

People Worth Knowing

DOROTHY TAMBURINI — by Millie von Konsky

Yes, by her work you will know Dorothy Tamburini, in the Federation's Department of Standardization and Research, for she has served on this committee continuously since 1949.

In 1953 she was appointed as Co-ordinator of Research, thus placing her in a position of directing the activities of five regional council chairmen and their committees in Northern California. Dorothy's position as Co-ordinator has required a substantial knowledge of the history of dancing, a background in music, teaching experience and a complete library of records and dance material. Add to this, patience and the ability to get along with people and you have some of the requirements urgently needed in this time-consuming job.

Dorothy continually strives to meet the needs and to recognize the rights of Mr. and Mrs. Folk Dancer when selecting dances to be researched and written for general festival use and publication. Believe me, when I say this is probably the most disheartening part of her work, for she is required to select dances that will fit into the nationality of this magazine each month, balance the dance budget between beginner, intermediate and advanced dancer, accept popularity polls regardless of her personal preference and, finally, spend hours corresponding with those who are considered as being authority on the ethnic quality and source of a given dance. Is it any wonder that, as President of the Folk Dance Federation of California, I considered it logical, as well as a privilege to, re-appoint quiet, fervently unassuming and efficient Dorothy Tamburini for another year as Co-ordinator?

Dorothy is a native Californian, as is her husband, George. They met when she was teaching at Redwood City schools, and were married less than three months after their first meeting. Dorothy was introduced to folk dancing at the age of eight, when her parents followed the lure of country living in preference to the bustling city life they had always known, by acquiring a large ranch in the mountains of Northern California. Because of her father's musical training as a concert violinist and singer, Dorothy was exposed to music and voice training as a natural part of her education. During her high school and college years, there was always an orchestra made up of members of her family and friends.

Dorothy and George Tamburini started folk dancing in 1941, when they were living in San Carlos. George had seen a notice at the railroad depot and suggested that they attend the dance. From then on they were "gone."

A short time later they were one of seven couples who formed "The Peasants," meeting in the homes of various members on Sunday evenings.

and finishing frequently with a picnic dance. It wasn't too long when they became enthusiastic members of the Redwood City Docey-Doe Club, and finally the Palominians of Palo Alto. Shortly after joining the Docey-Doe Club, Dorothy became an assistant to Mildred Buhler in her many day and evening classes. In 1945 she established several classes of her own, and this was the beginning.

When Mildred Buhler moved to London in 1949, Dorothy became Chairman of the Research Committee, and, finally, Co-ordinator, serving in this capacity up to the present time. We folk dancers and leaders, alike, say "thank you" Dorothy Tamburini for your service to us in the folk dance movement. We believe you are truly worth knowing.



Photo by Henry Bloom
Dorothy Tamburini, in costume from Detva in the South Central part of Slovakia, North of Hungary, showing the Hungarian influence.