

Song Title: **SING, SING, SING**

Rating: **YES: Note**

REVIEWERS' NOTE

This song is admissible because the song itself is not offensive or derogatory in any way. However, it should be noted that snatches of **Sing, Sing, Sing** are included in a controversial animated short titled [Coal Black and de Sebben Dwarfs](#) (1943).

This short is one of the worst examples of the degrading and racist—and quite popular—cartoons of the day and is indeed one of the [“Censored Eleven.”](#) *Coal Black* “throws virtually every black stereotype into the mix:” the [mammy](#), the [pickaninny](#), the [zip-c**n](#) (zoot-suited, gold-toothed male), and the lascivious [Jezebel](#). It also includes “anti-Japanese sentiment: the firm ‘Murder Inc.’ advertises that it does not charge to kill ‘Japs’.” ... While this short contains snatches of *Blues in the Night* and *Sing, Sing, Sing*, it does not include *Satin Doll*, as would have the stage adaptation, *Satin Doll and the Seven Little Men*, had it been produced. ([reference 1](#), [reference 2](#))

However, the use of songs as background music in these highly offensive and racist productions does not taint songs that are otherwise inoffensive and popularized in inoffensive performances and recordings.

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What year was this song written? 1936

Who wrote the lyrics? Louis Prima

What did your research tell you about the lyricist?

Louis Leo Prima (1910 – 1978) was an American singer, songwriter, bandleader, and trumpeter whose Italian family immigrated to New Orleans by way of Argentina. While rooted in [New Orleans jazz](#), [swing music](#), and [jump blues](#), Prima touched on various genres throughout his career: he formed a seven-piece [New Orleans-style jazz](#) band in the late 1920s, fronted a [swing](#) combo in the 1930s and a [big band](#) group in the 1940s, helped to popularize [jump blues](#) in the late 1940s and early to mid 1950s, and performed frequently as a Vegas lounge act beginning in the 1950s. Prima was much in-demand through the 1920s, 30s and 40s, acquiring the moniker “The King Of Swing” along the way.

From the 1940s through the 1960s, his music further encompassed early [R&B](#) and [rock 'n' roll](#), [boogie-woogie](#), and [Italian folk music](#), such as the [tarantella](#). Prima made prominent use of Italian music and language in his songs, blending elements of his Italian and Sicilian identity with jazz and swing music. At a time when ethnic musicians were discouraged from openly stressing their ethnicity, Prima’s conspicuous embrace of his Sicilian ethnicity opened the doors for other Italian-American and ethnic American musicians to display their ethnic roots.

Prima is also known for providing the voice for the [orangutan King Louie](#) in the 1967 [Disney](#) film [The Jungle Book](#).

What other material has been written by this lyricist?

Jump, Jive, and Wail; It's the Rhythm in Me; Be Mine; Robin Hood; Sing, Sing, Sing; A Banana Split for My Baby, A Sunday Kind of Love; What Will Santa Claus Say (When He Finds Everybody Swingin').

Who is the composer of this song? Louis Prima

Who and what is this song about, as originally intended by the composer and earlier performers?

Throughout the latter years of the Great Depression and during World War Two, this song gave ordinary people a brief pleasurable interlude in the midst of grinding poverty and the horrors of war. <https://www.lyrics.com/lyric/5941425/Louis+Prima/Sing,+Sing,+Sing>

Share a link to the earliest performance of this song that you can find.

<https://www.youtube.com/watch?v=TOPSETBUgvQ>

What historical or social events were happening at the time this song was written?

Throughout the latter years of the Great Depression and during World War Two, this song gave ordinary people a brief pleasurable interlude in the midst of grinding poverty and the horrors of war.

Does any illustration or other characteristic of the original sheet music reflect an inappropriate theme? No

Did this song, originally or subsequently, demean a marginalized racial/ethnic group (a group considered at a social disadvantage) through idiomatic expressions, metaphors, jargon, or message? And/or does the song present a sanitized/idyllic or false narrative regarding the American South and the life of the enslaved or newly freed OR of other marginalized racial/ethnic groups and their history? No

Please supply the links to any additional sources you used for this section of research.

<https://songbook1.wordpress.com/fx/1936-standards/sing-sing-sing-2/>

Additional Questions to Consider (do not pertain to Admissibility)

The remaining questions pertain to Diversity, Equity & Inclusion issues other than those of race. As such, **THESE QUESTIONS DO NOT AFFECT A SONG'S ADMISSIBILITY**. They are provided to encourage your group to consider factors that may affect members of your audience and/or your performers with regard to religion, gender, sexual orientation, age, disability, and more. ***Please refer to the Music Choices section of [Chapter Choices to Address Diversity, Equity, and Inclusion](#) (in the [Chorus Toolkit](#)) for details and strategies related to these factors.***

Could the message/lyrics of the song, original or subsequent, limit any singer or audience member's ability to engage, related to the following? A YES answer does not imply that the song is demeaning or exclusionary. [Please see instructions here.](#)

Age: No

Disability: No
Gender: No
Religion: No
Sexual Orientation: No
Visible Physical Difference: No
Other? No

Are there any adjustments to the lyrics that would make it more inclusive or current to our chorus culture or societal norms?

I did not identify any lyrics that might be addressed.

Please supply the links to any additional sources you used for this section of research.

<https://nowordsnosong.medium.com/sing-sing-sing-benny-goodman-louis-prima-8099f75e519a>

<https://www.allmusic.com/artist/louis-prima-mn0000272567>