

“A ROMANTIC, SOUTHERN MYTH”: ONE DAY BY THE TROUBADOURS OF DUBROVNIK¹

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Abstract: *A group Dubrovački trubaduri (Troubadours of Dubrovnik) was in 1968 widely welcomed as long awaited rescuer of Yugoslav representation at the Eurovision Song Contest with the song Jedan dan (One day). Keeping traditional Dalmatian melodies and polyphonic singing, as well as traditional Mediterranean instruments like mandolin, but in modern arrangement, they showed that it is possible to combine the best of the old and new values. Dubrovački trubaduri, dressed in typical renaissance outfit, confirmed deep-rooted Mediterranean identity and longing for the sea. In the imaginary of the Yugoslav cultural space Dubrovnik, therefore, served as a romantic coastal destination where dreams could come true, at least for one day. Moreover, the cultural legacy of Dubrovnik was one of the common places of Yugoslav cultural history, so it (re)confirmed long tradition of Yugoslav high-culture space, which could compete with its richer Western neighbours. The performance of Troubadours at the Eurovision Song Contest was, hence, completely new approach to the representation of the country in the international circles, which finally confirmed the adoption of the Mediterranean motives in Yugoslav popular music.*

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*Ulicama moga grada
trubaduri pjevaju
mandoline i gitare
pod prozorom sviraju*

*K'o u ono davno vrijeme
ljubav vječna još je mit
ali sad smo s dužom kosom
i plešemo samo 'beat'*

*Svuđ je radost i veselje
“Luda mladost baš ste vi”
govore nam naši stari
ko da nijesu ljubili*

*Veseli smo jer smo mladi
za nas lud je sav taj svijet
na rakete samo misli
i svemirski neki let.²*

*Through the streets of my city
Troubadours are singing
Mandolins and guitars
Are playing under the window.*

*Just like once upon a time
Eternal love is still a myth
But now our hair is longer
And we only dance to the beat*

*Happiness and joy are everywhere
“You're such a crazy youth”
That's what the elders tell us
Like they didn't love at all*

*We are happy because we're young
This whole world is crazy for us
It only thinks about rockets
And some space flight.*

- 1 This work has been supported in part by Croatian Science Foundation under the project “Making of the Socialist Man. Croatian Society and the Ideology of Yugoslav Socialism”, no. 1718.
- 2 *Luda mladost* (‘Crazy youth’), http://www.dailymotion.com/video/xmedsu_dubrovacki-trubaduri-luda-mladost-1968_music (accessed on October 24, 2015). Translation by: <http://lyricstranslate.com/it/luda-mladost-crazy-youth.html> (accessed on October 24, 2015).

The performance of the composition *Luda mladost* ('Crazy youth') by *Dubrovački trubaduri* (Troubadours of Dubrovnik) at the Split Festival of 1967, followed by seven awards, made them one of the most popular music acts in socialist Yugoslavia.³ This sudden widespread popularity was accompanied by predominantly positive reviews in the media. The magazine *Džuboks*, specialized in popular music, described their style as "čisti jugoslovenski folk sa 'pravim' prizvukom bita, originalnost do maksimuma, profesionalna ležernost kojoj treba zavideti, novi i 'naš' zvuk".⁴ The leader of the Troubadours, Đelo Jusić, confirmed that the group's vision was to create something new and original, combining the best of the new and old values:

Nama nije bilo stalo da se povodimo za prolaznim zabavno-muzičkim okusima i pomodnošću. Želeći ostati vjerni gradu i regiji iz koje smo potekli, te po imenu ansambla, odlučili smo da u svoje muziciranje utkamo i pokoju specifičnost tradicionalnog dubrovačkog melosa, poneki motiv iz stare muzike kakva je bila u modi još za Dubrovačke Republike.⁵

The wish of the distinguished composer Pero Gotovac in 1966 that *Dubrovački trubaduri* should represent Yugoslav popular music in the world came true in 1968, when the troubadours were chosen to represent Yugoslavia at the Eurovision Song Contest with their composition *Jedan dan* ('One day').⁶

THE EUROVISION SONG CONTEST

The Eurovision Song Contest was created in 1956 to promote cultural cooperation among Western European countries, which were at that time also initiating a more important political partnership. In this ideological context, according to Francesca Rolandi, the participation of Yugoslavia, as the only socialist country, could be seen as yet another sign of Yugoslav's (cultural) alignment with the Western world.⁷

3 Frane Jelinčić: "Dvije istine", *Studio*, 15–21 July 1972.

4 "genuine Yugoslav folk with a 'real' undertone of beat music, extreme originality, an enviable professional insouciance, and a new sound, 'our' sound". *Džuboks*, 3 January 1968, according to: <http://www.yugopapir.com/2012/11/muzicke-legendе-dubrovački-trubaduri-3.html> (accessed on October 24, 2015). Unless otherwise noted, all translations are by the author.

5 "We didn't care about following faddish popular-music tastes and trends. Wanting to stay faithful to the city and region from which we come, and because of the name of the ensemble, we have decided to also include in our musicianship a few elements of the traditional folk melodies of Dubrovnik, a few motifs from the old music that was popular in the time of the Republic of Dubrovnik." *Plavi vjesnik* 1968, according to: <http://www.yugopapir.com/2012/11/muzicke-legendе-dubrovački-trubaduri-3.html> (accessed on October 24, 2015).

