

Zach Harpole: We want to welcome you today. This interview is for Crossroads to Freedom, and I'm Zach Harpole, and this is –

John Bass: John Bass.

Zach Harpole: – and, if you would, please just state your name for us.

Cyd Mosteller: Cyd Mosteller.

Zach Harpole: Okay. It's nice to have you here today.

Cyd Mosteller: Thank you.

Zach Harpole: To get started, could you just tell us a little bit about where you were born and growing up, things like that?

Cyd Mosteller: Well, I was born here in Memphis. I am a Memphian, and happy to say that, and was just lucky to have a beautiful childhood and a wonderful life here. I met my husband at 18 and fell madly in love, because I was singing with the band that he was playing trumpet with, and we were both with the Bill Justis Band, so it was a very good time, a very good time in my life to make my living singing in Memphis.

Zach Harpole: Okay. Well, how did you get into music? What was your first experience with that?

Cyd Mosteller: My mother used to say that I was born singing, that, "You always wanted to sing," she would tell me, and she said I would sit at the piano, at the windowsill, and pretend I was playing the piano, and then I would sing, and I sang anywhere anyone would invite me to sing. As I've always said, ignorance is a little blissful, because you don't care whether you're good or not if you want to sing. I just always wanted to sing. There was tunnel vision. That's all I ever wanted to do.

[0:01:25]

John Bass: Did you sing in the church growing up, or was it just around the house?

Cyd Mosteller: I sang in church.

John Bass: What church was that?

Cyd Mosteller: That was a church over in North Memphis. We were of that era. I wasn't projects, like Elvis, but it was a Methodist church, and a

beautiful time to sing, and I remember one time the choir director was not real happy with me because he thought maybe I knew a little more than he did or sang better than he did. It was small, so that created a little difficulty. It's one of those strange, quirky memories, but I always sang. If anyone invited me to sing at a pancake supper or a church dinner, or anywhere, I would go sing, and just try to sing with anybody that would invite me, which is what I suggest to everyone.

[0:02:18]

John Bass: How early, like as a child you did this? –

Cyd Mosteller: As a child –

Cyd Mosteller: – through grammar school, through high school, and I was getting pretty good at piano, and they would say, "Well, you play piano and let the other people sing," and I decided, "No," I'd quit playing piano so I could sing, and then there was a radio show, WMC, and it was called, "Young America Sings," so where other kids were out playing, every Friday afternoon after school and every Saturday, I was at WMC singing, and so I got used to microphones and singing with other people and blending.

John Bass: Where was that? WMC, where was that?

[0:03:02]

Cyd Mosteller: Gosh, it was on Union, perpendicular to – no, perpendicular to – I forgot. It's weird. It was one of those odd memories. I think it was the Goodwin Institute building. I don't know where that is now.

John Bass: Okay. Wonderful. So, you mentioned you and your husband were in the same band.

Cyd Mosteller: Right.

John Bass: How did you get involved with that? Tell us a little bit about that, please.

Cyd Mosteller: I graduated early, so at 18 I was at Memphis State music department and became a music major, and I had had my eye on him, and he had had an eye on me, and it turned out we were singing with and playing with the same band. So, he offered to pick me up and take me to the gig, because my parents weren't real happy about it at 18, but the gig was at Memphis Country Club, so they couldn't say too much about it. So, from then on, then we

joined the Bill Justis Band, and that's where the Sun Studios scenario evolves from.

John Bass: Talk a little bit more about that. What was your first foray, and how did you get connected with Sun?

[0:04:10]

Cyd Mosteller: Bill Justis was a great band director. He was the original cool musician. I sang with him, and he and his wife became very close friends. He became music director at Sun Studios, and he would say, "Well, Cyd, come on down. I want you to do some backup work." Well, at that time, I didn't know or care who it was, we all needed to make money, and that was how I was making my living, so I would go down to Sun Studios, and Bill would say, "Oh, you're gonna back up so-and-so and so-and-so." Half the time, I didn't know who I was backing up. They had already done their singing; I was recorded after.

John Bass: What years were these?

Cyd Mosteller: I think this was around 1958 –

John Bass: Okay.

