

Lachenite Obouvki na Neznainiya Voin

("The Patent Leather Shoes of the Unknown Soldier")

Bulgaria : 1979 : dir. Rangel Vulchanov :

: 87 min

prod: : scr: Rangel Vulchanov : dir.ph.:

[Borislav Tsankov](#)

Slavka Ankova; Ivan Stoichkov; Emilia Mirinska; Nikolai Velichkov

Ref:	Pages	Sources	Stills	Words	Ω	8	≠	M	⌘	Copy on VHS	Last Viewed
5545	1.5	2	1	361	3	-	-	-	-	No	<i>unseen</i>



The boy as candid camera on adult follies

Source: *The Moving Picture Boy*

Speelfilm Encyclopedie review:

“The changing of the guard at Buckingham Palace sets in train recollections of the director’s own youth. In poetic style, with an exceptionally symbolic structure, we are witness to daily life in a Bulgarian village with folklorish elements. *** ”

[translation clumsy – but the text itself is far from lucid]

The Moving Picture Boy entry on Tsankov:

“Borislav’s father was an engineer and chemist, his mother an economist, so the child was likely to be formidably intelligent. Just as important, from the point of view of his first director and screenwriter, Rangel Vulchanov, he had a marvellously open and expressive face.

As the observing eye of "**LACHENITE OBOUVKI**" – representing, really, Vulchanov himself as a child in the 1930s – Borislav watches the pomp and revelry of a village wedding, then dreams of imposing village justice on the decadent city.”

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. Poetic style, symbolic structure, folklorish elements... but nothing so mundane as a plot, apparently. Tsankov, 9, is listed first in the cast by the *Speelfilm Encyclopedie*, which suggests the boyhood scenes fill a substantial part of the film. A year later he also made "**PUTESHESTVIYE**" ("The Journey").

See subject index under **AUTOBIOGRAPHICAL TITLES, THE CHILD AS PASSIVE SPECTATOR, DEPRESSION ERA** (1930s settings) and **EASTERN EUROPE / SOVIET BLOC**.