6 Idem.

7 Francesca Rolandi: *Con ventiquattromila baci: L'influenza della cultura di massa italiana in Yugoslavia (1955–1965)*, PhD. diss., University of Turin, 2012, p. 160.

The question of international representation thus came to be hugely important in the shaping of the Yugoslav popular music style. Leading scholars in the field, such as Rolandi or Dean Vuletic, agree that Yugoslavia appropriated a Mediterranean identity, mostly manifest in maritime motifs, which of course also had an economic-propaganda aim, namely to promote Yugoslavia as a tourist destination. Similarly, Gad Yair and Daniel Maman’s study of the Eurovision Song Contest shows that Yugoslavia was included in the Mediterranean voting bloc together with Italy, Spain, Greece, Cyprus, Turkey, and Monaco, because they all shared “common experiences of sea and history, which helped to create similar cultural tastes for music, dance and sexuality”.⁸ For most Yugoslav citizens, the Dalmatian style of *zabavna* music echoed memories of summer holidays at the Adriatic Sea, while for the rest, who could not afford them, it was a long-sought-after dream that was nourished with images or sounds from the media.⁹ As the Macedonian singer Zoran Georgiev stated after his first visit to Opatija: “The impression is ‘terrific’! For us in Macedonia the sea is so distant, but the sea is so vast and so blue”.¹⁰ The Split Festival offered even more: not only the impressions from the artists, but a flavour of the sea in the words and sounds of the compositions, which could, thanks to the spread of mass media, enter every Yugoslav home. Similarly, the television show *Ol na moru ol na kraju* (‘Either at the sea or on the shore’) advertised popular Adriatic destinations on the eve of the tourist season with the performances of popular singers, usually with songs about the sea. In this way, images of coastal everyday life and modernized lifestyles reached even those who could not afford to visit the coast themselves.¹¹

The spread of maritime images and motifs was also evident in the use of Dalmatian dialectal expressions without translations, such as *ćakula* (‘chit-chat’), *ffjaka* (‘total relaxation’), or the whole phrase “kad *rivom* projde Ana” (‘when Ana passes along the *riviera*’), indicating that Dalmatian *koine* was familiar enough to be used in the media without further explanation.¹² As the sociolinguist Ivo

8 Dean Vuletic: “European Sounds, Yugoslav Visions: Performing Yugoslavia at the Eurovision Song Contest”, in: *Remembering Utopia: The Culture of Everyday Life in Socialist Yugoslavia*, eds. Breda Luthar and Maruša Pušnik. Washington: New Academia Pub., 2010, p. 133.

9 According to Catherine Baker, “‘popular music’ is not a common term in Croatian: its best equivalent might be ‘zabavna glazba’ ([light] entertainment music’ or perhaps, in its heyday, ‘easy listening’), although this tends to connote the particular musical style of televised festivals”. Cf. Catherine Baker: *Sounds of the Borderland: Popular Music, War and Nationalism in Croatia since 1991*. Burlington: Ashgate, 2009, p. 2.

10 V. Šegota and J. Prka: “Riječ imaju: Robić, Kuntarić, Georgiev”, *Novi list*, 6 October 1962.

11 Nikola Vončina, *RTV Zagreb: 1959.–1964.: prilozi za povijest radija u Hrvatskoj IV*. Zagreb: Hrvatski radio, 2001, pp. 43–44.

12 Ivo Žanić: “Kako govori more? Jezična konstrukcija Dalmacije u hrvatskoj zabavnoj glazbi”, in: *Aktualna istraživanja u primijenjenoj lingvistici. Zbornik radova s 25. međunarodnog skupa HDPL-a održanog 12–14. svibnja 2011. u Osijeku*, eds. Pon Leonard, Vladimir Karabalić and Sanja Cimer.

Žanić explained, the success of a certain composition “shares a positive perception of its characteristics, makes even non-native speakers used to it, and reinforces the inherent connections between the language, the geographical area, and its culture”.¹³ However, the debates occasioned by the selection of the Yugoslav representative to the Eurovision Song Contest demonstrate the full complexity of the development of Yugoslav music and its adoption of Mediterranean motifs.

At first, the Opatija festival, as the most popular and pan-Yugoslav music festival, served to showcase the Yugoslav representative chosen for the Eurovision Song Contest since 1961, when Yugoslavia made its debut.¹⁴ Only two years later, Jugoslovenska radio-televizija (Yugoslav Radio-Television) decided to make the selection more democratic by offering equal opportunities to all republics and nationalities. Henceforth, the TV centre in each republic could choose two entries for the finals, which were held each year in different republican capital.¹⁵ The result was more diversity in the nationality of composers and performers, as well as in the language of the song, so that in the 1960s virtually all parts of Yugoslavia were represented at some point. Nevertheless, stylistically the songs that were chosen followed the trend set by Opatija and similar festivals. Although the Opatija Festival had the label of an all-Yugoslav festival, by the early 1960s it became obvious that the most popular music style originated in the Adriatic or had maritime motifs. That made it difficult for the public as well as the experts to support the choice of ‘representative’ compositions for the Eurovision Song Contest. The biggest problem seemed to be the general tone of Yugoslav compositions, which apparently did not correspond to the image that Yugoslavia was building in the world; as Italian composers often commented during the Opatija festival: “You are such a kind and joyful nation, so I cannot understand why your light music is so sad”.¹⁶ Compositions like the 1961 *Neke davne zvezde* (‘Some bygone stars’), the 1962 *Ne pali svetla u sumrak* (‘Don’t turn the lights on at twilight’), the 1966 *Brez besed* (‘Without words’) or the 1967 *Vse rože sveta* (‘All the flowers of this world’) had sad and romantic motifs, followed by melancholic melodies written in the style of a waltz or some other traditional rhythm. The other option was pseudo-intellectual and hermetic poetry, like the 1964 *Život je sklopio krug* (‘Life has come full circle’), but still with the same monotonous melody.