Cyd Mosteller: – because that's when "Ballad of a Teenage Queen" came out.

[0:05:02]

John Bass: So, Elvis had already gone through Sun at that point.

Cyd Mosteller: Yeah, I think that's right. I hope I have my years right.

John Bass: Yeah, '54 to '56 I think is when he was–

Cyd Mosteller: Is that when he was–

John Bass: – _____ there.

Cyd Mosteller: – was? So, I didn't know him, and really didn't meet a lot of the guys. I did meet Bill Black, the Bill Black Combo. They were very kind. Everybody was very kind. Sam Phillips was a wonderful man. I enjoyed him very much, always very, very nice to me, and Sun Studios looks just like it does now, it looked then, and I can look over and say, "I stood there," which uncannily enough was where Elvis stood. They have the X's there, and that's where I would always stand, and I might have to kick a few cans

out of the way in the early years there, but I was young. I didn't care. I just loved singing.

John Bass: Talk a little bit about how the sessions went. When you came in, was it just singers that they brought in, so you were doing –

Cyd Mosteller: Right, right.

John Bass: – just the vocal parts?

Cyd Mosteller: On Charlie Rich's "Lonely Weekends," I think I made up my part, with Bill's approval, because he would say, "This is what I want you to do," and the rest of them were singing something else.

CUT! [0:06:10] BEGIN SEGMENT 2

But with Johnny Cash, he wrote that high part because he wanted it to be symbolic of the teenage queen, and Sam Phillips didn't like the song but it became a hit, so it's still around.

John Bass: It's a beautiful part that you –

Cyd Mosteller: Thank you.

John Bass: – sing on that. Well, how did you learn that part? Was it written out for you, or was it taught to you and they said, "Sing this _____?"

Cyd Mosteller: Usually we just heard it and sang it, which I still like to do in a contemporary group I sing with at St. George's. But it's a time of getting your ear trained and knowing what they want. Of course, a lot of it is very dated now, but it's what they wanted back then. That was in, you know, the _____ and all that stuff in the background.

John Bass: So, there were no other musicians in the studio? They would just bring the singers in and you would do your part?

Cyd Mosteller: That's a good question because if there hadn't been, I wouldn't have met a lot of the people, like the Bill Black Combo, Scotty Moore. I have an album that a German record company did and my picture is in it, and it's "Ballad of a Teenage Queen."

[0:07:20]

Oh gosh, another guy, he produced a lot of these records, and so Bill was there. So, there would be people there, but mainly we were just standing in front of the mic signing our parts, and going

over it until he would say, "I don't like this," or, "I don't like that," and we'd do it again. But it's very odd that I forgot I did "Ballad of a Teenage Queen."

John Bass: You forgot that you did that?

Cyd Mosteller: That's a story.

John Bass: Please –

Cyd Mosteller: You go for years, and you don't realize what you were involved in, and maybe you're not singing with bands anymore, and all of a sudden this – I was doing cabarets at St. George's Episcopal Church and singing Big Band songs and making money for the church, and customers were invited and they were Googling me and they said, "Why didn't you tell us you backed up Johnny Cash on "Ballad of a Teenage Queen?"" and I said, "I forgot."

[0:08:16]

They said, "How could you forget that?" and I said, "I have no idea, but I'm gonna YouTube it and listen to it again," _____, "Yeah, that's right." But if you Google my name, there are people I sang with that I don't remember. That was a long time ago.

John Bass: When you were doing it at the time, was there a sense of whose records you were on and, when they came out, would you listen to them, or were you just a session singer and just sort of doing it –

Cyd Mosteller: Just a session singer.

John Bass: – _____?

Cyd Mosteller: When you're living through a historical time, you're living in it and through it, it's a gig, it's a way to make money, it's a way to make your living doing what you want to do, and you don't know in retrospect, I mean you look at it this many years later and you go, "Wow, I was a part of that. This is amazing." You wonder why anyone is interested, but all of a sudden everyone is interested: a German record company. The "Million Dollar Quartet" wanted to meet me, you know, and took pictures, and I'm sure everyone is going, "Who is this woman over there?"

[0:09:15]

But it was a time that I feel so very blessed to have been a part of. It was a time of making history, and I was a part of that history.

