Born in Rentiesville, Oklahoma, January 24, 1935, D.C. Minner was the only child of Helen Pearson Minner and Clarence Minner, but was raised by his grandmother, Lura Drennan, on family land where she operated a juke joint, speak-easy, grocery, and after-hours blues club beginning the early 20th century. His family came to Rentiesville from Alabama, with four Cherokee sisters and their black husbands settling in the Muscogee (Creek) Nation which was more hospitable to mixed-marriages between American Indians and Blacks of the period. Rentiesville was close enough to the Cherokee Nation so the sisters did not have far to go to visit their relatives. As a youngster, D.C. spent hours listening to the acoustic blues played by various traveling musicians in the club, often picking up their guitars during breaks between sets and then trying to imitate what he saw on stage.

After serving as an Army medic during the Korean War era where he learned to play Spanish-style guitar from fellow servicemen, he returned to Oklahoma and began playing bass for Larry Johnson and the New Breeds in Oklahoma City. Johnson and the New Breeds, with D.C. laying down the bass line, backed up well-known bluesmen O.V. Wright, Freddie King, Chuck Berry, Eddie Floyd and Bo Diddley through the early 1960s.

Desiring a change of artistic direction, and recognizing the country was going through some major social and cultural changes in the 1960s, Minner moved to the San Francisco Bay Area in California, and switched his primary instrument to guitar. While gigging around the same clubs in the Bay Area, he met Selby who was first a competitor for work, and then a collaborator in 1976. The two married in 1979 and toured for twelve years with different drummers throughout the United States as Blues on the Move.

After tiring of constant life on the road, in 1988, the couple returned to Rentiesville and converted Minner’s grandmother’s prohibition-era corn-whiskey hall, The Cozy Corner, into the after-hours club, The Down Home Blues Club. The club quickly became what it had been in the first half of the twentieth century, a favorite spot for after hours relaxing, socializing, dancing, and listening to blues, and rhythm and blues, played by D.C. and Selby.

In 1989, The Minners initiated their Blues in the Schools program through the Oklahoma Arts Council, performing music in classrooms and educating students about the blues’ history and instrumental techniques, as well as how to be a good team member and collaborator in a group. Additionally, children learned to express their creative ideas in a supportive environment, and communicate across generations, ethnicities, and genders by working with D.C. and Selby. For their educational efforts, the Minners won a W.C. Handy Award, and a Keeping the Blues Alive Award Memphis, Tennessee-based Blues Foundation.

In 1991, D.C. and Selby started the annual Dusk Til Dawn Blues Festival, held each Labor Day Weekend on three stages on the family property. While enduring a lot of ribbing from his neighbors about being a modern-day Noah building something whose future seemed dubious, D.C. did much of the construction for the club and stages himself, with the sporadic help of various volunteers. Since then, the event has grown into of the premier regional blues festival in the United States, featuring many artists whose authenticity often outweighs their lack of national exposure. The festival has always had a significant component aimed toward youth with many local bands, artists, and performers geared toward developing an appreciation for the blues as an art form among young people.