

Charlie Palloy: Singular Artist – Multiple Names

By Chris Barry



Charlie Palloy. Photo courtesy Phyllis Bruner.

His voice evokes the intimate smolder of fellow crooners Bing Crosby and Russ Columbo. His forward thinking self-accompaniment rates comparison to other pioneering jazz guitarists like Eddie Lang and Nick Lucas. Although Charlie Palloy caught the ear of record producers in the 1930s, all that's been known about him since then are his few catchy recordings, and that unusual, untraceable name. It seemed as if his life paralleled that of the Crown Record Company that showcased him: both appeared during the early years of the Great Depression, briefly made magic, and vanished.

But new research reveals his career as a musician, entertainer, bandleader and nightclub owner spanned more than 40 years. "Charlie was a first class, big time guitar player," remembers Russ Rega, a pianist who worked with him in the 1940s. "Anything he played was Class A."ⁱ Charlie's oldest grandson James Henry says he "had made quite a name for himself" around Detroit. But that name was not Charlie Palloy. For most of his professional life he was known as Charlie Costello.ⁱⁱ

The name Charlie Palloy only existed before the public for a little more than 10 years, while the man behind him continued plugging away for decades in his chosen field. Struggling to succeed in tough times in a brutal business - (he warned his guitar playing grandson against pursuing music as a profession) - he worked hard to find his place in a competitive landscape.

"He was an aggressive Italian," says Rega. Grandson Charles Henry says he was a "strong and complicated figure." Charlie reinvented himself at least a few times, changing his name and home city, decisions of either choice or necessity, or both. And his true name was subject to alteration, too. For this article, we'll simply call him Charlie.

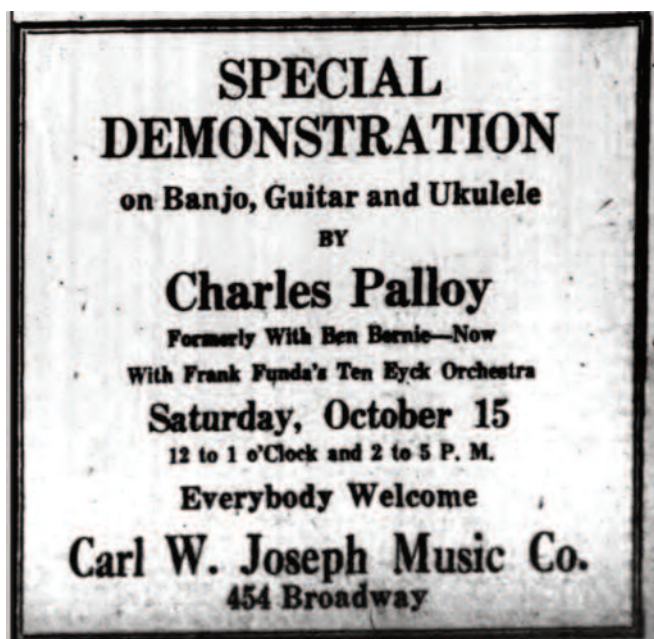
Charlie was neither a Palloy nor a Costello. He was not a Charlie, either. He was the son of Italian immigrants named Gioachino Molluzzo and Carmela Montalbano. Gioachino was born in the town of Castrolibero, in the province of Agrigento (formerly called Girgenti), Sicily. Carmela was born in nearby Favara.ⁱⁱⁱ

Nearly a year after his parents' arrival in the U.S. in 1905, the future Charlie Palloy was born, and immediately received his first review. "Every thing all right" wrote the informant on the New York City birth certificate of Carmino Mulluzzo [sic], born June 2, 1906, at 340 East 38th Street, Manhattan.^{iv} Although family members called him Carmino (KAR'-mih-no), and his niece remembers him as Uncle Carmen, Charlie and his immediate family used the name Carmelo for official records. This may have been a tribute to his paternal grandfather, Carmelo Molluzzo, or to his much older half brother, also Carmelo Molluzzo, who died in Castrolibero in February 1906, just a few months before Charlie was born in New York. Allowing for misspellings, all available census records list Charlie's name as Carmelo.^v

The week of April 22, 1925, 18-year-old Carmino Molluzzo applied to Local 802 of the American Federation of Musicians, and upon examination Charles Palloy was immediately accepted for membership.^{vi} It is not known how that new name was chosen. A few weeks later, Charlie, his parents and siblings appear in a kind of misspelled mashup of his stage and family names. Carmella Polluzza [sic], age 19, is listed as a banjoist in the 1925 New York State Census, living with her [sic!] family at 338 East 38th Street, Manhattan.