John Bass: So, you sang at Sun, and then in the early '60s, did you do some work at Stax, as well?

Cyd Mosteller: Well, I did some Stax work and I backed up, with a group. I was singing jingles, and that's another thing about Memphis music, but we did Booker T and the MG's "Melting Pot" and that album hangs on the wall at the Stax Museum –

John Bass: _____?

Cyd Mosteller: – so I can walk by there and go, "Hey, I'm on that."

Zach Harpole: What do you think are the key differences you've noticed between Sun Studios and Stax?

Cyd Mosteller: Different eras. Booker T implemented a new sound, where Johnny Cash and Elvis and all of those guys were pretty much guitars, and a lot of upright bass at that time. Bill Black played upright bass.

[0:10:14]

But Stax became a little bit a **swingle** singer sound, a jazzy, they wanted that, but I can't find it. I'd like to find that, **because** they always remix things later, you know, they can take out what they want to, as on Charlie Rich's "Lonely Weekends." I think it's different now. I didn't do that much at Stax, but it was great to be there with Booker T and the MG's, Memphis people. These are all Memphis people, so it's great.

John Bass: Was the atmosphere different at the two studios, or do you remember?

Cyd Mosteller: I don't remember. At Sun, I was very comfortable. There was that warm, fuzzy feeling at Sun. The people were always nice. I didn't pick up any egos there. I think later maybe at Stax, we just came in after they had done that.

[0:11:09]

I knew Steve Cropper and some of those people. So, my main memory is Sun, and then later, the new Sun, I think when Sam got out of it and Knox got into it, and so I would go over there, although I remember Sam, because I was there until about 2:00 or 3:00 one morning singing backups, and we were all getting bleary eyed together, but he was very nice.

John Bass: So, you continued session work. You mentioned the jingles.

Cyd Mosteller: Right.

John Bass: I heard somewhere that at one time, or maybe even today, you're the most heard –

Cyd Mosteller: Voice around the world –

John Bass: – voice around the world –

Cyd Mosteller: – in the English speaking –

John Bass: – _____.

Cyd Mosteller: – world, yeah. We did jingles at the William B. Tanner Company. It's always the right place at the right time, and they said, "Well, we need a female lead singer who can read music and sings. Well, we have the one here." So, I sang jingles six hours a day for about 15 years, and that's a lot of B flat, so you wear your voice out, and so I got into announcing and voiceovers, and that was lucrative, anyway.

CUT! [0:12:14] BEGIN SEGMENT 3

But singing jingles, people say, "What did you sing?" You can't remember when you sing six hours a day, but that puts you around the English speaking world – Australia, Canada, everywhere – so people hear you. They don't know who you are. But, on a trip down the Danube a few years ago, I met someone who had been in early radio and bought Tanner jingles, and said, "Oh yes, I know. I know your voice." They always said, "It's that woman in Memphis," or, "That girl in Memphis," at that time.

John Bass: So, these were recorded jingles.

Cyd Mosteller: Right. Correct.

John Bass: Did you do any live – because I know right at that time _____ live –

Cyd Mosteller: Yes.

John Bass: – advertisements or anything like that?

[0:13:00]

Cyd Mosteller: Some of it was live, and that's always tricky, and then you realize that times change and you don't have to do that, but that's a little dichotomy of saying at Sun we did voiceovers, but at jingles, we

don't. I mean we do background work, but why can't they do that when you sing jingles, and I kept saying, "Why can't the band put their part on and then we'll come in and do it?" so they started doing that.

John Bass: That's really interesting. I know that they ran some _____ here, did you ever do much work at the Hotel Chisca with that _____?

Cyd Mosteller: A lot at the Chisca, the Peabody, all kinds of gigs, New Years Eve gigs with Bill. He did a group called the Yuletide Revelers. We did a lot of fraternity/sorority parties, and a lot of nice places at that time, because you weren't singing at clubs, except when my husband was in the army and he was in the Third Army Band and I was with the dance band and sang with them, so you sing at clubs then, but the rest of it is mainly singing at, like I said, fraternity/sorority, private parties, weddings.