Osijek: Hrvatsko društvo za primijenjenu lingvistiku, 2012, p. 188.

13 Ibidem, p. 193.

14 Vuletic: “European Sounds, Yugoslav Visions”, p. 125.

15 Anonym: “Traži se pjesma za Kopenhagen”, *Ritam*, 15 November 1963.

16 Milivoj Kerbler: “Opatija 62.”, *Borba*, 10 October 1962.

Tu više nema bijega
Svijet je zatvorio krug,
Pa neka i biljka i ptica
Budu kao čovjek, drug.

I grana već da postanem
Moje bi lišće mislilo
O ne bi se samo u jesen
Crveno zlato lilo.

U kamen da se pretvorim
Već ne bi naš'o zaborav
Bio bi na obali jedini
Kamen zamišljen i plav.

Tu više nema bijega,
Život je sklopio krug,
Pa neka i brijeg i suton
Budu kao čovjek, drug.¹⁷

There is no escape anymore
The world has closed the circle,
So may the plant and the bird
Be like a human, like a friend.

And if I became a branch
My leaves would ponder.
Oh, and the red gold would not
Teem only in the autumn.

If I turned into stone
I would not be forgotten,
I would be the only one on the shore
A thinking, blue stone.

There is no escape anymore
Life has come full circle,
So may the hill and the dusk
Be like a human, like a friend.

The dissatisfaction with the chosen representatives came not only from the experts but also from the public, who followed the song selection with great interest. The outburst of public booing in 1966 after the proclamation of the winning composition *Brez besed* marked the culmination of the media and public criticism.¹⁸ The whole interested public was discouraged by the poor performance at the Eurovision Song Contest, which did not make Yugoslavia prominent amongst its richer and more developed Western neighbours, nor did it bring something new and unheard to European listeners.¹⁹ The two attempts with maritime motifs, the 1963 *Brodovi* ('Ships') and the 1965 *Čežnja* ('Longing'), both performed by the Dalmatian Vice Vukov, also failed, which was not surprising, since the idea of the sea was used only to create a melancholic and nostalgic atmosphere that was diametrically opposed to the images in the minds of European visitors to the Adriatic.

17 *Život jesklopio krug* ('Life has come full circle'), <https://www.youtube.com/watch?v=6A9BH2Za1d0> (accessed on May 16, 2015). Translation by: <http://www.diggiloo.net/?1964yu> (accessed on May 16, 2015).

18 Anonym: "Ozbiljni problem", *Studio*, 5–11 February 1966.

19 Anonym: "Novi brodolom", *Ritam*, 1 April 1965.

Brodovi

U mome kraju, brodovi su ljudi,
Oni plaču, smiju se i vole.
U mome kraju,
brodovi su svečanost
I najdraže igračke
nestašnih dječaka.

Brodovi,
Bez vas, tužne su luke sve,
Bez vas, puste su rive te,
Bez vas, galebi mru,
Dok Mjesec kosi noć.
Na pramcu stiha svog
Ja palim sreće žar
Za puteve vaše.

Brodovi,
Na vas čekaju ljubavi,
Na vas čekaju prozori,
Bez vas, gitare mru
Dok zora pali dan.
Na jarbol stiha svog
Ja dižem pjesmu tu,
Za povratke vaše,
Dok zora pali dan.

Na jarbol stiha svog
Ja dižem pjesmu tu,
Za povratke vaše,
O, igračke drage
Iz djetinjstva mog.²⁰

Ships

In my neighbourhood, ships are people,
They cry, smile and love.
In my neighbourhood,
ships are a celebration
And the dearest toys of
menacing boys.

Ships,
Without you, all ports are sad,
Without you, riviervas are deserted,
Without you, seagulls die
While the moon cuts the night.
On the stem of my verse.
I ignite the fire of luck
For your journeys.

Ships,
Loves await you.
Windows await you,
Without you, guitars die,
While dawn ignites the day.
On the mast of my verse
I raise this song,
For your returns
While dawn ignites the day.

On the mast of my verse
I raise this song,
For your returns,
Oh, dear toys
From my childhood.

20 *Brodovi* ('Ships'), https://www.youtube.com/watch?v=VlW4_Z7R4Do (accessed on May 16, 2015).
Translation by: <http://www.diggiloo.net/?1963yu> (accessed on May 16, 2015).

Čežnja

Šumi, šumi more pjenom
bijelom dok nemirni val
Donosi svaki put odjeke sjećanja,
Odjeke maštanja na ovaj žal,
tihi žal.

Tiho šumi, šumi more
kao nekad u danima sna
Kad smo na pješčanom tlu
umorni zaspali,
Zaspali tu,
tu na tlu vreloga juga.

Oh, pričaj, more, pričaj meni ti
O svitanju jutra moje
čežnje za njom.