Charlie's work in New York City in the 1920s is largely undocumented, at least as found so far in the public record. He is said to have played with Ben Bernie's Orchestra, or a satellite unit, and by October 1927 he was working with Manhattan born Frank Funda, who was leading a group under Bernie's aegis at the Band Box of the Hotel Ten Eyck in Albany, New York. Charlie had apparently left the band by February 1928.

Tragedy marked the first years of Charlie's working life. His mother Carmela died November 7, 1926 at Lenox Hill Hospital, of chronic myocarditis and chronic nephritis.^{vii} His father's death a few years later was sudden and horrific. At 4 p.m. on April 30, 1929, one day after Charlie cut a test record at the Victor Studios, Gioachino "fell or jumped in front of" the elevated train at 42nd Street and Second Avenue in Manhattan, according to his death record. He died instantly from the resulting "crush of skull - shock."^{viii} Family members recall



From *The Albany News*, Albany, NY, October 13, 1927.

hearing that Gioachino committed suicide, but the record is inconclusive. Suddenly, Charlie was in charge of the family at age 22.

Professional name aside, he was still Carmelo Molluzzo in 1929^x, but by 1930, Charlie, his brother and two sisters had modified their surname from Molluzzo to Molluzzi. They would continue using this pluralized spelling for the rest of their lives. The 1930 U.S. Census lists Carmelo Molluzzi, age 23, a musician in clubs, as head of household residing at 2416 35th Street, Astoria, Queens, New York. This is the same home address the Local 802 directory of 1931 lists for Charles Palloy. Also in the Molluzzi home were Carmelo's wife, Augusta, 23, his sister Filomena, 22, and his brother Charles (born Colagero), 21. The youngest sister, Rose Molluzzi, in 1930 was a patient at the Stony Wold Sanitarium in Franklin, Franklin County, New York. Whatever her infirmity at the time, Rose outlived all her siblings, passing away at age 95 in 2006.

Charlie's wife Augusta Housler, daughter of Charles Housler/Hausler and Winifred Cleary, was also known as Gussie, and her grandchildren recall being told that she was a professional dancer at the time she and Charlie met. They had one daughter, Carmela, born September 20, 1930.

Although he is heard on records playing guitar, Charles Palloy is listed among banjo players in the musicians' union directories for most of his time in New York. Whether he recorded on banjo before, during or after his Crown recording days is unknown at this time.

The Victor ledgers indicate that on April 29, 1929, Charles Palloy, male vocal solo, with guitar, recorded *Me And The Man In The Moon*, on Matrix BVE-Test-635.^x Since it was a test, this recording was not issued. There are no known surviving copies.

Charlie's Crown recording sessions took place over a 10 month period, from September 1932 to July 1933. Most of this work was reissued on a 1998 CD from The Old Masters, and Allan Dodge's liner notes provide keen analysis of Charlie's playing technique and importance in jazz history.^{xi}

His guitar-playing grandson and namesake Charles figures that Charlie was surely a skilled natural talent, if not the most schooled reader. "I think he was largely self taught," he says.^{xii} Still, Charlie's compelling single note guitar solos, heard to advantage on numbers like *Try A Little Tenderness*, *How Deep Is The Ocean*, and *Let's Put Out the Lights*, remind one of the trailblazing work of Eddie Lang. His confident baritone voice, punctuated by a passionate urgency and rock steady vibrato, strikes the perfect tone to match the mood of each song, be it romantic or hot, lighthearted or sentimental. The budget Crown label clearly got its money's worth in someone who could be Crosby, Columbo, Lang and Lucas all in one.

British reviewer Edgar Jackson offered understated praise for Charlie Palloy in *The Gramophone* magazine of May 1933:

"What a perfect combination —As a band Charles Palloy and His Orchestra (Amer.) (v) (Imperial 2845) are not the best thing I have heard, but there is something to be said for Charlie Palloy's singing on both this side and So I married the girl on the reverse."

