

ism in relation to subsequent results, which the film recounts with its own means in an implicit retrograde technique.

The film presents the story, which culminates in a conversation in a local television studio in the provincial town of Vaslui east of Bucharest. The owner of the TV station and host of the talk show, one in the same person by the name of Jderescu, together with the interlocutors – the retired man Piscoci and the professor of history and drunkard Manescu – are trying to answer the above mentioned question, whether revolution did really happen or not in their town on 22nd December 1989? Through the stumbling conversation between the participants of the TV chat, among the viewers' telephone calls, amidst an increasingly bizarre atmosphere the problem ultimately boils down to the question of whether that particular day did anybody really demonstrate *before* the twelfth hour and eight minutes or were there demonstrations only *after* that hour? As it is generally known, at the said time national television broadcasted to the citizens of Romania the image of the helicopter, with which Ceaușescu and his wife left the scene of the first decisive act of the Romanian revolution against socialism. Manescu insists throughout the conversation that he and two other teachers from his school had in fact a quarter of an hour before the twelfth hour protested against the established local government and the Party. The pensioner Piscoci freely admits that he had gone to demonstrate only after a crucial moment as many others did. Through a series of funny incidents during the conversation, the problem becomes increasingly challenging because Manescu cannot prove that he really had been at the square, where the would-be revolution took place. His two colleagues, who supposedly were there with him, had died in the meantime, two other potential witnesses (the door attendant and an employee of the *Securitate*), who phone in to the TV show, both have uncertain memory. The manner in which this chat is depicted is very straightforward, almost in a style of a filmed theatre as the film camera identifies with the angle of the TV camera, leaving no doubt that it confronts the problem of *truth*, which is about to be revealed or concealed. The outcome of the whole chat is finally confusing, it turns out that it is impossible to know whether in the town really was a revolution or not. Even if the revolution were there, it would have seemed to be primarily the source of the confusing rhetoric, which retrospectively projected into history empty meanings, open for a legitimization of the supposed revolutionaries and other participants in the events. Conversely, it remains doubtful whether these people really did anything revolutionary and if so, it was fur-