

HUMANITIES INSTITUTE

Durina-Daniela Vasiloiu, PhD

SUNDAYS ON LEAVE / E Pericoloso Sporgersi (1993)

NAE CARANFIL

Contents (Overview-Synopsis-Characters-Character Analysis-Themes-Scenes)

OVERVIEW

Auteur Nae Caranfil (b. 1960) is a highly acclaimed director, one of the first filmmakers of the Romanian New Wave that emerged right after the fall of Ceausescu's totalitarian regime in the 1990s. The son of a reputed film critic, Caranfil graduated as a film director from the Theatre and Film Institute in Bucharest in 1984. During his youth, he took music lessons and drew comic sketches, talents that he has used for writing the score and the script of most of his films.

His tragic-comedies about the Western dream have gained him not only national but also international recognition: the Critics Award for *Sundays on Leave* (1993) at Montpellier Mediterranean Festival, Golden Bayard Award for Best Screenplay for *Dolce far niente* (1998) at Namur International Festival of French-Speaking Film, and several accolades for *Filantropica (Philanthropy, 2002)*. His other productions are *Asphalt Tango* (1996), *The Rest is Silence* (2007), for which he received a Gopo Award, a highly prestigious national award in Romania, similar to the Academy Awards in the US, *Closer to the Moon* (2013) and *6,9 on the Richter Scale* (2016).

Film Apart from the Montpellier award, the movie also won the Best Film Award at Bratislava International Film Festival and the Special Jury Prize at the Baule Film and Music Festival (France). It is a Romanian – French co-production released in 1993, with Nathalie Bonnifay playing Cristina, the main female character. Although dubbed as a tragic-comedy by film critics, the movie is an accurate account of the suffocating and grim atmosphere of the declining years of Ceausescu's regime. There are overtones of the time's hopelessness and longing for escape not only in the characters' lines, but also in the dingy locations in which events unfold (the army barracks and jail, the hotel room, the theatre, the railway station, the trains, the actors' tour bus). The mixture of the grotesque and comical increases the dramatic effect, but also points to people's way of coping with their harsh reality through laughing about it.

Background People's longing for freedom of movement and expression during Communism is very much in the foreground of the movie. The director's choice of an Italian instead of a Romanian title (in English, 'Do not lean out the window') may be a reference to the warning that could be read on the trains in communist Romania. It may be interpreted as the subliminal message of the times' ideology about the impending danger for one's safety, should one dare to not respect the rules. Regardless of its safety purpose, the message was meant to keep the traveller inside, a metaphor for the lack of permission to travel out of the country. In addition, interestingly enough, several scenes show trains coming or going. Hence, the train becomes the symbol of unspoken dreams about free movement, which starkly contrasts with the rather static and predictable course of life in the provincial town where the story takes place. The scenes showing Cristina's ignoring the warning and leaning out of the window of the train taking her to Bucharest, Horatiu's release from the military service and Dino's reaching the Yugoslavian shore at the end of the movie—all of these symbolize the hope for a new beginning, be it even an uncertain one, not just for them, but for an entire nation.

CINEMATIC NARRATION

Caranfil's movie renders the story in a multi-perspectival mode. On the level of characters, the three parts ('The High School Girl', 'The Actor', 'The Soldier') represent the three main characters, that is, Cristina, Dino and Horatiu, respectively. The storyline follows common events but seen from the perspective of the protagonist to whom each part is dedicated. Even though the key scenes recur, the new elements introduced in each part add further meanings to the narrative overall. Caranfil's dramatic realism is enhanced by his zoom out-in-out camera technique. This technique emphasizes the image of the

individual against the group and his/ her inescapable fate to live in a collectivist society where there is hardly any privacy—since everyone watches everyone—and all personal actions are expected to serve the Party and the regime. An additional effect of this technique is that the film has gained greater fluidity, which is in tune with one of its main themes, i.e., longing for escape.

SYNOPSIS

The film tells the story of Cristina, a young girl in her final year at high school, who lives in a dull provincial town by the Danube. She meets Horatiu, a young soldier who does his military service in her town. She lets him believe that she fancies him so that he will do her math homework for her private lessons. In the meantime, Dino, a young actor on a tour with a theater group, is in town. When Horatiu tries to pressure Cristina to get intimate with him, she breaks up with him. One afternoon Cristina goes to the theater, where she is entranced by the atmosphere and Dino's performance. Dino notices her in the audience and invites her out after the play. The next day, Dino, thinking that the Secret Service agents are watching him, flees the country by swimming across the Danube to Yugoslavia. Meanwhile, Cristina gets on the train to Bucharest, Horatiu is released from military service, and the acting group leaves town without Dino, wondering where he may have gone without his luggage.