Recording dates for Charlie Palloy's Crown records as listed on the TOM CD are mostly incorrect. Listed here in the order of the CD tracks, are the correct recording dates, per the original Crown file cards at the Sony Archives in New York:

- 1) Oct. 18, 1932 - It Don't Mean A Thing
- 2) Mar. 31, 1933 - Young & Healthy
- 3) Nov. 22, 1932 - And So I Married The Girl
- 4) May 11, 1933 - Stormy Weather
- 5) Sep. 15, 1932 - Say It Isn't So (CD and file card dates match)
- 6) Sep. 15, 1932 - Sentimental Gentleman From Georgia (CD and file card dates match)
- 7) July 20, 1933 - Learn To Croon
- 8) Oct. 18, 1932 - Brother Can You Spare A Dime



This youthful profile shot seems to be from well before the period he was Charles Costello and under management of Consolidated Radio Artists, Inc. Courtesy Phyllis Bruner

- 9) Mar. 23, 1933 - (Hi-Ho Lack-A-Day) What Have We Got To Lose
- 10) Sep. 15, 1932 - Me Minus You
- 11) Mar. 31, 1933 - Forty Second Street
- 12) July 19, 1933 - I've Got To Sing A Torch Song
- 13) Mar. 23, 1933 - Hustlin' and Bustlin' For Baby
- 14) Nov. 23, 1933 - (Columbia title) – On A Steamer Coming Over
- 15) May 11, 1933 - You'll Never Get Up To Heaven That Way
- 16) Nov. 22, 1932 - What A Perfect Combination
- 17) — Late June 1933; See below - The Gold Diggers Song (We're In The Money) **
- 18) — Late June 1933; See below - Pettin' In The Park **
- 19) Oct. 4, 1932 - You're Telling Me
- 20) Feb. 27, 1933 - Try A Little Tenderness [This is issue 3462, not 3463]
- 21) Oct. 4, 1932 - One Little Word Led To Another
- 22) Feb. 27, 1933 - Just An Echo In The Valley
- 23) Oct. 27, 1932 - The Cop On The Beat, The Man In The Moon And Me

** The Crown file cards list no recording dates for these two titles. But they were recorded between June 22, 1933, when Barney Barnet's Trio cut four titles (matrix 2113 through 2116) and June 29, 1933, the date that take one of both Palloy titles, **We're In The Money** (matrix 2121) and **Pettin' In The Park** (matrix 2122) were selected for processing.

In addition to the titles reissued on the TOM CD, Charlie provided the vocal on at least four other Crown titles. Two are labeled Charlie Palloy, vocal solos backed by piano and Charlie's guitar, both recorded October 18th, 1932:

- Let's Put Out The Lights And Go To Sleep, matrix 1877 take 2, issued as Crown 3395-A
- How Deep Is The Ocean (How High Is The Sky), matrix 1884 take 2, issued as Crown 3395-B

Charlie provides the vocals on two titles by Frank LaMotta & His Orchestra, both recorded March 31, 1933:

- Let's All Sing Like The Birdies Sing, matrix 2030 take 1, issued as Crown 3472-A
- I Don't Stand A Ghost Of A Chance With You, matrix 2029 take 2, issued as Crown 3472-B



Charlie's performance of *I Don't Stand A Ghost Of A Chance* was reissued in the latest of Rich Conaty's series, The Big Broadcast (Vol. 9), on the Rivermont label.

Some Charlie Palloy records for Crown appear also on the Imperial label in England. And at least one coupling, **Let's Put Out The Lights** and **How Deep Is The Ocean**, was issued on the short lived British label, Broadcast International, B.113.

By September of 1933 Charlie was said to be a member of Howard Lanin's orchestra.^{xiii} Charlie also performed solo at a private party for a well-to-do Long Island family at this time.

