The morning of May 18, 2008, I conducted an interview with Avery Dunn at the studios of The Bullseye 95.5 WOXD-FM located at 302 Highway Seven South, Oxford, MS. Dunn is the Disk Jockey and producer for “Gospel Time,” a series of religious programs that are aired on the radio station beginning at six a.m. on Sundays and lasts until six p.m. Dunn invited my coworker and me to hear his group, the Christian Crusaders, perform live this morning before interviewing him.

A few minutes before nine a.m. I arrived at the studios, an old brick one-room house that had been expanded to house the radio station. The radio’s sign informing passer-bys of the station’s call numbers that were posted over a picture of a bullseye greeted me outside. There were three cars parked half-hazard in the station’s tiny unmarked parking lot. A van with a black enclosed trailer was backed-up to the front entrance. It was obvious that this was how the Gospel band got its equipment to the station and since it was raining this morning, they had gotten as close as possible to the door to keep from getting the equipment wet.

I was not sure the proper etiquette to entering the studios, but I went ahead and walked through the front door without knocking only to be greeted by Johnny [last name never given]. I informed Johnny I was looking for Dunn, only to be told that he was currently on the air. I then told Johnny that Dunn had invited me and my co-worker, who was on his way, to hear the band perform that morning. The moment I let him know this, he immediately became friendly and warmly invited me further into the studios.

The band had set up its equipment and instruments in a circle in the one room that was in the original house. I was taken to a small side room to wait for Hopper and for Dunn to go on a commercial break. After a minute or so, Dunn greeted me and invited me into the studio portion once Hopper showed up. Dunn was dressed in a blue collared-buttoned up shirt, black slacks, and a tie. Hopper showed up a few minutes later and joined me in the smaller room that was located divided from the studio by a wall. The wall’s top half was a window that allowed visitors to see inside the studio.

Hopper and I sat for a few minutes listening to the radio program that Dunn was conducting while the rest of the Gospel band showed up (all men) and began hooking up their equipment and instruments. They greeted Matt and I, but it was apparent that they were all concentrating on their up-coming performance.

At 9:15 a.m. the controller transferred the radio show to the microphones of the band and the live show began. They played around five songs that varied from fast-paced
to slow and bluesy. Interspersed between the songs were prayer requests, birthday wishes, and dedications that listeners had called-in. The incorporation of prayer requests and praises gave me the impression that the listeners of the live music considered the music to be a form of worship and prayer set to music. The show ended around 9:30 without any cues that the time had ended and the men began immediately breaking down their equipment.

During this time the men discussed their performance and what they needed to improve during rehearsals. Hopper and I met Dunn’s brother, Bernard, during this time. Bernard Dunn had remembered seeing Hopper at the Student Union on the Ole Miss Campus, where B. Dunn works.

Once all of the equipment was packed up into the black trailer, Dunn led Hopper and I through the studio into a small office for the interview. The interview lasted just short of an hour and covered Dunn’s experiences in the Gospel scene in Oxford from his youth through to the current day, how he got into the Gospel scene, and how that scene has changed throughout his lifetime. Dunn was largely gesticulating throughout the entire interview. When the interview was over, Dunn invited Hopper and I back to the station for future live shows and encouraged us to bring other people.