[0:14:16]

John Bass: What type of thing were you singing for these –

Cyd Mosteller: Oh, the Big Band?

John Bass: – mm-hmm.

Cyd Mosteller: Things like "Summertime", "Over the Rainbow", things I still sing now – "Stormy Weather", "There Will Never Be Another You", just anything, just to sing. I had a book and I wrote down all my keys, and the piano players would play it, and jazz musicians, as you know, play anything, and so you just go on a gig and say, "I'm gonna do this." We also did jazz shows around town with a former DJ named Fred Cook, who was very well known, and we did that. We sang when it was not being done. We did a jazz concert at LeMoyne-Owen College in the '60s, and I was always very proud of doing that.

[0:15:12]

John Bass: That's wonderful. So, it seems like, and you may not see this like this, and this is an interesting thing to me, your gigging life might be classified more as a jazz musician, but your session work is more you were part of early rock-and-roll –

Cyd Mosteller: Right.

John Bass: – _____ soul music, and things like that.

Cyd Mosteller: Right. It was sitting right there in the middle of Sun, in the middle of the early rock-and-roll post-Elvis, but still you have all the wonderful people that came through Sun, and people that I didn't meet later. I was singing jingles. Bill Justis left, he moved to California, and so times change and evolve, but I was singing six hours a day, and there was a local television show called "Good Morning from Memphis" so I sang three mornings there. So, it was a life of a lot of singing, and you're younger and you don't get much sleep because you do gigs at night, too, and you sing jingles all day.

[0:16:15]

John Bass: Did it seem like at Sun and at Stax, something new, because we look back on it and say, "Wow, something new happened there"?

Cyd Mosteller: Yeah, it did.

John Bass: Did it seem like that at the time, or was it just another part of being a professional musician at the time?

Cyd Mosteller: I felt that when I was there, it's that innate feeling that, "Something is going on here. These people could move on and be famous," but I thought that I could do it, and I thought I could sing with anybody, and never had any aspirations to be a rock-and-roll singer; I didn't sing that type music. But to back all those people up, I felt it more at Sun than I did at Stax. Sun has an energy. I can go in there now and feel just like I did then.

[0:17:03]

You know you're backing up people that are gonna be well known one day, but a lot of people hadn't heard of – well, they had heard of Johnny Cash, but he wasn't what he became, and Charlie Rich, and sang behind I thought a very good singer named Harold Dorman, "High On A Mountain of Love." Johnny Rivers covered that later, but there was a special feeling at sun. I can see where the talent came out of there, but you'll have to attribute that to Sam Phillips and Bill Justis.

John Bass: How did Sam run a session? What was it like working –

Cyd Mosteller: He pretty much –

John Bass: – _____?

Cyd Mosteller: – stayed out of it. He'd have his opinion, but he would go with Bill and say, "No, that's not what I want," or whatever. You knew he

was bottom-line, but he was so kind and so nice, you never felt he was telling you what to do. He could suggest it in a way and Bill would relay it to us, and we would change anything he wanted changed.

CUT! [0:18:03]BEGIN SEGMENT 4

I didn't know until I got this album, which I will show you, that he didn't like "Ballad of a Teenage Queen," and, oh gosh, what was his last name? **Clemens** was his last name. He produced the record because Sam didn't like it, but Bill was the one that got me to sing there, Bill Justis. But it was a time – I feel so blessed to have been a part of all of that, and look back on it and say, "I was there."

John Bass: How was it different working for Knox, because you worked for Knox a little bit, as well, too?

Cyd Mosteller: Sam was still there.

John Bass: Okay, Sam was still there.

Cyd Mosteller: Yeah, he was still there until he just finally got out of it, so I knew Knox, of course. It was good to see him that evening. But he was learning from his dad, and he learned very well –

John Bass: Mm-hmm, he did.

Cyd Mosteller: – very well.

John Bass: He did indeed. So, you've continued singing. I know that since – you've continued as a professional musician. Talk a little bit, because I know you're very involved at St. George's with Cabaret Night, and –

Cyd Mosteller: Yeah, yeah.

John Bass: – you continue to do that, but talk a little bit **about that**.

