYTECHNIC,
P.O. BOX 2023, SINGAPORE,

should be returned within one month of the publication of this advertisement.