Tiho šumi, šumi more
ko da želi da ispriča sad,
Šapatom ćutanja sve
o jednoj ljubavi
Rođenoj tu,
tu na tlu vreloga juga.

Oh, pričaj, more, pričaj meni ti
O svitanju jutra moje
čežnje za njom,
Moje duboke čežnje za njom.²¹

Longing

The sea rustles with white foam
while the wave
Brings every echo of memories,
Echoes of fantasy to this
quiet shore.

The sea silently rustles
like in the days of dream
When we fell asleep on
the warm and
Feel asleep on the ground
of the hot south.

Oh, speak, sea, speak to me,
On the dawn of the morning of my
longing for her.

The sea rustles quietly
as if it wants to speak
With the whisper of silence
about a love
Born here on the ground
of the hot south.

Oh, speak, sea, speak to me
On the dawn of the morning
of my longing for her,
My deep longing for her.

This misplaced melancholy was especially responsible for the 1963 failure of the song *Brodovi* by the popular composer Mario Nardeli, who also wrote the lyrics. He was criticized for missing completely the style and the idea behind the maritime motifs:

A Nardelijeva kvazi-poezija i kvazi-filozofija u tekstovima njegovih kompozicija samo odmaže, a ne pomaže kvalitetu kompozicija. Kao što bi također krajnje vreme bilo sa deklamatorskim izmotavanjima pre ili u toku melodije! To više nije ni slučaj, ni običaj – već se pretvorilo u jedan rdav, primitivni manir, koji je rođeni brat kiču. Svi ti “crveni cvetovi dana”,

21 Čežnja (“Longing”), <https://www.youtube.com/watch?v=ciuR6APZfTc> (accessed on May 16, 2015).
Translated by: <http://www.diggiloo.net/?1965yu> (accessed on May 16, 2015).

“gitare, koje mru”, “na pramcu stiha”, itd. pripadaju kolekciji nadri poezije i bombastičnosti bez svrhe, a u međunarodnoj konkurenciji deluje prosto smešno i postidno-deplasirano.²²

All these problems and questions explain why, after all the failures, the Dubrovački trubaduri were welcomed as long-awaited rescuers. They were not a copy of some internationally successful equivalent, and they escaped the trap of relying too much on Italian influences. Hence, “they were neither *urlatori*,²³ nor ‘folklorists’”, but they made skillful use of “folk music and rhythms only as the basis for the superstructure, which is not only solid but also nice”.²⁴ The simplicity and cheerfulness of their performances, together with the high quality of the melodies and the musically proficient performers, all guaranteed that Yugoslavia had at last found perfect representatives of the nation and its musical legacies.

THE PHENOMENON OF DUBROVAČKI TRUBADURI

The group formed in 1961 as a beat vocal-instrumental sextet performing a mixture of pop and folk music. Playing and singing their own compositions on the streets of Dubrovnik every summer evening, they brought a fresh spirit to entertainment. By preserving traditional Dalmatian melodies and polyphonic singing, as well as traditional Mediterranean instruments like the mandolin, but in modern arrangements, they showed that it was possible to combine the best of the old and new values. Although their fame was largely restricted to local circles, their quality and originality soon attracted the attention of the media. While the lyrics were typically romantic, with a strong Mediterranean flavour, they were recognized as refreshing and non-pretentious, basically the polar opposite of the usual festival performances.²⁵ However, like other popular singers or groups, they still needed a striking performance at a festival to gain the recognition of the whole nation. This happened in 1967 at the Split Festival, where they performed

22 “Nardeli’s quasi-poetry and quasi-philosophy in the texts of his compositions only hinder and do not improve the quality of the compositions. This would finally be the moment to end declamatory trifles before and during the melody! This is not an exception, nor a custom – but it has turned into a bad, primitive manner, which is the nearest neighbour to kitsch. All those ‘red roses of a day’, ‘guitars, which die’, ‘on the prow of a verse’, and so on, belong in a collection of pseudo-poetry and grandiloquence without purpose; in an international competition they appear simply ridiculous and shamefully out of place.” Berislav Kosler: “Kraj jedne iluzije”, *Ritam*, 1 April 1963.

23 *Urlatori* was the term used in Italian popular music in the 1950s and 1960s for the interpreters of a specific style characterized by loud, unadorned, and unruly melodic singing. The closest English equivalent would be “shouters”.

24 Anonym: “Trubaduri u Londonu”, *Studio*, April 6–12, 1968.

25 Anonym: “Trubaduri na ploči”, *Studio*, February 5–11 1966.

Luda mladost, a catchy tune about the happy-go-lucky youth of Dubrovnik and the troubadours who serenade below the windows of their loved ones.²⁶ Dressed in typical renaissance outfits, and with musical motifs performed by mandolins, *Dubrovački trubaduri* confirmed the deep-rooted Mediterranean identity and the long tradition of high culture in a Yugoslav setting. As journalist Igor Mandić explained, the group was so successful because they combined a contemporary international style of light music with domestic and local sensations:

Kao grupa glazbenika koji dolaze s Juga, “Dubrovački trubaduri” unijeli su u našu sredinu, u našu svakodnevnu (“laku”) glazbu i kulturu, nešto od onoga što čini mit svake mediteranske strane, a posebno ove naše domaće, hrvatske, jadranske obale. Naprečac govoreći, to su stanovite odrednice stila njihova muziciranja (kolorit “romantičnih” kostima, atmosfera dalamtinske klape, južnjačka spontanost i otvorenost, izrazita lokalistička obojenost [...]), kao i čimbenici njihove skladateljske i izvođačke tehnike (vezanost uz dalamtinsko-primorski melos, uz intonaciju stare hrvatske lirike, romantilna sentimentalnost i optimizam tekstova [...]).²⁷

This perception of *Dubrovački trubaduri* was widely shared on the cover pages and in reports in periodicals, in radio and television performances, and in their appearances at festivals and live tours. In 1972 the young documentary director Marin Marušić began filming a musical movie about Dubrovački trubaduri. The first shots, shown only to reporters from *Studio*, perfectly represented the image the troubadours created in public.

