Repertoire, Performance, Implementation and Standardisation in Music for Formal Dance Performance on Cruise Ships

David Cashman, Australian Institute of Music/Southern Cross University

Dance has almost always accompanied popular music, a point music scholars sometimes overlook. Before the twentieth century, the popularist Neapolitan opera was adapted for dance and Stephen Foster composed dance tunes. After 1955, couples jived to the music of the golden age of rock and roll, B-boys breakdanced to rap and hip-hop and the raves of EDM and dance clubs of modern house continue to draw weekend crowds. Between these two eras, there was ballroom dance.

Ballroom dance is a recreational practice which involves set dance steps accompanied by music of strict tempo[1] and certain repeated rhythmic and melodic cells depending on the dance type. As such, it encompasses musical, dance and social practice. Ballroom dance can be performed competitively, but amateur ballroom exists in dance halls and social clubs and, because few modern bands have the necessary repertoire or expertise, is usually danced to recorded music. However, live ballroom does exist, practiced by increasingly aging but wealthy consumers and performed by large bands in a performance space that has existed for many years outside the scope of formal academic study: that of cruise ships. This study examines the implementation, repertoire and standardisation of the music-culture of ballroom dance as it is undertaken aboard modern cruise ships. While repertoire and performance practice is standardised across many lines, the importance that cruise lines place on ballroom dance as a cruise tourism product is varied. Data for this study is drawn from the music collection known as the 'Princess Dance Book'[2], from the author's notes during his cruise ship employment, and from musician interviews undertaken in 2011.

A significant amount has been written on ballroom dancing but it mostly falls into the categories of 'how-to' books and exposés, mentioning ballroom music-culture only in passing. Critical writing such as Malnig's *Dancing Till Dawn* (1992), Picart's *From Ballroom to Dancesport* (2006), McMain's *Glamour Addiction* (2006) and Zona and George's *Gotta Ballroom* (2008) mention the music-culture of ballroom only in passing and little has been written on the music. Articles on cruise ship ballroom dance are similarly pragmatic, generally critiquing dance opportunities on various lines (Donahue 2001). Several papers attempted a computerised analysis of the rhythmic patterns and tempi of ballroom dance (Dixon et al. 2003; Dixon et al. 2004; Dixon et al. 2004). The absence of the discussion on the music-culture of ballroom dance is, perhaps, an understandable one, as the focus of dance performance is the dance and the music plays a supporting role.

Ballroom dance as a recreational practice began in the closing years of the nineteenth century caused by the decline of the prevalent 'sequence' dances such as the polka, mazurka and schottische coupled with new forms of African-American influenced popular music such as ragtime and early jazz. In the closing years of the nineteenth century, the 'ragtime two-step' emerged from existing traditions in a variety of cultures and became extremely popular among middle- and

1 For this reason, it is often known as "strict tempo ballroom'.

2 'The Princess Dance Book' (referred to hereafter as 'PDB') is a collection of 155 arrangements written for four horn and three or four rhythm section. It is so called because it is used across the Princess Cruises fleet to provide ballroom dance repertory aboard their ships.

upper-class white Americans (Robinson 2010). By 1900, this dance was so prevalent that the American Society of Dance Professors tried to ban it as too "jerky" and lacking "the grace necessary for dance music" (The Washington Post 1900, p.32) to no avail. The ragtime two-step was quickly joined by the one-step, many animal dances (such as the grizzly bear and bunny hop) and imported dances such as the Brazilian maxixe and the Argentine tango. More than a hundred new dances emerged in the period between 1900 and 1914 (Zona & George 2008, p.7). Such dances, however often took place in seedy dance halls, associated with prostitution and gambling. Dancers Vernon and Irene Castle, however, refined popular dance's image. The Castles were young, attractive, graceful, and more palatable to conservative tastes of an older generation. They created the castle walk and hesitation waltz, made the tango and maxixe acceptable in polite society, popularised the foxtrot and paved the way for the quickstep (Golden 2007).

Passenger shipping companies first employed musicians in 1889 when the German lines employed classical brass bands of musicians serving double duty as second-class stewards (Norddeutcher Lloyd Line 1889). From 1903, string players began to be employed to provide dining and dance music to first-class guests (New York Times 1907, p.1). Such ships held dances on the deck, a less-than-ideal location as the height of the deck, and the rolling of pre-stabiliser vessels made elegant dance difficult. This changed with the German *Imperator* (1913), which had an enormous and luxurious ballroom (Marine Review 1913, pp.268–271; New York Times 1913, p.1). The lists of music performed included typically light classical music that lent itself to socially acceptable dance forms, but these early musicians also performed ragtime (New York Times 1912, p.4).