Charlie's last known New York recording session was not with Crown. He visited Columbia studios November 23, 1933 to perform with Meyer Davis & His Orchestra. Vocalists Arlene Jackson, Tommy Green, John Ingram and Charlie Palloy waxed one song each. Charlie's number was **On A Steamer Coming Over**. A fifth title, **Did You Ever See A Dream Walking**, featured The Three Rascals: Robert Keith, Fred Furtsch and Robert Harthun.^{xiv}

In the mid-1930s, Charlie's résumé reads like a directory of New York City night life. And by the fall of 1934, Charlie began maintaining a dual identity (in addition to his birth name). While still "officially" Charles Palloy, he used the name Don Costello while working with fellow banjo and guitar player Neil Litt at Zelli's nightclub, at 128 East 58th Street, Manhattan. The gig at Zelli's lasted through at least mid-January 1935. As Don Costello, he reportedly worked on Harry Richman's NBC radio show for Conoco at this time, and beginning February 24, 1935, Don Costello & His Orchestra broadcast over CBS from Mori's restaurant in Greenwich Village.

Charles Palloy and violinist Bela Loblov (Loblovitch) are listed as musicians among the cast of the Romberg-Hammerstein musical play *May Wine*, which premiered December 5, 1935 at the St. James Theatre in New York. Charlie is said to have had a 10-minute feature spot in the production.^{xv} *May Wine* closed in June 1936, but it seems Charlie did not work the show's entire run. About March 1936, Local 802 issued him a transfer to an unknown location.



The Four Deuces, L-R: Charles Palloy, Ted King (bottom), Bud Burtson (top), Wilder Chase. Courtesy Phyllis Bruner

Once back in New York, Charlie Palloy joined forces with three other bandleaders to form a vocal and instrumental group, The Four Deuces, “musical satirists” who opened the new American Restaurant in the Hotel Times Square on May 7, 1936. The other members of the quartet were Teddy King, Bud Burtson and Wilder Chase.^{xvi} King was a fixture on the nightclub and burlesque scene in New York and later Miami,

leading bands with names like The Strand Swing Kings, the Tick Tock Tempo Orchestra, and Teddy King’s Musical Jesters. Burtson, a sometime drummer, was later much in demand as a writer of specialty songs and comedy patter for countless other performers. Benjamin Wilder Chase was a seasoned pianist who had performed with numerous pioneering jazz bands including the Original Dixieland Jazz Band and the New Orleans Jazz Band.

A few months later, the Four Deuces were known as The Town Tattlers. They headlined at Leon And Eddie’s, 33 West 52nd Street, Manhattan, beginning August 25, 1936. Late in the year they had gigs in Chicago, including The Yacht Club and the Congress Hotel. Once back in New York, the Town Tattlers, apparently without Wilder Chase, found work at the Club Mirador, 201 West 52nd Street, Manhattan. The musicians union approved the group’s contract with the club in early February 1937, listing Charles Palloy as leader, but he decided to go by an alternate persona. Perhaps to distinguish himself from the actor Don Costello, Charlie began using the name he would stick with the rest of his life: Charles Costello. The Town Tattlers began performing their “gay and risqué” songs at Mario’s Club Mirador February 9, 1937.

As Charles Costello worked in and around New York, Local 802 directories still listed his name as Charles Palloy, and would continue to do so for another ten years. He did utilize his real name, or something close to it, on March 16, 1937, when Carmelo Charles Molluzzi, freelance musician, applied for a Social Security Card, while a resident of 2828 35th St., Long Island City, Queens, New York.^{xvii} This is the same home

address the Local 802 directories list for Charles Palloy in 1938. Carmelo Molluzzi’s Social Security number matches that of Charlie Costello.

The Town Tattlers left the Mirador and opened March 24th at the Weylin Bar, Madison Avenue and 54th Street in Manhattan. By mid September 1937, Charles Costello and his Town Troubadors were featured in the Cocktail Lounge at the trendy French Casino, at the southeast corner of 7th Avenue and 50th Street in Manhattan.