Gledajući te snimke shvatili smo da je režiser pošao najjednostavnijim i najzahvalnijim putem: za pozadinu filma upotrijebio je Dubrovnik, njegove trgove i ulice koji su kao vječna teatarska kulisa, nadsvođena vedrim nebom, predstava sama za sebe. A onda je petoricu “trubadura” – Marka, Lučija, Lacija. Bobu i Olivera – poveo da se šeću kalama, niz skalinate, pijacom i ribarnicom, Stradunom i po zidinama, kavanicama i rivom, uvijek okruženi domaćim svijetom, susrećući i grupe turista, da

26 Čukić, B.: “Debi ‘Trubadura’”, *Studio*, 5–11 August 1967.

27 “As a group of musicians coming from the South, Dubrovački trubaduri introduced into our milieu, into our everyday (‘light’) music and culture, parts of the myth from every Mediterranean shore, and particularly of our domestic, Croatian, Adriatic coast. Briefly put, these are the definitive elements of their musical style (the colouring of their ‘romantic’ costumes, the atmosphere of Dalmatian *klapa*, Southern spontaneity and openness, a distinct local tone [...]), along with other aspects of their composing and performing techniques (their attachment to Dalmatian/coastal melodies, with the intonation of old Croatian poetry, romantic sentimentality, and optimism in lyrics [...]).” Igor Mandić, *Mitologija svakidašnjeg života*. Rijeka: Otokar Keršovani, 1976, p. 26–27.

bi svi zajedno činili neprestanu predstavu, jedan simpatični mediteranski hapening.²⁸

The whole setting was supposed to be a musical comedy imagined as a modern version of an “old, slightly renaissance musical comedy, farce, and *bufonada*”.²⁹

The connection of Dubrovački trubaduri with the renaissance tradition of Dubrovnik was complex. Along with the romantic image of the time, mostly linked with the name of the group and the motifs and style of their music, the cultural legacy of Dubrovnik also served as an additional and recognizable feature at the cultural-ideological level. The renaissance period of Dubrovnik was a commonplace of Yugoslav cultural history, and was especially valued as a culmination of Yugoslav national culture and literature, demonstrating that the Slavic peoples on the eastern shores of the Adriatic were capable of producing high culture of the same quality as their Western neighbours. Additionally, the historical importance of the Republic of Dubrovnik,³⁰ both as the only independent and prosperous Slavic territory of the early modern period and as a borderland of different cultures and a transit centre “between the East and West, the Balkan hinterland and the Mediterranean”,³¹ served perfectly this Yugoslav ideological narrative, in which the name of playwright Marin Držić was seen as a central cultural figure. In his numerous comedies, Držić contrasted rapacious and lying noblemen with a vivid and artful plebeian youth. As the writer Miroslav Krleža wrote in 1948 with regard to the 400th anniversary of Držić’s drama *Tirena*, Držić created “for the first time a folk-hued, poetic portrait of the locals, who speak a straightforward, no-frills language rendered in a playful and celebratory countryman’s argot”.³² Traces of

28 “Watching these recordings, we realized that the director had taken the simplest and most rewarding way: for the background of the movie he used the squares and streets of Dubrovnik, which are an eternal stage vaulted with clear skies, and a performance in itself. Then he took the five ‘troubadours’ – Marko, Lučo, Laci, Bobo, and Oliver – on a walk through the streets and stalls of the vegetable and fish markets, to Stradun and on to the city wall, the bars and the Riviera, always surrounded by the locals, but meeting also groups of tourists, so they would all together create a never-ending spectacle, a lovable Mediterranean happening.” Z. Kovačić, “Bez Đeline glazbe”, *Studio*, 28 October–3 November 1972.

29 Idem.

30 Known also as Republic of Ragusa, after Italian and Latin name for the city – Ragusa.

31 For the interpretation of the Republic of Dubrovnik and its cultural legacy in Yugoslav period cf. Snježana Koren: *Politika povijesti u Jugoslaviji (1945–1960). Komunistička partija Jugoslavije, nastava povijesti, historiografija*. Zagreb: Srednja Europa, 2012, pp. 251, 281–283; Miljenko Foretić: *Historiografija i literatura o Dubrovniku – Dubrovačkoj Republici od 1975. do 1985. godine*. Dubrovnik: Matica hrvatska – Ogranak Dubrovnik, 2012, pp. 74, 81.

32 Slavko Goldstein et al.: *Povijest hrvatske književnosti*, Vol. 3. Zagreb: Sveučilišna naklada Liber, 1974, p. 125.

Držić's “Mediterranean laughing away the environment's bad traits”³³ could also be found in the image that Dubrovački trubaduri tried to create for themselves as joyful and idle youths, but still with strong moral values.