After World War I, society orchestras and sweet swing bands provided the musical accompaniment for new dances such as the foxtrot, quickstep and rumba[3]. These bands played jazz-influenced music for dancing, but not jazz itself. With its rhythmic focus and emphasis on improvisation, jazz was unsuitable for dance, which requires formulaic and predictable music. Jazz was left to hot swing bands led by musicians such as Benny Goodman, Duke Ellington, Fletcher Henderson and Count Basie. While jazz historians can be dismissive of the "vanilla sounds" (Dicaire 2003, p.172) of such society bands, these ensembles also achieved enormous popularity. Canadian Guy Lombardo sold between 100 million and 300 million records during his lifetime a figure comparable to The Beatles, Elvis Presley and Michael Jackson. He had twenty-one number one hits (Lossos 2005, p.53). Les Brown was the Bob Hope's musical director as well as the house band for the *Steve Allen Show* (1956–60)and the *Dean Martin Show* (1965-74). Tony Bennett did his first public performance with them (Grudens 1999, pp.35–51).

In the 1920s and 1930s, many shipboard bands changed lineup to be able to play jazz-influenced music. One problem, however, remained. Ballrooms need to be large, usually the width of the ship. The middle of the ship, however, was the smoothest place on the ship and large, hot pipes transporting coal smoke from the furnaces to the funnels prohibited any large public space without enormous columns through the middle. Large public spaces such as ballrooms were thus located forward or aft. The Italian SS *Conte Grand*, built in 1927 solved this problem by moving the exhaust pipes around the large ballroom located in the middle of the ship. From this time until the outbreak of war, reflecting land-based practice, ballroom dance was a popular method of whiling away evenings on voyages across the Atlantic, on shorter pleasure cruises to Cuba and the Caribbean and on longer ones to South Africa or Australia.

On land, both 'sweet' and 'hot' swing bands alike began to lose public appeal after World War II. During the war, many band personnel had been drafted and unable to record or perform. This,

3 This included bandleaders such as such as James Europe, Paul Whiteman, Guy Lombardo, Les Brown and Kel Murray in the United States, Victor Silvester, Henry Jacques, Josephine Bradley and Joe Loss in the United Kingdom and Frank Coughlan in Australia.

combined with the ASCAP boycott of 1941[4], the AFM Recording Ban of 1942-3[5] and the imposition of the 'nightclub tax' in 1944[6] shifted the focus of attention from the bandleader and band to singers such as Frank Sinatra, Perry Como, and Nat 'King' Cole. With the rise of rock and roll in the 1950s, sweet bands were nearly relegated to history[7]. However, ballroom dancing and its musical accompaniment continued among slightly older family members. The British seaside resorts like Bornemouth and Skegness continued to have dance orchestras for many years (Walvin 1978). Dance studios such as Arthur Murray's in the UK kept these traditions alive, as did the social requirement of formal dance at weddings. Dance movies of the 90s, such as *Strictly Ballroom* and *Let's Dance,* recent television programs such as *Dancing with the Stars* and Dancesport organisations have revitalised formal dance to a degree.

In the post-war era, cruise shipping suffered from significant competition from jet aircraft which reduced the duration of the lucrative trans-atlantic crossing from days to hours. Shipping lines responded by emphasised the sophistication, luxury and heritage of passenger shipping. As part of this product, dance bands and ballroom dance was maintained on traditionally-minded passenger shipping. The development of mass cruise shipping in the 1970s introduced rock music to cruise ships, but the popular image of formal dance onboard luxury ships was still strong and continues up to this day.