MAIN CHARACTERS

Cristina Burlacu	Cristina is a final-year high school student.
Dumitru Staroste	Dumitru, or Dino, is an actor at the Municipal Theatre.
Horatiu Anghel	Horatiu is a young soldier, in love with Cristina.
Anemarie	Anemarie is Cristina's friend and classmate.
Vizante	Vizante is a nerdy student in Cristina's class.
Manzatu	Manzatu is a trouble-making student in Cristina's class.
Ion Musat	Ion, or Jean, is an actor and Dino's friend.
Carmen	Carmen is Dino's wife.
Rexona	Rexona is a prostitute who frequents the army barracks.

CHARACTER ANALYSIS

Cristina

Cristina is a beautiful young woman who seems unaware of her beauty and the effect she has on men. When she sets her mind on a goal, however, she knows how to turn her charm to her advantage. Her personality is complex. There are times when she comes across as a shy idealist, but on other occasions, she is down-to-earth, understanding the world she lives in and striving to free herself from the predictable course of her life.

Idealist Cristina imagines that an acting career will allow her to live multiple lives through her characters. When, for example, Dino warns her about all the hardships that actors encounter 'in a country that does not value talent', she maintains her enthusiasm and replies that she is ready to make all the compromises that are necessary for her to become an actress. She thinks that the pursuit of a dream is worth any sacrifice, even a low-status job such the one held by Dino's friend, who managed to leave the country and had to become a taxi driver in order to survive in the West. As she views it, all beginnings are difficult, but one has to persevere and fight for one's dream.

Clever When Vizante and Horatiu try to approach her more closely, Cristina quickly realizes their hidden intentions and outsmarts their moves. For instance, as soon as Vizante invites her to his house to 'listen to his records', she suddenly rushes away, saying that she has a 'private lesson' to attend. Soon afterwards, she meets Horatiu, who is eager to become more intimate with her. She rejects him gently at the beginning, but very firmly after he suggests that she should go to the army barracks the night before his release from the military service. Horatiu tells her about his colleagues' plan to marry them at the farewell party, which fills Cristina with anger. She pushes him away and leaves the train, asking him sarcastically if they did not consider 'having her listen to their records' as well.

Wily Despite her generally innocent look and prudish behavior, there are some instances when Cristina shows a different facet of her personality: a very self-assertive young woman who knows how to use her charm for her own benefit. She lets Horatiu think that their relationship has evolved to a romantic one and has him do her math homework. The scene of her encounter with Dino in his hotel room shows this side of Cristina even more directly. At one point in their conversation, her attitude confuses him, and he stops making a move on her any longer. She then reproachfully remarks that he 'gives up too easily', encouraging Dino to 'fight for what he wants'.

Dino

Dino is a charismatic actor in his forties, who, as he cynically puts it himself, does his job for the sake of the monthly pay and the young women he can attract due to his position. To his colleagues' despair, he is also a prankster, which often leads to heated arguments between them. The end of the movie, however, reveals a hidden facet of Dino's personality: great courage. He makes the life-threatening decision to swim across the Danube to the Yugoslavian shore in search of his freedom.

Womanizer The only pleasure that Dino still finds in the acting profession is the fact that he gets to meet beautiful women, as he confesses to Cristina. As soon as they arrive in the provincial town, Dino and Jean feel like having a drink and head towards a restaurant near the place where their tour bus stopped. Dino immediately takes notice of Cristina and Anemarie sitting inside at a table by the window, and tells Jean that he already enjoys the town because they can find 'fresh meat'. In spite of his being married, Dino has no hesitation in approaching Cristina once his attention is drawn to her beauty while she is intensely watching him perform on stage. Therefore, right after the show, Dino stops Cristina in the street and invites her out.

Jaded One of the scenes that most directly reflects Dino's apathy is the discussion he has with Cristina in his hotel room about her motivation to embrace an acting career. Dino admits to doing his profession just for the monthly pay and the women he meets while on tour because, otherwise, an actor's status is completely ignored by society. He justifies his loss of interest in his profession by enumerating some reasons for an actor to develop 'an ostrich's stomach' to survive in the profession: 'slander', 'lousy parts', 'nights on trains', 'freezing small theaters'.

Brave Dino's decision to leave the country fraudulently at the end of 'The Actor' section of the movie definitely points to a hidden side of his character. Dino's embarking on such a risky enterprise like swimming across the Danube, and dismissing the consequences that its failure may bring, shows great courage. Not only does he put his life in danger, but he also heads towards an uncertain future in a new world that he has only heard about either from his fugitive friend who could find only a job as a taxi driver, or from Radio Free Europe, viewed as some kind of underground press at the time.