Their public performances, whether giving interviews to the press or at the concerts, were always easy-going and teasing. The tenth birthday of Dubrovački trubaduri in 1972 was celebrated with numerous concerts, and the recorded Belgrade performance exemplifies the easy communication that Dubrovački trubaduri could establish with their audiences, even if the spectators did not share all the cultural and linguistic references of Dubrovnik. The constant banter and interaction between songs, with witty comments and jokes, reached a high point in the middle of the concert during the performance of *La Bamba*, an American evergreen with Mexican motifs. At one moment, the singer and bass player Marko Brešković moved down into the audience and began quizzing members of the audience about their personal and love lives. In a typical charismatic troubadour fashion he serenaded one girl, asked another who was her favourite troubadour, and not waiting for an answer, asked a third girl to come dance with him on the stage. Finally, after this brief performance, he asked the dancing girl where she had learned to dance so beautifully, to which she replied: “in Dubrovnik, at hotel Jadran”.³⁴ The answer came as no surprise, since the hotel Jadran was a famous tourist site, a place for entertainment on summer evenings, and where, not by chance, Dubrovački trubaduri had launched their own careers as performers. Since the creation of the band, the performances of the troubadours were among the most popular and famous tourist acts in Dubrovnik.³⁵ The Mediterranean charm also worked on foreign visitors, who by the end of the 1960s became regular guests on the Yugoslav side of the Adriatic in the summer months. As *Studio* magazine reported in 1966, plenty of tourists

dolazi uveče u “Jadran” da ih vidi i čuje i da po koja zapleše s njima na bini gdje pjevaju. Za uspomenu djevojke ponesu iz “Jadrana” po neku ploču da i daleko u Skandinaviji ili Sjedinjenim Državama slušaju “Trubadure” i gledaju ih na omotnici u originalnim trubadurskim kostimima.³⁶

33 Davor Šošić: “Vječni mladi Držić”, *VUS*, 10 June 1968.

34 *Dubrovački trubaduri – koncert*, <https://www.youtube.com/watch?v=qMxse4hTyyY> (accessed on October 25, 2015).

35 *Muzičke legende: Dubrovački trubaduri*. Part 2: *Od Straduna do Londona*, <http://www.yugopapir.com/2012/11/muzicke-legende-dubrovački-trubaduri-2.html?m=1> (accessed on October 25, 2015).

36 “come every evening to ‘Jadran’ to see them and hear them, and, for some of the girls, even to dance with them on the stage. As a memory, girls take from ‘Jadran’ some records, and from afar, somewhere in Scandinavia or the United States, they are listening to ‘the Trubadours’ and looking at them on the covers, dressed in their original troubadour costumes”. Đ. Dalmatinac: “Dubrovački trubaduri”, *Studio*, 23–29 July 1966.

This specific outfit was just the final touch to the devotion that the group put into their performances, which, nevertheless, remained light-hearted.

JEDAN DAN ('ONE DAY')

All these elements – the fusion of old and new traditions and motifs, a light-hearted but respectful appearance, and touristic appeal – made Dubrovački trubaduri potentially perfect candidates for the template of a Yugoslav national style of popular music and its representation in the world. Their work was finally officially recognized in 1968 when their song *Jedan dan* was chosen as the Yugoslav entry for the Eurovision Song Contest.

Jedan dan, samo jedan dan, Onaj pravi presudan čudan dan.	One day, just one day, That real, crucial and odd day.
Jedan dan, samo jedan dan, Pa da bude sav život radostan.	One day, just one day, So may the life be happy.
Dani svi, svi k'o jedan dan Proć' će dobro, znam, A ljubav moja neće Za nju živim, za nju dajem sve.	All the days, like one day Are going away, I know, But my love won't, I live for her, I give everything to her.
Jedan dan, onaj pravi dan, To je život, pun život nije san.	One day, that real day, That's life, rich life is not a dream,
Jedan dan, onaj pravi dan, To je mladost, ljubav, radost, stvaran san. ³⁷	One day, that real day, That's youth, love, happiness, real dream.

Unlike as in previous years, the atmosphere surrounding the decision was extremely positive, and for the first time the audience fully agreed with the choice of the expert jury. The media also resounded with positive expectations. Varteks Baronijan from TV-centre Belgrade emphasized that the chosen song was a “good combination of something our own: light, baroque, and refreshing and adolescent”; while his colleague from TV Sarajevo, Esad Arnautalić, added that the song was “nice, melodic, and easy to remember, while its rhythm is modern”.³⁸ In addition, the leader of the group, Đelo Jusić, was positive that for the first time Yugoslav performers would have an additional advantage because, performing in their traditional outfits, the group would be

37 *Jedan dan* ('One day'), <https://www.youtube.com/watch?v=AjBLXBBuGcg> (accessed on May 16, 2015).

