



The last film of Serbian production made before the beginning of the war in 1941 was a montage lyrical vignette, twenty-four hours of life in the capital, "A Story of a Day - Symphony of a City" produced by Artistic Film and directed by Maks Kalmić, soon one of the first Jewish victims of the occupiers. The libertarian spirit of Serbia was immortalized in several amateur films, as well as in the professional materials of Artistic Film and Novaković Film, shot during the nationwide demonstrations against Yugoslavia's accession to the Tripartite Pact, on March 27<sup>th</sup>, 1941. The short April war, betrayal and hopelessness in the ruined and occupied country, was triumphantly shown by the German occupier in the feature-length cinema documentary "War in the Balkans - The Collapse of Yugoslavia". During the four-year occupation, there was no organized film production in the country, although the Germans tried to sort out the situation through the company "Jugoistok", primarily in the screening business. The so-called "Serbian stories" from the German magazines "UFA" and "German Weekly" remained from this period, and part of the material about Serbia in Italian, Hungarian and Bulgarian magazines recorded during the war, has been preserved. Particularly interesting are the historical and instructive parts of Ustasha magazines, "Croatia in Words and Pictures" and "Croatian Picture Weekly", which highlighted the dirtiest anti-Serbian propaganda, with particularly painful scenes of suffering of children and adults in death camps and baptism of Serbs in the Independent State of Croatia. A special curiosity followed in 1943, when acrobat and powerlifter Dragoljub Aleksić and prominent cameraman Stevan Mišković, directed the naive but also sympathetic first Serbian medium-length sound film "Innocence without Protection". Nedić government also tried to gain legitimacy in the same year, through the newly created magazine "New Serbia", and later through the anti-communist and anti-plutocratic animated magazine "Weekly Review". Until the last year of the war, there were few film shootings of partisan units, including material from the cave in Drvar, an English production, from 1944, in which Josip Broz Tito appeared in the film for the first time, as well as materials dating the same year. with the leader of the Chetnik movement, General Draža Mihajlović, American Colonel McDowell and American pilots rescued by Chetniks, recorded on the film by American cameramen. Special mention should be made to the work of Soviet cameramen, who were parachuted into Yugoslavia in the summer of 1944, and their crucial work, recorded during the October days and the struggle for the liberation of Belgrade, "Special Edition from Front No. 9". In July 1944, the Film Section was established at the Main Headquarters of the National Liberation War of Serbia, which after the liberation of Belgrade in October grew into the Film Section of the Supreme Headquarters of the National Liberation War, which was the beginning of postwar organized film activity. Their cameramen filmed the fights on all fronts, starting from Srem battlefield until the end of the war in May 1945. In January, same year, Kinohronika No. 1 was created, which was the beginning of the organized work of the State Film

Company Film News. At the end of the war, a centralized administrative system of cinematography management was introduced in the newly created socialist state through the Cinematography Committee, and along with Film News, the Federal Company Zvezda Film was founded, from which Avala Film, the import-export company Yugoslavia Film, emerged. Finally in 1949, High Film School, and the Yugoslav Cinematheque was founded. Among the many documentary propaganda films of that time, several quality works were made, such as "Steps of Freedom" in 1945 and especially, "New Land" in 1946, directed by Radoš Novaković, "Village under Kosmaj" in 1948 by Mihajlo Al. Popović, "First Lights" in 1949 by Žika Mitrović and others. The animated film with puppets "Pioneer and Deuce" by Ljubiša and Vera Jocić from 1949 was the first domestic post-war film to win an award at the Venice Film Festival. The great influence that the Soviet Union had on Yugoslavia was reflected in culture, as well as in film, so before the first domestic feature film, a Soviet pamphlet film about the partisan struggle "In the Mountains of Yugoslavia" by Abram Roma was made in 1946. Finally, in the production of Avala film in 1947, the first feature film of Tito Yugoslavia was made, a partisan epic "Slavica" directed by Vjekoslav Afrić. However, the two best films of this decade were "Sofka", adaptation of "Impure Blood" by Bora Stanković, directed by Radoš Novaković from 1948, as well as the old slavic fairy tale "The Magic Sword" by Voja Nanović in 1950 .

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