Horatiu

Horatiu is a young soldier in his early twenties, who often gets in trouble during his obligatory military service, mainly because of his rather delicate physique and non-aggressive personality. This also makes him a target for his army friends who pick on him because they think he uses his physical weakness as a way to get sent to the army jail and thus avoid the chores the rest of them have to do. Horatiu sometimes behaves in an immature manner, which leads to his making some bad decisions.

Reckless One of the most dramatic examples of Horatiu's recklessness is the scene when he jumps over the fence and leaves the military base without permission from his superior. His decision to disobey the rules stems from his eagerness to meet Cristina. Although he generally comes across as a gentle young man, he cannot control his excitement whenever he is around Cristina. His pressuring her to let him get physically closer to her not only drives her away but also makes her feel indignant about the way he treats her.

Naïve Horatiu is naïve enough to trust that his army comrades are concerned about his sadness when Cristina breaks up with him; he tells them about her refusal to get intimate with him on the grounds

that she wanted 'to save herself for marriage'. He falls for his colleagues' proposal that he invite her to the barracks the evening before their release from the army, when they would marry them. Instead of doubting his colleagues' real intentions, Horatiu tries to convince Cristina to come to the barracks because he has got a surprise for her. When Cristina insists on him telling her what the surprise is, he reveals the plan in an enthusiastic manner. He is disappointed to see that she does not readily go along with the idea but, on the contrary, breaks up with him.

Bold Despite his quite frail look (he is lanky and wears glasses), Horatiu shows himself to be fearless when, for example, his superior criticizes him for causing trouble constantly. His superior realizes that the beautiful girl (Cristina) who pays him a visit at the army base one afternoon is the commander's daughter; his superior is thus very concerned about the consequences, but Horatiu remains impassive after his threats and warnings about the commander's possible reaction upon finding out about their affair. There is another moment when Horatiu is unafraid to speak up in front of another superior who threatens to send him to jail for talking during the 'Party newspaper reading time'. Instead of conforming, Horatiu answers back that it is 'not fair' and that he 'will write the corporal's name down in his own notebook for talking, too'.

THEMES

SOCIETY

Collectivism Most of the scenes present the main protagonists as part of a group rather than individuals, which is reflective of the collective mindset that the Communist Party promoted. The theme emerges in all the three parts of the film. In the school, it is illustrated, for example, through the compulsory collective agricultural work that Cristina and her classmates do after classes (the potato sorting scene). On the acting stage, the actors share not only the stage, but also the tour bus and the hotel rooms, Jean and Dino sharing the bed. In army chapter, the soldiers all share a big dorm and do their duties as a group. Paradoxically, the army jail appears to be the only room where one can have a moment of peace and solitude.

Misogyny The theme of misogyny is deeply ingrained in the language and attitudes of the male characters when they interact with women. Women are objectified through the magazines that the male students check out stealthily in the school toilet rooms, through the naked-woman poster displayed on the rear window of the actors' tour bus and through the prostitute who frequents the army barracks. 'All women are the same', concludes one of Horatiu's army fellows when he comes back upset because of Cristina's rejection. The scene when Dino and Jean enter the restaurant to get a free drink is full of sexist banter and innuendo about the waitress who refuses to play along their tricks.

Sexuality From the very first scenes to the end of the movie, sexuality is brought forth as a recurrent theme. There are several scenes when it is presented in an overt mode through the characters' foul language and obscene gestures. Sexuality was a taboo topic at the time since the state's propaganda promoted a higher birth-rate and conservative principles such as sex only after marriage, especially for women. For example, the senior high school male students hide in the bathroom to look at pornographic magazines. Manzatu even brings condoms to school to sell them and during a break he tries to lift Cristina's dress with a stick. He has also brought condoms to class. When Horatiu pressures Cristina into a sexual act, she rejects him, saying she cannot do that before marriage or at least, an engagement. However, a little later, she gives in to Dino's advances very easily. Dino, in turn, likes playing tricks on his colleagues, so he replaces a manifesto poster prop that has to be used during one of the scenes with a poster of a naked woman. In the army, the soldiers pay Rexona, a prostitute who regularly comes to the barracks, for sexual favors.