38 Anonym: “Nek vam je dobar vjetar u krmu”, *Studio*, 2–8 March 1968.

recognized by their international summer tourist audience, who would therefore vote for them. Immediately before the departure to London, in an interview for *Plavi vjesnik* Đelo affirmed that the troubadours are “aware that in London they have to make the best propaganda both for our popular music and for our tourism. That is why we have carefully perused everything: from music to our troubadour costumes. And for tourist propaganda we are also taking with us two girls in the folk costumes of Konavle”.³⁹

The performance of the Troubadours at the Eurovision Song Contest was, hence, a completely new approach to the representation of the country. Touristic potential was more than explicit in the image that Dubrovački trubaduri brought to London. Although it seemed that tourism workers in Yugoslavia took this opportunity for touristic propaganda seriously, the immediate report from *Vjesnik u srijedu* demonstrated their ineptitude and amateurism:

Naši turistički radnici obećavali su brda i doline, tone propagandnog materijala, prijeme u Londonu za turističke i diskografske kuće i djevojke u konavoskim narodnim nošnjama koje će ustupu pratiti “Trubadure u Londonu” [...] Ali nije učinjeno ništa. Umjesto šest Konavoki, “Trubadure” su na londonskom aerodromu jedino dočekali dopisnici naših listova, radija i televizije. Svi talambasi naših turističkih obećanja sveli su se na nekoliko stotina prospekata što su ih utrapili reporter Radio-Dubrovnika Baldi Čupiću, koje je on dijelio po “Royal Albert Hallu” i na prijemu koji je održan u našem turističkom predstavništvu.⁴⁰

The failure of the touristic organization was partially ascribed to financial problems, but mostly to the incompetence of the tourism officials. Another problem for the promotion of tourism were the rules of the contest, which did not allow group performances, so Dubrovački trubaduri performed officially as a vocal duo of Luciano Capurso and Hamo Hajdarhodžić with an accompanying trio, so “we lost out on the satisfaction of hearing the announcer say in front of two hundred million Europeans: ‘Dubrovnik’”.⁴¹

39 *Muzičke legende: Dubrovački trubaduri*. Part 3: *Od Straduna do Londona*, <http://www.yugopapir.com/2012/11/muzicke-legende-dubrovacki-trubaduri-3.html> (accessed on October 24, 2015).

40 “Our tourism workers were full of promises, tons of propaganda material, receptions in London for tourist and record companies and girls in the folk costumes of Konavle who would constantly follow the ‘Troubadours’ in London [...] But nothing has been done. Instead of six girls from Konavle, at the London airport the ‘Troubadours’ were welcomed only by correspondents of our press, radio and television. All our pompous touristic promises were reduced to several hundreds of leaflets which were foisted on the reporter of Radio-Dubrovnik Baldo Čupić, which he dispensed in the Royal Albert Hall and at the reception in our tourist branch office”. M. Goluža: “London (ni)je Stradun”, *VUS*, 10 June 1968.

41 M. Goluža: “‘Trubaduri’ u klubu razočaranih”, *VUS*, 17 April 1968.

The group also violated the general standards for performances at the Eurovision Song Contest. Most of the singers remained faithful to traditional styles of performance, with few exceptions of minimal choreography, like Cliff Richard from the United Kingdom or Wenche Myhre from Germany, or using special instruments, like Line & Willy from Monaco with the traditional sound of the accordion.⁴² In contrast, the appearance of Dubrovački trubaduri on stage, dressed in their best traditional troubadour outfits and accompanied by the mandolin and flute, visually grabbed the attention of the audience. In addition, “the next surprise was the arrangement, a sort of synthesis between ‘beat’ and renaissance music”, all accompanied with cheerful choreography.⁴³ It seemed like the optimal choice for the biggest Eurovision Song Contest so far – telecast to more than two hundred million people from twenty-three countries, including all the members of Eurovision and Intervision, as well as Tunisia – and all transmitted in colour. Dubrovački trubaduri seemed truly effective, and even the British singing star Sandie Shaw, the winner of the previous Contest, predicted that the Dubrovački trubaduri would succeed her.

However, all this innovation, along with a light, catchy tune and lyrics about “youth, love, and happiness”, did not help Yugoslavia to reach the top of European popular music, and the troubadours ended up in seventh place in the final ranking. The disappointment in Yugoslav circles was obvious. Unlike previous years, when the failure was attributed to their own mistakes and wrong choices, this time the fury was directed at the structures of the Eurovision Song Contest, or more precisely, to lobbying for votes and the regional and political grouping of certain countries. From very sober observations that “it would be illusory to expect from a competition which is actually a conglomerate of Anglo-Saxon, Romance-speaking and Slavic-speaking popular-music tastes and fashions to be homogeneous and high quality”, or emphasizing the unfair position of the smaller countries since “almost all the winning melodies so far were either in English or French”, to finally direct accusations of the higher (political) interests of some countries by stating that “the voting machinery of the Romance-speaking countries, Scandinavia, and Benelux ‘moulded’ the festival list, carrying more about neighbourly relations than about the quality of compositions”, Yugoslav media and cultural workers assumed a unified and defeatist attitude that would haunt them in the following years as well.⁴⁴

42 *Eurovision Song Contest 1968 (Full Show)*, <https://www.youtube.com/watch?v=q76LLSIwOic> (accessed on October 25, 2015).

43 Goluža: “London (ni)je Stradun”.

44 Idem; Goluža: “‘Trubaduri’ u klubu razočaranih”; Baldo: “Milijun ploča”.

CONCLUSION

Although disappointment was evident in the media, the outbreak of the troubadours marked a new stream in Yugoslav popular music. Firstly, the performance of Dubrovački trubaduri set a high standard for future Yugoslav compositions for the Eurovision Song Contest, which would be confirmed at the next Eurovision, when Yugoslav Radio-Television decided to send a vocal group called Ivan and 3M with another light and catchy tune called *Pozdrav svijetu* (‘Greetings to the world’), based on simple greetings to various countries in several languages.⁴⁵

Dobar dan,
Buenos días,
Za svu braću za sve
sestre širom svijeta,
Iz svih grla
iz svih srca
Nek odjekne vasionom,
Jednolasnim unisonom.