Dance scholar Phillip Richardson defined 'restaurant dancers' (dancers who enjoy dancing as part of an evening's entertainment, listening to music and conversing with friends) and opposes them to 'palais' dancers (the 'serious student of dancing') (Richardson 1946, p.90). Dancers on cruise ships may fall into either extreme. Some do not know how to dance and may avail themselves of the onboard dance classes, undertaking ballroom dance not out of love for the art form, but because formal dance is part of the popular image of cruise ships. Other guests, experienced dancers[8], take a cruise especially to dance to a live orchestra and are passionate about the art. To these experienced dancers, evenings spent in the ballroom are the highlight of the cruise experience and they attend every night whether this ship is in port on a late sail or at sea. They choose their cruise lines accordingly. Formal dance may occur in a specially designed venue containing a dedicated dance band, as large as the showband, or as small as a piano trio[9]. It may also occur in a multipurpose venue such as a restaurant or on the stage of the main showlounge of the ship accompanied by the ship's showband[10].

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4 Responding to a rise in fee structures, between 1 January and 29 October 1941, 660 radio stations boycotted the performance of musical works the broadcast rights of which were were represented by ASCAP (The American Society of Composers, Authors and Publishers) signing with the newly-created BMI (Broadcast Music Incorporated). This caused most popular music to disappear from radio performance during this period to be replaced by music that was no longer in copyright, latin music, jazz, blues, rhythm 'n' blues and country music. For a more involved discussion, see (Young and Young 2008, pp.90–93.)

5 Between 1 August 1942 and 11 November 1944, the AFM (American Federation of Musicians) seeking compensation from broadcasters who were now using recorded rather than live music, imposed a recording ban preventing unionised musicians and bands from recording any new music. For a more complete discussion, see Young and Young 2008, pp.94–96.

6 In 1944, after America entered World War II, a 30 percent federal excise tax was levied against clubs which allowed dancing as part of an effort to raise revenue from leisure activities (Peretti 2007, p.218).

7 The Guy Lombardo Museum in London, Ontario, dedicated to the most successful bandleader in the history of popular music, closed in 2007 citing lack of interest. In its last season, the museum had attracted only 600 guests. (Cowan 2007, p.6)

8 These experienced dancers, in the author's experience are typical to the demographic attracted to the specific cruise line.

9 This ensemble consists of piano, bass and drums.

10 The showband of a ship is a multipurpose ensemble consisting of a cut-down version of a traditional swing band with three or four horns and a rhythm section.

Different cruise lines implement ballroom in one of three degrees: Lines which cater specifically to ballroom dancers, lines which provide dance irregularly and lines that offer opportunities for ballroom dance on specially themed cruises. Cunard Line provides large ballrooms called the 'Queen's Room' with a large specialist dance band that provides four hours of dance music in the evenings. Cunard consequently attracts guests who are passionate dancers. This is the most traditional of the tourism dance products, providing dancing much as it has been provided for many years. Royal Caribbean also regularly employs a specialist dance ensemble for its ships in venues specifically designed for dance[11]. Both these lines provide dance instructors[12] and 'gentleman hosts'[13], a practice that used to be widespread. Other cruise lines offer regular dancing, but in a more limited fashion. Norwegian Cruise Lines provides ballroom dancing in the speciality restaurant on its *Epic of the* Seas during and after dinner. Holland America Line has a small dance floor in its jazz lounge *Neptune's Lounge*. Other lines such as Carnival, Celebrity, Azamara, Crystal, Regent, Seabourn and so on, may provide ballroom dancing opportunities, but they are not usually designed to attract dancers as much as cater to the image of dancing occurring on ships. Bandmasters are less likely to be completely aware of the nuances of formal dance, as are most of the guests. Some lines, like Crystal offer dancing on special 'dance' cruises with guest bands when showbands may be supplemented or replaced by larger bands and dance instructors and gentlemen hosts are employed for the duration of the cruise.

Despite the differing importance placed upon dancing by different lines, the repertory involved in dance is remarkably similar. The majority of the arrangements found in the PDB are found on multiple lines[14]. The same arrangers are used including Dave Wolpe (a Florida-based arranger who contributed more than half the charts in the PDB), the well-known session saxophonist Dan Higgins, bop trumpeter Rusty Dedrick and jazz arranger and composer Tom Kubis. A firm named London Arrangements[15] created many of the medleys. Despite the extreme similarities between the books on various shipping lines, Wolpe insists that each line bought his arrangements fairly, without collusion between the lines (Wolpe 2011), though the charts used by the shipping lines are now unavailable from his website.