RELATIONSHIP

Friendship Events connecting the main characters show a different perspective on the theme of friendship, which is not based on the usual feelings of care, trust and support, but rather on teasing, pretense and untruthfulness. This is valid for all the three parts of the story. In school, Vizante, the nerd of the class, is teased by his friends, who pretend to teach him how to charm Cristina. They cannot stop laughing at him as they watch his awkward attempt to play 'tricks' on her. In the army, Horatiu's

colleagues constantly nag him about Cristina and his getting detention 'on purpose', as a way of getting out of doing army jobs. They then pretend to care about him, but dare him to invite Cristina to their farewell party, saying that they will marry them. Since Horatiu fails to do so, they set up a bunk bed as a ceremony place to mock-marry him to Rexona, the regiment's prostitute, instead. As for the theatre group, even though they work and spend a lot of time on tours together, the key elements defining their relationship are the bad jokes, mistrust and disrespect for each other when they fight.

Loyalty / Disloyalty The theme of loyalty and its opposite comes into focus in the scenes showing the actors and the dynamics of the group. Although they tour and act together, they all seem disconnected from one another. This again is meant to reflect a broader reality of the Romanian society at the time that is the general feeling of being under surveillance. Jean strongly advises Dino that he should pay more attention to what he does and says on stage and beyond it as none of their colleagues can be trusted. As he has it, any of them could secretly collaborate with the Secret Service and report on him. Interestingly enough, Dino and Jean come across as close friends when they talk about their private life and play pranks on others together. Yet, Dino does not tell Jean about his fear of being watched by the Secret Service 'blokes' or about his decision to flee the country in the end.

Desire / Lust In several scenes young men (students, soldiers or actors) look at the opposite sex with lust in their eyes. Cristina and Manzatu hang out together outside school, and yet, he cannot refrain from trying to lift her school dress with a stick during a break. Whenever Vizante sees Cristina, he stares at her, his mouth agape. Cristina is in the centre of attention again when she visits Horatiu one afternoon, and his colleagues watch them in disbelief, jealous that a beautiful woman like her could possibly be his girlfriend. At the theatre, Dino stops in the middle of a line and remains quiet for a few seconds as he notices Cristina's beauty in the audience. Even Dino's wife, Carmen is sexually harassed by Jean the evening they meet at the railway station. On the other hand, Rexona, the prostitute, fully accepts her role as an object of lust while she collects cash for her services from the soldiers who stand in line watching her with greedy eyes.

PSYCHOLOGY

Freedom Caranfil captures a slice of Romanian society under Ceausescu's dictatorship when freedom was an unspoken concept that people would just long for while secretly tuning in to Radio Free Europe. The provincial town that young people like Cristina want to escape because of its predictable life routine, the compulsory sixteen month-long military service, the army jail for the disobedient soldiers and the inability to leave the country freely—all these are indicative of the severe restrictions of the times upon speech, movement, and even life choices. For example, Cristina is motivated to become an actress because it gives her a chance to travel all over the world through her characters. When Dino misspeaks, using the word 'security' for 'safety', he ignores the gravity of his slip initially, thinking that nobody has noticed it. But, when some of the theatre employees praise him for his courage, and he later receives an anonymous threat over the phone, which he thinks is from the Secret Service, Dino makes the life-threatening decision to cross the border by swimming across the Danube to Yugoslavia in search of his freedom.

Confinement The spiritual and physical confinement that Romania experienced during Ceausescu's dictatorship is skillfully conveyed in the movie in two major ways. Firstly, the camera brings to the theme to the foreground through locations such as Cristina's hometown, the army jail or the uncomfortable bus that the actors have to share when on tour. Secondly, the theme emerges from the protagonists' personal struggles: the obligatory military service, even for completely unfit young men like Horatiu; Cristina's burning desire to leave her hometown where life takes a regular course for everyone; Dino's feeling stuck in an underappreciated profession; and Horatiu's inability to obey the army rules all the time.

Privacy A recurrent theme in the movie is the lack of privacy, which becomes most evident in the army and theatre scenes. Firstly, the soldiers all share the same dorm and bathroom. Horatiu, for example, can find a little peace only in the army jail. Otherwise, his colleagues keep bullying him and intruding upon his private life, trying to make him convince Cristina to come to the barracks the night before their release from the army. Secondly, Dino and Jean are shown sharing their hotel room, which, at some point in the story, makes Dino ask his friend to stay out of the room during the evening he invites Cristina over. Dino's

growing fear as a result of his word slip on stage reflects the general apprehension of Romanian society with regards to the permanent surveillance by the Secret Service and the consequences ensuing from any criticism voiced against the system.

