



At the time when the Yugoslav Educational Film was founded, as a privileged state-owned company with production of over three hundred documentaries in this decade, the Kingdom of Yugoslavia decided to regulate the situation in the field of cinematography by establishing the State Film Center in 1931 and creating the new law concerning the film production. This law protected domestic film production, because it foresaw that seventy meters of domestic film must be shown for every thousand meters of imported film in the next year, and it would double in the following year. However, this endangered the interests and income of cinema owners, and above all the distributors of American films, who put pressure on the authorities to remove the disputed parts of the law. As early as 1933, domestic film production fell sharply, and in the absence of work, leading filmmakers such as Josip Novak and Stevan Mišković went to work in Bulgaria. It was a great misfortune, because the sound film arrived in the Kingdom with a small delay, so in 1932 a short documentary co-production with Czechoslovakia, "Belgrade", was made, and at the same time the best Serbian singer of that time, Mijat Mijatović, was recorded on the sound film. Same year, 1932, after several years of filming, Vojin Djordjević had the premiere of the medium-length documentary film "Belgrade, the Capital of the Kingdom of Yugoslavia", accompanied by music from records, which was well received by the domestic audience. However, the most valuable achievement of the entire decade in Yugoslavia was the masterful epic about the suffering and resurrection of the Serbian people in the Great War, "In God we trust". This was the only work of the famous cameraman Mihajlo Al. Popović, who after the bankruptcy of his company MAP film, shot only for other directors. At the period, Russian emigrants played an active role in domestic film, so within the production of the Film School led by Alexander Cherepov and Mikhail Karakas, in 1932, short comedy films "Buki at the Airport" and "Buki at the Beach" were made, with Iko Konfin in the title role, as well as the medium-length comedy "The Adventures of Dr. Gagić". With the practical annulment of the Law on Film Sales and the assassination of King Alexander, domestic film fell to its lowest levels after 1934, and no professional feature films were made in Serbia until the outbreak of the war. Unlike domestic authors, many foreigners, especially Germans, have shot visually attractive shots of Yugoslavia in their feature films, and for us are particularly interesting co-productions of "Phantom of Durmitor" from 1933, "And life goes on" from 1935 and "The Coral Princess" from 1937, in which domestic stars with an international reputation, Ita Rina and Svetislav Ivan Petrović, performed. The Yugoslav Educational film opted for a documentary presentation of life in the Kingdom, mainly through the promotion of tourism and monitoring of political and economic events in the country. In a series of tourist films stood out "Our Beautiful Homeland", "In Sunny Yugoslavia", both from 1932, "Under the Yugoslav Sky" from 1934, and after the death of King Alexander a series of anthological films about his life was made, such as "Legend of Oplenac" and "Scenes from the life of the blessed King Alexander". Another important Serbian company of this time was Artistic Film, with a series of quality documentaries, such as "Bells in the Hills" from 1938, "The Way of the Giants" and "Dubrovnik City of St. Vlah", both from 1939, and his own magazine. Finally, there is the "Cooperative for Economic Film", which hired the best film experts from all over the country for their films, such as "Yugoslavia a

wonderful country of sun and contrast" in 1936, "Sources of Health", "Beauty of Pirot, Midzor and Stara planina ", " Medieval monasteries in Serbia "all from 1940. In the second half of the decade, the first color films were made in Serbia, among which the most famous was the work "Drina", which was shot for the Putnik agency by Vladeta Limić in 1938. In 1939, the last great film of Serbian cinema before the war "Celebration of the 550th anniversary of the Battle of Kosovo" was made, as a mixture of documentary material from the celebration in Gazimestan and feature parts of the battle and later centuries of struggle for liberation from the Turks, produced by Kosta Novaković. World War II soon broke out, so this film did not even have its premiere. The following year, 1940, writer and publicist Stanislav Krakow directed politically persecuted and banned monumental work, composed of archival materials from the First World War, as well as material recorded ten years later, "Calvary of Serbia", produced by Artistik Film. Finally, same year, a "swan song" of domestic cinema was prepared, the first Serbian-Croatian sound feature film "Ljubica i Janja", which was shot in Zagreb by the famous cinematographer and director Mika Đorđević, but was lost, although it is reliably known to have been completed.

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