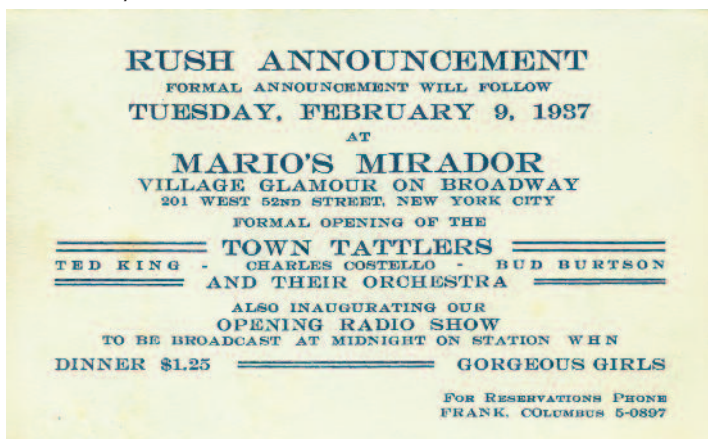
On Saturday, October 23, 1937, the Club Petite at the Hotel Mohawk in Schenectady, New York reopened for the season and “Charles Costello and his society brand [sic] direct from 10 successful months at the French Casino in New York and formerly of the Waldorf Astoria will have the opening assignment at the club...”^{xviii} Charlie worked the Club Petite into at least the second week of January 1938. Another out-of-town job was at the Commodore Club in Detroit, Michigan, in January 1939.

Family members recall Charlie telling them that at some point he worked with one of Al Capone’s brothers in Florida. It is not known which Capone brother or exactly when, but it’s believed Charlie’s work in the South came before he decided to leave New York City for good. James Henry says his grandfather would mention his past life only occasionally and was reticent to talk about it. It is unclear whether an underworld association may have played a role in Charlie’s decision to change his name. “It didn’t make sense from a music standpoint,” says Charles Henry.^{xix}

One of his last gigs in New York City took place in late October and early November 1940, when “Charley Costello’s Orchestra” played the Grill at the Hotel Times Square, where four years earlier Charlie Palloy performed with The Four Deuces.

He turns up in Detroit again, with an extended engagement at the Olde Wayne Club, near Lafayette and Cass, by January 1941. Herschell Hart’s column in the *Detroit News*, “Revelry By Night,” mentions Charlie regularly at this time. “Maestro Charles Costello at the Olde Wayne Café, is trying out a new feature. He rearranges a rumba to fox trot tempo, for instance, as he did ‘Begin the Beguine’ last week and ‘Tabu’ this week. Russ Rega is entertaining at the dance intermissions with piano classics.”^{xx} Rega (born September 1915), originally from West Haven, Connecticut, recalls: “I played piano...and accordion when we’d stroll among the customers.” Charlie, he says, “was the leader...It was a four piece group, sometimes three,” including Charlie on guitar, Russ on piano, a bass player and reed man. Billed as a singing guitarist, Charles Costello and his orchestra provided dancers with “tempos for every temperament,” and accompanied a female vocalist, Jere Rivers. By mid February she was replaced by The McColl Twins, Marguerite and Madeleine, a vocal duo. Rega says, “They were 16, 17 years old when they came with us. And they were pretty identical twins, and Charlie pretty much trained them in the type of music that he wanted plus the things that they liked that they were good at.”^{xxi}

“He had terrific experience,” recalls Rega. “Charlie played big time bands, and quite a bit of stage work...and he picked up from those stage singers, whoever they were, maybe comic singers, did kind of naughty lyrics sometimes...and he could



Announcement card for Club Mirador opening. Courtesy Phyllis Bruner



entertain around the tables to the great satisfaction of the elite," which included, says Rega, executives of GM, Ford and Chrysler, as well as politicians and military brass.

Charlie attracted musical talent, and his band had to be versatile, to play both sweet and hot, says Rega. "If you had jazz talent, we could use it in our combo, but you had to be around a tune a little bit to fit our style...we sort of jazzed up the melodies of the show tunes. Our music, with Charlie's experience, we always had a good upbeat...no drum mind you, and then pretty. We played the pretty music, [like] 'Just One of Those Things.'"