Fear The theme of fear can be detected on a subliminal level, in the way characters react and behave when things take a turn that may be viewed as contravening state laws. The theme is brought under the spotlight especially in 'The Actor' chapter when, for example, two of Dino's fellow actors switch the music tapes in revenge for his previous pranks on them, and Radio Free Europe is played during a scene. Fearful that the representatives of the government agency such as the Secret Service may also be present in the theatre hall, the actors become very tense and give each other terrified looks. Right after the show, the actors start fighting with Dino, blaming him for the 'sabotage'. They worry that the security agents will find out about the incident and investigate it. It is also fear of repercussions that gives Dino the courage to swim across the border after he has received an anonymous call. He thinks it is from 'the boys' who 'watch' him because of his mistake on stage when he said 'security' instead of 'safety'.

Quest The most recurrent theme in the movie is the dream of the 'West'. People only get access to this dream via Radio Free Europe, and even that is banned by the communist propaganda. Cristina aspires to become an actress because, as she explains to Dino, that will be a way for her to 'live different lives through her characters'. When Dino says that 'nobody gives a dime for talent in this country', Cristina wonders whether things are the same 'abroad'. Dino confirms her thought that life is different there, but he is skeptical about the chances one may have there as a foreigner. He tells her about one of his acting friends who could not follow his profession and became a taxi driver. However, Cristina thinks that even if things may be difficult at first, one should persevere and believe in one's dream.

CHANGE

Coming of Age Cristina's being in her final year of high school studies and Horatiu's forthcoming release from the army mark the beginning of a new stage in their lives. It is a transition stage to maturity when she is expected to go to university, whereas he has to behave responsibly and continue to serve the country like a 'responsible soldier' even as a civilian. On the one hand, Cristina shows a tremendous drive to pursue her dream to become an actress, remaining faithful to her professional ambition even after Dino tells her about how utterly miserable an actor's life is. Her getting on the train to Bucharest at the end of the movie reflects her having turned into a woman who is mature enough to make her own decisions. Conversely, Horatiu is neither toughened up nor emotionally matured since his only thought while leaving the army premises is to 'give Cristina another chance'.

SCENES

Part I STUDENTS

At school It is the physics class and the teacher walks towards the back of the classroom where she sees a group of boys chatting instead of paying attention to the lesson. To everyone's amusement, she confiscates a blister of contraceptive pills from them, and threatens them with an investigation unless the culprit admits to his deed. Manzatu stands up pretending that he thought they were eye vitamins. The teacher asks him to remember that the Party and State encourage birth rate. Cristina apologizes for not having had the time to study as she has been preparing for the university admission exam. During the break, the head teacher comes in the classroom to sell the students theatre tickets.



Out in town Cristina and her friends, Manzatu and Anemarie, are having a drink in a restaurant when a troupe of actors gets off their tour bus. Cristina recognizes Dumitru Staroste (Dino), an actor she has seen in a TV series. Dino and his friend Jean enter the restaurant, with the former pretending to be very sick while the latter asks for free vodka for his friend. After an argument with the waitress, Dino and Jean leave the restaurant under the watchful gaze of Cristina, her friends and two soldiers, who were also having a drink there.



Vizante courts Cristina Cristina's classmates and some soldiers sort potatoes near a freight train. The boys kid Vizante by telling him that Cristina fancies him. They show him some tricks before they push him to go and speak with her. Vizante tries to impress Cristina with the tricks he has learnt from his friends, but she starts laughing, saying she cannot go out with him because she has a private lesson. Realizing that she is late for her private class, Cristina takes her bag and leaves in a rush.



Cristina and the soldier Cristina and Horatiu meet in a carriage of a stationary train. She urges him to do her homework for her private maths lesson. Horatiu is excited because he will finish his military service in eight days, and tries to talk her into allowing him to unbutton her shirt. She rejects him, saying that she will have intimate relations with a man only after marriage. Horatiu tells her that that problem could be solved if she came to the farewell party at the army barracks where the two of them could be engaged by his army friends. Cristina gets upset by Horatiu's proposal and rushes out of the carriage.



At the theatre While some boys misbehave and play tricks on Vizante, Cristina watches the play intently. During the interval, Horatiu comes to tell her how hard things have been for him at the unit. She shows some sympathy for him, but then coldly tells him that she can no longer see him because she is behind with her school work. When another act begins, Dino comes onto the stage and remains quiet for some time, impressed with Cristina's beauty.



A secret admirer Cristina and Dino run into each other in the street in front of the theatre. Cristina is taken aback when Dino stops to talk to her. Anemarie comes to ask for an autograph and gives Cristina an envious look before she goes away. Dino asks Cristina out on a date.