International dance organisations[16] divide ballroom dance genres into international latin and international standard, as displayed in Table 1. The international standard styles consist of five dances: the waltz, the tango, the viennese waltz, the foxtrot and the quickstep. These dances vary by tempo, as between the slow standard waltz and fast quickstep or viennese waltz. The tango and viennese waltz both use straight quavers, the quickstep and, foxtrot use swung quavers and the waltz may be either swung or straight[17]. International latin styles include the samba, cha-cha-cha, rhumba, paso-doble and jive. Music for latin ballroom tends to use straight quavers (except

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11 Each class of ship has its own type of dance venue, such as the Safari Club or Colony Club on the Royal Caribbean's Radiance-class ships

12 Dance instructors are experienced ballroom dancers who provide instruction in dance for couples who are perhaps unused to formal dance

13 Gentleman hosts provide dance partners for unaccompanied single women who like to dance. Such guests may be in significant numbers when older married ladies outlive their partners and seek diversion at sea.

14 This assertion is supported by many interviewed musicians and in the author's experience. Some lines, such as Cunard Line, have larger books, which is augmented by the singer's personal arrangements. Other lines, such as Crystal Cruises, with less emphasis on ballroom dance, have smaller ones. In 2007, when Regent Seven Seas Cruise employed a new larger orchestra, they did not provide these arrangements and the arrangements of the PDB were printed and pressed into service.

15 This company is now defunct and is not related to the backing track creator.

16 International organisations such as the Ballroom Dancers' Federation International and the World Dancesport Federation dictate the form of the various ballroom dances including the tempi.

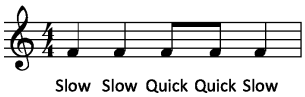
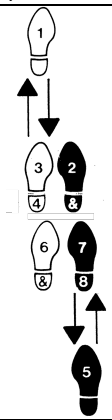
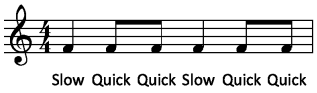
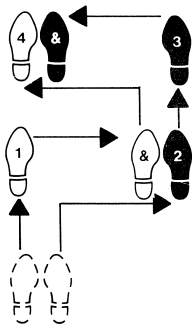
17 'Straight' quavers are all of equal length. In 'swung' quavers, the quavers on the off-beat are noticeably shorter, not quite to the extent of employing a triplet feel, but approaching such a feel.

for the jive) and varies by tempo and the use of particular rhythmic cells, such as the cha cha's versus the rhumba's (Table 2).

Table 1: International Latin and International Standard dances by tempo.

International Latin		International Standard	
Dance	**bpm**[18]	**Dance**	**bpm**
Rhumba	92	Standard Waltz	92
Paso Doble	120	Foxtrot	120
Cha-cha-cha	128	Tango	128
Jive	172	Quickstep	152
Salsa	188+	Viennese Waltz	176

Table 2: Cha-cha vs. Rhumba (Adapted from Heaton 1964)

	Rhythm	Description	Basic Step
Cha-Cha-Cha		"The man moves his left foot forward slow on the first beat, and his right foot backward slow on the second beat, then closes his left foot to his right and marks time on the cha cha cha count 3 and 4 (quick quick slow)." (p.221)	
Rhumba		"This is the same as the backward progressive step in the box rhythm foxtrot. The forward progressive step in the rumba is also the same as in the waltz box rhythm except that the dance rhythm is 'SLOW quick quick and the style is Latin rather than American." (p.156)	

An evening's program of formal dance on cruise ships will proceed in hour-long sets of twelve to fifteen dances. Mid-speed and slow dances alternate with one or two truly fast dances, such as one viennese waltz or salsa per evening, due to the age of many of the guests. Latin and standard dances also alternate.

The swing era provides the melodies for much ballroom dance repertoire, though examples drawn from more recent popular music are not necessarily excluded, as long as they contain the rhythmic and melodic cells appropriate to the relevant dance style. The largest group of arrangements are foxtrots and quicksteps. These are drawn from the music of the big-band era, foxtrots being slow- to medium swing and quicksteps being medium-to-fast swing. Fast and boisterous swing may also be jive. Depending on the arrangement, a single swing piece may be any of the three. The next largest category, the rhumba and cha-cha-cha, are placed together, as many arrangements can be used for either at the bandleader's whim. The difference is the slower tempo and the beat. These

18 The abbreviation 'bpm' indicates 'beats per minute', a standard method of indicating musical tempo

rare drawn from the music of the Brazilian bossa-nova movement such as “Gentle Rain” or music of other traditions that have been modified, such as a rhumba version of “You and the Night and the Music”, or a cha-cha-cha “Give me the simple life”. These four genres (foxtrot, quickstep, rhumba and cha-cha-cha) represent the majority of dances performed on ships. Standard waltzes and tangos, unrepresented though they are, are still performed nightly on cruise ships. The lack of repertoire causes the small number of arrangements to be recycled more often, or that tunes without specific arrangements will be ‘lugged’[19]. Faster dances (the samba, the jive and viennese waltz) are used more rarely. The other ‘standard’ dance, the paso-doble is a more unusual dance, performed rarely in social dancing or on cruise ships.