[0:19:14]

Cyd Mosteller: Oh yeah. That's a strange story. I decided that I had used up my voice and I wasn't gonna sing for a while, and I sang in the choir, and then my husband became ill and consequently died, so I had to recover from that, and then I decided, "Well, maybe I can sing." So, I was in Madrid, Spain, and the guide said, "We're gonna go to a restaurant and everybody is gonna sing." I thought, "Good, this will be a sing-along." All of a sudden, in the middle of the people

singing, he walks up, the owner of the hotel, I mean of the restaurant, walked up and handed me a microphone and said, "What do you want to sing?" and I'm like, "Okay." So, I sang "Over the Rainbow" and I sang it as well as I have ever sung it, and got a lot of kisses on both cheeks from all the people there, and then I said, "Okay, I'm gonna start singing again."

[0:20:12]

So, I started singing around the world, any place – in a pub or on a boat. I became quite a world traveler when it was affordable, and I sang, and then I came home and I was asked to sing at a St. George's Carols and Candles program, and they said, "We need someone who can sing pop," and I said, "Well, I'll do "Have Yourself a Merry Little Christmas" and I sang it very well, and they said, "We're gonna do Evenings with Cyd and we're gonna make money for the church." I said, "That's an ostentatious name," and they said, "We don't care," and it's still that five shows. I do one September 30, and it will be the fifth one I've done at St. George's. They're fundraisers for outreach or for our church.

John Bass: That's great. So, this is a fairly recent, within the last –

Cyd Mosteller: Five years –

John Bass: – five years **or so** –

Cyd Mosteller: – or five or seven years, and Rene Koopman –

John Bass: – _____.

Cyd Mosteller: – plays with me, for me, and he's an old friend from Tanner.

[0:21:05]

John Bass: Okay.

Cyd Mosteller: So, we had resurrected the friendship, and he plays for me, and we'll be getting together and start rehearsing, and it'll be just a lot of the things, the "I'm In the Mood for Love". The crowd loves anything, and Rod Stewart has helped resurrect all this, and Michael Buble, so it's no longer considered antiquated songs. Everybody loves them now.

John Bass: That's exactly right.

Cyd Mosteller: They're good.

John Bass: They're great tunes. So, your world travels you were just talking about, that was fairly recently, too?

Cyd Mosteller: In the last 12 years.

John Bass: The last 12 years or so?

Cyd Mosteller: Yes, and I would just any place, and they would all find out from people I traveled with that I sang, so we would have sing-alongs or I'd get there, and it was a crazy thing. We were going down the Amazon, where there's not much exciting on the Amazon River on a boat, but it was what I wanted to do and see the rainforest, and they had a great band. They had picked up street people in the towns, like in **Lima**, and just people that were playing, kind of like they do in New York City. So, I started singing, and I'm sure they were thinking, "Oh, dear," and all of a sudden the musicians started coming out and just playing behind me, floating down the Amazon River. That was amazing.

[0:22:20]

John Bass: **That is** _____.

Cyd Mosteller: That's a digression from Sun, but it's the continuity.

John Bass: That sounds _____ – so you're playing with local musicians all around the world. Are there pockets where the musicians, like _____ really fantastic experiences with musicians?

Cyd Mosteller: Some good ones, who became a little afraid they're not jazz that can play in any key, but I was lucky in Madrid they did that, and sometimes I'll just start singing and some piano player will sit down and pick up and start doing that, and the pubs in Ireland, they're fun to sing in because there's always somebody that can play. The funny thing is they all know "Over the Rainbow". They might not know anything else, but they know "Over the Rainbow" so that's pretty much my worldwide song –

[0:23:11]

John Bass: Your song. That sounds great.

Cyd Mosteller: – and I found out it has a verse. Rene found it for me –

John Bass: Oh, wow.

Cyd Mosteller: – so now I sing the verse. It was cut out of the movie.

John Bass: That's great. I don't think I've ever heard the verse. I'm trying to think back to it. _____ anything?

Zach Harpole: I don't think I had anything specific. Well, I'll just ask you a few questions. At Crossroads, we generally focus on the Civil Rights era in Memphis. Do you have any stories or recollections about what that was like for you growing up?

