

Born in Tulsa in 1949, I was raised in the Greenwood and Archer area, a community environment rich in music. Living next door to Carrie B. Neely I began piano lessons at the age of seven. I was in school band from the fifth grade until I went into the army in 1967.

Much of my sense of the blues came from my early up bringing around Archer and Greenwood where I was exposed to professional musicians playing mostly jazz and blues. At the time the blues was filled with jazz hall of fame members, many of which were friends of my father.

One of the things that stuck with me from seeing these musicians at places like Miss Estelle's, Florence's Plantation Club or any of the number of joints around Greenwood was the free interaction between the musicians, which would come into play later in my life.

In 1974, while in college in the OKC area, I bought a guitar from a hippie needing \$10. The guitar sat for a while before I decided to try to play it. I could play a major scale down each string but that was about it so I bought a chord book and learned my major and minor chords and began teaching myself.

In 1977, I returned to Tulsa and met a drummer who was enamored with my sister who took me to Okmulgee to jam at Huffman's Hotel, where I began playing the blues in the first organized way. During the same time I was going to the 007 club and jamming with Elon Knox, ( who Frank Swain calls Brother Knox in his Ernie Fields stories), and met Cha Cha Cherry. Cha Cha, who had also been with Ernie Fields for a short period encouraged me to form a band.

In late 1978, my first real band, The Ajax Band was formed and along with Cha Cha included three high school horn players, for which I had responsibility. Among these players was Billy Ungerman who went on to be part of the Royal Crown Review. The band lacked a vocalist and I encouraged Kenneth " Maxx" Campbell to help me with the singing and just like Cha Cha was helping me with things I struggled with, I helped Kenneth with throwing away things he couldn't do and choosing notes that that would let him get from place to place.

After Ajax, which was together for six months, Cha Cha and I went to work with the band Prodigy, a local band which was in the lineage of the The Gap Band. During this period I had Roy Walker, James Walker's brother,( a BOF inductee), come around to give me tips on playing funk R&B. After Prodigy Cha Cha and I went to play with Matt Daniels', Reality band where the band was always in flux. Among the players during my time with Reality were Julian Northington , Ray D. Rowe, Harry Vann, and numerous players who had toured with major jazz acts. Reality was an off and on band with me from 1980 to 1986. I would do a project and have to hire back on in the band as a trumpet player until the guitar job opened up again.

In 1986 I quit music totally for eleven years.

In 1997 I started back playing guitar and began to attend a jam where I met Stretch Moon and by chance formed a band. The band, Stretch N' The Truth got it's first break by being asked to play the first Bluestock Festival in Memphis. After a few changes Stretch N' The Truth became a regional act playing the same rooms as Coco Montoya and the Fabulous Thunderbirds. The bands high point and it's demise was the 1998 Tulsa Blues festival where we played a secondary stage and drew so much attention that we were asked to play three more sets. We owned that night over the international