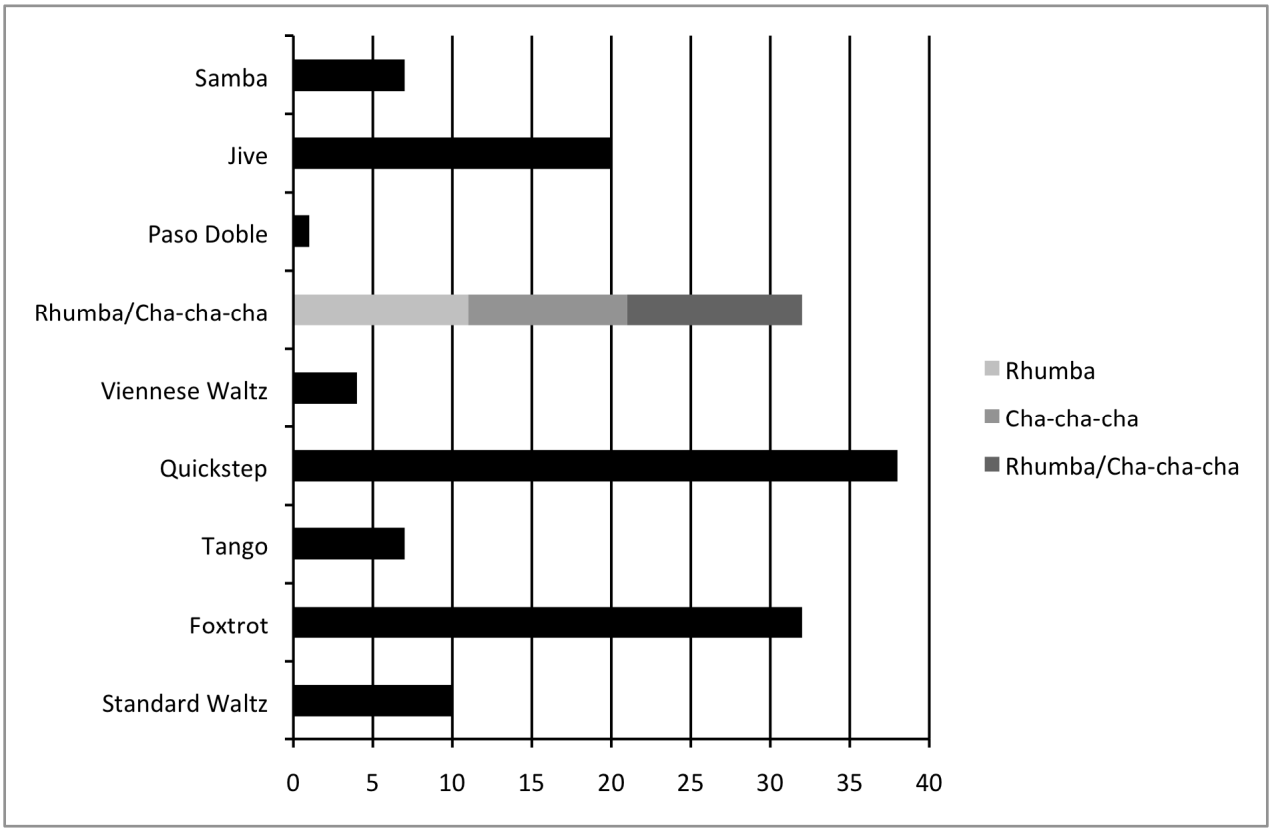


Figure 1: Dances in the Princess Dance Book by Type (Grouped by Latin and Standard dances)

Music for formal dance is neither jazz or swing, but rather formal and controlled. While it may contain some surface similarities with swing, such as instrumentation and swung quavers, improvisation in dance music is neither emphasised nor desirable. McMains notes “predictable music enable the competition dancer to develop skill in length of stride and smoothness of movement” (McMains 2006, p.83)[20]. However, the standard structure for most of the melodies used on cruise ships is what is known as a ‘head arrangement’ including two versions of the ‘head’[21], an introduction and coda as well as improvisations by one or more instruments. This form is shown in Figure 2.

