

APPENDIX 1

About this Book

Cecille DePass' brainwave: "Wish it, dream it, do it (Anon)."

"Dancing with Mrs. Fay Simpson", is part of a series of books which pay tributes to individuals who have influenced my life. This book has been written in collaboration with Denise Desnoes, nee Hall, with significant contributions by Sydney Burke, Michele Orane, nee Mowatt, Claire McFarlane and some former students.

As importantly, thanks to a timely intervention by Peter Thomas (Fay Simpson's nephew), a senior engineer and project manager in the USA, who contacted the following members of his and Fay Simpson's family. Firstly, Pat Cumper, MBE (Mrs. Simpson's niece, resident in London), who agreed to write the **Preface**. Secondly, Dr. Reginald Carpenter (Mrs. Simpson's brother), former Head of the Paediatrics Department & Professor, University of the West Indies Hospital, and founder of the Children's Hospital. Thirdly, Laura Simpson (Mrs. Simpson's second daughter), an educator trained at the internationally, known Froebel Institute in London, England which specializes in Early Childhood education. Laura Simpson is a cellist who initiated and worked for many years with a group of classical musicians. All three individuals, contacted by Peter, have contributed some of their memories to this book.

Sydney Burke, a former dance student and lifelong friend of Fay Simpson, very graciously, agreed to write the **Prologue**, participated in a number of telephone meetings with me, and contributed several of the photographs.

In writing this book with Denise, I decided to take a symbolic flying grande jeté, and to land, once again, on the dance stage. I wanted and dreamed of ways of creating a book which would do justice to Mrs. Simpson's influence in the field of dance education, in Jamaica. Remembering the heady days of dancing, with Mrs. Simpson, I carefully went into serious training. (i) I listened to music which was reminiscent of some of the ballets, and modern jazz/dance concerts/shows. This activity continued throughout the writing process. (ii) Read key sources of published literature. (iii) Contacted several individuals who knew Mrs. Simpson in different capacities. (iv) Initiated numerous telephone conversations with key individuals. (v) Systematically, revisited my memories of dancing at 11 Hope Road.

At different times, individuals such as Miss Burke, often Denise Desnoes, Mrs. McFarlane, Michele Mowatt, Stefan Maxwell, and Peter Thomas identified key memories. Their memories served to jog my own -- several more memories, long dormant, surfaced. Surprisingly, the memories of the late 1950s to the early 1960s, though somewhat vague, were quite graphic. Denise stated that a similar process occurred for her, too, when she began to write and to reflect on dancing at 11 Hope Road, and furthermore, when she received my draft chapters.

In terms of maintaining momentum, I was inspired at several stages, by some of the individuals listed above. For example, in early 2015, when I decided to create a fictitious play, to introduce the book, it slowly developed as a result of the emails with Denise, conversations with Miss

Burke, and with Mrs. McFarlane in 2016. Their continuing warm support, throughout the entire writing process, encouraged me to continue to write the creative, imaginary play with the fictitious characters.

In summer 2015, when Denise, Lynda and myself had a telephone meeting, I was re-inspired. I knew that our work had potential. Then there was the telephone conversation, early one morning, from Denise who joyfully exclaimed that she had found several photographs and that she would send them to me.

Some key aspects which have guided the book's development are summarized, as follows:

1. The overarching theme is that of an imaginary world in which a fictitious play and dance performance take place, in a Theatre, in Kingston, Jamaica. The story is framed and bound very loosely together, by the unfolding roles and interactions, between the lead characters: Suzanne, the Narrator; the three, very talented, students, Miss Elizabeth; Ms. Thomasina; and Ms. Kathleen Cassandra, who play important roles in the sequence and flow; in essence, the dance of the chapters themselves.
2. All memories of the ballets and classes at 11 Hope Road are essentially factual, however, with the passage of time, some latitude (poetic license) has taken place.
3. In terms of capturing some of the specific memories identified in the book, it was essential to contact individuals who were willing to contribute their stories. However, making a concerted effort to follow-up and find some of the key, former Simpson, dance students of the 1950s to 1960s, and to a lesser extent of the 1970s, was quite a formidable task. Admittedly, due to severe constraints of time, space, and funding, only some former friends and students were contacted. All agreed to and submitted their stories via telephone, email or letter.
4. A surprising occurrence, in speaking with individuals, was the spontaneity with which all agreed to be involved, and also surprising, was the unstinting efforts to produce wonderful memories, stories, and photographs.

APPENDIX 2

Reader's Invitation and Challenge

It would be good to have some more memories and stories, of the 1950s, through to the early 1970s. As importantly, it would be good to include more detailed and graphic narratives/stories, and photographs, of the 1980s, 1990s, until the dance school eventually closed its doors. Of course, it would be good to include some humorous stories of events, which occurred when we were either dancing at 11 Hope Road or at the respective theatres.

Write your own Memories regarding “Dancing with Mrs. Fay Simpson”

If you wish to have some of your memories, stories and photographs, included in the next edition, please submit them to Cecille DePass, depassc@ezpost.com.

The following photographs are from Sydney Burke's archives. Can you identify any of the dancers? We think that the dancers were in the 1956 version of Giselle Ballet. If you recognize anyone, please contact Cecille DePass.