Cyd Mosteller: Yes. I think **the** LeMoyné-Owen **was that**. We have a saying, of course, that musicians are colorblind, we don't think color. My husband was a high school band director, and he never thought black or white, or Vietnamese, or what. It was just whatever instrument they played.

[0:24:14]

So, we never had that feeling, and that's what I've tried to transfer to my daughter and my grandchildren, that we should all be colorblind, and it was another era of living through that, and it was a pretty bad time when it got really bad. Now, we probably would have been possibly harmed by singing a jazz concert at LeMoyné.

CUT! 00:24:37 BEGIN SEGMENT 5

Zach Harpole: So, being at Sun Studio, there wasn't a distinction made between –

Cyd Mosteller: No, not at all.

Zach Harpole: – white musicians and black musicians?

Cyd Mosteller: Not at all. No one ever thought about it, and that's a good thing about being in the music business.

Zach Harpole: That's great. I mean that's something I had always heard about Stax, but it's not something that I've heard about Sun.

[0:25:00]

Cyd Mosteller: At Stax, I think it went on with musicians. You're gonna have people, musicians are gonna be black or white, and you don't think anything about it, you just care how they play and how they're gonna back you up, but Stax would have been better because of Booker T. Maybe there weren't that many African-Americans at Sun, but it was an era where I don't think Sam would have turned anyone down.

Zach Harpole: Yeah, because I know Howlin' Wolf recorded there, of course, so there's definitely a history of African-Americans –

Cyd Mosteller: Oh yeah –

Zach Harpole: – at Sun.

Cyd Mosteller: – yeah. Well, some of the best musicians are African-American.

John Bass: I guess I'll just follow up on that. Again, historically, the common thing that we talk about is that after King's assassination in '68 that, you know, this is the narrative of Stax, things change.

Cyd Mosteller: Right.

John Bass: As a professional musician, did things feel like they changed, or not that you played with different people, but were situations harder after that? Did you feel that as a professional musician in **the city**?

[0:26:16]

Cyd Mosteller: Probably I wasn't doing as much singing then.

John Bass: Okay.

Cyd Mosteller: Bill was gone, Sam. There was no more Sun, but I was singing jingles, and of course we didn't care –

John Bass: Right.

Cyd Mosteller: – because people would come in to sing solos and we didn't care who they were, as long as they could sing the jingles that we were singing, and you realize, "Oh, there are some good singers around Memphis," and they're black. We were all white. But I had a lot of friends in the Civil Rights Movement, very, very active. They were threatened and all, but I don't know. Maybe we were left alone because my husband didn't care and I didn't care. We were very, as I said, colorblind, as all people should be.

John Bass: **Right. I think that's** _____. So, that's an interesting point, though, that if you're just – and that's a perspective I think we look back on it, and if you're so busy working and doing this, and things are coming out, then you don't have the need to, you know – well, not the need, but it doesn't, you know –

[0:27:22]

Cyd Mosteller: You don't even understand it.

John Bass: – yeah.

Cyd Mosteller: I never understood it. But, when I went to the Civil Rights Museum, I realized that I remember all of that now, and it was hideous, but it helped to change things –

John Bass: It did.

Cyd Mosteller: – so that was the good part of it, and now, at St. George's and so many churches, we're so racially intermixed and racially intermarried, it's a thing you don't even think about anymore, and they're all your good friends, and what does it matter. But it was a great time to be living through, from the _____, and as I said, maybe you don't realize that you were such a part of history, and you can't because history hasn't been made yet.

[0:28:05]

So, when you turn around and look at it, you go, "Wow, I was a part of that." So, if something is on TV and it's showing Memphis history, I go, "That's me, that's me, that's me," you know, with darker hair.

CUT! 00:28:16 BEGIN SEGMENT 6

John Bass: I guess as a lifelong native Memphian, and something I'm learning, too, is that there's a difference between the appreciation, or the knowledge really that people in Memphis have about a lot of this, and people from outside of Memphis, especially **abroad**, you've mentioned a few times, you know –

Cyd Mosteller: Oh yeah, yeah.