19 This term means that an arrangement will be spontaneously improvised by the band.

20 For this reason, it is important that repertoire consist of songs with eight-bar phrases and 32-bar song forms. For example, Roy Orbison’s ‘Only the Lonely’, while suitable in some respects to accompanying a rhumba, would not be an appropriate choice for formal dance music due to its irregular phrase lengths

21 The ‘head’ is a musician’s term for the performance of the main melody of the song, as contrasted with the improvisation.

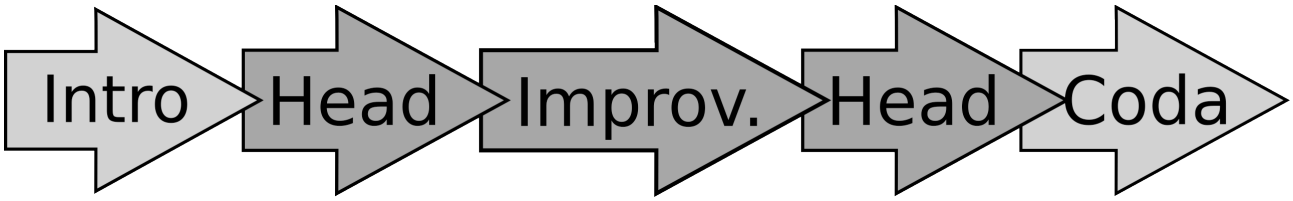


Figure 2: Standard Song Form in Cruise Ship Dance Repertoire

Cruise ship musicians[22], including the bandmaster generally come from a jazz background. Dance band bassist, Stephen Riddle notes

> I suppose, on Holland America, I'm slightly toning it down, I'm not playing as I would do in the jazz trio because it's not a jazz gig. You can't let rip. You've got to keep it respectable and polite. The average cruise ship passenger is not a hardened jazz fan. If you're playing in a jazz venue on land, people are coming to hear jazz. If you've booked on as a passenger on a cruise ship, you've not booked to go hear jazz unless it's a jazz cruise. You're doing a lot of things. [Music is] incidental. (Riddle 2011)

Improvisation is an essential aspect of However, if the improvisation is excised to accommodate the dancers, the piece either becomes significantly shorter, or something must be written to take the place of the improvisation. In the heyday of ballroom music, the melody of the song may be arranged for the band before the singer sang the head[23], or (in the absence of a singer) the melody may play the melody several times modulating one or more times[24]. In a small number of arrangements in the PDB, the arranger composes an 'improvisation' either for the entire band (called a 'Shout Chorus'), or for a soloist to avoid a jazz improvisation.

A number of well-used melodies in the PDB, however, dispose of improvisation altogether by linking together several melodies in a similar dance style. These are named by the type of dance, such a. "Tango Medley #1" or "Rhumba Medley #3" rather than the name of the tunes being provided. As can be seen in Figure 3, the key of each melody modulates when moving to the next melody, by way of secondary dominants, the tonic chord becoming the dominant of the next key[25]. Thus the form maintains musical interest. Many of these arrangements also allow an exit point at the end of each melody, allowing the bandmaster to alter the length of the entire medley with little notice. However, dancers prefer long songs to short ones and this feature is little used.

22 Cruise ship musicians are defined as cruise line employees who provide music for guests at the behest of the cruise line. For a discussion on the demographics of cruise ship musicians, see Cashman 2012, pp.224–235.

23 For example, 'Don't Blame Me' as recorded by Guy Lombardo And His Royal Canadians (1933).

24 For example, 'Who Blew Out the Flame' as recorded by Henry Jacques And His Strict Dance Tempo Dance Orchestra (1939).

25 This use of the V/IV as a system of moving between different melodies is implemented across all examined shipboard medley repertory.

