

# BURNING UP YOUR TIME

By CHAITANYA KALBAG

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bar vows vengeance, and Salim/Javed give another slick turn to **SHOLAY**'s meanderings. When the Thakur returns home after a well-deserved retirement, he finds that Gabbar has escaped from gaol and killed every member of his family, except for a daughter-in-law, Radha (Jaya Bhaduri). The Thakur is shocked. And a gust of wind blows the shrouds off the corpses lined up in his courtyard. And the audience begins to hate Gabbar. The Thakur grabs a horse (you'll know how if you read **SUD-DEN**) and flies to Gabbar's camp. Gabbar ties him up and chops off his arms. The audience groans.

The armless Thakur now remembers Veeru and Jai. He hires them to get Gabbar for him, alive. There's a big reward out for Gabbar, and the Thakur offers to give the pair a bonus for their efforts. The audience now sits back and heaves a sigh of relief. It knows Gabbar's finished now. With Dharm and Amitabh on his heels, there can't be another ending. The rest of **SHOLAY**, therefore, is a foregone conclusion with the usual mirchi-masala thrown in.

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Veeru and Jai now organise rebellion in the village. Gabbar's representatives are sent scurrying back when they come to collect the monthly tribute. Gabbar can't swallow this insult, of course. He begins reprisal raids on the village. Follows carnage and heroics from Veeru and Jai.

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# \* G U P S H U P \*

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If you're in search of an authoritative statement on the latest developments on the **RAAKHEE-GULZAR** affair, go to **JEETENDRA**, for correct reports and expert comments.

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The rest of the movie is disproportionately rapid in sequence. Veeru comes with reinforcements, to discover that Jai is dying. The entire village, strangely, turns up to witness the last moments of the Bacchan. The distraught Veeru nips off again to Gabbar's hideout (the number of trips people make to that

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There's this place in Khar (a northern Bombay suburb) where you can get your 'sis washed off'. Confidence and privacy are guaranteed a hundred per cent. The fees? Not too high for the average filmi "sinner". On the list of distinguished patrons - **RAAKHEE**, **MUMTAZ**, and lately, **REKHA**. A few newcomers are also clients, but alas their mouths don't open as easily!

Knock on **SULAKSHANA PANDIT**'s door at breakfast. If you're invited in by lunchtime, thank your stars. But if you're expecting to be fed, forget it. She'll miss her meal, but you'll never get to feed yourself at her joint.

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**GODFATHER**

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Photographed - Directed by: RAVEE NAGAICH

Written by: G. D. MADGULKAR

Music: VASANT DESAI  
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**DHAKU - PALACE**  
12, 3, 6, 9 12, 3, 6, 9  
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feared place is amazing - must be like a **SHOLAY** attracting the moths), overpowers the whole place, and pins a hapless Gabbar to the ground. You see what real rage can achieve? Veeru's attempts to grind Gabbar into the dust are interrupted by the Thakur, who proceeds to give a good demonstration of savate, and mercifully brings this story to an end.

**SHOLAY** is technically above reproach. The stunt scenes especially draw gasps from the staidest characters. R. D. Burman's music, however, is again below par. The gipsy song-and-dance sequ-

ence (with Jalal Agha and Helen) is pretty good. R. D. should try and find out if the Pathans need playback singers. He'd do better there.

Most of the stars give good performances. Amitabh Khan is superb as Gabbar. He makes the audience hate him, and yet, when the denouement comes, there is a tinge of sadness because he's been ultimately brought to his knees.

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AMRITA PRITAM'S DHARTI SAGAR AUR SEVYAN  
Now on celluloid

VIJAY ARORA SHADANA AZMI

MADHU CREATIONS

## kadambhari

IN COLOUR

MUSIC: USTAD VILAYAT KHAN  
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