Dino and Cristina Cristina is in Dino's hotel room, where she mock-auditions for admission to the drama school. Dino praises her talent, but warns her about the shortcomings of an actor's life. She wonders if things are the same 'out there' (the West), and Dino says that they are not. He tells her about one of his friends who managed to flee the country but could become only a taxi driver there. Cristina says it is worth enduring the hardships and fighting for one's dreams. They then spend the night together.



Leaving for Bucharest The next day, Cristina goes to Dino's hotel after school only to find out that the troupe has left the city. The hotel receptionist says that she heard them say they were going to Bucharest. Cristina buys a second-class train ticket and leaves for Bucharest.



Part II ACTORS

On tour A troupe of actors travel by bus on their tour through the country. They head towards a city by the Danube, near the border with Yugoslavia. The stage manager gives them some details about the city where they will perform next, but the actors show little interest and make a joke out of his presentation. In the meantime, Jean questions Dino about his divorce.



At the café Dino and Jean fancy some vodka so they head towards a café in town. Dino notices Cristina and Anemarie through the window of the café. Dino pretends that he feels sick and asks for a drink, and Jean plays along.



At the theatre Dino mistakenly says 'security' ('Securitate': national secret service) instead of 'safety' while on stage. Jean warns him about the possible consequences since there were officials in the audience, but Dino dismisses his friend's concerns. On their way out, a colleague congratulates Dino for his courage to speak against the 'Securitate'. The theatre concierge gives Dino a note from a secret admirer. Jean advises him to stop behaving so recklessly or he risks being reported on by one of their colleagues.



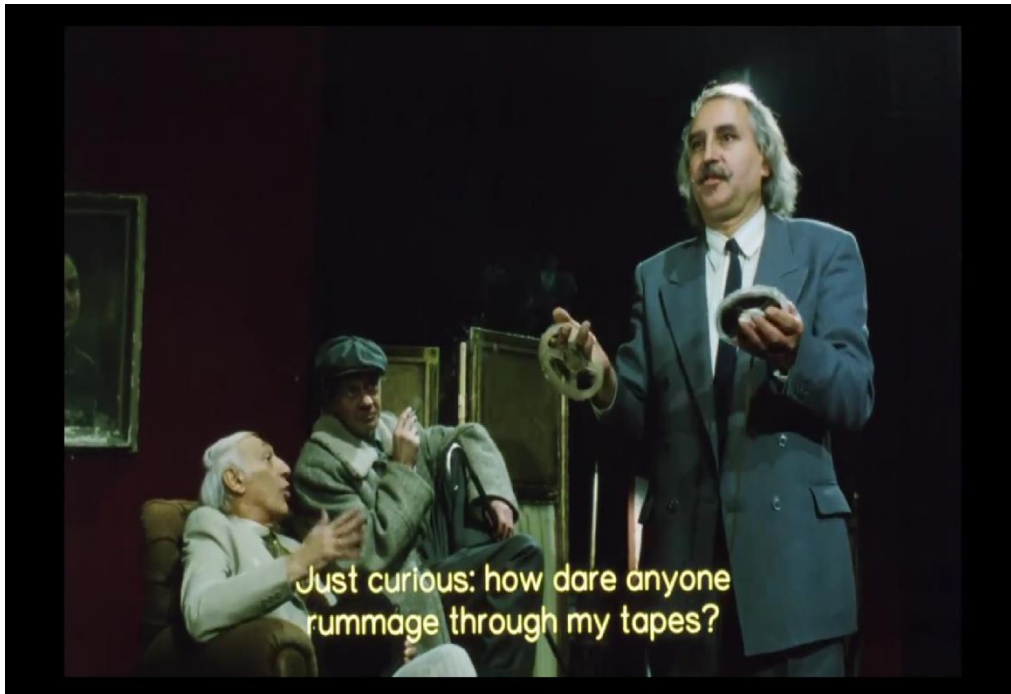
In the hotel room Dino reads aloud to Jean another note received from his secret admirer. They talk about the woman and Dino tries to imagine what she looks like. Unimpressed with Dino's infatuation with the unknown woman, Jean makes some nasty comments about her. Dino tells his friend that his lack of imagination has prevented him from succeeding in life.



The prank on stage Dino's character asks for the radio to be turned on. Two of his fellow actors switched the tapes in revenge for Dino's previous pranks on them. To the audience's and performing actors' shock, Free Europe Radio is heard. While some spectators start applauding, the officers present leave the hall.



The actors' fight The actors worry that the high-ranking officials will find out about the Free Europe Radio prank. They blame it on Dino, who denies involvement vehemently. They then get into a heated argument. After things cool off, Jean brings Dino another note from his secret admirer and tries to reassure him. Dino tells his friend to keep it because he is no longer interested.