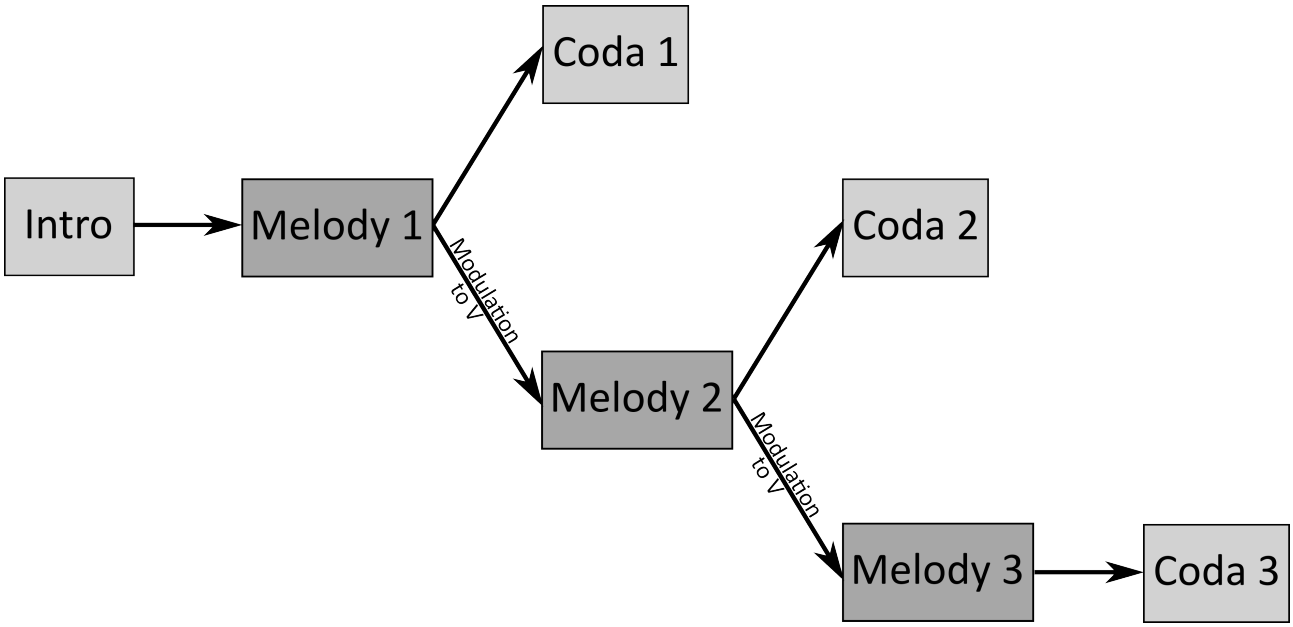


Figure 3: Medley Song Form in Cruise Ship Dance Music

Melodies in the PDB are drawn from a wide range decades. The earliest work in the PDB is the Viennese waltz of Johann Strauss Jr'. *Tales from the Vienna Woods* written in 1868. Most of the melodies are from the first half of the 20th century. The median composition year for the Princess Collection is 1944. The most recent is the Foxtrot *Arthur's Theme* from 1981. Despite the possibility of modern songs suiting ballroom dance[26], none have made it into the formal books of the cruise ship. Partly this is because dancers are often older and may not appreciate more modern songs and partly because buying quality new arrangements, each of which may cost upwards of $250, represents an unnecessary cost for the cruise.

Dancers tend to be demanding passengers. They desire a large dance floor where they will not be cramped and can move easily. The dance floor on the RMS *Queen Mary 2* is 97.5m^2 (Transport Britain 2005). Holland America floors, by contrast, may be as small as 20m^2 (Bill S. 2010). Tempo is also important to such guests, and some bring metronomes on board to ensure that the tempo does not deviate from the specified tempo. Some guests have become quite aggressive with bandleaders who vary the tempo too much, or who plays too many latin dances, or too many fast tempi. Unhappy dancers complain to the pursers who pass complaints on to the hotel director, the ultimate head of the entertainment department.

Formal dance, like a shipboard production show, is about dance performance; however, it is inclusive of guests. Passengers, rather than the shipboard entertainers, are the performers. It is, in some respects, a dance version of karaoke, which is performed on many cruise ships[27]. Unlike other musical attractions, ballroom dance is less about encouraging direct revenue than providing inducement to cruise. Most musical performances onboard cruise ships are secondary to other

26 Examples include as Daniel Powter's "Bad Day" (2005) as a foxtrot, Shaggy's "Hey Sexy Lady" (2002) as a tango and Bela Fleck's "The Sinister Minister" (1997) as a cha-cha-cha.