Guten Tag,
Bonjour,
Good morning,
Za dječake sviju
zastava i boja,
Nek u horu svi zabruje,
Nek’ se ori nek se čuje
Ovaj poklik unisonom.

Goedendag,
Buongiorno,
Oh, zdravstvujte,
Ovaj pozdrav neka
prihvate milioni,
Nek’ svi ljudi sad u kolu
Pruže ruke prijateljstva,
U taj pozdrav, pozdrav svijeta
Hyvää päivää,
Dobar dan.

Dobar dan,
Buenos días,
To all the sisters and
brothers of the world,
From the bottom of our
hearts and throats,
May it be heard through universe
in a unisson.

Guten Tag,
Bonjour,
Good morning,
To all the boys of all
colours and flags,
Let’s join the choir
May this hail
Be heard in unison.

Goedendag
Buongiorno
Oh, zdravstvuyte,
May millions receive
this greeting,
May everyone in a dance
Join their hands of friendship,
In that greeting to the world.
Hyvää päivää,
Dobar dan.

45 *Dobar dan* (‘Good day’), <https://www.youtube.com/watch?v=kWi7tv8xmzI> (accessed on May 16, 2015). Translation by : <http://www.diggiloo.net/?1969yu> (accessed on May 16, 2015).

However, in subsequent years Yugoslavia's results went from bad to worse, which led to the withdrawal of Yugoslavia from the competition in 1977. The decision to stop participating in the Eurovision Song Contest was partially also political. Once the cultural workers realized that there was no possibility of victory, they decided to return to the primary goal of their work, which was "the domestic production of quality popular music for a Yugoslav audience, rather than the promotion of it to a Western market that seemed to be showing little interest for it",⁴⁶ even though the case of Dubrovački trubaduri appeared to indicate the contrary.

Their appearance at the Eurovision Song Contest in 1968 marked the beginning of the international career of Dubrovački trubaduri, which in the long term also helped to promote Yugoslavia on cultural and tourist level. The song *Jedan dan* won seventh place in the final results of the Eurovision Song Contest; it was recorded and sold in almost twenty different countries, which was the first big break-out for Yugoslav popular music onto the international music scene.⁴⁷ Dubrovački trubaduri also started touring Europe and the USA, joining other Yugoslav singers in promoting the country in both the Eastern and the Western bloc. However, always dressed in their traditional outfits, they not only popularized Yugoslav popular music, but also aroused curiosity and interest in Yugoslav culture and tourism. Hence, the special particularity of Yugoslavia between the two blocs was accompanied with the idea of the Yugoslav "romantic Southern myth".

The idea of the South was closely connected with the Mediterranean, or at least the maritime imaginary. The so-called "Southern way of thinking" is inevitably connected closely with the interpretation of the Mediterranean as "the site of *une pensée du midi, une pensée du milieu*".⁴⁸ The special Mediterranean features thus exceed the traditional interpretation of the Mediterranean as merely a socio-geographical term, but imply a specific culture in the broader sense.⁴⁹ Adapted to the Yugoslav case, with its specific geographic features, the dream of the South meant the image of the sea. According to the interwar linguist Petar Skok, two characteristics of Slavic Mediterranean culture were free thought and artism.⁵⁰ In this narrative, Dubrovački trubaduri appeared as the final "embodiment of a romantic, Southern myth, creating a certain emotional, sentimental halo [...]"

46 Vuletic: "European Sounds, Yugoslav Visions", p. 134.

47 Anonym: "Dubrovački trubaduri pred raspadom?", *Studio*, 1-7 July 1972.

48 Mauro Peressini and Ratiba Hadj-Moussa: "Introduction", in: *The Mediterranean Reconsidered: Representations, Emergences, Recompositions*, eds. Mauro Peressini and Ratiba Hadj-Moussa. Gatineau: Canadian Museum of Civilization, 2005, p. 3.

49 Faysal Yachir: *The Mediterranean: Between Autonomy and Dependency*. Tokyo, London, New York: United Nations University / Zed Books Ltd., 1989, p. 25.

50 Petar Skok: *Dolazak Slovena na Mediteran*. Split: Pomorska biblioteka Jadranske straže, 1934, p. 31.

which reminded us of our dreams”.⁵¹ The 1972 hit *La musica di notte* could, therefore, serve as a concluding example of the success of both Dubrovački trubaduri and the imagery of the Yugoslav Mediterraneanized South.

Usred tišine grada i usnule ljepote, tiha se čuje gitara, La musica di notte.	Amidst the city silence And sleeping beauty A quiet guitar can be heard The music of the night
Ako si pošla spavat, bila ti laka noć, družina naša s pjesmom zakantat će ti doć.	If you went to sleep May you have a good night Our band with a song Will come to sing for you
Otvori, draga, prozor, i slušaj naše note, o ljubavi ćemo pjevat La musica di notte. ⁵²	Open up the window, darling And listen to our notes We'll sing about love The music of the night.

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51 Mandić: *Mitologija svakidašnjeg života*, 27.

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