

# Night Life Is an Import in India

## Cabarets Attempting to Duplicate Soho and Broadway

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NEW DELHI, India, Feb. 3—A New Yorker stepped into a so-called night club in New Delhi this week to see the show. He might as well have stayed near Broadway.

About one-third of the patrons were Indians. But there was nothing Indian about the show.

Beneath the glare of colored spotlights, two professional dancers gave the Indian capital its first view of the twist. The girl, Yolanda Rodrigues, was from Brooklyn. Her partner, Richard Maitland, had often performed at the Radio City Music Hall.

They were two of the many Americans, Australians, East Asians and Europeans who come to India to entertain foreign tourists and a small but growing number of Indians who like to go out late at night. One large hotel in New Delhi features Indian-style dancing, but only on Saturdays. By and large, the accent is on attempting to duplicate a little bit of Soho or Broadway.

Night life in India has distinct limitations. Only Calcutta, Bombay and New Delhi have night clubs, most of which are attached to hotels. The Indian Government is committed to a policy of progressive prohibition, so only in Calcutta do night clubs still serve alcoholic drinks.

### Shows Limited to One Act

In Calcutta, a club can offer several acts. In New Delhi and Bombay, however, the law permits only one act a show. Yolanda and Maitland, as they were billed, had the entire show to themselves. They performed twice a night, for about twenty minutes each.

Most performers are brought to India by one of the two booking agents here, both of whom have contacts abroad. Sometimes, however, the Oberoi hotel chain, which has night clubs in Calcutta and New Delhi, books directly through its energetic director of public relations, Mrs. Esther McAvoy Quiroz, an American.

Usually the club pays a performer's transportation to India. The performer, however, must pay his own fare after that or hope that it will be paid by his next employer.

"This can be difficult," a Viennese chanteuse said recently. "The Indian Government won't let an entertainer earn more than £200 (\$560) a month and we are usually not permitted to perform in the country more than three months. Also, there are always long de-



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Yolanda Rodrigues of Brooklyn and Richard Maitland practice twist in New Delhi club where they perform.

lays in getting visas and in getting work permits from the police."

Many entertainers insist, however, that they welcomed an opportunity to come to India because they wanted to see the country and could not afford to come as tourists. Such was the case with Yolanda.

She is the former Yolanda Gaffney and gives her last address as 500 Washington Avenue, Brooklyn, although she has not lived there in six years. She is an ethnic and folk dancer, once a frequent performer on television. She had been with the Katherine Dunham troupe, with which she went to Australia.

There she was married to Antonio Rodrigues, a Brazilian dancer. She worked on television and in clubs in Australia and taught modern dancing. But last year, when a touring French singer, told her about opportunities in India, Yolanda decided to come here. (She and her husband had been divorced.)

4½-year-old son, Antonio Jr., who eagerly demonstrates (but not on stage) the cha cha cha. He shares hotel rooms with his mother and makes friends readily with the children of other hotel guests.

Yolanda's first Indian appearance was in Calcutta. There she met Maitland, 36 years old, the cabaret manager of the Grand

Hotel. A native of Bisbee, Ariz., and the son of a silent movie actress named Jennie Cooper, he had come to India about four and a half years ago.

Mr. Maitland described himself as "fundamentally a classic ballet dancer." He studied in San Francisco, New York and Mexico and danced at the Radio City Music Hall and in Broadway shows, including "Song of Norway," "Brigadoon," and "Call Me Madam." He danced also with Marilyn Monroe in the film "No Business Like Show Business."

With his savings, Mr. Maitland sailed from New York to Australia by freighter in early 1957. He drifted to India, taught ballet in New Delhi and performed at a hotel here. In his spare time, he painted in oils and held several art shows.

He moved to Calcutta last September. When he saw Yolanda perform there, he suggested that they team up. Late this week, however, after three weeks in New Delhi, he returned to his job in Calcutta and she moved on to Bombay.

They were replaced in New Delhi by a Malayan dancer named Mayana and her husband, an American archer named Bob Markworth, billed as the "Twentieth Century Robin Hood." The Indians in the initial audiences seemed to love them. An American commented:

"What a way to spend an evening after a day at the Taj Mahal!"