Charlie and his family set down roots in the Motor City. "At some point he recognized the choice of being mated to his family versus that life as a musician," says James Henry. The Detroit Federation of Musicians Local 5 accepted Charlie as a full member on October 8, 1942. On his application, he states he had been living at 610 Blaine Street in Detroit for one year, and signs his name Charles Palloy Costello. In December 1942 and early 1943, Charlie was leading his band at the Wonder Bar, at 1221 Washington Boulevard at State Street in Detroit.^{xxii} "Charles Costello and His Merry-Time Orchestra" opened at the Gold Cup Room of The Whittier, a posh apartment hotel on Burns Drive at the Detroit River, on February 15, 1943.^{xxiii}

"Charlie had the gift of terrific memory. You never saw a sheet of music in all the years that we were there together," says Rega. "His ear was so great he could play along with any kind of band, and I know if you look up his experience record [you'll find] that he played with some pretty big bands, famous bands. He did stage work and all that kind of thing. And then he had the gift and also the shrewdness to learn when he worked with the big time stage comedy people, he learned a lot of their routines, and he could put them on when he played around the tables, and then he also had the personality to mingle with very high class people. And they really loved him. He knew how to get inside them and make them laugh."

Rega remembers spending time with Charlie, his wife Gussie and their daughter in their home for dinners, but Charlie was all business on the band stand. "He never talked much; he

didn't brag too much. He was a very strict...you knew who was leader in that band," says Russ, who recalls the bass player learned the hard way that Charlie had a low tolerance for bad habits. "He drank and Charlie really hounded him for that...threatened him and fired him eight times. And he would do that on the stand; he would say something really very nasty to him." Rega admits to being a bit headstrong in his younger days, but he knew better than to face down his strong-willed boss. "My early years with him I was sort of touch and go; I would have walked out at any time; we didn't have open arguments, but there was a clash, you could feel it in the air sometimes and he would say something to mesort of the musical artistic temperament. Thank God I didn't push it and I survived the full length. The reason I left: I got drafted."

Family members also recall that Charlie was at turns fun loving and stern. His niece Carmela remembers that without saying a word, "The minute he walked into a room, he automatically demanded respect...You stopped and paid attention...It was the way he carried himself." Grandson Charles remembers Charlie as a disciplined man who got up early every day to exercise. He was a regular at the Highland Park YMCA.

Around 1946, Charlie cut some discs at Detroit's first major studio, the legendary United Sound Systems Recording Lab, a converted residence at 5840 Second Avenue. The undated 78s by Charles Costello seem to have been meant for either limited issue or private use. Titles included *There's A Small Hotel*, *The Girl That I Marry* and *I Can't Believe That You're In Love With Me*. These discs as well as some Presto transcription recordings featuring Charlie in 1946 are in the possession of his grandson Charles Henry.

Rega says the Charlie Costello band built up a reputation in Detroit. "We made a mark there....We played all the big hotels...The Whittier, the lounge at the Book Cadillac...then we went to Grosse Pointe, a place on the water. We played for the society people."



Courtesy Charles Henry



Charlie Costello, seated at the bar of the nightclub that bore his name. Courtesy Charles Henry.

By March 1948, he and James Cox had taken control of the 2-year old Wedgwood Room (also spelled Wedgewood), at 1465 East Jefferson Avenue, Detroit, where Charlie had been playing for at least a month. Charlie had brought in his own band from the Gold Cup Room at the Whittier, and *Billboard* magazine declared that with the change in management, the Wedgwood Room would be “switching policy to straight dance band, in place of flesh.”^{xxiv}

By September 1950, Charlie had taken full ownership of the Wedgwood Room. *Billboard* reported: “Costello will manage the spot, in addition to fronting his own band and doing vocals.”^{xxv} Charlie renamed the place “Charlie Costello’s.”

Grandson James Henry remembers visiting the club on Saturdays as a boy and describes it as “quite elaborate and elegant....Lots of sports figures and people would go there because it was within a radius of both the hockey arena and the football and baseball stadium...Bobby Layne was the big quarterback then for the Lions and he would frequent Grampa’s place.” James remembers his grandfather taking the family to Detroit Tigers games, and when young James snagged a baseball hit into the stands in the late 1950s, the lucky catcher rated mention in the local media as “Charlie Costello’s



Charlie at the tables with actor Eddie Bracken and guests, possibly September 1953, during Bracken’s 2-week engagement starring in ‘The Seven Year Itch’ at the Cass Theater in Detroit. Photo courtesy Phyllis Bruner.

grandson.” “Grampa was very big in Detroit, and had a lot of very significant connections, both political and entertainment-wise,” says Henry. “When you talk about music, that was the heart and soul of the restaurant and nightclub.” Charlie Costello’s remained in business until the early 1960s; then Charlie operated the Living Room Lounge in Detroit for about four years.

