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Buying a daddy

(DIMKA)

A black-and-white wide-screen film,
2,228 m.

ENGLISH LANGUAGE VERSION.



Directed by Ilya Frez; original title: "Ya Kupil Papo" ("I Bought Myself a Papa"); screenplay by Wolf Dolgy; photography by Mikhail Kirillov; music by Nikolai Yakevlev. With Alyosha Zagorsky, Olga Lysenko, Vladimir Treshchalov.

Ilya Frez directed this compassionate portrait of the world of childhood. Dimka (Alyosha Zagorsky) is a fatherless five-year-old boy. Because of a remark made by his mother, Dimka believes that his mother bought him in a shop but lacked the funds necessary to purchase a father. Determined to remedy the situation, the boy takes his ice cream money and goes shopping in Moscow. After carefully studying various males (including store mannequins and statues), he selects a young man, Andrei, as his father. Touched by Dimka's plight, Andrei takes the child to an amusement park and accepts his invitation to return home for tea with Dimka's mother. The meeting of the two adults is filled with silent embarrassment, but before Andrei leaves, he promises to come back soon. Alone with his pet squirrel, Dimka philosophizes that life is very simple if you do something about it.

Although the film is charming and humorous, it also makes a serious point about raising children. Director Frez has said: "We wanted to impress upon him (the adult spectator) that children are extremely complex, sensitive people, reacting sharply to circumstances around them and very easily hurt. And we must be extremely attentive and sensitive to them so that they are not injured through thoughtless words or actions, for here we are rearing a human being toward whom we bear a moral responsibility."



"A thoroughly disarming treat for all ages . . . with a marvelously appealing boy, Alyosha Zagorsky, as the hero, a perceptive director, Ilya Frez, and a brilliantly imaginative photographer, Mikhail Kirillov, the Gorky Studios have shaped this slender story into a gentle movie trained on a child's heart and mind. It is one of those rare films that curl up within a child's viewpoint and stay there . . . The film has a fine musical score and an easy flow of incidents . . ."

—Howard Thompson, New York Times