Dino meets Cristina Dino notices Cristina's beauty in the audience. After the play, thinking that she is his secret admirer, he stops her in the street and asks her out. Dino rushes back to the theatre to change his clothes and the concierge hands him yet another note. He takes it even though he says that the mystery of the 'secret admirer' has been solved now that he has talked to Cristina.



The plan back in the dressing room, Dino tells Jean that he has two admirers, but that he is going out with Cristina, who is waiting for him outside. Dino proposes a deal to Jean: unless he returns to the hotel room by 7:30 in the evening, Jean should go to the train station and meet his other 'secret admirer' and not come back to the hotel until morning.



The phone call Cristina is getting ready to leave Dino's hotel room when he receives a phone call. Cristina teases him that it might be his wife looking for him. Dino hears a man threatening him that he will be in trouble unless he leaves Cristina alone. Cristina goes away, and a little later, Jean enters the room. He says that Dino's other 'admirer' was the intellectual type that he would not have liked. Dino confides to Jean that the Secret Service agents are watching him.



Leaving the town All the actors leave the hotel wondering where Dino has disappeared as he has left his luggage in his room. In the meantime, Dino has crossed the Danube and reached Yugoslavia. A boy asks for some money to show him the way.



Part III SOLDIERS

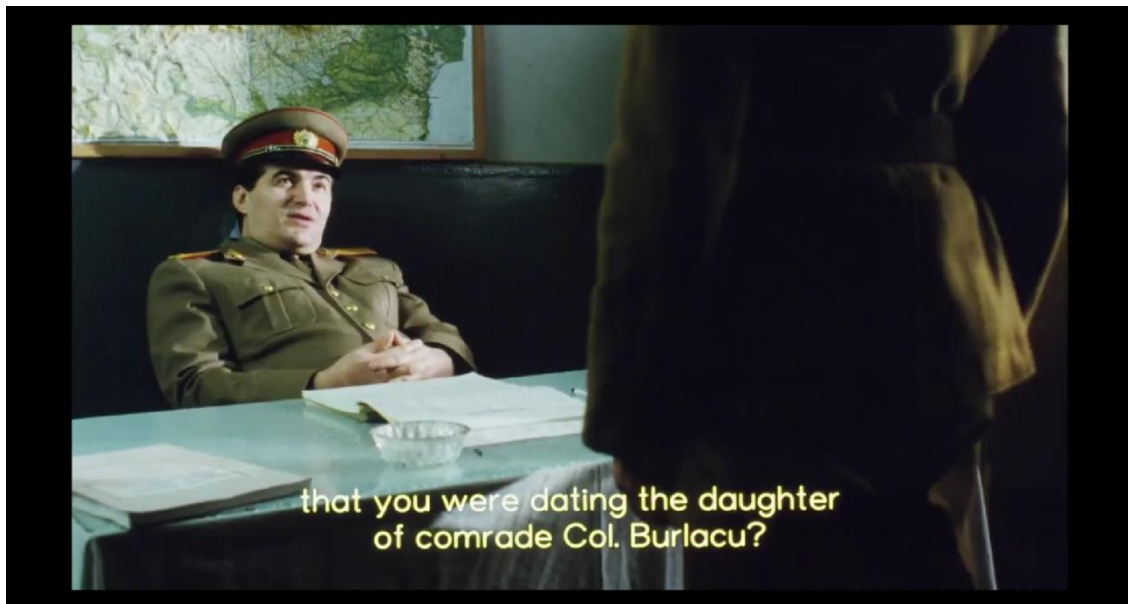
In the army A superior officer finds Horatiu outside instead of sleeping after the lights are out and has him incarcerated overnight. The next morning, Horatiu is released from the army jail by his lieutenant, who is angry with him because he always gets into trouble. One soldier arrives and lets the lieutenant know that Horatiu has a visitor. While Cristina and Horatiu are talking in the yard, the lieutenant realizes that the young woman visiting Horatiu is the commander's daughter.



The plan Horatiu enters the room where his comrades are frustrated with him for his solitary confinement and Cristina's visit while they have to do the hard work. They start teasing and laughing at Horatiu about his 'so-called' girlfriend, and dare him to get Cristina to the barracks. Horatiu bets 50 lei with each of his comrades that he will manage to convince her to come to their end-of-service party.