Charlie last paid dues to the Detroit Federation of Musicians in 1966, but he is still listed in the Local 5 directory of 1971, and likely in other years as well. From then until his retirement in 1991, he was a sales rep for Adell Industries, an auto accessories manufacturer.^{xxvi}

James Henry says Charlie was extremely reluctant to talk about his career, but performed on occasion at home. “At family functions you know he’d take out the guitar and he’d, say, do some singing, but it was very limited in that way.” Charlie’s niece Carmela Bury says he “...would pick up the guitar and play. It was very low key...and he would sing a little.”^{xxvii} Grandson Charles also recalls being mesmerized by hearing his grandfather sing at home, and he remembers hearing Charlie on one occasion suddenly playing the piano, a brief performance of “Silent Night” that Charles calls “pretty captivating.” Charlie gave his young namesake some pointers on guitar, but also hinted at the hardships he had faced. Charles says his grandfather cautioned that music “is a tough, awful business and don’t get into it...It involves a lot of heartbreak.”

The Costellos lived at 1029 Covington Drive, Highland Park, for most of their time in Michigan. Gussie, who worked for years as a switchboard operator at the Wolverine Hotel in Detroit, died October 11, 1983.^{xxviii} Charlie died September 18, 1993 of pancreatic cancer at William Beaumont Hospital in Royal Oak, Michigan.^{xxix} Charlie and Augusta are buried at Mount Olivet Cemetery in Kalamazoo. Their daughter Carmela Henry wrote shortly after her father’s passing, “My dad was very proud to be a member of the Detroit Federation of Musicians and spoke often of it. My dad was a dedicated musician, as well as a husband, father, and grandfather, and yes,



Charlie in retirement. Photo courtesy Charles Henry

great grandfather.”^{xxx} His niece Carmela Bury says “He was the glue that stuck the family together. Between him and my Dad they kept everyone in line.” Carmela (Costello) Henry, an only child, died in 1999. With her husband James Henry, she had six children and 10 grandchildren.

While family members are well aware Charlie worked under a pseudonym, the name Charlie Palloy was largely lost in their memory. “I have no recollection of Palloy,” says his niece Carmela. It was not until recent years that his kin connected him with Charlie Palloy’s recordings. Charles Henry, who retains Charlie’s record collection and guitar, says he played one of the Palloy sides for his father, who confirmed: “That’s your grandfather.” Says Charlie’s grandson James, “We knew Grampa was a musician but we never had any realization of the significance of what he had done.”

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Some Sources and Acknowledgments:

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Vital records from Sicily via microfilm from the LDS Church; other vital records from NYC Municipal Archives.

U.S. and NY Census records and passenger manifests from Ancestry.com and HeritageQuest.com.

Some newspaper citations via FultonHistory.com; other newspapers from NewspaperArchives.com.

NYC Lists of Enrolled Voters, at the NYC Public Library at 42nd Street.

Directories for Local 802 members, Zits theatrical newspaper, and Stage magazine via NYC Public Library at Lincoln Center.

Obituaries and newspaper items from the Detroit News, from the Ellis Library of the University of Missouri, Columbia.

Local 802 information from the Robert F. Wagner Labor Archives at NYU’s Bobst Library.

Records of Detroit Federation of Musicians Local 5, courtesy Emily Orlando. 1971 Local 5 directory courtesy Dan Pliskow.

ⁱ Russ Rega, (born 1915), phone interview with author, Jan. 11, 2012

ⁱⁱ Author phone conversations with Costello’s grandchildren, Jan. 2009

ⁱⁱⁱ Civil birth, marriage and death records of Castrolillo and Favara, Italy; Registri dello stato civile, 1820-1910, LDS microfilms 1467084, 1848732, 2095015, 1848782. Italian records consistently spell the surname Molluzzo.

^{iv} Birth record for Carmino Mulluzzo [sic], 1906 Manhattan certificate 26614, New York City Municipal Archives.

^v Spellings of Charlie’s name in U.S. and N.Y. Census records include: 1910: Carmela Impolluzzo; 1915: Carmello Mul-luze; 1920: Carmelo Mulleze; 1925: Carmella Polluzza; 1930: Carmelo Molluzzi; 1940: Carmelo Mollozzi.