John Bass: – is it that you feel like you have to – is it harder for you? Do you get more recognition do you think from people abroad than people in Memphis, or is it –

Cyd Mosteller: You mean regarding singing or –

John Bass: – regarding singing or your career, or just your –

Cyd Mosteller: – career? Oh, yes –

John Bass: – _____?

Cyd Mosteller: – yes. Yes, I was in Scotland at Culloden Battlefield, and the girl said, "Where are you from?" and I said, "Memphis, Tennessee," and I thought she was gonna jump over the counter at me. "Oh, my gosh! I want to retire there."

[0:29:10]

I gave her my name and number. I guess she couldn't ever make it. I said, "Well, c'mon. I'll take you around. I was part of it." They're very excited. I remember it so much more in Scotland and in Ireland, and I can't remember other countries, but there are people that go, "Wow, Memphis." They want to come here, and so we get a lot of visitors here, and I could be a tour guide because I love it. There's a lot to see here, a lot of history here.

John Bass: Do you believe it's something that – I mean in your opinion, is it something the city should – what should we do to have Memphians embrace this more?

Cyd Mosteller: Just forget that we're maybe not all the same color or not all alike. I was on the island of Rhodes. I don't mean to sound like – this travel was a lot more affordable ten years ago, but I was on the island of Rhodes, and he said, "See, we can see Turkey over there," and there's always a thing between Greece and Turkey.

[0:30:12]

But he said, "All of the young people in Rhodes," and I've never forgotten this, if we could do this in Memphis, "If we could get rid of an entire generation, we wouldn't know that we're supposed to be at odds with each other." So, if we could get rid of an entire generation, which we don't want to do, but get rid of that feeling, because you have to be taught. That's a song from *South Pacific* says, and I was never taught that. You just love people. What does it matter?

John Bass: Yeah, that's a great sentiment there. Gosh. So, just while we have you, _____ about Johnny Cash and Charlie Rich, any other notable records you've been on, or things –

[0:31:09]

Cyd Mosteller: I had to Google my own name –

John Bass: – _____?

Cyd Mosteller: – to find out, and people would say, "What is this group? Who are these people?" Well, Bill was trying to get more people to come around and be another Elvis, or another Charlie Rich, but you have to innately have the talent or not, you know, Elvis and Johnny and Charlie Rich, and those people. But I don't know, something; it was like the Aces, and I thought, "I don't remember singing with these people." But I never saw them. I would go in the next day

and put my voice over theirs. I'll just have to go through and YouTube a lot of these things and still see what I did.

John Bass: Do you think you've heard most of these records?

Cyd Mosteller: I think so. You can go in Sun and, for a quarter in the jukebox, you can hear "Ballad of a Teenage Queen" and "Lonely Weekends". So, a friend from California is telling everybody there, "Well, that's her. That's her singing there," and I'd say, "They don't care." Well, they were from England, and they did care, so it was very interesting. I started telling them all of this story about what it was like to be singing there.

[0:32:13]

John Bass: That's great. We'll have to do a follow-up. We'll have to take you over to Sun –

Cyd Mosteller: Oh, yeah.

John Bass: – and walk around, and –

Cyd Mosteller: It's great.

John Bass: – _____.

Cyd Mosteller: It's a good tour.

John Bass: – _____ and let you talk to us about that.

Cyd Mosteller: Oh, yeah.

John Bass: We should let you lead the tour, so –

Cyd Mosteller: Yes.

John Bass: – _____ us more insight on that. All right.

Zach Harpole: Well, just in closing, we usually ask do you have anything that we haven't touched on that you'd like to share with us?

Cyd Mosteller: We've covered so much. I could have taken notes, but it's probably longer than most interviews. I loved it. I look at it and I think of myself as just me, and then I realize, "No, I'm part of history." You know, I go to work, I get up, I go to church, I live a life, go to the grocery store, but a lot of people can't say that they were part of this history, and singing the gigs and singing the jingles, and going to Stax and going to Sun, it was a beautiful time, and I was blessed to be a part of it.

[0:33:17]

Zach Harpole: **That's some** great stories. Well, thank you so much for talking with us **today**.

Cyd Mosteller: Oh, I've loved every minute of it.

[End of Audio]