

of us're black. And they didn't give us food. They used to say we'd stolen having got in with the foreigners to have food and drinks gratis. I get in and see ours. As the German language is better understood from the hands. Chicken, chicken (imitates the wings – n.a.). I saw there for the first time a chicken to be grilled rotating. And comes that one from the kitchen saying “Enta Bulgar?” I know Arabian. I say: “Ya Bulgar, tanzeren, muzika!”. Oh – he says – no! Tunisian – he says – you're from here! And I tell to Argirov, now you'll be in trouble, too.

(Which was the year?)

Sixty eighth. And with Philip Kutev at the beginning sixty fourth or fifth” [M.K., p.21-24].

The famous players from Gotse Delchev – Ahmed Zurnaciev (born in Dabnitsa), Alish Aliev, Akif Sarachev and the *tapancies* Mustafa Mahmud and Ruzhdi – Rushkata play for the Yane Sandanski Folk Ensemble of Nevrokop [A.C., p.37, АИФ, I, № 100, c. 43].

In November 1954 was founded a male dance ensemble in the Brothers Miladinovi *Chitalishte* in Petrich. The amateurs presented the heavy *horos* from Petrich accompanied by *zurnas* and a *tapan*. They have participated National competitions of amateur arts, folklore *sabors* and festivals in Koprivshitisa, Pirin pee, Rozhen, Hajdushki poljani in Slivent, etc. It should be noted that *zurnacies* who have been playing for years for various dance troops have gained erudition in the stage presentation of the dance repertoire. Such an authority is the *zurnaci* Selim Demirov from the village of Kavrakirovo who has been playing for several decades for dance ensembles from the region of Petrich and accompanied them during the folklore *sabors* at home and at international folklore festivals abroad. We found him during the “Pirin pee'2001” *sabor* rehearsing old dances from Petrich: *Rusalia dances*, *Eski*, *Ymuşak*, etc. His band was accompanying two dance groups: from Petrich and Kavrakirovo. He explained in the conversation that he was displeased with the young dancers, because they were not dancing the *horos* properly, the way old masters of the heavy men's *horos* used to: “This was danced by Kavrakirovo. Now Petrich'll dance it, too – *Eski*. But those cannot do it. They expire a bit. I've been scolding them till now. There're two more rotations. Well, they cannot do it. I know the way it's danced. But those here don't know it” [C.Д., 08/2001, p.3].

A *zurnaci* formation lead by the *zurnaci* Shein Kuritov accompanies the Bulgarians at the World Youth Festival in 1968. “We've played in the Festivalna Hall in 1968 - we'd been playing for 20 days at the festival” [АИФ, I, №100, c. 42].

The choreographer, Andon Bardarov, the supervisor of the Youth Dance Ensemble of the *chitaliste* in the Petrich village of Kamalovo, informs of the *zurnaci* role in the stage performances of the local folklore: “Now I've got a folk orchestra. Once I used to have one of local musicians: bagpipe, *caval*, *tanbura*, *tapan*. The musicians had recently accomplished a professional level: clarinet, two accordions, solo guitar. The *zurnas* – well, I've got Macedonian dances, those need the *zurna*. I'm still using it for the ensemble. The Macedonian dances, the heavy dances – the *zurna*. Because the *zurna*, gives great effect for our dances... The *zurna* was introduced into the Pirin Ensemble. I've got there exactly *Boyna* – this dance is played with the *zurna*. Then, where, goes *Ginkata* it goes by the folklore orchestra... Those *Pirinska*, *Na megdana* (titles of dance performances comprising “bouquets” of popular local dances – n.a.) – I've included all of them from this region” [A.Б., p.16-17].