^{vi} Minutes, American Federation of Musicians, Local 802, records of weekly meeting of Executive Board, microfilm series R-7438 roll 2, pg. 87, 90, Robert F. Wagner Labor Archives, Tamiment Library, New York University.

^{vii} Death record for Carmela Molluzzo, 1926 Manhattan certificate 27538, NYC Municipal Archives.

^{viii} Death record for Gioacchino Molluzzo, 1929 Manhattan

certificate 12552, NYC Municipal Archives.

^{ix} Queens County (NY) Surrogate’s Court, Estate of Giachino [sic] Molluzzo, Letters of Administration issued May 9, 1929 to Carmelo Molluzzo, son, file 1913/35.

^x Victor ledgers, copy courtesy Vince Giordano.

^{xi} Allan Dodge, liner notes to *Charlie Palloy: Vocals & Guitar*, The Old Masters (TOM), MB 118, audio CD

^{xii} Charles Henry, conversation with author, June 1, 2012.

^{xiii} “Miss Nancy Church Honored Last Night at Parents’ Home,” *New York Post*, Sep. 13, 1933, pg. 6.

^{xiv} Brian Rust, compiler, *The Columbia Master Book Discography, Volume III: Principal U.S. Matrix Series, 1924-1934* (Westport, CT: Greenwood Press, 1999), 496; The New York Sun, Dec. 15, 1934

^{xv} Brooks Atkinson, “The Play,” *New York Times*, Dec. 6, 1935, pg. 30. Also Herschell Hart, “Revelry by Night,” *The Detroit News*, Oct. 10, 1941, microfilm at Univ. of Missouri at Columbia

^{xvi} “Restaurantisms,” *Zits* theatrical newspaper, May 9, 1936, pg. 6, and May 23, pg. 8, NYPL at Lincoln Ctr.; Ad in *New York Post*, May 19, 1936 lists personnel of the Four Deuces.

^{xvii} Social Security Administration, SS-5 form for Carmelo Charles Molluzzi, Mar. 16, 1937, Social Security no. 128-01-8485.

^{xviii} “Club Petite Will Reopen Tonight,” *Schenectady (NY) Gazette*, Oct. 23, 1937, pg. 21, col. 4

^{xix} The 1932 city directory of Miami Beach lists Charles Palloy, 833 West Avenue. No occupation is listed so it’s not known if this is Charlie

^{xx} Herschell Hart, “Revelry By Night,” *Detroit News*, Jan. 21, 1941, pg. 8, microfilm at Univ. of Missouri at Columbia

^{xxi} Russ Rega, phone interview with author, Feb. 23, 2012

^{xxii} *The Billboard*, Jan. 23, 1943, pg. 27, col. 3, (birth announcement for Russ Rega’s son Russ).

^{xxiii} Ad in *Grosse Pointe News*, Feb. 18, 1943, pg. 6; The Detroit News, Wed. Feb. 17, 1943, pg. 25; Grosse Pointe News, Nov. 8, 1945, pg. 6

^{xxiv} “Detroit’s Wedgwood Drops Flesh for Straight Bands,” *The Billboard*, March 6, 1948, pg. 39; also “Wedgwood Changes Hands,” *The Billboard*, Sep. 11, 1948, pg. 44

^{xxv} “Costello Takes Over Club,” *The Billboard*, Sep. 23, 1950, pg. 48

^{xxvi} Obituary for Charles Costello, *Detroit News*, Sept. 21, 1993, pg. 4B, microfilm at Univ. of Missouri, Columbia.

^{xxvii} Author phone conversation with Carmela Bury, June 2, 2012.

^{xxviii} Death notice for Augusta L. Costello, *Detroit News*, Oct. 13, 1983, pg. 2D.

^{xxix} Michigan Dept. of Community Health, Lansing, MI, death certificate for Charles Costello, state file 0063879, 0773572

^{xxx} Member file for Charles Palloy Costello at Detroit Federation of Musicians, Local 5 of A.F. of M., Carmela Costello Henry’s thank you card to the union; the local had sent her a Bible after her father’s passing.