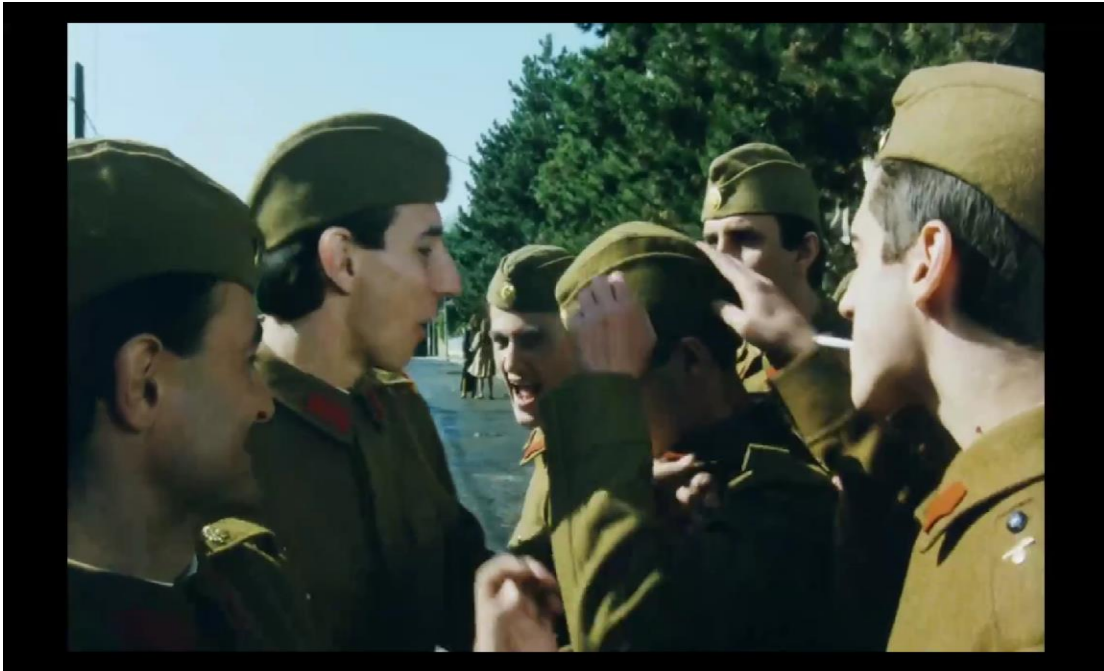
In the lieutenant's office The lieutenant asks Horatiu whether he knows that the girl he is seeing is the commander's daughter. Worried about the commander's reaction if he finds out about Horatiu's affair with his daughter, the lieutenant tells him that he will no longer get permission to leave the barracks until he is discharged from service.



Leaving without permission Horatiu jumps over the wall and leaves the army premises secretly to meet Cristina in a railway carriage. He pressures her to sleep with him, which makes her get off the carriage at once. After a short while, Vizante gets on the train and urges Horatiu to leave Cristina alone. They threaten each other and Horatiu leaves the carriage.



At the theatre Horatiu goes to talk to Cristina at the theatre, but she treats him coldly. After the play, Horatiu sees Cristina talking to Dino in the street. His comrades tease him about having his girlfriend charmed by another man. The lieutenant orders the soldiers to line up and march away singing, but Horatiu is unable to take his eyes off Cristina.



Memories Horatiu is in a train carriage and keeps thinking about Cristina. He remembers one of their walks in the park and the conversation they had about their dreams and wishes. He then realizes that he has fallen asleep, so he jumps out of the moving train. He meets Jean at the station.



Dino's wife Jean is at the railway station to meet Dino's other secret admirer, who turns out to be Carmen, Dino's wife. She says that she has just wanted to make sure that he cheats on her and see him for the last time before leaving for Canada. Jean declares his long-time love for her and kisses her by force, proposing that she stay with him. Carmen manages to escape Jean's grip and get on the moving train. Jean threatens that he will report both her and her husband to the authorities.



End-of-service party Soldiers drink and sing a song about the hardships of the army life and eager anticipation of release from their mandatory military service. Horatiu comes back drunk and very distressed. He collapses on the bed without a word and falls asleep. Later, his colleagues wake him up as they have arranged his engagement to Rexona, a prostitute who is a regular at the army premises. Horatiu leaves the dorm, saying that their plan makes no sense. He makes a phone call to Dino's hotel room and, without revealing his identity, orders him to stop seeing Cristina.



Released from the army Before being released from the army, Horatiu and his comrades are given a speech by the lieutenant, who reminds them of the importance of continuing to respect the army rules even after they get home. Horatiu plans to go to Cristina's high school to talk to her. In the meantime, Cristina has arrived in Bucharest and Dino has swum across the Danube and reached Yugoslavia.