27 An even closer parallel is 'Carnival Legends' which is performed towards the end of a Carnival Cruise Lines voyage. This performance, which takes place in the main theatre, provides the opportunity for guests, who have distinguished themselves in the shipboard karaoke competition, to perform with the shipboard showband. A list of repertoire for which the showband has arrangements is provided, and a single rehearsal scheduled before the show. The performers are audience members accompanied by the band, as in ballroom dance performances.

inducements, such as exotic travel, pampering oneself, relaxation and so forth. Guests do not usually undertake a cruise to hear music. Musical performance exists to control the movement and spending patterns of onboard consumers. Dance music is an exception, with dancers often choosing their cruise dependent on what dance program is available onboard. Lines who specially cater for dancers, such as Cunard and Royal Caribbean, are more likely to attract such guests than who offer a more generic cruise product.

Tourism, Urry asserts, is the process of consuming touristic images (1990; 2002). Popular culture has provided many visual and aural images of shipboard dancing, including Deborah Kerr and Cary Grant's clandestine dance in *An Affair to Remember* (1957) to scenes of dancing with Captain Stubing on *The Love Boat* (1977-1986). Ballroom dance has become associated with images of shipboard class and sophistication. Such images are so entrenched in the minds of the general public that dancing is often used in cruise marketing campaigns[28] and is a regularly scheduled on cruises. Guests expect this to be available on board cruise ships and expect to be able to participate. Most cruise lines make a gesture in this direction, calculating that this will satisfy most consumers. Aboard these non-specialist lines, the product is very similar. Formal dances are held once or twice a cruise, for the captain's cocktail or the party for repeat cruisers. The showband performs from the cruise line's version of the Princess Dance Book. There is rarely a full dance floor. The same arrangements by the same arrangers for the same orchestral lineup are used (plus or minus one saxophone).

Certain elements of the cruise industry, however, show signs of change in the presentation of their cruise dance product. Holland America, while retaining its three-piece dance ensemble, has not had a traditional showband for many years, preferring instead a more modern format including one saxophone, a second keyboard and a percussionist[29]. Carnival, the largest cruise line in terms of numbers of ships, recently adopted the same showband, affecting their ability to cater to dancers in the traditional manner. The only lines to offer the traditional dance product are now Cunard and, to a lesser extent Royal Caribbean. As the dancer demographic ages, shipboard ballroom dance is declining in importance. Some lines have changed to a modern format of showband unable to provide the traditional ballroom dance tourism product. While some lines, like Cunard and Royal Caribbean continue to offer ballroom dance, it is possible that other lines will eliminate or reduce this cruise offering, relegating the image of Cary Grant and Deborah Carr dancing on the ship's foredeck to a historic rather than a touristic image.

Ballroom dancing on cruise ships has been a traditional and expected aspect of the cruise experience, established as one of the popular images of passenger shipping, and catered to by cruise lines. Dancers have chosen their cruise based on the ability of the line to provide rhumbas and foxtrots according to their demanding specifications. The music-culture associated with this social practice is varied in its application across cruise lines as some (such as Cunard Line, Royal Caribbean International and, to a lesser extent, Holland America Line) provide a strong dance offering and musicians are required to be knowledgable the requirements of the accompanying music. To other lines, ballroom dance is an anachronism, required only by a small number of guest and necessary only to provide the illusion of class and of travelling in the golden age of shipping. Despite this, the repertoire and music-culture is similar between lines. Among lines that offer

28 See Cashman 2012, pp.159-162 for a discussion of a Carnival advertising campaign using images of music and dancing.

29 In 2001, Holland America eliminated the trumpet and trombone from their traditional-style showband and retained a single saxophone. A second keyboard and percussionist augmented the rhythm section, and a full-time singer was added. This resulted in a band which had limited ability to perform traditional cruise ship swing-style music, but could more easily perform rock and small-ensemble jazz. The lack of a horn section allowed the ensemble to perform without arrangements if required.

some form of ballroom dance opportunity, similar collections of arrangements are used, with consequently similar arranging and performance practices. In this last bastion of live musical performance accompanying ballroom dance, differentiated practices ensure that guests are able to choose between lines that provide varying commitment to ballroom dance whereas standardised practices ensure a level of competence among these lines.

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