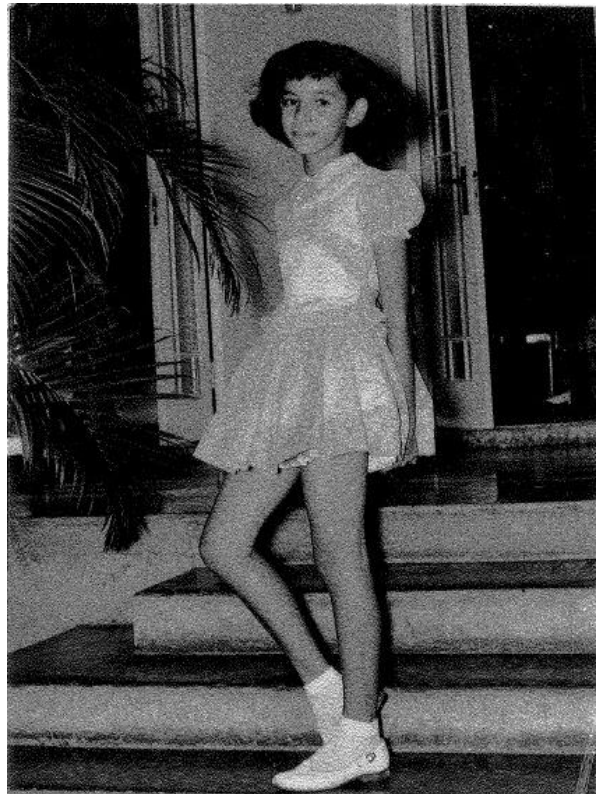
Co-Author's Profiles

Cecille DePass, nee Harriott, PhD

Associate Professor Emerita and a former Commonwealth Scholar, Cecille DePass retired from the University of Calgary, in summer 2014. Cecille is, perhaps, best known for her spirited approach, concern for social justice issues and infusion of the arts in her teaching, research, conference presentations and writing. She has published a large number of conference presentations, articles and book chapters, all of which explore implicitly and explicitly, issues of multiculturalism, equity and the life chances of immigrants and their families. In 2019, she co-authored a book, with Kim Koh and Sean Steel, about different types of educational assessment. In 2018, she was awarded a Farquharson Institute for Public Affairs (FIPA) Centennial Award, for distinguished services to the field. In spring 2015, Cecille DePass was the recipient of Comparative and International Education Society of Canada's (CIESC) David Wilson Award, for Excellence. At present, she is actively involved with editing an independent academic journal, *Cultural and Pedagogical Inquiry (CPI)*, hosted by the University of Alberta Libraries.



Cecille DePass



Cecille always loved to dance

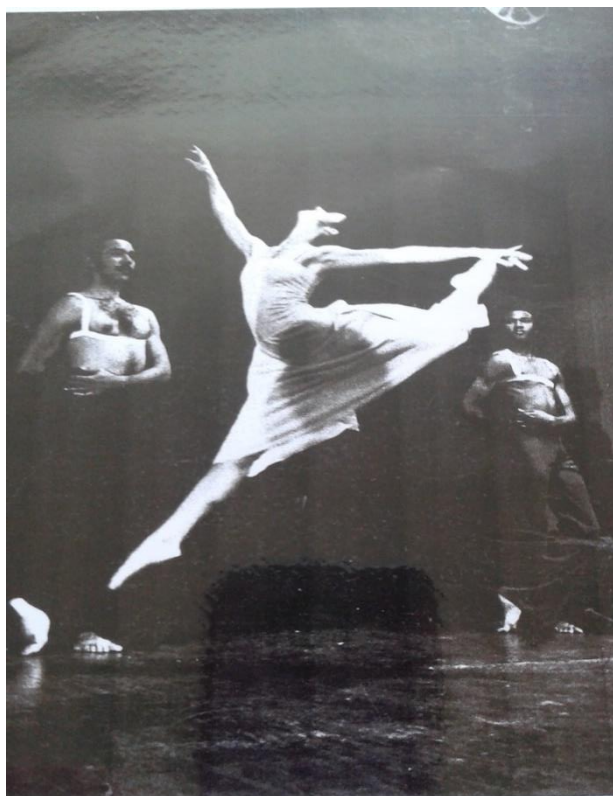
Denise (Hall) Desnoes

On her return from professional dance training, in London, Denise Hall resumed her association with Mrs. Simpson's school. This long-term association, as a student, then colleague, led to her role as the lead ballet dancer, in the classic 'Giselle', performed in 1972, at the Ward Theatre.

In the following years, Denise continued to teach and explore her dance opportunities in Jamaica. She performed in productions put on by several of the major opera, theatre and dance studios, such as the Jamaica Amateur Operatic Society; by dance masters and mistresses, specifically, Neville Black (modern and jazz); Barbara Fonseca (ballet); and Eddy Thomas (modern), with whom she toured to Canada. On the formation of Eddy Thomas' Jamaican Dance Company, Denise Hall became the Associate Artistic Director.

In 1981, Ms. Hall and three other dancers founded Movements Dance Company of Jamaica. She continued her roles, as Ballet Mistress and a Principal Dancer, with 'Movements' until 1990 when she migrated to Canada. She is happy that 'Movements' has continued to flourish as a dance company; it has an annual season. 'Movements' has toured and performed in the U.S., Canada, the U.K. and throughout the Caribbean. The Company celebrated its 35th Anniversary in 2016.

With the strength and resilience of an excellent dancer, in Canada, Denise Desnoes continues to reinvent herself. As well as, a period of teaching dance, she has since worked as a masseuse, aesthetician and Pilate's instructor.



Denise en l'air



A very young Denise en relevé